

“THE WIZARD OF OZ”: SOCIAL READING AND ORALITY PRACTICES IN ENGLISH IN THE VOICE OF STUDENTS IN ELEMENTARY SCHOOL

“THE WIZARD OF OZ”: PRÁTICAS SOCIAIS DE LEITURA E DE ORALIDADE EM INGLÊS NA VOZ DE ESTUDANTES DO ENSINO FUNDAMENTAL

“THE WIZARD OF OZ”: LECTURA SOCIAL Y PRÁCTICAS DE ORALIDAD EN INGLÉS EN LA VOZ DE ESTUDIANTES DE FUNDAMENTAL ESCOLAR

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ABSTRACT: This article presents an understanding of social reading and speaking practices in English developed from the literary work *The Wizard of Oz* in the voice of 5th grade students of a Public Elementary School located in Blumenau/SC. Such a qualitative approach is based on Historical-Cultural Theory and Studies of Literacies. As a tool for data generation, a collection of drawings produced collectively by a total of 16 students enrolled in a class of the 5th year of elementary school, aged between 9 and 10 years old, was used. The data analysis points to the observation that the practices of social reading and orality of these subjects provided not only the appropriation of scientific knowledge developed from this didactic sequence involving music, film and the work *The Wizard of Oz*, but also the expansion of the cultural and linguistic repertoire of students in the context of interaction with the English language. It is considered, therefore, important that language classes in Basic Education focus on linguistic concepts for the interaction in diverse practices in different social spheres in which these subjects circulate, as well as being oriented to the reflection on the cultural repertoire and the intercultural dimension of understanding different uses of language.

KEYWORDS: Basic education. Literacy. Interaction.

RESUMO: *Este artigo apresenta uma compreensão de práticas sociais de leitura e oralidade em inglês desenvolvidas a partir da obra literária “The Wizard of Oz” na voz de estudantes do 5º ano do Ensino Fundamental de uma Escola Pública Municipal localizada em Blumenau/SC. Tal abordagem qualitativa assenta-se na Teoria Histórico-Cultural e nos Estudos dos Letramentos. Como instrumento de geração de dados foram utilizados um recorte de desenhos,*

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produzidos coletivamente por um total de 16 estudantes matriculados em uma turma do 5º ano do Ensino Fundamental, com idades entre 9 e 10 anos. A análise dos dados aponta para a constatação de que as práticas sociais de leitura e de oralidade desses sujeitos proporcionaram não apenas a apropriação de conhecimentos científicos desenvolvidos a partir desta sequência didática envolvendo música, filme e a obra “The Wizard of Oz”, mas também a ampliação do repertório cultural e linguístico dos estudantes no âmbito da interação com a língua inglesa. Considera-se, assim, importante que as aulas de línguas na Educação Básica tenham foco nos conceitos linguísticos para a interação em diversas práticas em distintas esferas sociais em que estes sujeitos circulam, assim como estejam orientados para a reflexão sobre o repertório cultural e a dimensão intercultural dos diferentes usos da linguagem.

PALAVRAS-CHAVE: Educação Básica. Letramentos. Interação.

RESUMEN: *Este trabajo presenta una comprensión de las prácticas sociales de lectura y habla en inglés desarrolladas a partir de la obra literaria “The Wizard of Oz” en la voz de estudiantes de 5º grado de una Escuela Pública Municipal ubicada en Blumenau/SC. Este enfoque cualitativo se basa en la teoría histórico-cultural y en los estudios literarios. Como instrumento para la generación de datos, se utilizó un conjunto de dibujos producidos colectivamente por un total de 16 alumnos matriculados en una clase de 5º de Primaria, con edades comprendidas entre los 9 y los 10 años. El análisis de los datos apunta a la comprobación de que las prácticas sociales de lectura y habla de estos sujetos proporcionaron no sólo la apropiación del conocimiento científico desarrollado a partir de esta secuencia didáctica que involucra la música, la película y “The Wizard of Oz”, sino también la ampliación del repertorio cultural y lingüístico de los alumnos en el contexto de la interacción con la lengua inglesa. Así, se considera importante que las clases de lengua en la Educación Básica tengan un enfoque de conceptos lingüísticos para la interacción en diversas prácticas en los diferentes ámbitos sociales en los que circulan estos sujetos, además de estar orientadas a la reflexión sobre el repertorio cultural y la dimensión intercultural de los diferentes usos de la lengua.*

PALABRAS CLAVE: Educación básica. Alfabetizaciones. Interacción.

Introduction

During the last few years, authors such as Corso and Corso (2006), Cosson (2014), Freitas and Barros (2017), Gomes (2016), Gonçalves (2017), Mayorca (2013), Oliveira (1997), Perim (2014) they have researched not only children's literature, but also literature related to fairy tales and their influence on the construction of meanings for children and even on the processes of learning and development.

For Cosson (2014, p. 17, our translation), the teaching of literature has as one of its goals "to make the world understandable, transforming its materiality into words of colors, odors, flavors and intensely human forms". It is, therefore, about trying to understand the correlations established between readers with the literary universe, the construction of meanings through

the reading and interpretation of words, phrases and statements, which transcends the limits of time and space, being updated with the time passing, since we understand “[...] the process of appropriating literature as a literary construction of meaning” (COSSON, 2014, p. 67, our translation).

This is justified, since, when listening to the stories, the children mobilize different cognitive aspects to understand the elements of the story as well as mobilize the feelings aroused by the plot through the cathartic effect produced. This mobilization of different cognitive and emotional resources by the children is made possible by the mediation of the teacher, thus contributing to the development of higher psychological functions (OLIVEIRA, 1997).

In the case of the English language, the stories told to school-age children bring contributions to the appropriation of the studied languages (either Portuguese or additional), it expands the vocabulary and also allows the child to reflect and imagine themselves within the perspective of the worked history. These factors contribute to the child's learning, with emphasis on the relationship between imagination and creation (VIGOTSKI, 2001; 2007; 2010a; 2010b). In addition, in a punctual way, they act in the improvement and exercise of reading and orality, since the expansion of vocabulary, phonetic, pronunciation and writing knowledge are directly linked with the interaction in reading and orality practices. In this sense, the sooner the child comes into contact with stories told in the school or other social spheres, the more comprehensive the contributions to the child's literacy processes will be.

In the present text, we present results of the monitoring and observation of a didactic sequence that aimed to understand social practices of reading and speaking in English from the literary work *The Wizard of Oz* (BAUM, 2013 [1990]) by the speeches of 16 students, aged between 9 and 10 years old, enrolled in the 5th year of elementary school at a school belonging to the Municipal Public Education Network of Blumenau/SC.

The methodological paths

This pilot study is part of a qualitative approach (BOGDAN; BIKLEN, 1999), of a descriptive-interpretative nature (BORTONI-RICARDO, 2008), in which the data generation instruments are based on a cut-out of drawings that emerge from the speeches of students who circulate socially in the school sphere from the meanings attributed to the work “The Wizard of Oz” (BAUM, 2013 [1990]), from a didactic sequence aimed at reading and speaking practices in English.

Such pedagogical practice assumes a historical-cultural perspective (VIGOTSKI, 2007), based on the understanding that student development and cultural expansion happen through cultural artifacts and their social uses, in reading, writing and orality practices.

In establishing premises for a Human Sciences Methodology, Bakhtin (2011 [1979]) will make a distinction between knowledge of the thing and knowledge of the individual. This is when both are considered objects of research. For the author “[the] object of the Human Sciences is the *expressive* and *speaking* being. This being never coincides with itself and that is why it is inexhaustible in its sense and meaning” (BAKHTIN, 2011 [1979], p. 395, author's highlights, our translation). Thus, it can be said that this research requires the existence of a dialogical relationship with the research subject, in this case, the students. This consideration is anchored in what Bakhtin (2011 [1979], p. 400, our translation) states that:

The exact sciences are a monological form of knowledge: the intellect contemplates a thing and issues a statement about it. There is only one subject there: the cognoscent (the contemplator) and the speaker (enunciator). It is only opposed to the mute thing. Any object of knowledge (including man) can be perceived and known as a thing. But the subject as such cannot be perceived and studied as a thing because, as a subject and remaining subject, it cannot become mute; consequently, the knowledge that one has of it can only be dialogical.

Based on the enunciative-discursive theoretical-methodological contribution (BAKHTIN, 2011 [1979]), reading is considered a social practice, inserted in a responsive and active understanding activity within the scope of the relations between readers and author, considering the teacher as a mediator of the process of appropriation of reading as the production of meanings. Therefore, considering language as an interaction between subjects, with particular emphasis on the concept of discourse genre and adjacencies, it should be noted that this theory will be articulated with the conception of Geneva's didactic sequences by Schneuwly and Dolz (2004). In this sense, to better situate the student in this dialogical and dialectical process (BAKHTIN, 2011 [1979]; FREIRE, 2019 [1996]), a didactic sequence was proposed (DOLZ; SCHNEUWLY, 2004) in order to present concepts about the discourse genre short story in English.

According to Spaldaro (2009, p. 41, our translation) “the narration, which aims to tell the story, real, fictional or a mixture of real or imaginary data, is structured in the evolution of events that fit the narrative, even not maintaining a temporal linearity relationship”. From the above excerpt, it appears that this is how the story is presented. For Barthes (1985, p. 103) the “narrative is present in all times, in all places, in all societies”.

Thus, we seek to privilege the practice of reading as “a social activity and that the production of situated meanings prevails, in view of the interaction between context-reader-text and the dialogical relations between utterances and/or between discourses” (GONÇALVES, 2017, p. 03, our translation). To this end, it was decided to work on a literary work previously known in Portuguese by the students, entitled *The Wizard of Oz* (BAUM, 2013 [1990]). The work has had numerous literary translations and adaptations for the cinema, and it is worth noting that the work is a classic elaborated and published in 1990, by the American author Lyman Frank Baum (1856-1919), therefore, more than 120 years old after the first launch. Classical means what the Italian Italo Calvino (1923-1985) highlighted in 1993, in the book *Why read the classics*, as any work that has not yet finished saying what it had to say. The first edition for the Portuguese language took place in 1940, in the *Gazeta dos Caminhos de Ferro*, from Lisbon, which published, in addition to railway subjects, short stories and literary texts.

Dolz and Schneuwly (2004) emphasize that the didactic sequences are activities carried out in a systematic way in order to contribute so that students can understand and better use the concepts covered, in this case, involving the reading and orality of *The Wizard of Oz* (BAUM, 2013 [1990]). The choice was made because the work in question was one of the first accessed in Elementary School 1, understood, in this context, as an instrument of relationship between the Portuguese language and the additional language, English.

The didactic sequence started with a video by the singer *Lady Gaga* (GAGA, 2013), dressed as the character Dorothy from the story *The Wizard of Oz*, in which she performs the theme song of the literary adaptation for the cinema, “Somewhere over the rainbow”. The initial purpose of this activity was to present the theme song of the adaptation of literature to the cinema, through a singer known by most students. This video served as an initial diagnosis through the interdiscourse between short story, music and situationality.

Then, students were asked to write down words they knew, in order to establish a teaching approach with their previous knowledge. In such a way, they were asked which words had been written down, in relation to which entries they knew well, as if they had already known the characters of the work before the activity in question, thus seeking to ascertain knowledge about the work studied, as well as recognizable linguistic aspects, related to the English language. At this stage, the students mentioned already knowing the words *girl*, *lion*, *heart*, *man*, *house*. The challenge, in order not to incur the risk of the artificialization of gender and, therefore, its invalidation as a social practice, can be thought from the consideration of the methodological alternatives, described by Geraldi (2013 [1991]), p. 160, our translation):

- (a) if you have what to say;
- (b) if you have a reason to say what you have to say;
- (c) if you have someone to say what you have to say;
- (d) the speaker is constituted as such, as a subject who says what he says to whoever says (...);
- and (e) if they choose (sic) the strategies to carry out (a),(b),(c) e (d).

Thus, so that they had someone to direct a *project of speaking* (GERALDI, 2013 [1991]) it was asked if someone was able to tell the story to others. One of the girls in the class told the story. Later, the teacher asked them to write the story in their own words. At that moment, students were asked to retell the story, aiming to exercise a leading role of authors and accountants and also to assess the extent to which they had knowledge about the cultural artifact, the story itself. In this stage, it was also analyzed how the students understood the story and how they related it to the original film and the video of the theme song, sung by Lady Gaga (2013).

Throughout the classes, games were held to internalize content from the fairy tale. Some of these games involved specific words from the story, such as adjectives (colors) and verbs in simple past (focusing on regular verbs). That is, through games, students reflect on the language learned and the teacher can work on linguistic aspects such as pronunciation, grammar, vocabulary (FIGUEIREDO; ARAÚJO, 2018; SZUNDY, 2005; 2009) involving literacies in English.

In a later stage, the song “*Somewhere over the rainbow*” (GAGA, 2013) and research on animals (pets) were worked on, due to the curiosity that arose from the character Totó, the protagonist puppy of the story. The objective of the English language teacher was to assist students in the process of understanding, expanding new words and newly learned structures.

Kalantzis and Cope (2005) highlight the importance of the multiplicity of media for the construction of a more critical, more meaningful and multimodal language for students. In the case of the elaborated didactic sequence, different media were used to develop listening, reading and writing skills in English. We can mention, for example, the use of the theme song of the film adapted from literature, as an activity seeking listening comprehension. The games enabled the knowledge of grammatical structures and vocabulary, focusing on reading and writing skills.

Continuing, the students were asked to make drawings of the story with short sentences in order to systematize the story. The sentences were systematized by the teacher on the board, questioning what was structured correctly, leading students to reflect on what had been mentioned. It is important to highlight that it is imperative to point out that the recognition of

the use of grammaticalized linguistic structures from the students' interactional experience can be shown and exposed in order to produce ways of recognizing variations of standard writing in the Portuguese language. In this process, scientific and everyday knowledge are related, as both are integrated dialectically and dialogically (FREIRE, 2019 [1996]; BAKHTIN, 2011 [1979]) as knowledge, in the classroom, therefore, “spontaneous” everyday knowledge cannot be neglected. This, because it is from and through the mediation of such (everyday) knowledge that circulates in the school sphere that one can intervene “in the formation of higher psychological processes” (FACCI, 2004, p. 15, our translation), of subjects in and by mediation of the teacher, since the sign socially mediates these interactions in/through language.

Thus, after systematization, each pair, or trio, was asked to choose an excerpt from this textual production of the short story retold with drawings representative of the story. The activity of drawing aimed at the integration of the students, as well as to understand, in a tangible and concrete way, the gradual development by transposing the characters, scenery and actions orally produced. Another objective was to combine the practices of reading and orality with artistic creation, since the teacher understands that language and art develop together, as human development processes, in our case, as a formative path for students throughout Education Basic. Vigotski (2001) points out that this stage of the child's school life, provides significant learning, with consequences on development due to the moment, which the author refers to as the “sensitive phase”:

[...] school age is the optimal learning period or the sensitive phase in relation to subjects that rely as much as possible on conscious and arbitrary functions. Thus, the learning of these disciplines ensures the best conditions for the development of higher psychic functions that are in the immediate development zone (VIGOTSKI, 2001, p. 337, our translation).

Then, to conclude, the teacher worked on the orality using the reading of the students' productions in the form of sentences, statements and texts. In this way, explaining the intention to make a video from the drawings with the simultaneous reading of the adapted work in the collective textual production, involving the selected verbal tense, vocabulary expansion and the literary work studied. The teacher stressed that the videocast, after being finalized, would be shown to classes from the first to the fourth year, publicizing the work carried out by these students.

The videocast was designed in a way that the students not only socialized their knowledge with the other classes, but mainly so that they could act by mobilizing knowledge

about the discursive genre, about the presented work and elaborate, from their point of view, a re-reading of the work from narratives that would look at:

- i) [the] sounds and music that hybridize to the images;
 - ii) the framing of images;
 - iii) to the colors that make up the quadrants;
 - iv) the choice of scenes;
 - v) to the order of the scenes
- (DIAS; MORAIS; PIMENTA; SILVA, 2012, p. 88, our translation).

As Dias (2012, p. 103) reinforces based on Rojo (2009), it is about understanding and considering local social practices of reading and writing (local, vernacular literacies) that these subjects carry out in different spheres of human activity promoting contact with official, valued, institutionalized literacies that “will prepare the reader for the reception, appreciation and production” of this discursive genre, short story, based on videocasts and the use of different artifacts and/or multisemiotic languages.

Finally, the sentences of the adapted literary work were read and recorded and the images were assembled, the song Somewhere over the rainbow (GAGA, 2013) in an instrumental version and the production read by them. In the form of an event, students from the first to the fourth year were gathered in the school library and the didactic sequence The Wizard of Oz (BAUM, 2013 [1990]) was presented.

After the completion of the didactic sequence, a debate was held between the students of Elementary School I, questioning and answering what were their impressions about the video prepared by the students of the fifth year. The fifth-year students interacted with their younger colleagues about the constructed meanings and the appropriate knowledge throughout the didactic sequence. The objective was to share with colleagues and also reflect on the activity developed, as well as work on aspects of public speaking.

Data analysis occurs from the collective production of the literary work based on the discourses and drawings developed by the students in the didactic sequence in the light of the Studies of the Literacies. Thus, it articulates an approach to Literature Studies in the aspects of the developed practice, the artifacts and the speeches.

It is worth noting that Street (2014) considers literacy under two approaches: the autonomous, which refers to the individual's individual skills (constituted by official, institutionalized social practices) and the ideological literacy that refers to the exercise of practices that involve reading and writing (these vernacular practices, places that consider

language as *subjectivity that constitutes*⁵ the subject). Thus, in the first concept, the processing of reading, be it conscious or unconscious, that appears in the construction of meanings of a text is considered. Many problems that students have to solve in the context of reading and writing activities lack more than just the existence of skills to be solved.

In this sense, the ideological model (STREET, 2014) places emphasis on social practice articulated to subjects socially constituted in/through dialogical relations with the other (BAKHTIN, 2011 [1979]), as reading and writing cannot be seen as practices apart from concepts of knowledge, production of identities and ways of being and experiencing the world, whether in particular or in broader contexts of social interaction. The ideological model encompasses autonomous literacy, however it is broader due to the fact that it understands that literacy practices are still determined by socio-historical instances, associated with the period and place in which they occur, as they are episodes that can be observed, are formed and constituted through the social practices and uses of language carried out by the subjects. Regarding the need to overcome the autonomous literacy model, Costa (2012, p. 921-922, our translation) mentions that:

The emergence of new literate practices or new literacies reinforces the need to bridge the widening gap between the way we read and write at school/academy and the ways in which students use writing and reading outside this space. In other words, it is necessary to overcome the autonomous literacy model, supposedly neutral. Assuming an ideological model of literacy, or critical literacy, education can move in another direction, as it starts to recognize that:

- writing and reading practices were and are socially constructed and are linked to power relations;
- the ways in which writing and reading are used in everyday life, outside of school, constitute literate practices as important as those developed in formal education and, therefore, school literacy is an option among others;
- ideology permeates any and all forms of literacy and, therefore, school literacy is not neutral;
- formal education should promote multiliteracy, that is, manage with equal relevance other literate practices, in addition to traditional ones, and encourage critical reflection on the uses, values and functions of these practices.

Understanding that literacy practices are covered by historical and social issues, mediated by language (STREET, 2014), we chose, throughout the analysis of the data in this article, to emphasize Literacy Studies in order to understand which and how literacy practices provided by the didactic sequence acted in the students' learning process. In line with the studies

⁵ “Language, as a process of constituting subjectivity, marks the individual trajectories of subjects who become social also through the language they share.” (GERALDI, 2015, p. 123, our translation).

by Street (2014), the practices carried out through the perspective of multi-literacies will be analyzed (KALANTZIS; COPE, 2005), in which the associated term is related to the different communication channels and cultural and linguistic diversity. The teaching of an additional language, in this perspective, involves modes of representation that are broader than just the target language, encompassing also the context of learning and the subjects who are socially, culturally and historically situated.

Thus, it should be mentioned that literacies encompass aspects of culture and even power structures in a society, we consider, from the perspective of Literature Studies, that literacy practices do not consist of technical and neutral skills in the acquisition of writing and of reading. On the contrary, the Studies of Literacies, argue that literacy practices imply social practices of reading, writing and orality, as we can see, in the analysis section below, from the didactic sequence *The Wizard of Oz* (BAUM, 2013 [1990]), aiming to enable students to understand the practices that involve reading and writing, either from the writing of the fairy tale, or through a script for the adaptation of the film or, still, its theme song. In this sense, students are inserted in literacy practices (STREET, 2014) in which subjects make use of different social spheres of human activity in/through verbal interactions with each other (BAKHTIN, 2011 [1979]).

Analysis and discussion of the records: what do students enunciate in their drawings?

Vygotsky's Historical-Cultural theory (1896-1934) starts from the premise that learning has a social nature by pointing out that from social interactions the subject develops higher psychological functions (VIGOTSKI, 2001; 2007; 2010a). This is because, for the author mentioned, “human learning presupposes a specific social nature and a process through which children penetrate the intellectual life of those around them” (VYGOTSKY, 2007, p. 100, our translation). Oliveira (1997, p. 23, our translation) highlights three pillars of this theoretical approach, among which we highlight:

[...] (ii) psychological functioning is based on social relations between individuals and the outside world, which are developed in a historical process; (iii) the man/world relationship is a relationship mediated by symbolic systems.

Thus, it is understood that, for the learning of an additional language, not only school knowledge and cognitive skills are mobilized, but the contextualization of the content to social practices and the different artifacts used act as mediators of interaction in another language. In

this sense, fairy tales can be a cultural artifact that mediates the processes of learning and acquiring additional language, as they playfully bring situations in which the student can interact, question situations to, based on these practices, according to Street (2014), “learn literacy”, which is not simply acquiring content, but learning as a process, as a continuous action. Thus, based on reading and writing practices located in social instances of language use, it is imperative that the teacher conceives and understands literacy as a social practice aimed at improving and expanding the interaction capacities of/between and with students.

When criticizing what he calls literacy pedagogization, Street (2014, p. 121) asks: “if, as we argue, there are multiple literacies, how did a particular variety come to be considered as a single literacy?”. Thus, articulated to this perspective of multiliteracies, Kalantzis and Cope (2005) understand that society and learning must be incorporated and contextualized, since social, cultural and material contexts are part of the student's reality, consequently, they must be thought of as part of learning processes. In this perspective, the authors defend a pedagogy that integrates four main factors: Situated practice; Overt Instruction; Critical Framing and Transformed Practice (KALANTZIS; COPE, 2005).

Furthermore, in a first moment of the proposed activity - called by Kalantzis and Cope (2005) "Experiencing or Situated Practice" - the theme of the activity to be carried out is introduced, having as focus to start from the known and contextualizing the objective of the activity. This moment occurred when students were previously asked about their previous knowledge related to vocabulary, watched video and even the story *The Wizard of Oz* (BAUM, 2013 [1990]).

Staying in a particular social group requires that we organize information and internalize it in order to share the culture of this group. Such information is grouped from a categorization base that organizes ways of observing the world around us. So, the “spontaneous” everyday concepts give way to scientific concepts over time (VIGOTSKI, 2001). This transformation was the object of studies by Vigotski (2001) and it is worth noting that the most elaborate (scientific) conceptual construction process does not occur without problems, without the mediation of knowledge in the social relationship with others.

Vigotski (2001) realized that new concepts promote changes in the concepts already assimilated by the subject, and this procedural development started in childhood. Regarding concepts and their development at school, differences are perceived more quickly than similarities, since conceptual re-elaborations presuppose the need for more advanced conceptualizations and generalizations, with the action of basic intellectual functions

(deliberate attention, logical memory, abstraction, ability to compare and differentiate), necessary for the formation of concepts.

For this very reason, and due to the social character of learning, perception and language are indispensable for the formation of concepts based on signs, which are in the Bakhtinian perspective, loaded with ideology (BAKHTIN, 2011 [1979]). Consequently, Vigotski (2001; 2010b) defends the need to consider the daily knowledge that the child brings and part of his reality as language, experiences outside the formal teaching contexts, considering, thus, his subjectivity, his uniqueness.

In the contexts of the sequence, students were asked and encouraged to participate, presenting personal interpretations about the story - considering that the strictly individual character is permeated by broader sociocultural instances, making their relations with the world where they are inserted and, further on, carrying out group drawing activities. This second moment, from the perspective of Literature Studies, in which students effectively began to act, retelling the story, is called, by Kalantzis and Cope (2005), "Conceptualization" or "Explicit Instruction". The authors defend the idea that during the Explicit Instruction process, there is no direct transmission or memorization of content, repetitively, despite the name. At this time, students are oriented towards solving more complex problems, developing not only specific skills, required in the execution of the activity, but developing awareness and control over the task being performed (KALANTZIS; COPE, 2005).

The story of the young Dorothy also favors articulations of the story of the girl sent to a fantastic world with the personal lives of the students, in particular, due to the desire to understand the relationships with her relatives, the connection with her pet and her social sphere. Despite wonderful and fanciful passages, the main elements can be understood and re-signified by children, in addition to triggering feelings that enable them to carry out the reconstruction of history by relating it to facts of their daily lives, desires (SOUZA, 2001).

For Vigotski (2001, p. 358, our translation) "the spontaneous concept, when placed between the scientific concept and its object, acquires a whole variety of new relationships with other concepts and it itself changes in its own relationship with the object" . In the didactic sequence, at first, it was possible to raise awareness regarding the existence of spontaneous knowledge through the video of the presentation of the singer Lady Gaga (GAGA, 2013) and the story of The Wizard of Oz (BAUM, 2013 [1990]) and the existence of more elaborate knowledge, in the form of grammatical structures and the vocabulary used.

In Figure 1, presented below, it is possible to observe, through the drawing made by one of the students, the projection of her image to illustrate the fragment of the retold tale.

Figure 1 – 5th grade student projecting her image to illustrate the fragment of the retold tale



Source: Research data

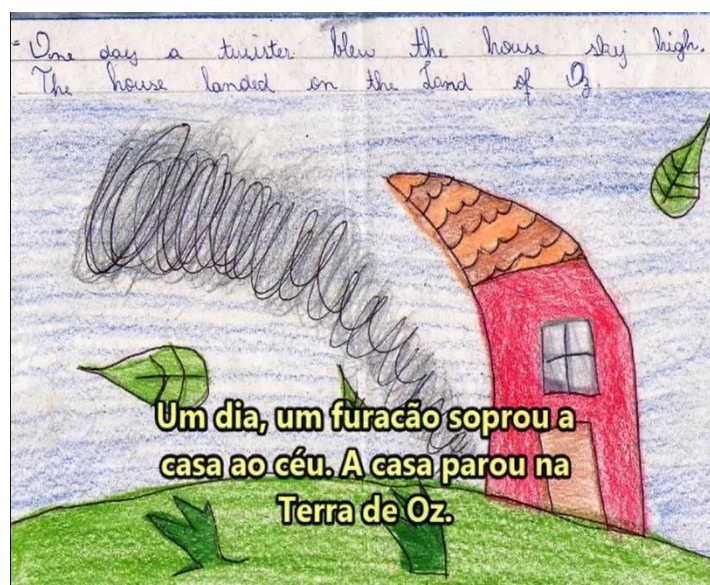
The student's projection highlights what Oliveira (1997) discusses about the mediation process, using different signs, essential in and for the development of higher psychological functions, such as imagination and creation, for example. For Vigotski (2001, p. 99, our translation), every day and scientific concepts encompass particular experiences and attitudes, developing in different ways for children, because “the absence of a system is the main psychological difference that distinguishes spontaneous concepts from scientific concepts”. Thus, the scientific concept has a systematic and consistent organization whose construction is mediated by a more complex system of concepts and by the other (professor and colleagues).

This (symbolic) mediation process leads the student to the development of higher psychological functions. That is, the internalization of the concepts that are part of this more complex system (in the form of language), as well as the procedures that make this internalization possible, leads to the elaboration of a semantic field of meanings, that is, a new system of concepts resulting from the dialectic between the spontaneous and the scientific concept. Therefore, there is the development of what Vigotski (2010a) calls neoformations - new formations that did not exist before, that is, new ways of thinking by the child. These processes that the child goes through are triggered when, dealing with fairy tales, the child projects his reality and shapes his thought processes.

Thus, the possible contributions of literature to the expansion of vocabulary can be understood, a process that allows the construction of meanings by students. In addition, children's literature brings the possibility of access to different cultural artifacts and literacy practices that, materialized in the didactic sequence, aim to lead the student to learning and development.

When we use children's literature in English, the relationships triggered by the association between reality and fanciful terms enable an articulation between the reality of the child and the world where he is inserted, about the English language and mastery of grammatical structures worked, from what is already known. The insertion of the English language occurs in a playful way, from the short story *The Wizard of Oz* (BAUM, 2013 [1990]), which initially awakens the child's interest to, later, relate the topic addressed with the concepts and the use of the English language.

Figure 2 – The student drew and painted the house designing his residence



Source: Research data

In Figure 2, we can see that the student represents the house of the character Dorothy, designing her own residence there, as reported later. The characteristics of personal experience are taken to the activity in which the projection of the character's home is transposed by her own vision of "home". We can infer from the drawing of the student the transposition of her vision of home to the drawing, from the association of the type of house portrayed by the student, with drawings made on houses. The student is closer to drawings about traditional houses, which she can see on television or other media, in her routine and even in her neighborhood or street, and distances herself from the version presented in the classic *The Wizard of Oz* (BAUM, 2013 [1990]).

In this sense, we observe that the association between spontaneous concepts is linked to the formation of new concepts. The student understands Dorothy's home as a residence, but when transposing it to paper, she refers to the types of housing that emerge spontaneously, that

is, those to which she is accustomed. The production of meanings is thus externalized, associated with the verbal text (the story told) and the non-verbal text (the story draws by the student), building the interpretation of the statement, therefore, producing their own senses (BAKHTIN, 2011 [1979]).

The recognition of the everyday concept of home points to the construction of the drawing elaborated from an association and a relationship between spontaneous concepts that are articulated to the formation of scientific concepts, in order to produce the creation of meanings to externalize via verbal text and non-verbal text association the construction of the interpretation of the statement produced. In other words, here it is possible to understand which meanings are attributed by the student from his place of speech, from where he enunciates, from his project of saying (GERALDI, 2013 [1991]) at school and not at school. When relating the house of the film to his own house, he points to speeches of which he is constituted and of which he experiences at home, with his family. Thus, it is up to this teacher to mediate what the child brings to the school sphere, the knowledge already learned with those who still need to develop, learn in and through mediation with the other.

The recognition of the elements that make up the relationship between the text points to the outline of the drawing in which the house follows the movement of the hurricane and the leaves are in the air symbolizing the force of the wind on the elements that make up the scene. For Talízina (1988), a new concept can be assimilated by contact with objects related to it. Thus, the concept of house, of home, exists in the sociocultural reality of the student, at the same time that her representation becomes particular, at the moment when her project of saying at school and not for the school points to observable elements that she brings from everyday life (of their experiences, of their experiences, their uniqueness) for the elaboration of concepts worked on and developed in a school activity with objectives determined in and by the teacher mediation.

In both figures presented, the cognitive aspects analyzed present, according to Souza (1990), the fantastic ways of reconstitution, which representations of history have external and personal elements: in Figure 1, the personal element presented is the protagonist's projection on the drawing, while in Figure 2, the projection of the student's house in the place of the residence of the protagonist of the story can be noted.

Kalantzis and Cope (2005) define the third stage of this didactic sequence as "Analysis" or "Critical Framework". This concept, from the Studies of Literacies, refers to the moment when students effectively analyze causes, effects, objectives, reasons and intentions, as well as different points of view. In the activity carried out, this was the moment when they reflected on

their drawings and textual production to explain what was developed, how and the motivations of those involved.

Vigotski (2001) brings contributions when he argues about the importance of theoretical systematization that provides ways of organizing the teaching activity, in order to offer means for the promotion and improvement of the psychological development of children through pedagogical actions aimed at teaching the contents, especially in the form (scientific) concepts.

By bringing the importance of fairy tales to trigger meanings and resignifications on the part of children, Souza (2001) contributes to the understanding that it is not only possible for fairy tales to act as mediators for the expansion of vocabulary, since when the children when presented to new English words, have not only support in the mother tongue, but also the understanding of the story as a support for expanding the cultural repertoire and intercultural dimension through the context of the story. It is important to mention that a direction when working with instances of orality, reading, writing and production of interrelated verbal and non-verbal texts, seeks to propose the creation of

precise production contexts, perform multiple and varied activities or exercises: this is what will allow students to appropriate the notions, techniques and tools necessary to develop their oral and written expression skills, in a situation of diverse communication (SCHNEUWLY; DOLZ, 2004, p. 82, our translation).

It is worth mentioning that, in this context, the mediation of the teacher will act in the last “Application” and/or “Transformed Practice” process (KALANTZIS; COPE 2005) to consolidate the students' knowledge and make adjustments, when necessary, throughout this process. Thus, studying psychological processes such as learning does not only concern the observation of an individual characteristic of each child, but of the interaction with the other children in class and with the teacher from instructional tasks socially organized around knowledge and with a need, which confirms the existence of (dialectical) relationships between spontaneous and scientific concepts (VIGOTSKI, 2001; 2007; 2010a).

Final considerations

Based on the didactic sequence, it was possible to observe the role of children's literature in the construction of meanings and in the students' fantastical reconstructions. Playfulness acts in this sense, helping the child to understand the world around him, creating a critical look between the observed reality and, thus, developing new concepts from the interaction with

scientific knowledge. It was possible to observe that literacy practices in English anchored in the teaching of reading and orality in this didactic sequence, elaborated from the work *The Wizard of Oz* (BAUM, 2013 [1990]) by students of the 5th year of Elementary School, made it possible to expand the repertoire cultural, in addition to the skills worked on in the curricular component of the additional language.

The development and appropriation of reading and writing in the English language are aided, since this playful process arouses curiosity and interest in students, in addition to the different media used to provide literacy practices in Portuguese that are transposed to learning in the English language. The contact with the different discursive genres demonstrates to the students that they are stable, although they are not immutable and, even in another language, they have fixed structures, which can be approximated, like cultural artifacts that have the same use.

Such stability, as pointed out by Bakhtin (2011 [1979]), is relative and this is what allows genders to transform over time and adapt to different functions and *projects of speaking* (GERALDI, 2013 [1991]) specific with the passage of time. In the meantime, the study of language, based on the discursive genres of Bakhtinian conception,

reflect the specific conditions and purposes of each referred field not only for its (thematic) content and for the language style, that is, for the selection of lexical, phraseological and grammatical resources of the language, but, above all, for its compositional construction (BAKHTIN, 2011[1979], p. 261, our translation).

This is because, according to the author, “each field of use of language elaborates its relatively stable types of utterances which we call discourse genres” (BAKHTIN, 2011 [1979], p. 262, author's highlights, our translation). Thus, it cannot be forgotten that “[the] enunciations and their types, that is, the discursive genres, are transmission belts between the history of society and the history of language” (BAKHTIN, 2011 [1979], p. 268, our translation).

Other important aspects for the student's critical and social development, such as affective, cognitive and moral aspects are provided by the use of literature. This is because, in the experience in question, through playful examples, children were able to reframe what they observe in the story, creating concepts and reformulating them about what is right, wrong, the causes and consequences from the ethical, aesthetic and political dimensions. In addition, it becomes possible for affective relationships to be established with the story since, many times, they project their own representations on the studied fact.

In this sense, the English language learning process contributes not only to the expansion of vocabulary in an additional language or to the understanding of grammatical structures but can provide students with greater contact with English-language literature, arousing in them a reading curiosity in another language. In addition, this activity also allows students to become familiar with oral and written genres in the fairy tale and with the structure of a didactic sequence.

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How to reference this article

FISTAROL, C. F. S.; BARBOSA, I. V.; SCHROEDER, E.; POTTMEIER, S. “The Wizard of Oz”: social reading and orality practices in English in the voice of students in elementary school. **Revista Ibero-Americana de Estudos em Educação**, Araraquara, v. 16, n. 3, p. 1834-1854, July/Sep. 2021. e-ISSN: 1982-5587. DOI: <https://doi.org/10.21723/riaee.v16i3.15134>

Submitted: 10/11/2020

Required revisions: 14/12/2020

Approved: 05/01/2021

Published: 01/07/2021