

CONTEÚDO E FORMA NA LEITURA LITERÁRIA: CONSIDERAÇÕES SOBRE A FORMAÇÃO E ATUAÇÃO DE PROFESSORES DA EDUCAÇÃO BÁSICA

CONTENIDO Y FORMA EN LA LECTURA LITERARIA: CONSIDERACIONES SOBRE LA FORMACIÓN Y ACTUACIÓN DE PROFESORES DE LA EDUCACIÓN BÁSICA

CONTENT AND FORM OF LITERARY READING: CONSIDERATIONS ON TEACHER TRAINING AND ACTIVITIES OF BASIC EDUCATION

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RESUMO: As obras literárias são ricas fontes de produções humanas, bens culturais produzidos por homens no decorrer da história, que quando apropriados pelos sujeitos, contribuem para a sua formação humana. Para que se concretize, a forma com que o professor trabalha os conteúdos presentes em uma obra é um fator determinante. Assim, o presente estudo teve como objetivo discutir as implicações da formação de professores para o trabalho pedagógico com a leitura literária no Ensino Fundamental I, a partir dos dizeres de treze professoras dessa etapa de ensino. Todas responderam a um questionário *online* semiestruturado. As respostas foram analisadas mediante à abordagem crítico-dialética. Os resultados evidenciam que apesar de reconhecer os conteúdos contidos nas obras literárias, muitas professoras ainda desenvolvem um trabalho pedagógico cuja forma é fragmentada. Também se destacou a insatisfação das participantes em relação à Formação Inicial. Como resultados, apontamos que é necessário repensar esse processo formativo, o qual deveria subsidiar professores formadores de leitores a ensinarem o ato de ler aos alunos, contribuindo para sua formação humana crítica e reflexiva.

PALAVRAS-CHAVE: Conteúdo e forma. Formação de professores. Leitura literária. Educação Básica.

RESUMEN: *Las obras literarias son ricas fuentes de producciones humanas, bienes culturales producidos por hombres en el transcurso de la historia, que cuando son apropiados por los sujetos, contribuyen a su formación humana. Para que se concrete, la forma con que el profesor trabaja los contenidos presentes en una obra es un factor determinante. Así, el presente estudio tiene como objetivo discutir las implicaciones de la formación de profesores para el trabajo pedagógico con la lectura literaria en la Enseñanza Fundamental I, a partir de los textos de trece profesoras de esa etapa de enseñanza. Todas respondieron a un cuestionario en línea semiestruturado. Las respuestas fueron analizadas mediante el enfoque crítico*

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dialéctico. Los resultados evidencian que a pesar de reconocer los contenidos contenidos en las obras literarias, muchas profesoras todavía desarrollan un trabajo pedagógico cuya forma es fragmentada. También se destaca la insatisfacción de las participantes en relación a la formación inicial. Así, es necesario repensar ese proceso formativo, el cual debería subsidiar a profesores formadores de lectores a enseñar el acto de leer a los alumnos, contribuyendo a su formación humana crítica y reflexiva.

PALABRAS CLAVE: *Contenido y forma. Formación de profesores. Lectura literaria. Educación básica.*

ABSTRACT: *Literary works are rich sources of human productions, cultural goods produced by men throughout history, which when appropriated by the subjects, contribute to their human formation. For it to materialize, the way in which the teacher works the contents present in a work is a determining factor. Thus, the present study aims to discuss the implications of teacher training for the pedagogical work with literary reading in Elementary School I, from the words of thirteen teachers of this stage of teaching. All of them answered a semi-structured online questionnaire. The responses were analyzed through the dialectical critical approach. The results show that in spite of recognizing the contents contained in the literary works, many teachers still develop a pedagogical work whose form is fragmented. It also highlights participants' dissatisfaction with initial training. Thus, it is necessary to rethink this formative process, which should subsidize teachers who train readers to teach the reading of students, contributing to their critical and reflective human formation.*

KEYWORDS: *Content and form. Teacher training. Literary reading. Basic education.*

Introduction

The last edition of the survey "Portraits of Reading in Brazil" in 2015 showed that, although 55% of Brazilians interviewed reported that they know of a library in their neighborhood or city, 66% of them do not attend or rarely do (14%). In general, only 5% of the population always attend, and 15% sometimes. The research also found that most Brazilians consider the library as a study space (FAILLA, 2016).

These results demonstrate the fragility of Brazilian education with regard to the formation of readers, which begin since Early Childhood Education. For the critical-dialectical perspective, which grounds the present study, literary reading is a possibility for the formation of critical and reflective readers, since reading is not a natural practice, but a cultural practice. In other words, it is produced by man, for the men and must be taught in school. Therefore, the teacher has the role of teaching his students, through a form, attitudes and choices that allow him to have as an objective the understanding of the content of a certain reading.

The survey also showed that on children from 5 to 10 years of age, the person who most influences her to enjoy reading after the mother or responsible female figure is the teacher (FAIL, 2016). How has this professional been developing this influence? In addressing the practice of teachers in the classroom, in the face of the partial or absent formation of the reader, it is necessary to consider the determinants that are overlapped in their actions.

Form and Content are two inseparable dialectical categories that allow us to present in a thought form the objective reality with its multiple determinations. They are embedded in literary works. The teacher, through his pedagogical practice (form), in working with these two categories, enables the student to humanize himself, that is, to appropriate the objectified cultural goods that formed that content. But does your Initial and/or Continued Formation offer the teacher the development of a praxis capable of forming readers beyond everyday life?

Therefore, the objective of this work is to discuss the implications of the teacher training for the pedagogical work with the literary reading in Primary Education I, from the words of the teachers of this stage of teaching. For that, a semi-structured online questionnaire was prepared and sent to 13 Primary Education I female teachers of the Municipal Network of the city of Londrina and the region. The responses were analyzed using the critical-dialectic approach and will be described later.

Categories, Content and Form in Literary Reading

According to the presuppositions of Critical-Historic Pedagogy, all objectified human work that produces ideas, values and thoughts is considered non-material (SAVIANI, 2015). In order for men to humanize themselves, that is, to become human - at their highest quality - throughout their lives, it is necessary for them to appropriate this production (object), which at a certain historical moment has been humanized, becoming a cultural asset to be appropriated by other generations (DUARTE, 2017). It is not a matter of nullifying the subjectivity of each subject, but of enabling him to rise qualitatively to a higher level through culture (ASSUMPCÃO, DUARTE, 2015).

Saviani (2015, p. 287) asserts that education is a work of a non-material nature, its specificity being "[...] to produce, directly and intentionally, in each singular individual, the humanity that is produced historically and collectively by the whole of men." Assumpção and Duarte (2015) argue that it is impossible for an individual to master all the knowledge produced, but the provision of this collection for all is necessary, and the school has the role of transmitting

it in a systematic way. But in what way can this become reality in the classroom? According to some authors, the school can make this process possible through art (CANDIDO, 2006; ASSUMPCÃO; DUARTE, 2015; DUARTE, 2017).

As Gamboa emphasizes (1998, p. 25), "Every literary, artistic, or scientific work is the expression of a worldview, a phenomenon of collective consciousness that reaches a certain degree of conceptual, sensible or practical clarity in the consciousness of a thinker, artist or scientist ". For Vygotsky (1991), art generally employs everyday life material with a different more elaborate configuration, capable of producing feelings in subjects - through their appropriation - beyond everyday life.

This becomes possible because the authors of literary works relive past and present moments and plan the future not as a reproduction, but as something essential to life, thus, he becomes universal and experiences other epochs in the internal dialectic of the self with the context exposed. (LUKÁCS, 1968). In this way, for the reader, when reading a text, "[...] one reads together man and his time, his internal struggles and his external struggles, his conflicts, doubts and certainties" (ADOLFO, 2007, p.26).

Literary works are artistic expressions and, for Lukács (1970), everyday thinking, science and art are ways in which the human psyche seeks to think about concrete. Art lies in the relationship between historical development and the development of human consciousness. For the author, art had its origin in work, in the condition of collective activity, resulting from the transformation of nature and the production man's life. Therefore, art is not a photographic reproduction of daily life, but a form that demonstrates dimensions of reality, being its reflection and criticism.

According to Gamboa (1998), just as the first category "totality" is present in literary works, the categories Marxist content and form are as well. This is because literature presents words and phrases that only have meaning when one understands the whole. Franco and Girotto (2017, p. 175) affirm that "it is a question of expressing content in all its richness, seeking the perfection of form and being, leading to the fusion of form, content and receiver." Thus, according to the authors, the form of the literary work is an expression of the content of the abstract reality contained in it, which is present in the author and will become in the reader.

The Marxist categories are generalizations and processes existing outside of thought, but when they are known, they enable the appropriation of objectified contents, in other words, they consist in reality in their multiple determinations (GAMBOA, 1998). They are historical and they present a methodological function for the movement that goes from the known to the

unknown, from concrete to abstract. Therefore, they do not separate man from the world; on the contrary, it allows him, by knowing the unknown through them, to understand the society in which he lives and to reflect about it (MARX, 2011).

In a literary work "The form is a concrete element, because one can hear, read and see. It is the element that fixes the content and transmits it. The fixed content is loaded by the form. It is an immaterial reality, whereas form is materiality "(FRANCO; GIROTTO, 2017, p.175). Thus, they are inseparable, interactive, and related categories in which content determines form and its own changes as it is appropriate for the student, while form in responding to content contributes or not to its development. Proper content causes change in itself, form, is more stable, but also changes according to the dialectical movement of conflict between the two categories. When content is changed, the new one rejects the old form, requiring it to change, resulting in a new form, in other words, at another level of development. The new form gives expansion to content that begins to develop again (FRANCO; GIROTTO, 2017).

According to Assumpção and Duarte (2015), in addition to the organization of schools space and time, the selection of content to be transmitted is very important, because this is what will lead students to overcome immediacy phenomena. The authors also add that art is an indispensable content in school education, since it makes possible the elevation of students' self-awareness. Thus, through literature, the teacher can offer the student a new way of understanding the content, so that he rises qualitatively.

Methodological procedures, participants and analysis approach

The present study complied with all the provisions of Resolution 246/2012 of the National Health Council and its complementary ones, and was approved by the Research Ethics Committee of the State University of Londrina. It is linked to the project "Reading and its relation content, form and recipient in Basic Education", under the decision nº 2,038,854, developed in the Graduate Program in Education of the aforementioned university.

For the data collection, a semi-structured online interview was elaborated addressing two questions of personal data (gender and age), three about Training (Initial, Continued and Institution) and the rest was about time of action, class and literature classes practices. Some questions were discursive, others multiple choice. All will be described in the next topic. In which will be contained some relevant information about the participants, of a descriptive nature, such as the number of participants, age, Initial and Continuing Education, among others.

Thirteen female teachers selected according to the criterion of convenience participated in the study. All work in Basic Education (Elementary School I) in the Municipal Network of Londrina city or region. The survey *link* was forwarded via *WhatsApp* and email. The participants' ages ranged from 23 to 49 years, with 70% between 23 and 30 years old. In relation to the initial academic formation, all are formed in Pedagogy, two have a second graduation, one in Biological Sciences and another in Physical Education. Of the total, 54% went to public universities in the north of Paraná and the other part to private institutions in the same region. In relation to the performance, 30.8% work with the 5th year, 30.8% with the 2nd, 15.4% with the 1st and 15.4% with the 4th, and 7.7% with the 3rd year.

In relation to Continuing Education, 70% have specialization in Education, among them, Special Education, Psychopedagogy, School Management, Libras (Brazilian Sign Language) and Teaching. As for the teaching time in Elementary School I, it ranged from 2 to 17 years, most of them between 2 and 6 years.

The data concerning the questions about the pedagogical work with the literary reading will be analyzed in light of the critical-dialectical approach in the next topic. According to Gamboa (2010), dialectics as a method of understanding reality does not content to understand it as a result of its process, forming a theory. The relationship with practice makes this understanding critical and generates a critical theory, both in relation to reality itself and transforming practice.

Results discussion

In this session, we will discuss the results of this study out of the data collected from the words of the participating teachers about the work with literary reading in the classroom and their teacher training.

As previously explained, the content of works are human productions, objectified cultural goods - resulting from the particularity of an author who lived in a totality to which he is a part - that need to be appropriated by the new generations to be humanized. However, if this is possible, a process of formal education is necessary to enable this process for the students. In this way, the driving concern of this study was: 'Does the Initial and Continuous Formation of the Basic Education teacher enable him to work with literary reading as a whole, promoting the appropriation of content by the students and the change of forms?'

The first discursive question of the instrument asked the teachers to explain their understanding of literary reading. The responses were diverse, however, some were similar and grouped, as can be seen in Board 1.

Board 1 - Participants' Sayings: What do you mean by literary reading?

Alternatives	Participants that marked it
Literature books reading	5
Pleasant reading, that there is the observation of story details, interaction of the reader with the text.	3
Reading of different genres, including Brazilian literature.	2
Readings that are of great importance to the student's cultural development.	1
All that takes us to another world.	1
Interaction between reader and reading.	1

Source: The Authors.

Most replied that it is "literature reading", followed by 'pleasant reading'. One teacher mentioned "Readings that are of great importance for students' cultural development", and another "interaction between reader and reading". These are responses that indicate a different understanding of the others, but they have not been developed with greater clarity, which prevents a detailed analysis.

It is not a question of right or wrong, but of a reduced, fragmented understanding of literary reading in view of its relevant role in the formation of the reader. Therefore, it is important to emphasize the specificities of the literary work. It is a symbolic system of inter-human communication, which presupposes a permanent set of relations between it, the author and the reader. (CANDIDO, 2006). Knowing this, the humanizing and formative possibility of readers are complex and real.

Authors such as Assumpção and Duarte (2015), Candido (2006), Souza, Giroto e Silva (2012) and Franco and Giroto (2017) are authors who defend the humanizing role of literary reading that goes beyond merely reading decoding symbols and codes. But what makes a humanizing literary reading? The answer to this question is supported by the assumptions of the dialectical critical perspective: content and form. But it is not any content, but the one full of historical, social, cultural dimensions, produced by men in the course of time and surviving it. These contents must be transmitted to students in a way that enables them to apprehend and develop human qualities, surpassing everyday life. This aspect was approached in the

questionnaire, with some options of answers, more than one option could be selected. The results are as seen below:

Board 2 - Participants' comments: Regarding the content of literary works, in your opinion, how are they characterized?

Alternatives	%
Facts elaborated by the author that may not be true, only convey message.	23,1%
Most works are full of fanciful content that amuses students.	7,7%
They depict a time, a social reality, having relation with school contents and contemporaneity.	61,5%
They teach something through a moral.	7,7%
They do not have content in them.	0

Source: The Authros

As it can be observed, although some of the participants report that they consider the contents of literary works as messages that may not be true, 61.5% understand the essence of the contents. This is a positive fact, but it needs to be investigated on how the content is worked on. Therefore, the next two questions addressed this aspect, an objective one and a discursive one. The first question was "Do you use literary works with your students in the classroom?", All participants replied yes. And then there was another question with some response options. In Board 3, the results will be presented:

Board 3 - Participants' comments: How is the reading of the works done in the classroom?

Alternatives	Participants that marked it
Collective reading – each one reads a part	8
Teacher reading aloud	9
Silent individual reading	7
Reading as homework	3
Others	3

Source: The Authors

In these responses, what draws attention is the way in which many teachers still propose reading. The most quoted was the one performed by themselves loudly, followed by the collective reading. According to Franco and Girotto (2017, p. 1977), "the reception of a work of art involves the interaction between subject and object. This interaction is perceived through the form of certain content". This form must prioritize the act of reading, as being an active posture on the part of the reader, since it is a discourse process in which the author and reader are producers of meaning. This production must be objectified by the constituent elements of the two characters, so it is also relevant the ideas, thoughts and values of the student.

In order to have a comprehensive reading, Bajard (2002) suggests that the learner know why he is reading, that is, he has a goal, and then he does a silent reading. The author states that the first reading should be this way, being the first individual act of the student with the signs and words of the text, later it can be shared through reading aloud or collective. This way of doing the first reading was also quite chosen by the teachers, but it is possible to verify that the other forms are the most realized.

The following question was a discursive and asked the teachers to describe how they worked the content after reading. The forms were diverse, but mentioned by more than one teacher. Therefore, in the board below we present the frequency of all the forms mentioned by the total group (13) of teachers:

Board 4 - Participants' comments: Accordingly, your previous response, mention how you usually work the contents of literary works (eg.: discussion, dramatization, text interpretation, etc.)

Answers	How many times a form was mentioned
Discussion	8
Text interpretation	8
Dramatization	6
Story drawings	4
Synopsis	3
Oral interpretation	2
Engendering a new story end	1
Production of a reflexive text	1

Source: The Authors

Aviani (2000), supported by didactic for the Historical-Critical Pedagogy, developed by Gasparin, clarifies that for any educational process, there are five steps. The first is 'common social practice', which students verbalize their prior knowledge about a given content from their reality and social context. Then there is the 'problematization' of the proposed content, in which there is the collection of questions to be answered or reflected and the necessary knowledge to do so. In the sequence, the teacher must 'instrumentalize' the student, that is, give him the conditions to answer the questions, in the case of this study, in order for it to occur 'catharsis'. This moment consists in the incorporation of the cultural elements of the work, which allows him to elevate himself psychically on the view he had of the content in the initial social practice, and thus, to exert a new final social practice in his reality.

In the literature, catharsis is the moment of overcoming everyday primary conceptions about the work, elaborating a new way of thinking about. According to Goldman (1979), the

literary text is only understood when there is appropriation of the whole of the work. Called catharsis or synthesis, this moment allows individuals to overcome everyday life, rising to the highest human qualities. In this perspective, Assumpção and Duarte (2015, p. 255) add that:

Art, and in this case literature, only performs its function effectively when it fulfills its cathartic effect, which in turn is evident both during creation and in artistic perception. And it is precisely the cathartic moment that marks the foundation of the aesthetic reaction and the elevation of daily life³

Thus, it is necessary to (re) think of some ways to work with the contents of the mentioned literary work. Do they offer students the cathartic moment? Answering a questionnaire, discussing or dramatizing the story allows the student to change their way of thinking about content? According to Souza *et al.*, (2012), proposals such as these, carried out with fragments of texts, may be part of the daily life of the school, but they cannot be the only way to teach the student to understand the text.

As Nascimento and Franco emphasize (2017), the reading should consist on the act of reading, in other words, the opportunity organized by the teacher so that the students take ownership of scientific knowledge in several areas, since, they are primordial for the formation of the free and universal man. This appropriation is only possible through catharsis, the mental synthesis that the student makes, (re) elaborating the previous content, raising the quality of it, and thus, obtaining a new way of thinking, which will reflect on his way of acting in his reality.

The penultimate question was about the training of teachers, in the board below you can see the answers obtained:

Board 5 - Participants' Comments: Did your Initial or Continued Formation Contribute to the way you work Literary Reading in the classroom?

Answers	%
Greatly	46,2%
A little	30.8%
Not much	0
Learned by practicing	7,7%
Did not contribute	15,4%

Source: The Authors

³ A arte e, nesse caso, a literatura, somente exerce efetivamente sua função quando cumpre seu efeito catártico, o que por sua vez, evidencia-se tanto durante a criação quanto na percepção artística. E é, precisamente, o momento catártico que marca o fundamento da reação estética e a elevação da vida cotidiana

The first perception after these responses was that the participants feel subsidized by Initial and/or Continuing Education to work with literary reading, since 77% responded positively, between 'greatly' and only 15% reported "did not contribute".

However, in the next question, the participants could justify the answer. And the justifications were diverse, clarifying that the contribution is mainly related to Continuing Education, followed by practice. As an example, some answers were: 'We also learned in practice that the college does not teach everything we need'. 'I did a few courses in children's literature, which improved my search for authors, works and the telling itself', 'the initial training does not prepare very much, there are few disciplines about it, to take courses later and learn other things in practice is a must' 'the contact with materials available at school and the contact with good storytelling teachers has made me want to know more and thus get my students to enjoy the books', 'in Pedagogy we even saw little about how to do all of this in practice', 'there is a lack of courses in this area', 'I already liked reading a lot, but during the graduation we were presented with the importance of the stories to work on reality, this aroused my interest even more. Combined with the exchange of methodological ideas with more experienced people'.

Faced with the answers, one can notice the emphasis of most teachers on how to work the literary reading learned in Continuing Education and in practice, with the school materials or even with more experienced colleagues. We also noticed the lack of subsidy from the Initial Training, a relevant data considering that six different universities, public and private, were mentioned.

It is assumed that many of the previous answers, in which they showed a fragile way of working the content of the works with the students, may be the result of a fragmented professional formation, which makes the teachers seek Continuous Formation or to mirror in colleagues or act according to the needs of daily life (the 'practice'). It is not the purpose here to affirm that one should not seek Continuing Formation, on the contrary, much less deny the contribution of the most experienced people. However, not all teachers, after graduation, have the opportunity or the desire to continue studying and appropriating theories that ground their work. Therefore, it is necessary to problematize, rethink and propose studies about the Initial Formation of the teacher with respect to the theme, in order to contribute to the improvement in the formation of teachers.

Final considerations

The teacher is social being that has developed and continues to develop throughout history, appropriating the objectifications of other subjects that are in their environment. Therefore, he is not disconnected from the social context that permeated his formation, in the cultural, economic and political dimension, among others. Therefore, their action in the classroom is not neutral, but permeated by particular world views that was influenced by a total vision, which ends up reflecting in their practices in the classroom.

According to Critical-Historic Pedagogy, the specificity of education is to transmit content to the students, carefully selected, rich in human production, capable of enabling students to produce and objectify themselves in their context, in a transformative way. The literary works, because they are full of content and form, are propitious for the pedagogical work that promotes this process. However, it is not the proposal of a mechanized reading, of the fragmented interpretation, as was explained previously. For this, the teacher must appropriate the role of education, the specificities of literary reading and the ways to work its contents, aiming to contribute to the process of humanization of students. But does your Initial and/or Continued Formation enable a praxis capable of forming readers beyond everyday life?

Faced with this concern, this study, which aimed to discuss the implications of teacher training for the pedagogical work with literary reading in Elementary School I, from the words of the teachers of this stage of teaching, highlighted the need to (re)think the teacher's formation at this stage of education.

With regard to the presence of literary reading in the classroom, the results demonstrate the participants' misunderstandings about the concept, reducing 'literature reading'. And about the content of the works, they know of its specificity, which is to portray an era, a social reality, having relation with school contents and contemporaneity. Regarding the first way they work or the formation, it seems, a large part still reads the book aloud to the students, the hypothesis is that they do not understand the importance of silent reading, the first interlocution between author and reader. Already the forms proposed at the end of the reading, which should give the student a cathartic moment, that is, the change of thought about the content so that their actions are also transformed, have a mechanistic character. It would require new research to analyze in detail how they are instrumentalized in practice.

The last questions of the instrument, which were about the Initial and Continued Formation of the participating teachers, showed important aspects that indicate the influences

of the dimensions that surround it and that reflect in their action in the classroom. It was pointed out the dissatisfaction with the Initial Formation by half of the participants, the others did not mention the graduation, only reported on their Continuing Formation in the area. Thus, it is necessary to rethink this formative process, since, it should subsidize teachers who train readers to teach students reading through a transforming praxis, enabling cathartic moments, capable of critically boosting.

Seen as an overcoming of the daily practices of schools, it is necessary to think about the formation of teachers who develop a praxis, a practice subsidized by a theory, that started from a practice, in a dialectical movement. So that allows students to know and appropriate human productions from another space and time, but that are part of the human cultural framework, so that their vision of the world widens, becoming critical, reflective and transforming.

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