Educação em Perspectiva / *Education in Perspective*
DOI: 10.22294/eduper/ppge/ufv.v11i.8374

ARTICLE

Mediations of reading as a strategy for text comprehension by 6-year-old children in the literacy process

Mediações de leitura como estratégia para compreensão de textos por crianças de 6 anos em processo de alfabetização

Las mediaciones lectoras como estrategia para la comprensión de textos en niños de 6 años en proceso de alfabetización

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Abstract: This article is contextualized in literary literacy and aims to analyze the influences of shared storybook reading for reading comprehension by 6-year-old children in the literacy process. Focusing on children's literature we sought to develop conditions to form readers who enjoy literature. Action research was used with weekly shared reading workshops of literary texts, with children enrolled in the first year of school. With the systematic work, children were given conditions to listen to texts and understand written language. As a result of the study, we could notice that children could verbalize feelings and perceptions, anticipate senses, confirm hypotheses, understand, make inferences, develop sensitivity and creativity, sharpen curiosity and imagination, expand knowledge, open to new cultural and social universes.

Keywords: Reading stories. Literacy. Literary literacy. Understanding texts. Development of readers.

Resumo: *O artigo situa-se no contexto do letramento literário e tem por objetivo analisar as influências da leitura compartilhada de histórias para compreensão de textos por crianças de 6 anos, em processo de alfabetização. Com foco na literatura infantil procurou-se desenvolver condições para formar leitores fruidores da arte literária. Foi desenvolvida pesquisa-ação com realização de oficinas semanais de leitura compartilhada de textos literários, com crianças matriculadas no 1º ano de escolaridade. Com o trabalho sistemático foram produzidas condições para a criança ouvir a leitura e compreender a linguagem escrita. Como resultados do estudo, constatou-se que as crianças puderam verbalizar sentimentos e percepções, antecipar sentidos, confirmar hipóteses, compreender, fazer inferências, desenvolver a sensibilidade e a criatividade, aguçar a curiosidade e a imaginação, ampliar conhecimentos, abrir-se para novos universos culturais e sociais.*

Palavras-chave: Leitura de histórias. Alfabetização. Letramento literário. Compreensão de textos. Formação de leitores.

Resumen: *El artículo se sitúa en el contexto del literal literario y tiene por objetivo analizar las influencias de la lectura compartida de historias para comprensión de textos por niños de 6 años, en proceso de alfabetización. Con foco en la literatura infantil se procuró desarrollar condiciones para formar lectores fruidores del arte literario. Se desarrolló investigación-acción con realización de talleres semanales de lectura compartida de textos literarios, con niños matriculados en el 1º año de escolaridad. Con el trabajo sistemático se produjeron condiciones para que el niño oiga la lectura y comprenda el lenguaje escrito. Como resultados del estudio, se constató que los niños pudieron verbalizar sentimientos y percepciones, anticipar sentidos, confirmar hipótesis, comprender, hacer inferencias, desarrollar la sensibilidad y la creatividad, aguzar la curiosidad y la imaginación, ampliar conocimientos, abrirse a nuevos universos culturales y sociales.*

Palabras clave: *Lectura de historias. Alfabetización. Lector literario. Comprensión de textos. Formación de lectores.*

[1] **Submitted:** 02 May 2019 - **Accepted:** 28 July 2019 - **Published:** 29 Sept. 2020
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Introduction

This research[i] belongs to the study field of literacy, and shared reading of children's literature is used as an instrument for teaching-learning literacy skills for children in the process of literacy. In line with Soares (1998), we consider effective to develop practices that aim to teach reading and writing through literacy. That is, teaching how to read and write, while enabling conditions for children to develop the skills of social use of reading and writing in social situations.

Soares (1998) considers that the first condition for literacy is that there is real and effective population's schooling, that is, conditions are created so that the literate subject has access to reading and writing materials, since literacy is a process of insertion and participation in the written culture. Still according to Soares (1998, p. 39),

> being able to write is different from learn how to read and write: to learn to read and write means to acquire a technology to encode in written language and to decode the language; to know how to write is to make writing something yours, that is, to assume it as your property.

In this context, this article aims to analyze the influences of story shared reading for the comprehension of texts by 6-year-old children in the literacy process. In the development of the research, the activities with children aimed at inserting them in the universe of children's literature and making them understand the texts they read. According to Smith (2003), reading comprehension is the ability to answer specific questions of the text, being able to interact with the author and his work. This means that in the accomplishment of the activities we try to awaken the desire for reading in children, to create situations to understand the writing system and the language present in literary texts.

Based on Solé (1998), we consider the need to teach reading strategies - with interventions before, during and after reading. Before reading, they do activities to establish predictions, elaborate hypotheses and anticipate meaningful texts - through the analysis of the superstructure of the book, illustrations, title, underlines, authorship - considered an important stage in the development of reading. During the experiment, reading was done aloud guided by the strategy protocoled pause with the aid of the multimedia projector. As a didactic procedure, the text which was read was analyzed, the hypotheses were confirmed and new predictions about the text were elaborated, supporting the children in their difficulties. After reading we elaborated strategies to synthesize, summarize, answer and ask, socializing senses about the story which was read.

Method

This work has a qualitative approach with the methodological perspective of action research. Thiollent (1986) considers that the action research is a modality that enables the organization of comprehensive data with the possibility of experimenting with the real situation. Through this approach, the researcher intervenes on the reality studied aware of the

intention to change and the phenomena, and effects he intends to observe. For the author, "in action research, researchers play an active role in the equation of problems encountered, in the monitoring and evaluation of actions triggered by problems" (THIOLLENT, 1986, p. 15).

The subjects of the study are children in the age group of 6 years enrolled in 2 groups of the 1st. year of school, in a public school located in a peripheral district of the city of Montes Claros, State of Minas Gerais. As methodological procedures, we conducted individual interviews at two different moments - at the beginning and at the end of the term - aiming to diagnose their constructions related to the conceptual level of writing of these subjects, to the presence of nominal realism and phonological awareness skills, reading and understanding texts. However, given the limits of this article, we will only discuss the issues related to the process of reading and understanding texts.

In the month of March 2013, in the first diagnostic situation working with the children, we asked them to read the poem "*O pardalzinho*" (The little sparrow), by Manuel Bandeira[ii]. In case the child did not know how to read conventionally, we would explore the images, read the poem aloud and establish a conversation about the text to identify the abilities of understanding and of inference already developed. Later, in the month of December, we reapplied the same diagnostic situation, so that we could make comparisons about the children's development, and during the school year we did the shared reading of stories.

This methodological option in which the knowledge of reality precedes the intervention on it was based on Bajard (2002). The author states that in the process of intervention we need to know the environment we intend to act since without this knowledge of reality, the researcher cannot have the engagement of the actors in the education process. "It would not be legitimate to start the work without knowing what we intend to change or without having won the confidence of the people with whom we will work" (BAJARD, 2002, p. 195).

In the process of school immersion, we tried to produce the necessary relationship of trust among the researchers and research subjects as well as a distance from the reality investigated to analyze the actions and interventions developed. Again, the option was based on Bajard (2002), who claims there is no contradiction between distance and approximation among the subjects. According to the author:

> One of the criticisms the researches that seeks to change reality have is to consider that there would be a contradiction between a researcher's position that requires "distance" and the desire for engagement. However, to believe that distance would be guaranteed by "disengagement" is a questionable posture (BAJARD, 2002, p. 193).

So, as we aimed to work on 6 year-old students, the mediations produced considered the social status of children and their cultural productions. Thus, as part of the intervention process on reality, between the months of April and November 2013, weekly practices of story shared reading and activities to understand alphabetic writing and acquisition of conventions of the writing system were developed always on Mondays, with the duration of 90 minutes in each group, with the presence and participation of their teacher and two

Pedagogy undergraduate students who had scientific initiation scholarships. During this time, literary texts were read - fairy tales, short narratives, stories composed of images, anecdotes, poems. The activities were organized by a reading methodology that included the anticipation of meanings, the elaboration of hypotheses, the motivation and the definition of objectives to read, the exploration of the illustrations of the texts read - scanned texts projected by multimedia equipment - the stories were read aloud, there was a socialization of meanings and senses as well as activities for literacy.

In the proposed activities, the children's voice was heard and their action taken seriously, as they were indispensable aspects of meaningful and productive learning. With Sarmento (2004) we consider some of the pillars of childhood cultures. In the circles of storytelling the interaction among the children, their peers and the adults were important axis, which allowed the exchange of experience and ideas. In reading stories for children, playing games was considered the central dimension of children's cultures as well as fantasy and imagination, which are specific of children's worlds and were presented when they experienced other possibilities of existence. In this discussion, Sarmento (2004) highlights the capacity of children to perform an imaginary transposition of objects, people or situations.

At all stages of the activity with children, special attention was paid to values, feelings, perceptions, discourses, practices and interests aiming to understand representations and respect their place and status as social subjects. Although we have worked with literacy, this article focus on literary literacy, and the text is organized in two parts - in the first section we present some theoretical bases that supported the investigation and in the second we discuss the data produced with the children.

Theoretical basis for pedagogical research and interventions

In the process of investigation and intervention with the children, we are guided by concepts produced in the field of literacy. We understand through Soares (1998) that literacy is a process in which the child develops two sets of skills. On the one hand, the child appropriates the system of alphabetic notation, which includes the ability to identify letters and distinguish them from numbers, to understand the idiosyncratic phoneme-grapheme relations, to perceive the direction of writing, among other capacities. On the other hand, the child learns about the language that is used to write, that is, understands the language proper to the socially circulating genres, perceives its social function, understands that reading and writing are social practices and it is an interaction process and communication between readers and writers. In other words, according to Soares (1998), literacy through letters is necessary.

For the author, literacy through letters means teaching to read and write in the context of reading and writing practices, so that the literate individual is able to make social use of reading and writing skills. We also consider that literacy and how to read and write are inseparable and complementary processes, in which none of the actions precede the other. Thus, to invest in learning to read and write is necessary, but also to use them, to produce

meanings, to move through the universe of written culture, to work with different textual genres. We also considered with Bortoni-Ricardo (2008, p. 83) that, in relation to language teaching, "the challenge is to be able to develop with pedagogical and cultural activities, the neural networks of the brain so that the student makes connections to read and write".

According to Ferreiro and Teberosky (1985), we understand that literacy is a conceptual nature learning in which the child builds hypotheses and elaborates concepts, assigning meanings to the texts and symbols used to write. It is important to understand the relations between speech and writing in this process of knowledge construction, and also that the rhythm of each child depends on the immersion in the world of writing, his/her interaction in social practices in which they read and write. Therefore, it is important that the teacher produces stimulating and meaningful didactic situations in a literacy environment that allows the understanding of written language and the acquisition of the alphabetic representation system by the child.

Teberosky and Colomer (2003) state that children do not learn through simple memorization but formulating hypotheses which are reformulated and work as answers to real conceptual problems and not childish problems. And the hypotheses are only formulated if the child seeks to understand this object of knowledge and if the child is free to produce meanings for printed texts, to interact with the written material, to participate in effective reading and writing practices, to interact with texts and with readers and writers in different forms and situations of reading and writing use.

Bajard (2002) states that the constructivist approach which proposes learning by doing is a postulate of the New School movement and the active methods, however, considers that to put this directive into practice is not so simple.

> The evidence of the similarity between the intended target - to master reading - and the activity undertaken to acquire is often only superficial and does not withstand a thorough examination. It is necessary to know the specificity of the activity to be able to adapt the targeted learning to the proposed activity (BAJARD, 2002, p. 63).

Therefore, to understand the teacher's place and function, he/she has to be prepared to perform his/her job in the classroom. For Bajard (2002), the teacher has an important role of mediator between texts and students, because he/she guides the choice and the comprehension of the texts covered in the course, assuming the function of conducting the learning of writing through texts.

Contemporary studies (MORAIS, 2006; FREITAS, 2004) indicate that literacy activities which are effective for the acquisition of the writing system on the one hand, allow the development of children's metaphonological abilities, so that they can understand the relations between graphic units and sound units. On the other hand, the process of teaching how to read and write through literacy favors the immersion of the child in the written culture, to understand the language, to formulate hypotheses about texts, to rebuild the system of alphabetical representation. Thus, the use of elements present in the children's universe such as literary texts, nursery rhymes, tongue twisters, small poems and other texts that convey meanings are essential, they can enable access to the world of written culture,

allowing the exploration of sound elements such as rhymes, alliterations, initial and final sounds.

When Frade (2007) discusses that the 6 year-old children's first contact with the written culture in Elementary school enables the child to build a set of mental representations on reading and writing and the working of language essential for their literacy. The author considers that it is not appropriate to exclude oral interaction or shared conversations around texts, since these activities allow the understanding of the universe of language, the expansion of vocabulary and the fluency in reading texts. For the author, in addition to encouraging the literacy process with the written letters, the stories can lead to good discussions around themes such as solidarity, social injustice, authoritarianism etc - fundamental principles of human coexistence valid for any place, culture and time.

In order to justify the child's access to the universe of written language culture, Kramer (2010) argues that language is central to human development, creating learning, construction and knowledge, since it is linked to imagination, dialogue, expression of knowledge, affection and values. The author still recalls that language constitutes consciousness and organizes conduct: in it and through it concepts and prejudices are assimilated. To guarantee these constructions, Kramer (2010) considers essential to ensure the access of children and adults to narratives, music, drawings, plays, dance and various forms of literary expression: lullabies, tongue twisters, proverbs, fables, tales, myths, legends, and novels. In this sense, when the child is stimulated to read and write, the institutions responsible for early childhood education develop the children's confidence in their ability to do it in a healthy, pleasant and competent way.

In this direction, Machado (2007) considers that to enable meaningful learning, reading activities are central to the school. When activities are practiced in a non-mechanical and instrumental way, they are an invitation to read. Thus, when working with children it is important to devote time to the narratives and to the reading circles which are conditions for the access to books. The author reminds us that reading, writing and reflecting on human life, to do shared reading of thoughts, feelings and life is what Walter Benjamin considers to be reading as an experience. More than a pastime, it is something that goes beyond the time of its accomplishment.

Neitzel (2007) considers that not every reading proposal is aimed at teaching to read and to learn to enjoy reading. The aesthetic experience must be founded on the balance between emotion and cognition. According to the author, literature has the possibility of promoting not only creativity and emotion, but logical thinking, argumentation, the ability to analyze, compare, select, judge, plan, organize, experiment, produce, conclude etc. Citing research by different authors, Neitzel (2007) states that the success of reading projects depends on the conception of literature that guides the actions and goals proposed in the school. For the author, if we want to awaken the desire to read and write, the child should be taught how to appreciate aesthetics, leading to perceive the book not only as an instrument to convey knowledge, but as a playful and fruitive instrument. In this task of forming readers, Neitzel (2007) also considers necessary a book collection and an approach that excels by the gratuity of reading, disentangling the literary work of pedagogy.

As an author of children's and youth literature, Albergaria (2000) also favors the fruitive reading and school assignments that favors the awakening of the desire to read in children and young people; it is up to the teacher to invite the student to perceive in literature the marks that allow perceiving the game of fiction. By positioning favorably to the reading of literature, the author considers that the text is a necessity of the reader; everybody needs privacy, silence and moments of solitude to exercise imaginative faculties, and literature gives this to the reader. Still according to the author, the advantage of the literary text is that it contributes to forming a more skillful reader.

Solé (1998) discusses the strategies needed to teach reading as it is a complex activity and poses challenges for the reader. For the author, reading is a process whereby the reader makes a movement to understand the written language and produce meanings for the texts which is an activity that requires different skills. The school will mediate by paying attention to the education of this "active" reader, who really knows how to read and understand, can handle the text with dexterity, exceed the level of decoding and understand the text with its own objectives, ideas and previous experiences. Thus, reading itself is "which fulfills the experienced readers and motivates us, we send ourselves to the reading: rereading, stopping to savor it or to reflect on it, skipping paragraphs... an intimate reading, thus, individual" (SOLÉ, 1998, p. 43).

Therefore, it is important for children that their first experiences with texts should be learning opportunities and should not be marked by failure. For Solé (1998), in cases where reading practices generate an expectation of failure, it is very difficult for the reader to be able to take up the challenge that the reading means and intervention is necessary to transform practices into a positive experience for children.

Focusing on children's literature as a possibility for the development of readers, in our research we promote children's access to the universe of literature, a space in which curiosity, fantasy, creativity and imagination could be sharpened, arousing interest in reading. Taking into account these theoretical propositions, a process of intervention in the classroom was organized, aiming to develop literature literacy skills among children of 6 years of age, in the literacy process.

Study results

We understand that by listening to many stories children develop their sensitivity, imagination, creativity, fantasy, reading ability, and other skills. They also build familiarity with the written language, broadening knowledge, and opening up to new cultural and social universes. For Abramovich (1995, p. 16), "it is important for any child's education to listen to as many stories as possible. Listening to stories is the beginning of learning to be a reader, and to be a reader is to have an absolutely infinite way of discovering and understanding the world". The author states that the first contacts with literature usually occur by listening to stories, often told by relatives that arouse the children's interest.

By this logic, when reading stories in school, the teacher continues the processes and practices already begun in the family and social environment where children are inserted. In many cases, the school is a space for the first experiences with the stories, being important to favor a pleasant contact with the written culture. The children's intervention activities were organized according to this logic and started in April 2013, after the diagnosis of children's skills, knowledge and difficulties.

Activities of story shared reading were done weekly. Considering the adopted methodology inspired by Solé (1988), in each reading session, the first activity was always aimed at anticipating senses and activating previous knowledge of the children in order to give conditions to understand the story and build meanings for the text. Paratextual elements were explored - images and colors of the cover, title of the work, authorship. The reading was done orally, with a multimedia projector which allowed the children to visualize texts and images, expanding the possibility of understanding the written text in which they could confirm or refute their hypotheses and elaborate new meanings for it. After reading, there was an appreciation of the story, and there were new opportunities for the socialization of meanings.

In order to give visibility to children's constructions, we present some excerpts from our field diary, short reports of activities developed in the classroom, fragments of dialogue that allow us to understand the children's points of view. As a starting point, Ziraldo's book "*Uma historinha sem 1 sentido*" (A Story without 1 Sense) (PINTO, 2002) was selected, aiming to awaken the taste for reading as well as to stimulate children to literary reading, discuss the value attributed to knowing how to read and write, recognize social functions of reading in the contemporary world. In a light and fun way, the book tells the adventures of a hero who uses all the senses to escape from the traps of "transdangerous" enemies, but dies "tost" burnt in a fire for not being able to read the instructions/warning written on a sign.

The children enjoyed the story, got involved with the character and his heroic fight against the enemies, cheered for him and believed in the strength of good against evil. Every page read the students confirmed hypotheses, anticipated forms of attack, thought of fight strategies. During the reading the children did not notice the presence of words in English inserted in the book originally written in Portuguese - dark, rabit, open, danger, the end. In the activity of anticipating meaning, the children did not pay attention to the possibility of the book approaching the human senses - taste, touch, smell, sight and hearing - they had difficulty in understanding the intertextual dialogue with characters of the comic strips - rabbit woman, Batman and Robin, present in the images of the hero's kitchen and in expressions as bat-kitchen, cav-apartment, unfaithful squire. But the children built other meanings.

The end of Ziraldo's story surprised everyone; no one anticipated the possibility of an illiterate hero. And his death caused some frustration. In the discussion with the children, an understanding of the social function of reading and the tragic consequences of not knowing how to read for the hero was built, but a utilitarian and moralizing discussion of the story was not produced, a pedagogical approach to the transposition of fiction was not proposed for the reality. The children understood the hero's drama as a fictional fact, were sympathetic,

identified themselves, and were emotional. And they got the taste for the stories, they wanted to experience other conquests, to participate in other dramas and fights with new and different characters.

At the beginning of the work with the children, part of the group had difficulty in verbalizing, arguing, and anticipating. Listening to stories and sharing subsequent readings, children revealed other difficulties, but they gradually acquired the written language and produced more elaborate processes of comprehension, interpretation and inference about the texts read.

The reading of Eva Furnari's (1982) book "*A Bruxinha atrapalhada*" (The Little Stubborn Witch) led us to important observations about the children's constructions. The book is organized by a series of small stories narrated only with the use of images, similar to comics which episodes have a succession of scenes. Although independent, the episodes keep elements common to each other - the presence of the little witch and her pet cat in an early scene; the breaking of the daily stability by the appearance of some new element such as the bird, faucet, turtle etc; the witch's desire to transform something; the character's stubborn way to cast spells; the incorporation of physical characteristics of the old object by the new object transformed by the witch - the hat, originally a bird, has wings and flies; the stool, previously a turtle, walks; the umbrella, previously a faucet, sprinkles water.

Such narrative elements cause stability in the structure of Furnari's (1982) stories allowing children to elaborate hypotheses, imagine, anticipate, and make inferences and comprehension processes.

> In the opening chapter of the book entitled "The Hat", the first picture shows the little witch sitting on a square stool with her magic wand. Next to her there is the cat and at the top of the page there is a bird. In our work, to organize the reading of the scenes, some guiding questions were asked. The children's answers reveal the ability to articulate information to produce and anticipate meanings:
> T - What will the little witch do with this little bird?
> C1 - I think she will turn him into a hat.
> T - Why do you think the little witch will turn the bird into a hat?
> C1 - Oh, because the story is called "The Hat".
>
> At the end of the story, when the witch's hat flies, the children reveal again the ability to articulate ideas to make inferences about the text read.
> T - Why did the witch's hat fly?
> C1 - Because it [hat] was a bird and she [witch] turned it [bird] into a had and it [hat] flew because it was a bird.
>
> In the second chapter named "Oba! Olha lá!" (Horray! Look there!), the dialogue with the children is also very productive. The children give a lot of meanings to the images read. In the first scene there is the little witch and the cat who walk opposite to a turtle who is under a fruit laden tree:
> T - What is the little witch going to do?
> C1 - She's going to eat the turtle.
> C2 - She's going to turn the turtle into an apple.
> C3 - She's going to get a stick and poke the apple.
> C4 - I think she's going to turn the turtle into a handsaw and is going to saw the tree.
> C4 - The witch needs a stick to poke.
> C5 - She's going to climb the [fruit] tree.
> C6 - She's going to get a ladder. It's more difficult in the height.

C7 - She [the witch] will turn the high tree in a short one.

As they realized the Little Witch turned the turtle into a small square stool, they questioned: Will the Little Witch be able to get the apple?
C1 - Yes, she will.
C2 - No, it will walk and because of the spell the Little Witch will fall.
C3 - Those witches' spells don't work!
As they notice the stool walked, they questioned: why did the stool walk?
C1 - Because the turtle has legs. The Witch didn't pull its leg.
At the end of the final chapter, a child summarizes the story:
C4 - The Witch and the cat were walking. Then she saw an apple. She was trying to get an apple and she couldn't. She saw the turtle and kept looking with the wand in her hand. She went there and cast a spell (Extract of the field diary, October 2013).

The children's answers enabled us to notice the associations, inferences and comprehension processes produced. The answers reveal that the children paid attention to many elements that build the narratives, perceiving that the senses are not disarticulated from the texts and the author's intention. And in this construction process, in the month of November, the work with "*A Máquina Maluca*" (The Crazy Machine) by Ruth Rocha (2010), illustrated by Mariana Massarani, allowed a rich and intense activity, a production of meanings and inferences, a dialogue and the children's interaction with the book and its authors.

When they were instigated to analyze the book cover, the children said:
C1 - I wonder why it [the machine] is shining.
C2 - I think I know. It's because the man created the robot and it is shining.
C3 - There must be a problem in the machine.
C4 - I think the machine is singing because there are these things there [musical notes on the book cover].
C5 - It is swinging.
T - Which crazy thing is going to happen with the machine?
C6 - The machine will set fire.
C7 - She is going to freak and everybody will run.
T - Who invented this machine?
C8 - Ruth Rocha.
C9 - It wasn't Ruth Rocha, she is the author. It was the crazy scientist.
C10 - I think it was the scientist.
T - What is the machine for?
C11 - To defeat the world.
C12 - To make the death power.
C13 - She's going to do a lot of things to help them.
C14 - She's scaring people.

The children asked questions of what they saw in the illustrations, aiming to understand the text.
C1 - Why is the baby crying?
T - What do you think?
C1 - I think there are two options: the machine wants his milk; he's afraid of the machine.
T - Then, let's read the text to find out why the baby is crying.

Before the machine's unusual requests, the children would answer differently.
T - Why does the machine want tanning oil?
C3 - To use it.
C5 - To use it as fuel.
C1 - To use it in Bahia. Isn't there a river there where we can swim?

> In this construction, the child reveals that understood the text and also made inferences. From the information of the story, she concludes that the machine wanted tanning oil to go to Bahia and sunbathe at the beach and swim.
>
> Along the story, when the machine started to make demands (tanning oil, blond pieces wigs, French perfume, carnival costume), a child asks sensible questions, despite revealing a certain break with the fictional pact.
> C1 - I don't understand this machine! If she knows how to do everything, then why does she ask things to people? She can do all those things (Extract of the field diary in November 18, 2013).

The children's answers show that not only they understood the ideas narrated on the pages of the book but also established relationships, questioned, doubted, connected the text with their previous knowledge, and inferred.

In our process of research and activities with the children, a final diagnosis interview was conducted in December 2013. The activity was an autonomous reading of the poem *"O pardalzinho"* (The Little Sparrow) by Manuel Bandeira, which had been proposed in the initial diagnosis. After reading, the children were asked to talk about what they understood from the text. There were many answers and positions which reveal various constructive processes and distinct learning rhythms. To illustrate, we cite a single interview extract, representing this diversity of learning.

> T - What did you understand about this poem?
> C - Once upon a time there was a free bird. It loved to be free. One day it broke its wing. It found a girl to take care of it, but she didn't take good care. She didn't give it much food. Then, it died and went to birds' heaven.
> The child used the strategy of narrative to tell what understood about the reading, turning the poem into a narrative – probably because the child had this experience of storytelling during the school year.
>
> When the child finishes the retelling, he gives an opinion on the poem and is indignant:
> C - Isn't there a happier text? This one is very sad!
> T - Didn't you like this text?
> C - No, because the bird died.
> T - Before dying the bird got a house. I wonder what the house Sacha gave the bird looks like.
> C - She gave it a house to live. Oh, no, it's not a house! It's a jail. No, it's not a jail. What's the name of that thing they sell to put the bird in?
> T - Cage.
> C - That's it, it doesn't like the cage because it loved to be free.
> Not satisfied with her own answers, the girl read the part of the poem again and said:
> C - Now I understand. It died because it didn't like to be in a cage. It was born to be free. Why was the cage invented? (Extract of a field diary, interview done in December, 2, 2013).

In this extract we can notice that the girl not only understood the main ideas of the poem but also inferred and gave an opinion. In some moments, when the girl talked about the text, she noticed her misunderstanding; she read some parts of the texts again and corrected her position. According to Solé (1998), the gaps (the feeling that she could not understand the text) and the comprehension mistakes (false interpretations) may occur during the reading activity. However, a reading obstacle (not to understand something) is not always worrying.

We can't understand a paragraph but we can get the general gist of the text without difficulty. Yet the act of reading the clauses of a contract for example, and not understand well may bring the need of reading the text again to ensure the comprehension.

In our study, the children's difficulties show the pedagogical investments and the pedagogical interventions that are necessary to support the learning. In our dialogues with children, there were many constructions - constructions such that are not limited to the extracts presented here. These constructions do not fit the limits of a scientific article, because they are based on and by the cognitive processes, by the inventiveness and intelligence of the children participating in the study.

Conclusion

The research allowed us to realize that shared reading of stories can be an important teaching strategy for children in the process of literacy, but for children who do not know how to read autonomously. The activities showed that the children learned very much with this tool. The children developed diverse skills related to orality, comprehension of written language, taste for storybooks, desire to learn to read.

Children have learned that stories can be identified by their title and that they have an author and an illustrator; they have learned to read the illustrations and rely on verbal and nonverbal textual indices to understand and infer. In counterpoint to speech, they learned to listen and respect opinions, to argue and negotiate points of view.

To retell the story heard, the children also made important constructions: remembering the plot, organizing the main ideas, facts and occurrences in the sequence in which they occurred and were narrated in the book, structuring the sentences to be able to tell their colleagues, among other skills.

The story sharing also favored the development of initiative and argumentation. The activity also enabled the participation in the debates and conversations that took place in the classroom, favored the disinhibition and expansion of the expressive capacity of the children, so that they could publicly express themselves, position themselves in front of their colleagues, and present their points of view.

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Notes

[i] This research project was approved by the Ethics Committee of Unimontes, under opinion No. 2731/11, in accordance with Resolution 196/96, of the National Health Council. The undergraduate students Delma Pereira dos Santos, Gisele Cunha Oliveira, Rozeli dos Santos Andrade participated in the research activities.

[ii] *"O Pardalzinho"* (The Little Sparrow) – by Manuel Bandeira (2014). "The little bird was born free / They broke its wing / Sacha gave it a house / Water, food and cuddles / They were cuddles in vain / The house was a prison / The little sparrow died / Sacha buried its body in the garden / The soul, it flew / To the birds' heaven!"

Acknowledgements

The research was supported by the Minas Gerais State Research Support Foundation - FAPEMIG.

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