INTERFACES DA EDUCAÇÃO

Poetry Reading: Activities of ordering and sequencing questions in Elementary School

Leitura de Poema: atividades de ordenação e sequenciamento de questões no Ensino Fundamental

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Abstract. The objective of this study is to present and discuss the theoretical-methodological proposal of ordering and sequencing of poetry reading questions in Elementary School, in order to contribute to the studies on the teaching and learning of Portuguese, both in reading skills and in written textual production. The work is based on the concepts of reading, with emphasis on the studies of Applied Linguistics and the practice of ordering and sequencing reading, pointing out the relevance of this proposal as part of the student's development process, as a reader and a writer at school. In preparing the proposal, the following are considered: (I) the survey of the main ideas of the text; (II) the elaboration of a text from those ideas; (III) the creation of reading questions based on the listed ideas; (IV) the student-reader's production of a text as a replica/counterword based on the answers given. From the elaboration of the proposal for ordering and sequencing the questions, the results indicate: (a) the identification of main ideas of the text; (b) the student's position on the theme of the text; (c) the production of text as a replica/counterword as a result of the whole process.

Keywords: Ordering; Sequencing; Reading Questions; Poem.

Resumo. O objetivo deste estudo é o de apresentar e discutir proposta teórico-metodológica de ordenação e sequenciação de perguntas de leitura com o poema, no Ensino Fundamental, de modo a contribuir para os estudos sobre o ensino e aprendizagem de língua portuguesa, tanto nas habilidades de leitura, quanto em produção textual escrita. O trabalho fundamenta-se nos conceitos de leitura, com ênfase nos estudos da Linguística Aplicada e da prática de ordenação e de sequenciação de leitura, que indicam a relevância dessa proposta como parte do processo de desenvolvimento do aluno, como leitor e escritor na escola. Na elaboração da proposta, consideram-se os encaminhamentos: (I) o levantamento das ideias principais do texto; (II) a elaboração de um texto, a partir dessas ideias; (III) a confecção de perguntas de leitura a partir das ideias elencadas; (IV) a produção pelo aluno-leitor de um texto como réplica/contrapalavra a partir das respostas às perguntas. A partir da elaboração da proposta de ordenação e de sequenciação de perguntas, os resultados indicam: (a) a identificação de ideias principais do texto; (b) o posicionamento do estudante diante da temática do texto; (c) a produção de texto como réplica/contrapalavra, como consequência de todo o processo.

Palavras-chave: ordenação; sequenciação; perguntas de leitura; poema.

INTRODUCTION

In Brazil, the literature on reading contrasts with the low rates found in the results of official tests used to assess students' reading ability (Souza-Filho, 2015). The results of the

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International Student Assessment Program (*Programa Internacional de Avaliação de Estudantes* - Pisa)[3], for example, marked a drop in the scores of large-scale assessments in areas such as: Science, Mathematics and Portuguese, specifically in reading, placing Brazil in 63rd position in Science, 59th in reading and 66th in Mathematics , with stagnant rates since 2009, considering that the application of tests was suspended in the years 2020 and 2021.

In terms of reading, the test assesses the student's mastery in three aspects: a) locating and retrieving information, b) integrating and interpreting, c) reflecting and analyzing; however, data show that students fall below proficiency level 2[4]. It is an overview of the need of improvement concerning the work with reading in a teaching situation in the country, especially, in this research field.

Menegassi (2011; 2022) states that classroom assessment practices use several instruments, among which activities with reading questions stand out. In the process of teaching and learning to read, the questions are configured as frequent activities in the classroom, considering that teachers spend part of the time from their interventions to prepare those actitivities for the students, who make an effort to answer them (Solé, 1998) and they are not always able to live up the expectations. In view of the role of questions in teaching and learning in the curricular subject of Portuguese Language, as well as in all other subjects of the school curricular, it becomes feasible to study them, as they enable the critical fluency in student-readers' reading, denomination that means the reader in the social role of a student in a learning situation. Therefore, authors focused on theories of Psycholinguistics and Applied Linguistics, such as Solé (1998), Menegassi (1995, 2008, 2010a, 2010b, 2010c, 2011, 2022), Fuza (2017), Fuza and Menegassi (2018; 2017; 2019; 2022) and Rodrigues (2013), discuss and research about the construction of questions as reading activities as instruments which enable the teacher to guide students, in a process of ordering and sequencing that allows effective production of meanings to the text worked on.

Based on this mediation, the reading activity is an "essential strategy for active reading" (Solé, 1998, p. 155), that is, one in which the reader constructs meanings for the text and produces meanings from its social values. According to Fuza and Menegassi (2022), the "activity" is a complex teaching and learning procedure, because it goes beyond the immediate

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[3] Available at: <http://portal.inep.gov.br/internacional-novo-pisa-resultados>. Access on: Sep. 20th, 2022.
[4] Level 2 is considered the minimum for reading proficiency, requiring the reader to perform tasks such as locating information in the text, recognizing its main idea, comparing or correlating the text with external knowledge, etc. (Brasil, 2022).

perspective of the classroom, reflecting on the formation of subjects. In this sense, in the activity, the utterance is the result of the conditions of the situation of social interaction, responding to other utterances, in a dialogic process. Thus, in the "reading situation, the concept of activity presupposes a reader who acts in refraction, that is, who does not remain apathetic before the text, but who actively participates in the entire interactive practice by occupying a responsive position and expanding the communicative process" (Angelo; Menegassi, 2014, p. 669)[5], which is perfectly possible through reading questions with guided instruction and adequate mediation (Vygotsky, 1988). The reader then performs a process of interaction with the text, articulating it with his own life, in order to produce his idiosyncratic interpretation. xxx (2008), in an approach close to the notion of "activity", states that reading questions are relevant because they allow the teacher to instruct and guide the student in the course of reading, as "they also suit the reader, to guide him in his learning, to assist him in his training and development"[6] (Menegassi, 2008, p. 46), to observe the activity being built in interaction, through the dialogue between the author, the text and the reader.

Allied to the question of ordering and sequence, supported by the theoretical-methodological position of linguistic interactionism, this text dialogues with the theory on the theme of the utterance, specifically, on the thematic exhaustion (Bakhtin, 2016), as the first element which determines the constitution of the utterance, providing the subject with the ability to respond (Fuza, Rodrigues, 2022; Fuza, 2017; Cereja, 2005). For Menegassi (2010b), the exhaustibility of the theme is the essential and primary element in the production of the genre, guiding the producer, the interlocutor, in the process of reading and writing.

With these perspectives, this study aims to present a theoretical-methodological proposal for ordering and sequencing reading questions focused on the poem genre, considering the thematic principle of dialogism, from the articulation with cognitivist and interactionist theories of reading, to contribute to the studies on the teaching and learning of written mother tongue in teaching context. The work focuses on reading perspectives, with emphasis on the studies of Applied Linguistics and the practice of ordering and sequencing reading, discussed by Solé (1998) and expanded by Menegassi (2008; 2011; 2022) and Fuza and Menegassi (2018;

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[5] In the original: *"Situação de leitura, o conceito de atividade pressupõe um leitor que atua em refração, isto é, que não se mantém apático diante do texto, mas que participa ativamente de toda a prática interativa ao ocupar uma posição responsiva e expandir o processo comunicativo".*
[6] In the original: *"Servem também para ensinar o leitor, para orientá-lo na sua aprendizagem, para auxiliá-lo na sua formação e desenvolvimento".*

2019; 2017; 2022). The authors highlight the relevance of the proposal as part of the process of the reader's formation and development in the Brazilian school. The study proposes working with Elementary Education as a basic reference, since reading focuses only on decoding in this school period most of the time, (Rodrigues, 2013), requiring studies that conceive it as a process, passing through phases, in addition to decoding.

In order to fulfill the intended purpose, the proposed ordering and sequencing of questions for the chosen genre is described, highlighting how the activity allows the students to constitute and develop themself as readers at school. The aspect related to the production of written text is based on writing as work, discussed by Fiad and Mayrink-Sabison (1994); Sercundes (1997); Menegassi (2016a). As a matter of space, the aspect related to the production of text originating from the activities is not discussed, especially because this text is a work proposal, based on theoretical-methodological developments. From that statement, we are aware of the risk of not addressing it.

ORDERING AND SEQUENCING QUESTIONS

The proposal for ordering and sequencing questions is based on the types of questions and on the ordering and sequencing model suggested by Menegassi (2008; 2010a, 2010b, 2010c; 2016), based mainly on Solé (1998). When recovering the stages of comprehension (literal and inferential) and interpretation of the reading process (Menegassi, 2010c, 1995), Menegassi (2010a, 2011, 2016b) divided the questions into: textual answer question; inferential answer question and interpretive answer question.

Textual answer questions focus on the text. However, they are not copying issues, extracting ideas from the text, as it is up to the reader to seek answers in the text, requiring understanding, complete phrasal organization and not just the act of pairing the command information with the search of the answer in the text (Menegassi, 2010a). It is not the same as decoding or copying questions, according to the classification proposed by Marcuschi (2001, 2008).

Inferential answer questions should be deduced from the text. Although linked to it, the reader needs to relate the elements of the text, establishing some kind of inference. There is, then, no answer in the text, but rather in the relation between the text and the reader's inferences.

The reader constructs an answer from the relation between "thinking about the text and seeking an answer out of it" (Menegassi, 2010a, p. 180)[7].

Interpretive answer questions take the text as a reference, requiring the intervention of prior knowledge and the reader's opinion which produces a personal answer. According to Menegassi (2010a), no answer is valid, because the meanings are produced from the dialogue between the questions, and consequently, among the answers as well.

In order to enable an organization of ideas about reading, Chart 1 shows the types of reading questions, the stage of the reading process and their characteristics (Kleiman, 1996; Leffa, 1996; Angelo, Menegassi, 2022; Fuza, Menegassi, 2022).

Chart 1. Questions, stage of the reading process and their characteristics.

READING QUESTIONS CATEGORIES	STAGES OF THE READING PROCESS	CHARACTERISTICS
Text information extraction questions	decoding step	- The questions lead to copying information from the text. - The text is conceived as complete, exact and unique, not allowing the reader to act in the construction of meanings. - The questions almost always focus on objective inquiries: What? Who? When? Where? Which one? As? etc. - The questions focus on orders such as: copy, link, remove, complete, transcribe, etc.
Text information assignment questions	There is no specific step in this case, as the information comes from the reader's knowledge of the world, from the relationship with the text.	- The questions value the student's reading, any and all interpretations are considered legitimate. - The reader plays a central role in the process. - The questions almost always focus on questions such as: What is your opinion? Explain in your own words.
Text answer questions	Literal level comprehension step	- The answers are in the text, however, they are not copies, like the decoding ones.
Inferential answer questions	Inferential level comprehension stage	- Answers are deduced from the text. Although linked to it, the reader needs to relate the elements of the text to establish some inference.
Interpretive answer questions	Interpretation stage	- The answers show a relationship between the text and the student's previous knowledge, producing a personal answer.

Source: The authors (2024).

The fact that the questions relate and even respond to the steps of the reading process justifies the relevance of the work sequenced with such activities. Thus, according to Menegassi

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[7] In the original: *"Pensar sobre o texto e buscar resposta fora dele"*.

(2010a), the reading sequence should start with textual answer questions, so that the student learns to work, to explore the text; then, to present the inferential answer questions, enabling the establishment of relationships between the text and its knowledge; after that, the interpretive answer questions to allow the production of specific meanings for the theme, based on the personal experiences of each student-reader. The questions are organized in order of increasing difficulty, leading the reader to progressively reflect on the text (Menegassi, 2010a, 2011; Rodrigues, 2013).

For Angelo (2015, p. 258), the processes of reading and writing "are inseparable when it comes to producing the answer to the reading question"[8], that is, in the current teaching situation, answering a reading question is also producing texts, written responses in different formats. By sequencing the questions, it is observed that writing is also significant, since the student articulates ideas and builds a possible written answer. After performing the textual, inferential and interpretive questions, the student is led to produce another answer to gather the previous ones, uniting their information from a single question: "What is the text about?" (Menegassi, 2010a, p. 186) as a strategy to summarize everything which was worked on in the sequence of questions. Through this structure of the response genre, it is possible to verify notions of paragraph construction, according to Garcia (1992) and Serafini (1998): "initial statement taken from the text", which dialogues with the notion of textual response; then, "the explanation of the statement", that is, the emphasis on the inferential answer; finally, "an example of this explanation, based on elements of the reader's personal life" [9], through the interpretive response. In fact, the combination of the answers forms a complete paragraph of information, a working approach appropriate to the process of formation and development of the student-reader, to which the theme of this text is specifically intended.

This form of organization of the answer contemplates the global idea of the text, the summary of the theme and the student's judgment (Menegassi, 2010a; 2011; Rodrigues, 2013). In addition, Menegassi postulates that this writing process should not be used for a long period of time, because it is possible to produce "a defined structuralism for textual production, which does not meet the creative work that must be used daily in the classroom, in the production of

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[8] In the original: *"São indissociáveis quando se trata da produção da resposta à pergunta de leitura".*
[9] In the original: *"afirmação inicial retirada do texto"/ "a explicitação sobre a afirmação"/ "exemplificação dessa explicação, a partir de elementos da vida pessoal do leitor"* (Garcia, 1992 and Serafini, 1998).

textual genres"[10] (Menegassi, 2010a, p. 187). Thus, the methodological proposal is aware of its limits, which must be considered in the execution of the work in a teaching situation.

Based on Menegassi (2016b), it is noteworthy that the work with the questions "should integrate the reader development process at school, and cannot be taken as a permanent strategy for working with the text"[11] (Menegassi, 2016b, p. 43) precisely, so as not to create the inadequate structuralism already mentioned. Therefore, it is one of the possible instruments for working with reading in the classroom, and there should be an eclecticism of activities, in order to enable the development of the critical and competent reader.

From questions to poem

In order to elaborate the proposal of working with a poem - as a possible example of prospection to the teaching of language - after previous research in didactic materials of Elementary School, it was verified the identity of the child and/or adolescent as a recurring theme of study for this level of education. Among the collections of textbooks consulted, two stand out, as they are used nationally and have been approved in the National Textbook Program (*Programa Nacional do Livro Didático* - PNLD), aiming at verifying the most recurrent theme in the work with the Portuguese language: *Português*: *linguagens* (Cereja; Magalhães, 2015; 2012) and *Vontade de saber português* (Alves; Brugnerotto, 2012).

By observing each of the units, it was found that the issue of the child's and/or adolescent's identity is recurrent, especially in the second collection. In this collection, each book contains four units, each one of three or four chapters. In the 6th grade book, of the four units, two deal with the role of children and make them reflect on who they are; in the 7th grade book, three units address identity, exposing the child as a hero and also highlighting the importance of dialoguing with others; in the 8th grade book, two units focus on adolescence and the importance of differences between subjects; in the 9th grade book, the four units deal with behaviors in adolescence, love in youth and the relevance of diversity. In the Alves and Brugnerotto's collection, the 7th and 8th grade books also address diversity and love in adolescence.

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[10] In the original: "*Um estruturalismo definido para a produção textual, que não atende ao trabalho criativo que deve ser usado cotidianamente na sala de aula, na produção de gêneros textuais*".
[11] In the original: "*Deve integrar o processo de desenvolvimento do leitor na escola, não podendo ser tomado como estratégia permanente de trabalho com o texto*".

Furthermore, according to the school year, there are specific genres to be studied in the collections, as shown in Chart 2.

Chart 2. Discursive genres of textbook collections

Grades	Discursive genres
6th grade	Poem; Comic book; Chronicle; Photography and Painting; Biography.
7th grade	Photograph; Poem; Tale; Painting; Report.
8th grade	Poem; Chronicle; Painting; Report; Interview.
9th grade	Poem; Report; Painting; Chronicle; Cartoon

Source: The authors (2024).

From this general survey, it is possible to verify that the discursive genre poem is present in all school years. Thus, a poem was selected from the collection *Português Linguagens*, by Cereja and Magalhães, of the 8th grade of Elementary School, which deals with the acceptance phase that young people face in their adolescence, which is one of the main reasons for the selection of the material, as a representative example of the work to be carried out with this specific genre with the ordering and sequencing of reading questions.

The poem is entitled: *Tormento*, (Torment) by the author Elias José, and presents the lyrical self in a crisis with its appearance due to the "all pimples/ on the forehead, on the nose, on the chin"[12]. Regarding the genre poem, Walter and Zappone (2005) suggest as main characteristics: the presence of the lyrical self, that is, the poet's voice who speaks from within the text; the fluid and unconscious relationship between the self (object) and the world established through remembrance, that is, the one in the other. Thus, the relationship that the "I" establishes with the world is that of merging the universe; the outer, inner, past, future and present world merge. Due to this fusion, there is a non-distance "I-world". In addition, Zappone (2022, p. 138) states that the poem is expected to "hear the speaker's voice" (lyrical self) whose speech is characterized by the subjectivity constructed by the proximity between the speaker and the world, by the use of sound resources such as rhymes, alliterations, rhythm and others because of their relation to music"[13].

In addition to these characteristics, Zappone (2010) highlights the reading objectives of the poem. It may be just to appreciate its meaning, through its sonorous and rhythmic form; or even joining these last ways of reading, seeking for the text the meanings that can be produced from it. To improve the work with the poetic text, often left in the background by schools

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[12] In the original: *"espinhas todas/ na testa, no nariz, no queixo"*.

[13] In the original: *"ouvir a voz de um falante (eu lírico) cuja fala se caracteriza pela subjetividade construída pela proximidade entre o falante e o mundo, pelo uso de recursos sonoros como rimas, aliterações, ritmo e outros devido à sua relação com a música"*.

(Zappone, 2010), the teacher must first appreciate the text, or be knowledgeable about it; second, to make a rapprochement between poetry and student, remembering that this rapprochement has to be done frequently and not only on commemorative dates; not only focus on the structure of the poem, the verses, the rhymes and see which themes the students prefer, to provide greater participation.

In order to elaborate the theoretical-methodological proposal, the chosen genre is presented with the highlights in bold which represent the thematic elements raised in its textual materiality (Fuza; Rodrigues, 2022). To select them, the rules by Brown, Campione and Day (1981) and Brown and Day (1983) were used, treated by Solé (1998), as: selection rules which allow to identify the explicit idea in the text; rules of omission or suppression that deal with the elimination of trivial text information.

As the plot turns to the pimples which torment the lyrical self, we sought to demarcate specifici expressions. So it was highlighted in bold: "**all these pimples**", omitting "on the forehead, on the nose, on the chin". This work of selection and omission of information was carried out in the stanzas of the poem, as highlighted:

Tormento (Torment)[14]
All these pimples
on the forehead, on the nose, on the chin
Will they never disappear ?
Will they leave craters on my face?

My father says that **pimple**
is a problem with poor diet.
Even so, I refuse to become a rabbit
to eat carrots and grass
Green is lovely to look at, but to eat...

My mother says she **will take me to a**
dermatologist
but she never finds time for me.
I think grandma is right:
pimples are desire to marry.

(by Elias José. *Castigas de Adolescer*. In:
CEREJA; MAGALHÃES, *Português*
Linguagens, 2015, 8th grade – free translation)

In the case of the poem, its theme is introduced throughout the text by the information contained in the stanzas about the pimples which torment the character, in fact, his identity crisis, common to age, as shown below:

- All these pimples[15]

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[14] In the original: ***Estas espinhas todas****/na testa, no nariz, no queixo/**será que não vão mais sumir?**/Será que deixarão crateras na minha cara?/Meu pai diz que **espinha/ é problema de má alimentação**./Mesmo assim, me recuso a virar coelho/pra comer cenoura e capim. /O verde é adorável pra se ver, mas pra comer.../Minha mãe diz que vai **me levar numa dermatologista,** /mas nunca arruma tempo pra mim. /Acho que a vó tem razão: /espinha é vontade de casar.* (Elias José. Castigas de Adolescer. In: CEREJA; MAGALHÃES, Português Linguagens, 2015, 8.º ano).

[15] For original verses, go to footnote 14.

- Will they never disappear?
- Pimple is a problem with poor diet.
- Take to a dermatologist.

In the second stanza, for example, the thoughts of the pimples on the face were found: "pimple is a problem with poor diet", suppressing the others: "Even so, I refuse to become a rabbit/ to eat carrots and grass./ Green is lovely to look at, but to eat..." because they demarcate information that is ancillary to the fact of having pimples. Throughout the text, the lyrical self considers the pimples a torment, so the main ideas are focused on them. This information is then highlighted in order to constitute a text through the juxtaposition of ideas, as a methodological resource for producing a synthesis of the global understanding of the text:

> All theses pimples. Will they never disappear? Pimple is a problem with poor diet. Take to a dermatologist.

From the first text version, some ideas are added and written in *italics*, in order to build a coherent materiality:

> All these pimples [,] will they never disappear anymore? Pimple is a problem with poor nutrition, [*so*,] should take to a dermatologist.

The following version of the text, with only the theme marks raised, is introduced as follows:

> All these pimples, will they never disappear? Pimple is a problem with poor diet, should take to a dermatologist.

There are four pieces of information related to the theme in the text which make up a narrative sequence. As stated in Sayeg-Siqueira (1999), there is no obligation to start with a presentation in some narrative texts, since many already start with the complication, as it is the case of the above example: the lyrical self already announces the conflict experienced. The main ideas of the poem are highlighted, following the narrative scheme:

Chart **3**. Main ideas of the poem

Text elements	Sequence of ideas
Intricacy	All these pimples[16] Will they never disappear? Pimple is a problem with poor diet.
Resolution	Go to a dermatologist.

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[16] In the original: *Estas espinhas todas /Será que não vão mais sumir? /Espinha é problema de má alimentação./ Levar numa dermatologista.*

Source: authors (2024).

The text begins with the character's conflict: the presence of pimples, and the question: "will they never disappear?" In the end, there is the resolution which is to take the teenager to the dermatologist. The "trip to the dermatologist" was the solution to the problem, recommended for preparing the proposal with reading questions. It is noteworthy that other interpretative possibilities could be activated, such as the reflection on the "desire to marry", which marks an important transition from childhood to adolescence; the reason given to the grandmother by the lyrical self, of change, of the body and of desires, the frame of identity. These are interpretative possibilities that can be expanded throughout discussions with students. However, they are not working conditions here, due to the limited space and the proposed objective.

Throughout the text, the linguistic marks of the theme are distributed, predominantly, in the first, second and third verses of the stanzas:

Chart 4. Position of the poem's main ideas

Stanza	Verses	Excerpts
1st.	1st.	**All these pimples**
	3rd.	**Will they never disappear?**
2nd.	1st.	**pimple/ a problem with poor diet.**
3rd.	1st.	**Take/go/ to a dermatologist).**

Fonte: The authors (2024).

The core ideas are predominantly marked in the first verse of the stanzas. This fact is in line with what Garcia (1992) stated that 60% of the paragraphs have an initial phrasal topic, starting from the general idea to the particular one. In addition, the topic refers to an effective means of exposing ideas, ensuring the objectivity and coherence of the paragraph.

In the case of the poem, the lyrical self states right in the first verse, "All these pimples", already enunciating to the reader the central theme, that is, "the direction of the ideas to be developed is already traced there. [...] his purpose is already defined"[17] (Garcia, 1992, p. 190), fact that makes the text ideas to be forwarded from this first topic in the beginning of the text, marking what Bakhtin (2003) called thematic exhaustion, discussed in examples by Menegassi (2010b). Thus, the author of the text develops his topics in the stanzas, ensuring coherence between the parts of the text.

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[17] In the original: *"o rumo das ideias a serem desenvolvidas já está aí traçado [...] o seu propósito já está definido"*.

From this initial textual production, with the specific purpose of building the global meaning of the text, new information would be possibly expanded, with productions of adequate meanings, to produce a new text, even to think about the proposal to change the discursive genre.

In the didactic material extracted from the poem, there are no issues of understanding the text, as it only opens Unit 2: "*Adolescer*" (Teenager). It is a text that, in a way, prepares the student for the theme which is addressed during the unit, in the role of a pre-reading activity. Then, from the proposed theme, new questions are elaborated and sequenced, as a demonstration of possible work to be carried out in a language teaching situation. Next to each question, the answer is also completely showed, that is, with the thematic element of the question together with the possible answer requested, to form a more elaborate discursive whole.

Textual

1. Why is the poem entitled *Tormento*?
R.: The title of the poem is *Tormento* because the pimples in the character's face bother her.
2. What causes pimples?
R.: Pimples are caused by a poor diet.

3. **What to do to solve the pimple problem?**
R.:To solve the pimple problem it is necessary to go to a dermatologist.

Inferential
4. What causes torment in the character?
R.:The pimples of the character's face are the cause of her torment.

Interpretive
5. Do you know anyone who is tormented by having pimples? What are his/her attitudes?
R.: I know someone who is tormented by having pimples, it's a cousin of mine. His attitudes are to buy cosmetics to try to get rid of the pimples and visit the doctor periodically.
6. **What is the text about? (**Based on the answers of the previous questions, construct a text from your interpretation).

In view of the discussion presented on the typologies of reading questions, it seems that the questions dialogue with the authors in the light of the interactionist perspective, mentioned above. This helps students to perceive their active role in the construction of meaning and the production of meanings in the text. In addition, it is observed how the ordering of the questions allows the reader to go through the text and attribute text meanings, up to the stage of reaching

possible meanings for what he reads, to always consider his knowledge of the world and the social values to which he is attached.

a) Text answer questions

The first level of questions introduced by Menegassi (2016b) are the textual answer questions, called by Solé (1998) as literal, whose answers are found directly in the text. They are not copy-answer questions, in which the reader only has to copy a passage of the text and transfer it as an answer, as in the information extraction questions.

In question "1. Why is the the poem entitled "*Tormento*?", it is observed that it is a question which asks the reason for the title of the poem, requiring the student to search the text to identify the elements to be used as an answer, however, does not allow him to find the prompt answer, only extracting information.

This question requires the student to understand its utterance and an effective work of interaction with the text, so that the answer is produced.

The same occurs with questions 2 and 3, as they demonstrate that the questions have direct links with the text, but the answers are not just extracted and copied, as the student-reader should interact with the text to produce them, that is, they must read the textual material, identify the parts related to the question asked, understand how they relate to the question, in order to produce an adequate answer.

In this case, considering the dialogue as the text, the student begins a process of understanding what he reads, going beyond the mere decoding of information and the pure extraction of copies.

b) Inferential answer questions

The second level of questions, suggested by Menegassi (2010b), relates to those whose answers can be deduced from the text, that is, they are linked to the text, but require the reader to relate the various elements of the text read, to produce some kind of inference and relate the text with their own knowledge, already in terms of producing possible meanings.

The question "4. What causes torment in the character?" has its answer deduced from the text, that is, it is linked to it, but requires the reader to relate the various elements of the text reading to build inference. His/her possible answer would be: "The pimples in the character´s face are the cause". This information is not literally in the text, it is up to the reader to deduce

that the pimples bother the lyrical self, mainly, when stating: "All these pimples/on the forehead, on the nose, on the chin,/will they never disappear?/Will they leave craters on my face?", producing textual inference, that is, the production of new information within the text , to relate the textual information to each other, culminating in the construction of new information. In this case, the pimples on the face cause torment in the lyrical self, which is not explicit in the materiality. Thus, it seems clear that the student-reader can relate the idea of pimples on the face as a reason for torment, also bringing a previous knowledge that this is something that mainly bothers teenagers, it is the inference process that should be developed next to the reader.

The focus of the answer does not remain only on the reader's knowledge, as it can occur in questions that focus exclusively on the reader, but rather on the dialogue between themselves and what they read, starting his/her extratextual understanding, always from understanding and textual inference.

c) Interpretive answer questions

The interpretive answer questions lead the reader to create a personal answer, however, it is not worth any answer. It must be related to the topic under discussion, for example: "5. Do you know anyone who is tormented by having pimples? What are his/her attitudes?" Meanwhile, having the text as a reference, the answer cannot be deduced exclusively from him/herself, requiring the intervention of prior knowledge and the reader's opinion, presenting a more personal nature, from which the value judgment is expressed. The production of meanings is necessarily linked to the previous questions, in a logical sequence. That leads the student-reader to reason about what he is reading and to articulate the theme of the text with his personal life, in a relationship involving the text, the inferences and their personal values on the topic. For this, his/her answers are not linked to the text, they are related to the experiences of his/her personal life, creating a textual interpretation of the theme discussed in the poem "*Tormento*". Thus, not just any meaning is valid in this interaction, on the contrary, only those that are pertinent to the marked enunciation. It is an approach to work with the text to be developed in the reader's formation, allowing the student-reader to understand the principle of reading from the text. After that development, new levels of readings and new approaches are possible to be introduced, so that the structuralism already commented by Menegassi is not created. (2010a; 2016b).

The interpretive questions "are always introduced in a final order, after the other questions have led the student-reader to work with the text"[18] (MENEGASSI, 2011, p. 2). Thus, when accessing the answer, the reader is already prepared to make sense of the theme, otherwise, he/she can attribute a "free-for-all" answer (or anything goes), without thematic relationship. Therefore, "this strategy demonstrates how the construction, ordering and sequencing of questions is an essential notion in the practice of reading assessment" (Menegassi, 2011, p. 29 – free translation).

For Angelo and Menegassi (2014), the three classifications (textual, inferential and interpretive) need to be worked on in the classroom, as they encompass all stages of reading processing. In addition, according to the authors, it is also necessary to take into account the way in which the questions are ordered: first, offering textual answer questions so that the student learns to work with the text; then, presenting the inferential answer questions, with the aim that the student establishes relationships between the text and his/her previous knowledge information; finally, providing interpretive answer questions, aiming at the student learning and his/her production of meanings. Thereby, as Angelo and Menegassi (2014) and Menegassi (2016) point out, as well as Rodrigues (2013), the questions need to meet an increasing order of difficulties, in order to lead the reader to a progressive reflection on the interacting text.

Menegassi (2010b) proposes that, after working with the textual, inferential and interpretive answers, the student is guided to produce another answer. This answer groups the information from the previous answers in a single question: "What is the text about?". Then, the answers attributed to the questions are highlighted in order to constitute a text through the juxtaposition of ideas. That is the moment when a text is elaborated from the reflections arising, as it is necessary to offer questions forming a significant whole in the mind (MENEGASSI, 2016b), giving rise to a written textual production of the Argumentative Response genre, an eminently school text. However, with qualities of reader's development and the texts producer. Nevertheless, when gathering the answers to the five questions, there is an initial chain of information which allows the construction of a text, still in processing:

1. The poem's title is Torment, as the pimples on the character's face bother her/him.
2. Pimples are caused by a poor diet. 3. To solve the pimple problem you need to go to a dermatologist. 4. What bothers the character are the pimples on her/his face. 5. I know

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[18] In the original: *"são sempre apresentadas numa ordem final, depois que as demais perguntas levaram o aluno-leitor a trabalhar com o texto".*

someone who is tormented by having pimples, it's a cousin of mine. His attitudes are to buy cosmetics to try to get rid of the pimples and visit the doctor periodically.[19]

Through the juxtaposition of the chained responses, a process of paragraph construction begins. Therefore, the relevance of the work with the reading in an orderly and sequenced way, making it possible to constitute their own sayings, that is, a text as a replica. According to Rodrigues (2016, p. 28), "the process of reading construction allows teaching the student to build a complete paragraphs, initially constituted from the juxtaposition of questions, which allowed the student to develop or explain a certain central idea"[20].

With the removal of the numbers from the questions, the construction of a writing product begins, resulting from the reading work. According to Menegassi (2016b), the question "What is the text about?" is not included in this stage of writing, as its function is to support the paragraph through the theme so that there is no escape from the main theme.

For this reason, it is only exposed at the stage of the formulation of the final answer question by taking up the initial part of the question itself: "The text deals with...". In the juxtaposition, the first version of the text can be constructed and reconstructed, gradually, through guidance provided by the teacher in the teaching process in the reading class. Thus, additions and substitutions are made – highlighted in italics in the text –, and redundancies deleted – highlighted and crossed out in the text:

> *[The text]* ~~The poem's title is Torment~~ [*deals with the character],* ~~as the~~ pimples in her face ~~da personagem~~ [which] bother her. The pimples are caused by a poor diet. To solve the problem ~~de espinha~~ she needs to go to a dermatologist. What bothers the character are the pimples in her face. I know someone who has a problem with pimples in his face, it is a cousin of mine. His atitudes are buying cosmetics in order to get rid of them, visiting a dermatologist periodically.

The final version of the text stands out:

> The text deals with a character who is tormented with some pimples on her face. The pimples are caused by a poor diet. In order to solve the problem, she needs to go to a dermatologist. The pimples on her face really bother the character. I know someone who

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[19] *1. O título do poema é Tormento, pois as espinhas no rosto da personagem a incomodam. 2. As espinhas são causadas por problema de má alimentação. 3. Para resolver o problema de espinha é preciso ir a um dermatologista. 4. O que causa tomento na personagem são as espinhas em seu rosto. 5. Conheço alguém que está atormentado por ter espinhas, é um primo meu. As atitudes dele são comprar cosméticos para tentar acabar com as espinhas e visitar o médico periodicamente.*

[20] In the original: *"o processo de construção leitora permite ensinar o aluno a construção de parágrafos completos, constituídos inicialmente a partir da justaposição das perguntas, que propiciaram ao aluno desenvolver ou explanar determinada ideia central".*

suffers because of the pimples on his face. He is a cousin of mine. He buys cosmetics and goes to a dermatologist periodically in order to get rid of the problem.

The texts prepared are resumed: (1) Final text produced only with the delimited marks of the theme and (2) Final text produced from the answers to the questions, in order to demarcate which parts of the theme, delimited in option (1), are present in option (2).

Chart 51. Text with theme tags and text produced from the answers to the questions

(1) Final text produced only with delimited theme tags	(2) Final text produced from the answers to the questions
All these pimples, will they never disappear? Pimples are a problem with poor diet. So, you should visit a dermatologist.	The text deals with the character who is tormented by having pimples on her face. The pimples are caused by a poor diet. In order to solve the problem, she should see a dermatologist. The pimples in the character's face really bother her. I know someone who also feels bad because of that. He is a cousin of mine. He buys cosmetics and visits a dermatologist periodically as a means of getting rid of his pimples.

Source: The authors (2024).

From the comparison between the texts, dialogues can be observed between the following marks of the theme:

Chart 6. Comparing the texts

Final text produced only with delimited theme tags	Final text produced from the answers to the questions[21]
All these pimples, will they never disappear?	The text deals with a character whose pimples on her face bother her.
Pimple is a problem with poor diet.	Pimples are caused by a poor diet.
She should visit a dermatologist.	She should visit a dermatologist to solve her problem.
	Personal answer What really bothers the character are the pimples on her face. I know someone who feels bad about pimples too. He is a cousin of mine. To get rid of his pimples, he buys cosmetics and visit a dermatologist periodically.

Source: The authors (2024).

When comparing the two texts, it appears that the final text, produced from the answers to the questions, dialogues with the marks of the theme selected initially. Thus, the relevance of the reading questions for the thematic construction of the poem is meaninful from the

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[21] *O texto trata da personagem que tem espinhas no rosto que a incomodam./ As espinhas são causadas por problema de má alimentação./ Para resolver o problema é preciso ir a um dermatologista./ O que causa tomento na personagem são as espinhas em seu rosto. Conheço alguém que está atormentado por ter espinhas, é um primo meu. As atitudes dele são comprar cosméticos para tentar acabar com as espinhas e visitar o médico periodicamente.*

delimitation of the linguistic marks of the theme, to direct the work in a more appropriate way, in order to relate reading with written textual production at the student's training levels.

Next, in Chart 7, the text with marks of the theme, the text produced from the answers to the questions and the original text with marks of the theme:

Chart 7. Comparison between text with theme tags, text produced from the answers to the questions and original text.

Purpose of saying (text only with theme tags)	Text produced from reading questions	Original Text
All these pimples, will they never disappear? Pimple is a problem of poor diet, so you should see a dermatologist.	The test deals with a characrer who is bothered **with pimples in her face.** The pimples are caused by **a poor diet.** In order to solve the problem she needs **to see a dermatologist**. What really bothers the character are the pimples in her face. I know someone who also suffers from that problem. He is a cousin of mine. To get rid of his pimples, he buys cosmetics and visits a dermatologist periodically.	*Tormento* **(Torment)** **All these pimples** on my forehead, nose and chin, **will they never disappear?** Will they leave craters on my face? My father says that **pimples are a problem with poor diet.** Even so, I refuse to become a rabbit to eat carrots and grass. Green is lovely to look at, but to eat... My mom says she's **taking me to a dermatologist** but she never finds time for me. I think grandma is right: Pimples are desire to marry.

Source: The authors (2024).

On their textual surface, all texts show marks related to the theme. The reading questions were produced, ordered and sequenced according to the collection of the textual information as shown in Chart 8.

Chart 8. Comparison between questions and answers and text with theme tags

Questions and Answers Produced	Texts with theme tags
Textual **1.** Why is the poem's title **Torment?** R.: The poem's title is Torment because the pimples on the character's face bother her.	**All these pimples, will they never disappear?**
2. What causes the pimples? R.: Pimples are caused by *a poor diet*.	**Pimple is a problem with poor diet.**
3. **What should be done to solve the problem?** R.: To solve the problems, it is necessary to go to a dermatologist.	**Should visit a dermatologist.**
Inferential **4. What bothers the the character?** R.: The pimples on her face are the cause of her torment.	**All these pimples, will they never disappear?**
Interpretive **5. Do you know anyone who is tormented by pimples? What are his/her atitudes towards that?)**	Information related to the reader's personal life.

| R.: I know someone who feels bad about pimples on his face. He is a cousin of mine. His atitudes are buying cosmetics and visiting a dermatologist periodically. | |

Source: The authors (2024).

In view of the above, the sequenced questions allow the student to gather the answers with thematic marks, building a paragraph (Garcia, 1992). For Angelo (2015, p. 58), there is "initial statement taken from the text – which coincides with the textual response; explanation of this statement – which arises from the inferential answer; and exemplification of this explanation, based on elements of the reader's personal life – based on the interpretive response" (free translation).

The thematic exhaustion (Bakhtin, 2016; Menegassi, 2010b) was full in questions 1 to 4 and relative in question 5. When building his answer based on the questions, the student prepares a text which expands the original text itself and the text with thematic marks, because it expands the ideas, gives continuity to the other's words, constituting a replica, that is, the reader positions him/herself, responds actively and critically to the text and produces his/her own meanings, revealing him/herself through his own words.

For the elaboration of the theoretical-methodological proposal of ordering and sequencing of poem reading questions, focusing on the thematic aspect, some referrals were made in the texts: (a) marking the main ideas related to the theme; (b) elaborating of a text, from the main ideas, focused on the theme, in order to verify if the theme was really covered; (c) formulating reading questions, based on the main ideas; (d) ordering and sequencing of textual, inferential and interpretive questions in light of the perspective of reading as interaction; (e) student's production of an argumentative answer, based on questions focused on exhaustibility.

Conclusion

Reading is a process which allows the student's training and development as a reader at school, followed by assessment instruments such as reading questions, which should not be just Applied, but taught in a language teaching situation. Thus, a theoretical-methodological proposal for ordering and sequencing reading questions focused on the poem genre for Elementary School was elaborated and introduced, contributing to studies on the teaching and learning of written mother tongue, based on reading skills. The proposal shows contributions to work with reading in Basic Education, as it allows: (1) the survey of the main ideas of the

text; (2) the elaboration of a text based on those ideas; (3) the formulation of reading questions based on the listed ideas. In the first phase, the teacher helps students to develop questions on their own. The proposed ordering and sequencing of questions allows the student to: (1) identify the main ideas related to the topic; (2) position oneself on the theme of the text; (3) produce a text as a replica/counterword. It is worth remembering the comment already presented that the proposed work is aimed at the stage of the reader's training, which necessarily needs expansion of approaches for the development of the active, critical and creative reader.

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