

# WORKING WITH COMICS TEXTUAL GENRE WITH STUDENTS WITH INTELLECTUAL DISABILITIES<sup>1</sup>

## *O TRABALHO COM O GÊNERO TEXTUAL HISTÓRIA EM QUADRINHOS COM ALUNOS QUE POSSUEM DEFICIÊNCIA INTELECTUAL*

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**ABSTRACT:** School is a social space established for the mediation of scientific concepts that organize and guide society. Among the scientific concepts that should be mediated are those related to the Comics textual genre, which is normally exercised in the classroom and of daily circulation. Thus, this text aims to report, analyze and reflect on the strategies developed for people with intellectual disabilities to appropriate scientific concepts present in the comic books, based on the principle that it is the responsibility of the school to work with the development of scientific concepts, including those related to a specific textual genre of social circulation. It is an action research developed with four students from a public school in the Northwest of Paraná state, Brazil, which incorporates the Youth and Adult Education (called EJA) modality at Elementary and High School level. To reach the proposed objective, in the initial phase of the research, background knowledge of the subjects was identified, which served as support to plan the significant interventions for the group. After the intervention, it was verified that the subjects appropriated the set of scientific concepts that constitute the Comics textual genre and improved the quality of their understanding and interpretation of the Comics and, consequently, their possibilities of social interaction.

**KEYWORDS:** Literacy. Textual genres. Comics. Young people and adults. Special Education.

**RESUMO:** a instituição escolar é o espaço socialmente estabelecido para a mediação dos conceitos científicos que organizam e orientam a sociedade. Dentre os conceitos científicos que precisam ser mediados, estão os relativos ao gênero textual História em Quadrinhos (HQ), tipicamente trabalhado nas escolas e, também, de circulação cotidiana. Assim, este texto objetiva relatar, analisar e refletir sobre as estratégias desenvolvidas para que as pessoas com deficiência intelectual se apropriem dos conceitos científicos presentes nas histórias em quadrinhos, a partir do princípio de que é responsabilidade escolar trabalhar com o desenvolvimento dos conceitos científicos, inclusive aqueles relacionados a determinado gênero textual de circulação social. Trata-se de uma pesquisa desenvolvida com quatro alunos de uma escola pública do Noroeste do Paraná, que atende na modalidade Educação de Jovens e Adultos (EJA) de Ensino Fundamental e Ensino Médio. Para alcançar o objetivo proposto, na fase inicial da pesquisa, identificaram-se os conhecimentos prévios dos sujeitos, que serviram de respaldo para planejar as intervenções significativas ao grupo. Após a intervenção, constatou-se que os sujeitos se apropriaram do conjunto de conceitos científicos que constituem o gênero textual História em Quadrinhos e melhoraram a qualidade da compreensão e a interpretação das HQs e, por conseguinte, suas possibilidades de atuação social.

**PALAVRAS-CHAVE:** Letramento. Gêneros textuais. História em Quadrinhos. Jovens e Adultos. Educação Especial.

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## 1 INTRODUCTION

The textual genres are considered cultural goods that guide and determine interpersonal relations (Marcuschi, 2005), as every time there is communication of the psychic activity through verbal language, whether oral or written, a textual genre is used to materialize it in a determined social body. Thus, based on the assumption that each textual genre adequately fulfills a purpose of social interaction, the necessity of appropriation of a set of textual genres in order to establish interpersonal relations that the coexistence in society imposes on a daily basis is considered, since it is through the genres that people communicate.

In relation to people with intellectual disabilities, besides the laws that ensure inclusion in different spaces that constitute and integrate society, there are official documents that emphasize the need to work systematically with textual genres in the school field, with that population, as is the case of the National Curriculum Parameters for Secondary School (Ministério da Educação, 2000). School work should focus on the education of student readers and producers of the genres in different social contexts, to which we also include students with this disability.

In addition, considering that entertainment is part of many social spaces, since it is of fundamental importance for a healthy life, and as Comics is a textual genre that fulfills this function in society, we started from the principle that it is a textual genre that needs systematized teaching among students with intellectual disabilities, so that they learn to deal with a manifestation of language that is common to their social environment.

In this sense, this text aims to report, analyze and reflect on the strategies developed for students with intellectual disabilities to appropriate the scientific concepts present in Comics, assuming that it is the responsibility of the school to work with the development of scientific concepts, including those related to a particular textual genre. It is an action research developed with 4 youngsters and adults with diagnosis of intellectual disability in a school in the Northwest of Paraná state, Brazil, which incorporates the Youth and Adult Education modality (called EJA) at Elementary and High School levels. Data were collected from videographed sessions, the lesson plan, the activities developed by the students, and were qualitatively analyzed.

## 2 MAIN CONCEPTS

The American Association on Intellectual and Developmental Disabilities (AAIDD), in its most recent definition, characterizes intellectual disability as

[...] significant limitations both in intellectual functioning (reasoning, learning, problem solving) and in adaptive behavior, which covers a range of everyday social and practical skills. This disability originates before the age of 18 (Schalock et al., 2010, p. 6).

In turn, the researches of Góes (2002), Shimazaki (2006), Auada (2015), Padilha (2017) show that, although there are limitations in intellectual functioning, people with intellectual disabilities have the same possibilities of development as other people. They only need some particular conditions, which do not eliminate the work with scientific concepts, but different methodologies and resources for teacher mediation, always considering the idiosyncrasies of each

subject. In this sense, the appropriation of cultural goods elaborated and socially organized is effective in the same way, that is, through the formation of scientific concepts.

According to Vygotsky (2000), (re)elaboration of concepts is effective in social and school activities as long as they are meaningful and provide the effective participation of the subject in social practices. In this process, the personal experience of the individual and the knowledge mediated in the classroom, which promote the development of spontaneous and non-spontaneous concepts, that is, everyday and scientific concepts, respectively, are requirements.

In this respect, the author affirms that spontaneous and non-spontaneous concepts, although they are (re)organized through different processes, are not in conflict; on the contrary, they are interdependent and are part of the same process: the formation of concepts. Thus, '[...] the absence of a system is the main psychological difference that distinguishes spontaneous concepts from scientific concepts' (Vygotsky, 1987, p. 99).

It should be emphasized that the process of abstraction and generalization of scientific concepts moves downwards, since they originate in conceptual definitions in the classroom and, are usually followed by school activities, non-spontaneous applications to be incorporated *a posteriori* to extracurricular experiences in a conscious way.

In the development of spontaneous concepts, the process of abstraction and generalization moves upwards, since the concept is experienced in extra-class activities without the consciousness of its conceptual definition existing at that moment, which will only move upwards later. In this sense, Padilha (2017) discusses the possibilities of conceptual formation by people with intellectual disabilities.

The pedagogical practices organized and systematized, with clearly defined objectives, with strategies selected and carried out through the appropriate material, constitute the possibilities of transforming the school in the privileged place so that students, through the mediation of the teachers, go from the spontaneous, generic, confused, syncretic knowledge to the conscious, non-everyday knowledge (Padilha, 2017, p. 11).

Among the scientific concepts mediated by the school, there are the concepts related to the textual genres and to each of their specificities. The work with textual genres in the school institution is supported by official documents, such as the National Curriculum Parameters for Secondary School (Ministério da Educação, 2000), when considering that the school must focus on the education of student readers and producers of the genres in different social contexts.

However, the terminologies of textual genre, textual typology and textual support, which are essential to the systematized work with the genres that circulate in society, are not always understood in their scientific definitions in the school environment. Thus, it is imperative to know the difference between them.

To the author, given the multiplicity of existing genres, we must know the purpose of the genre used, for example: to find an unknown address, what should I consult? To talk to a relative who is far, how should I proceed? To create a relaxed atmosphere with friends, how should I act? The answers to these questions lead us to different genres, such as: map, phone

call, letter, email, joke, among others. Thus, we can see different social situations in which we have different purposes and, therefore, we resort to different textual genres. In this sense, Marcuschi (2005, p. 19) adds that

[...] the textual genres are historical phenomena deeply linked to cultural and social life. As a result of collective work, the genres contribute to order and stabilize the communicative activities of daily life. They are socio-discursive entities and forms of social action unavoidable in any communicative situation.

The textual typology is a '[...] sequence theoretically defined by the linguistic nature of its composition, lexical, syntactic aspects, verb tenses, logical relations' (Marcuschi, 2005, p. 22), divided into five types: narrative, descriptive, expository, argumentative and functional. According to the author, each textual typology has specificities that distinguish them from each other. They are characterized as follows:

- Narrative typology refers to the reporting of events, real or fictitious. These accounts are executed through a narrator. There is the participation of characters, with defined time and space.
- Descriptive typology refers to the characterization of a person, object, environment or landscape. It consists of a verbal account of the observed. In the descriptive typology, two fundamental aspects are to be considered when, for example, the focus is the description of a person: the physical characteristics, which consist of the description of the external appearance; and the psychological characteristics which consist of the description of the way of being and acting of the person described.
- Expository typology focus on explanatory sequences with the intention of explaining the theme, that is, providing the reader with knowledge and understanding of a certain subject.
- Argumentative typology defends a point of view about a subject, idea or concept. It aims, through the exposition facts, ideas and concepts, at reaching logical and credible conclusions that can convince someone about a certain position or opinion.
- Functional typology refers to the explanatory sequences, with the intention that the interlocutor practices a certain action, in a certain sequence. It presents the step by step of this action in a clear and concise way. Good examples of this are cooking recipes and rules of a game that demonstrate, step by step, how to take action to achieve the expected result.

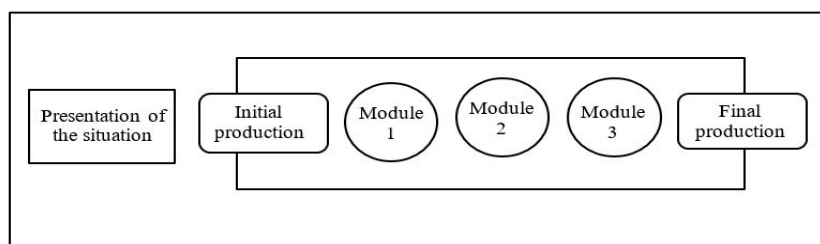
It should be stressed that in a textual genre, there is a predominance of a textual typology, but it is not the only possible/present typology of the genre. For example, in the comic, comic strip, short story textual genres, there is a predominance of the narrative typology; however, the descriptive and expository typologies may also be present.

Thus, when the curricular components contemplate the typologies exposed, the teacher can use various textual genres as a teaching tool, provided they are of the same social field. However, knowing the textual genres and the typologies that it is composed of is not enough for learning to take place. More work is needed on them.

Bakhtin (2000), Chartier (2003) and Marchuschi's (2005) researches are unanimous in stating that the material in which the textual genre is printed, conceived as support, is essential to subsidize the comprehension and structuring of the text, since it is a well-defined social brand. In this sense, we can classify as support of the textual genres a specific subject with its own characteristics in which the genres are visualized, for example: the "printed news" textual genre has the newspaper as its support; "lyrics of a song" are supported by the CD inserts; a "comic" is naturally supported by a comic book." Thus, '[...] each form, each support, each structure of the transmission and reception of the writing profoundly affects its possible uses and interpretations' (Chartier, 2003, p. 44-45).

To Chartier, form, support and text are intrinsically linked to the construction of the senses, as '[...] the historically and socially differentiated significations of a text, whatever they are, cannot be separated from the material modalities that are provided to the readers to read' (Chartier, 2003, p. 46). The supports, therefore, are vehicles for the textual genres to materialize and circulate in society. It is a scientific concept that needs to be worked on with students.

In view of the above, we raised a pedagogical question: how can we organize and systematize the teaching of textual genres in the face of this multiplicity of fundamental concepts to its effective use? To do this, we seek a response in the didactic sequence proposed by Dolz, Noverraz and Schneuwly (2004), which consists of a methodological proposal that allows the student to consciously reflect on each founding aspect of the genre.



**Figure 1.** Outline of the didactic sequence

Source: Dolz et al. (2004, p. 98).

According to the authors, this proposal of teaching with textual genres involves four distinct stages that, in consonance, at the end of the sequence, allow the student the view of the genre in its totality, as well as all specificities that compose it, possibly enabling him/her as reader and producer.

The first stage consists of the *Presentation of the situation*, which establishes which textual genre is being worked on; whether it will be produced in the oral or written modality of the language; its conditions of production; as well as the contents that will be worked on, intrinsically linked to the chosen genre. Some of its editions must be presented or even a classroom research shall be requested.

The second stage consists of the *Initial production*, that is, the first student's piece of writing using the genre, which may happen individually or collectively - fundamental stage, as it serves as the basis for the organization of the pedagogical work.

The third step consists of the organization through Modules. There are no specific number of modules; thus, they are constituted to fill the gaps presented in the initial production, as well as those that may arise during the process.

The fourth and last stage consists of the *Final production*. At this point the students will produce the textual genre. They will contemplate all the knowledge that was appropriated during the study of the genre. This proposal is suitable for all students with or without disabilities.

### 3 RESEARCH METHODOLOGY

This research investigated the process of appropriation of scientific concepts related to the Comic textual genre, in systematized activities in the school institution. For its development, we resorted to the action research, since the intervention for the teaching of the chosen textual genre was carried out in a systematized way to enable discussions, as well as to improve the pedagogical practice in a reflexive movement of the researchers. In this sense, Tripp (2005, p. 2) defines action research as '[...] any process that follows a cycle in which one improves practice by systematically oscillating between taking action in the field of practice, and inquiring into it'.

#### 3.1 LOCATION OF THE RESEARCH

The field research was developed in a unit of the *Centro Estadual de Educação Básica para Jovens e Adultos* (CEEBJA) (State Center for Basic Education for Young and Adult) of a city in the north of the state of Paraná. The institution has been offering exclusive services for young people and adults since May 7, 1985.

Currently, the CEEBJA attends<sup>6</sup>, in the morning, afternoon and evening, to 3,017 students in Elementary and High School. Of this total, 35 students of the Elementary School are characterized as having intellectual disability, and 17 have other deficiencies. In High School, 29 are characterized as having intellectual disability, four with other disabilities. We emphasize that, in the evening, the period in which the research was carried out, eight students with intellectual disability were enrolled.

#### 3.2 RESEARCH SUBJECTS

Four subjects participated in the study, characterized as follows: a) those enrolled in the final grades of Basic Education, in the EJA modality; b) those that have already appropriated the alphabetic writing system; c) those identified with intellectual disability. The data presented here were extracted from the registers and psychopedagogical evaluations of the students, provided by the school office of the educational institution.

Subject 1, male, is 30 years old and has intellectual disability, and his etiology is Down Syndrome. Subject 2, female, is 28 years old and has intellectual and neuro-motor

<sup>6</sup> Data provided by the school office of the educational institution, referring to the three shifts of attendance.

deficiency, but she did not have the etiology of her disability defined. Subject 3, male, is 26 years old, has intellectual disability; however, he did not have the etiology of his disability defined. Subject 4, male, is 31 years old and has intellectual disability, and the etiology is Severe Cranioencephalic Trauma.

### 3.3 PROCEDURES

For the development of the research, we assembled in one of the rooms of the school, at predetermined days and times. In the first instance, we read a written interpretation of a comic book by Maurício de Sousa to verify the spontaneous knowledge of the subjects in relation to this textual genre, through specific questions. In the second instance, we problematized the subject through discussion, in order to instigate the subjects to seek answers to the questions. In the third instance, we developed systematized activities to understand and interpret the conditions of production, the theme and plot of the Comic book. For that, we used Maurício de Sousa's stories and, after reading them, we did directed interpretation, also through some questions.

## 4 PRESENTATION AND DISCUSSION OF RESULTS

The intervention for the teaching of the comic was elaborated following the proposal of Dolz et al. (2004). In this perspective, the work was set up in the following sequence: Presentation of the situation, Initial production, Module I, Module II, Module III and Final production.

Faced with the limitations of this text, we chose to detail and discuss the results of the activities developed in Module I. The choice was based on the fact that this module is the basis for reading and producing not only the Comic book, but also other genres of narrative typology, since structural concepts were mediated in it through this specific textual typology.

Thus, in the first moment, we read with a written interpretation, one of Maurício de Sousa's comic books to verify the spontaneous knowledge of the subjects in relation to the subject, through specific questions (Box 1).

- a) Who produced the comic book? (Who is the author of the Comic book, where does he speak from? Does he speak as a child, young person, adult or elderly person?)
- b) For whom was the comic book produced? (Which audience was this story intended for?)
- c) Where does the genre Comic Book circulate? (What social environments can we find these stories?)
- d) What theme did the comic book address?
- e) What is the purpose of the author when he wrote about this theme?
- f) Who are the characters in the story?
- g) Where does the story happen?
- h) When does the story happen?
- i) What happened in the story?
- j) What was the problem that happened and caused the comic book conflict?
- k) How was the problem solved? What was the end of the story?
- l) Did you expect this outcome? Why?
- m) Which outcome did you envision/think about for the story? Name it.
- n) If you were in the author's shoes, what end would you give to the story?

### **Box 1.** Questions to evaluate spontaneous knowledge of reading the Comic book

Source: Elaborated by the authors.



In the second instance of Module I, we had a discussion in order to problematize the topic, to instigate the subjects to seek answers to the questions, thus making the intervention more meaningful and pleasurable, also through questioning (Box 2).

- a) Who has heard of comics books?
- b) What is a comic book?
- c) What is there in a comic book?
- d) How do I know it's a comic book?
- e) Where can we find the comic books?
- f) Who writes comics?
- g) Why do people write comics? What's the purpose of writing?
- h) What are the themes of comics?
- i) Who reads comics?
- j) Where do you read comics?
- k) Why do you read comics?
- l) What comic books do you know?
- m) What comic book characters do you know?
- n) What does the acronym 'HQ' mean?

**Box 2.** Questions for the problematization of the Comic Book discussion

Source: Elaborated by the authors.

In the third moment of Module I, we developed systematized activities for comprehension and interpretation of the conditions of production, theme and plot of the comic. For that, we used Maurício de Sousa's stories and, after reading them, we performed directed interpretation through these questions (Box 3).

- a) Who produced the comic book?
- b) For whom was the comic book produced?
- c) Where does the genre Comic Book circulate?
- d) What theme did the comic book address?
- e) What was the purpose of the author when he wrote about this theme?
- f) Who are the characters in the story?
- g) Where does the story happen?
- h) When does the story happen?
- i) What happened in the story?
- j) What was the problem that happened and caused the comic book conflict?
- k) How was the problem solved? What was the end of the story?
- l) Did you expect this outcome? Why?
- m) Which outcome did you envision/think about for the story? Name it.
- n) If you were in the author's shoes, what end would you give to the story?

**Box 3.** Comprehension and interpretation questions about the Comic

Source: Elaborated by the authors.

Understanding the conditions of production of the Comic Books, expressed in questions 'a', 'b', and 'c', helps the students in the interpretation of the theme and the plot, which are expressed in questions 'd' and 'e'. In the same way they contribute to the interpretation of the plot of the story, contained in questions 'h', 'i', 'j' and 'k'. We emphasize that this set of questions equips the student to rethink with creativity the parts of the story





<p>a) Who produced the comic book? Subject 1 <u>quem escreveu a história foi Maurício de Sousa</u></p> <p>Subject 2 <u>QUEM ESCREVEU A HISTÓRIA FOI MAURÍCIO DE SOUSA</u></p> <p>Subject 4 <u>quem produziu a história foi Maurício de Sousa</u></p>	<p>b) For whom was the comic book produced? Subject 1 <u>adultos</u></p> <p>Subject 2 <u>MAURÍCIO DE SOUSA PARA CRIANÇA E ADULTOS</u></p> <p>Subject 4 <u>Para turma da manequim com participação principal de crianças, para as crianças e para adultos</u></p>
<p>c) Where does the genre Comic Book circulate? Subject 1 <u>principalmente na escola, esta vendida</u></p> <p>Subject 2 <u>NESTA, NA BANCALIBRARIAS, JORNALS.</u></p> <p>Subject 4 <u>nas esquinas, nas bancas, bibliotecas, revistas e jornais e mercados.</u></p>	

**Box 4.** Answers<sup>7</sup> to the questions about the production conditions of the Comic Book  
Source: Elaborated by the authors.

The answers<sup>8</sup> show that the students had already had a good level of literacy on the production conditions of the textual genre in question, since they answered the questions, inferring who the author of the story was, for whom he produced it and where we could find it in our everyday life – these were the spontaneous concepts evaluated.

Next, we present the answers given on the theme of the story worked on with subjects 1, 2 and 4.

<sup>7</sup> Note of translation: In the Boxes of this paper, the questions asked to the students are translated. However, the answers are not as they are specific texts of the subjects of this research. However, their answers are analyzed throughout the text.

<sup>8</sup> The written productions of the subjects contained in the images were edited in order to safeguard their identities.

<p>d) What theme did the comic book address?</p> <p>Subject 1 <u>O tema da história é o que estava escrevendo</u></p> <p>Subject 2 <u>TEMA A MÔNICA DA ESTAVA ESCRREVENDO</u></p> <p>Subject 4 <u>é história sobre a que a mamãe está escrevendo.</u></p>	<p>e) What was the purpose of the author when he wrote about this theme?</p> <p>Subject 1 No answer.</p> <p>Subject 2 No answer.</p> <p>Subject 4 <u>É que ninguém deveria saber o que outra está escrevendo somente a pessoa para quem a interessa</u></p>
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### Box 5. Answers on the topic Comic Book

Source: Elaborated by the authors.

When we analyzed the responses produced by the subjects on the theme of the story, we found that they did not recognize it, because they affirmed the theme to be what Monica was writing about. Then we infer that they were talking about curiosity; however, curiosity is the topic, it is the most general. The theme is more specific and requires a more in-depth reading. In this case, it consisted of curiosity about the life of others, that is, Smudge's curiosity about Monica's writing, since Smudge was obstinate in discovering what his friend was writing about and, at the end, he was frustrated with what he read; even so, his curiosity was satisfied. It is true that the scientific concept of the theme of the Comic Book showed itself in the initial phase of appropriation, necessitating specific work on it.

Regarding question 'e', subjects 1 and 2 could not provide an answer regarding the author's purpose when writing about this theme. Only subject 4 was able to answer it saying that nobody should know what the other is writing, only the person to whom it may concern. This is another concept of Comic Books that requires more work. In fact, both theme and purpose are more difficult scientific concepts to be worked on with students, whether they are students with disabilities or not.

Box 6 demonstrates the answers to the plot of the Comic book.

<p>f) Who are the characters in the story?</p> <p>Subject 1 <u>a monica cascão</u></p> <p>Subject 2 <u>CASCÃO E MÔNICA</u></p> <p>Subject 3 <u>as personagens são mônica e cascão.</u></p> <p>Subject 4 <u>Os personagens são Mônica e Cascão.</u></p>	<p>g) Where does the story happen?</p> <p>Subject 1 <u>na sala e quintal</u></p> <p>Subject 2 <u>CASA, SALA, QUINTAL</u></p> <p>Subject 3 <u>a história passa na sala e no quintal.</u></p> <p>Subject 4 <u>a história se passa na sala e no quintal.</u></p>
<p>h) When does the story happen?</p> <p>Subject 1 <u>Um dia, o dia azul</u></p> <p>Subject 2 <u>A HISTÓRIA UM DIA</u></p> <p>Subject 3 <u>a história se passa de dia.</u></p> <p>Subject 4 <u>a história se passa num dia, de céu azul.</u></p>	<p>i) What happened in the story?</p> <p>Subject 1 <u>Mônica escreveu uma receita de bolo</u></p> <p>Subject 2 <u>OS CASCÃO ESTAVA CURIOSO MÔNICA ESCRIBENDO NO PAPEL RECEITA DE BOLO.</u></p> <p>Subject 3 <u>a cascão fica curioso com o papel que a mônica escreveu e a cascão se deu um porque ele pensou que</u></p> <p>Subject 4 <u>cascão ficou curioso na carta que mônica estava escrevendo e se deu mal. Não era nada porque ele está pensando, porque ela estava escrevendo uma receita de bolo.</u></p>
<p>j) What was the problem that happened and caused the comic book conflict?</p> <p>Subject 1 <u>chegada do cascão</u></p> <p>Subject 2 <u>A JANELA</u></p> <p>Subject 3 <u>a chegada de cascão e a janela aberta</u></p> <p>Subject 4 <u>O conflito foi que o cascão, <sup>pegou</sup> e a janela estava aberta o papel em que mônica estava escrevendo não <sup>foi</sup> pelo quintal.</u></p>	<p>k) How was the problem solved? What was the end of the story?</p> <p>Subject 1 <u>o reseta</u></p> <p>Subject 2 <u>A RECEITA DO BOLO</u></p> <p>Subject 3 <u>a desculpa do cascão que mãe era receita e sem uma receita de bolo</u></p> <p>Subject 4 <u>O problema foi resolvido quando a mônica pegou seu papel que ele pensava que era uma carta.</u></p>

<p>l) Did you expect this story outcome? Why?</p> <p>Subject 1 <u>não esperava</u></p> <p>Subject 2 <u>NÃO MÔNICA É AMIGA DO CASÇÃO.</u></p> <p>Subject 3 <u>não porque eu pensei que era um segredo da Mônica e que fosse uma carta de amor.</u></p> <p>Subject 4 <u>não, e ela não precisava bater nele. Porque ela já sabia o que estava escrito no papel.</u></p>	<p>m) Which outcome did you envision/think about for the story? Name it.</p> <p>Subject 1 No answer.</p> <p>Subject 2 No answer.</p> <p>Subject 3 No answer.</p> <p>Subject 4 <u>Poderia ser uma carta para o casão, como para amigos que ela tinha por ele.</u></p>
<p>n) If you were in the author's shoes, what end would you give to the story?</p> <p>Subject 1 No answer.</p> <p>Subject 2 No answer.</p> <p>Subject 3 No answer.</p> <p>Subject 4 No answer.</p>	

### Box 6. Answers on the plot of the Comic Book

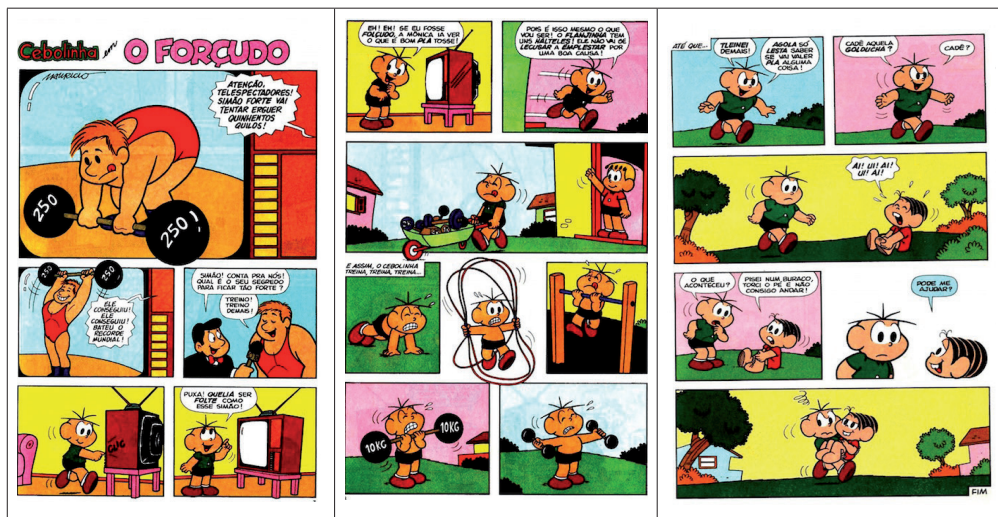
Source: Elaborated by the authors.

When we analyzed the subjects' answers about the plot, we verified that they managed to register who the characters were, when and where the story happened, and even with difficulties, they also registered the conflict and the outcome. Only subjects 3 and 4 were able to answer question 'm', although subject 3 answered it in the previous question, when he stated: *I thought it was Monica's secret* (Subject 3); *It could be a letter to Smudge, about the friendship they had* (Subject 4). This demonstrates, on the part of the other participants, little ability to anticipate meaning, one of the basic requirements for reading. In relation to question 'n', none of the participants could answer it.

In the later activities, we started mediating the concepts regarding the production conditions, the theme and the plot of the comics. The result of the work developed in this module can be verified after reading *Cebolinha em: o forçudo* (Jimmy Five in: the brawny) (Figure 3), by Maurício de Sousa. The subjects answered in written form the questions about



the production conditions, the theme and the plot of the story, of which the answers are listed in the Box 7 below.



**Figure 3.** Comic *Cebolinha em: o forçudo*  
Source: Monica Comic Book (Sousa, 2014, p. 7-9).

When the answers given by the subjects were analyzed, we noticed that, even though they had already demonstrated their knowledge since the initial activity of Module I, the organization of thought in writing presented a small improvement, since the answers are clearer and more objective and better elaborated. This demonstrates the need for a more systematized work with the concepts and their forms of evaluation of comprehension through writing. Only subject 4 got the wrong answer on question 'b' (Box 7).

<p>a) Who produced the comic book? Subject 1 <u>Mauricio de Sousa</u></p> <p>Subject 2 <u>AS HISTÓRIAS DA QUADRINHOS FORÇADO FOR MAURICIO DE SOUSA</u></p> <p>Subject 3 <u>Mauricio de Sousa</u></p> <p>Subject 4 <u>Quem produziu a história foi Mauricio</u></p>	<p>b) For whom was it produced? Subject 1 <u>para nós pessoas</u></p> <p>Subject 2 <u>PARA CRIANÇA, JOVEL ADULTO AS PESSOAS</u></p> <p>Subject 3 <u>para as crianças</u></p> <p>Subject 4 <u>A história foi produzida para manica.</u></p>	<p>c) Where does the genre Comic Book circulate? Subject 1 <u>Os sala na banca jornal na loja de Supermercado</u></p> <p>Subject 2 <u>SOMAL, BILOTECA</u></p> <p>Subject 3 <u>banca de revistas, mercados e nas comutórias de crianças de crianças</u></p> <p>Subject 4 <u>Be história circula nas bancas de jornal nas Comutórias e nas de crianças</u></p>
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**Box 7.** Answers on the production conditions of the Comic Book  
Source: Elaborated by the authors.

For comprehension, a more in-depth reading is necessary. Therefore, none of the subjects managed to abstract it. The thematic addressed one of the possibilities of using force, in this case, for the good. The answer ‘força’ (strength), written by subjects 1 and 2, considers only the topic, which evidences the initial phase of conceptual appropriation, as understanding the topic of the story also means to have understood part of the theme. In view of this, we stress the need for more research and methodologies for this ability to be improved on by the subjects. Subject 3 expressed ‘vanity’ as the theme of the story, which was configured in a misunderstanding. To subject 4, the theme is: *a força do Simão* (Simão’s strength), because the character served as an inspiration to Jimmy Five, not constituting the theme of the story.

<p>d) What theme did the comic book address?</p> <p>Subject 1 <u>força</u></p> <p>Subject 2 <u>FORÇA</u></p> <p>Subject 3 <u>a história em quadrinhos aborda a temática da força, amizade</u></p> <p>Subject 4 <u>A história em quadrinhos aborda a força do Simão</u></p>	<p>e) What is the purpose of the author when he wrote about this theme?</p> <p>Subject 1 <u>sem a força não produz porque não ajuda</u></p> <p>Subject 2 <u>ESCREVER A F.O.R.C.A.</u></p> <p>Subject 3 <u>a finalidade de autor com a força é que a verdade de mais faz mal</u></p> <p>Subject 4 <u>É a finalidade da história, é para a criança ficar forte e ninguém fica tirando a vida dele. É a finalidade de autor escrever essa história e para a criança ficar forte.</u></p>
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### Box 8. Answers on the theme and purpose of the Comic Book

Source: Elaborated by the authors.

Participants also did not understand the possible purposes of the author in producing the story with this theme. Although the answers were different than expected, they confirm Jimmy Five’s affirmation: *Agora só lesta saber se vai valer pra alguma coisa!* (Now all we need to know is whether it will be worth anything!). This shows that the subjects are in the process of conceptual elaboration, still in an incomplete way. We emphasize that, in addition to entertainment, there is the educational purpose that, although not explicit, presents itself precisely in a twist of expectation, since Jimmy Five, when using force to help Monica, ends up breaking the reader’s expectation, presenting an unexpected outcome and educational purpose to be worked on with readers.



<p>f) Who are the characters in the story?</p> <p>Subject 1 <u>os personagens repórter falando pelo simão, cebolinha e monica</u></p> <p>Subject 2 <u>OS PERSONAGENS NA HISTÓRIA SÃO CEBOLINHA, SIMÃO, MÔNICA, REPORTE, FRANGINHA.</u></p> <p>Subject 3 <u>os personagens são: simão, repórter, cebolinha, monica e franginha</u></p> <p>Subject 4 <u>Os personagens são os, telespectador nos, a cebolinha, repórter, simão e a monica.</u></p>	<p>g) Where does the story happen?</p> <p>Subject 1 <u>Na casa da Cebolinha na TV esta parte de casa da Cebolinha e monica</u></p> <p>Subject 2 <u>AS HISTÓRIA EM QUADRINHOS OS REPORTE FALOU COM SIMÃO.</u></p> <p>Subject 3 <u>a história se passa na TV, na casa da Cebolinha e na quintal</u></p> <p>Subject 4 <u>A história se passa na casa da Cebolinha, na academia casa da colega da Cebolinha, num park.</u></p>
<p>h) When does the story happen?</p> <p>Subject 1 <u>a Cebolinha esta forte</u></p> <p>Subject 2 <u>AS HISTÓRIA EM QUADRINHOS? A CEBOLINHA PETOU OU TELEVISÃO</u></p> <p>Subject 3 <u>a história se passa de dia</u></p> <p>Subject 4 <u>é história se passa num fim de semana, em vários quadra.</u></p>	<p>i) What happened in the story?</p> <p>Subject 1 <u>Nas histórias em quadrinhos Cebolinha lutava juntos com monica, Cebolinha levou a monica para casa dela.</u></p> <p>Subject 2 <u>AS CEBOLINHA PEGOU NO COLO COM MÔNICA LEVOU PARA CASA</u></p> <p>Subject 3 <u>a que aconteceu na história foi que Cebolinha queria ser forte para bater na monica</u></p> <p>Subject 4 <u>na história a cebolinha queria ser forte como o simão</u></p>
<p>j) What was the problem that happened and caused the comic book conflict?</p> <p>Subject 1 <u>Que a condessa monica mandou o pé da monica</u></p> <p>Subject 2 <u>AS HISTÓRIA EM QUADRINHOS DA CEBOLINHA CARREGOU O CARLHO O PESADO.</u></p> <p>Subject 3 <u>a que aconteceu foi que Cebolinha queria ser forte para bater na monica</u></p> <p>Subject 4 <u>O problema foi que Cebolinha queria ser forte e se ajudou a monica.</u></p>	<p>k) How was the problem solved? What was the end of the story?</p> <p>Subject 1 <u>Ele Cebolinha levantou monica</u></p> <p>Subject 2 <u>OS CEBOLINHA PEGOU COMO A MÔNICA</u></p> <p>Subject 3 <u>o problema foi que ele em vez de bater na monica e acabou ajudando a monica</u></p> <p>Subject 4 <u>O problema foi resolvido com a Cebolinha acabou ajudando a monica</u></p>

<p>l) Did you expect this story outcome? Why?</p> <p>Subject 1 <u>Sim porque ela levantou</u></p> <p>Subject 2 <u>SIM</u></p> <p>Subject 3 <u>eu espere o fim da história sim</u></p> <p>Subject 4 <u>O desfecho foi bom que celalinda ficar forte e ajudar a monica.</u></p>	<p>m) Which outcome did you envision/think about for the story? Name it.</p> <p>Subject 1 No answer.</p> <p>Subject 2 <u>OS CEBOLINHA PEGOU O COLO A MÔNICA</u></p> <p>Subject 3 <u>foi a que a con- tecer na história</u></p> <p>Subject 4 <u>O desfecho que esperava, e que celalinda iria mostrar para a simão como se fogia.</u></p>
<p>n) If you were in the author's shoes, what end would you give to the story?</p> <p>Subject 1 <u>Eu daria um final romântico feliz fim</u></p> <p>Subject 2 No answer.</p> <p>Subject 3 <u>eu colocaria o mesmo desfecho na história</u></p> <p>Subject 4 <u>O desfecho e com a celalinda fica- ria forte teria que desafiar simão</u></p>	

### Box 9. Answers on the plot of the Comic Book

Source: Elaborated by the authors.

The anticipation of meaning expressed in question 'm' was answered, even by all saying that they were already waiting for this outcome. Question 'n' was also answered by subjects 1 and 4 with creativity. This reaffirms that opportunities for exchanging experiences are the basis for human creativity, including among individuals with intellectual disabilities. Thus, at the end of Module 1, we affirm that there were improvements in the quality of responses, the way the students registered them, as well as their own creativity in doing so. Tables 1, 2 and 3 present the syntheses of the results of the research in relation to the scientific concepts of theme, plot and production conditions of the proposed genre.

Module 1 concepts	Subject 1	Subject 2	Subject 3	Subject 4
Authorship	[ *** ] (***)	[ *** ] (***)	[ m ] (***)	[ *** ] (***)
Means of circulation of the Comic Book	[ *** ] (***)	[ *** ] (***)	[ m ] (***)	[ *** ] (***)
Who the Comics are intended for	[ * ] (***)	[ *** ] (***)	[ m ] (***)	[ * ] (*)

**Table 1.** Synthesis of the results of the research in relation to the scientific concepts of Comic Books

Source: Elaborated by the authors.

Legend: \* Concept in the initial process of elaboration; \*\*\* appropriate concept; concepts presented by the participants before the intervention [ ] and after the intervention (); 'm' - missed the class.

Concepts	Subject 1	Subject 2	Subject 3	Subject 4
Theme of the story	[ * ] (*)	[ * ] (*)	[ m ] (-)	[ * ] (*)
Purpose of the story	[ n ] (*)	[ n ] (*)	[ m ] (*)	[ * ] (*)

**Table 2.** Synthesis of results in relation to the theme

Source: Elaborated by the authors.

Legend: - Absence of concept; \* Concept in the initial process of elaboration; concepts presented by the participants before the intervention [ ] and after the intervention (); 'm' - missed the class; 'n' - no activity performance.

Concepts	Subject 1	Subject 2	Subject 3	Subject 4
Character	[ *** ] (***)	[ *** ] (***)	[ *** ] (***)	[ *** ] (***)
Time	[ *** ] (***)	[ *** ] (***)	[ *** ] (***)	[ *** ] (***)
Space	[ *** ] (***)	[ *** ] (***)	[ *** ] (***)	[ *** ] (***)
Clímax	[ * ] (***)	[ * ] (**)	[ * ] (**)	[ * ] (**)
Outcome	[ * ] (***)	[ * ] (***)	[ * ] (***)	[ * ] (***)

**Table 3.** Synthesis of the results in relation to the elements of the narrative

Source: Elaborated by the authors.

Legend: \*Concept in the initial process of elaboration; \*\* Concept in the final process of elaboration; \*\*\* appropriate concept; concepts presented by the participants before the intervention [ ] and after the intervention ().

## 5 CONSIDERATIONS

Organizing the mediation of present scientific concepts from the Comic Books textual genre, from the methodological organization proposed by Dolz et al. (2004), proved to be very fruitful with the students diagnosed with intellectual disability. The teaching proposal allows all concepts related to the understanding and interpretation of gender to be contemplated. There are no restrictions on the number of modules or activities, as the quality

of teaching is fundamental, therefore they can meet the specific needs of the research group, increasing, reducing or differentiating activities and resources whenever they are necessary for the appropriation of concepts effectively.

In relation to the scientific concepts developed in Module I, we can affirm that the participants improved their level of reading the Comic Books genre, since they understood the conditions of production of the genre worked, improved the understanding of the elements of the narrative, as well as the way of registering their answers through written language. On the other hand, the concepts that the participating subjects did not present significant improvement are: the understanding of the theme, the purpose and the climax. These results show that it is necessary to propose and seek new strategies for verbal and didactic-pedagogical mediation, since these concepts are complex and even people who do not have disabilities present difficulties in their abstraction and generalization.

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