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RESPONSIVE KNOWLEDGE CONSTRUCTION: EXPLORING THE INTERSECTION BETWEEN SOCIAL PRACTICES AND WRITTEN LANGUAGE LEARNING IN HIGH SCHOOL

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Abstract: This article highlights the results of a pedagogical activity carried out in the classroom, in the 2nd year of high school at a full-time public school in the city of Fortaleza, CE. The activity focused on verifying the responsive attitudes expressed in the students' written productions, based on the reading movements of textual genres: the song 'Balada de Gisberta' and the news 'The Brazilian woman who became an LGBT (Lesbian, Gay, Bisexual and Transgender) symbol and whose murder led to new laws in Portugal'. The content of this work highlights the movements of reading, interpretation and analysis carried out by students during the process of reading and re-reading the music and news genres at two different moments. The analysis was based on the theory of the Bakhtin Circle, specifically on Bakhtin (2018, 2019) and Volochinov (2017, 2019), which emphasize the dialogical and interactive character of language, mainly addressing the concepts of dialogism and responsiveness. Through the analyses, three patterns of active responses by students were identified, directly related to knowledge of the socio-ideological conditions of the genres discussed and analyzed.

Keywords: Responsiveness. Discursive genres. High school. Reading.

INTRODUCTION

The school environment must provide students with the opportunity to reflect on their social role in the world, through responsive attitudes, aiming to form future citizens aware of their commitment to society. This way, the training of students in basic education must include activities that seek, in writing and reading, the development of significant skills so that they become critical, ethical and political citizens (BRAZIL, 2017).

That said, in training and mediation there is the Portuguese Language educator, who can apply it in the classroom, in accordance

with the guidelines of Brazilian education, especially the PCN (1997) and the BNCC (2017), activities in which communicative expression, through language, allows us to reflect on social life and the challenges of the world. It is important to highlight that, through the student's prior knowledge, significant learning is constructed and remodeled to acquire new knowledge (AUSUBEL,1982), therefore contributing to an active responsive understanding capable of answering young people's questions about events in society, since, according to Bakhtin (2018, p. 271), "all understanding is pregnant with a response".

Due to students' difficulty in understanding and interpreting texts that address controversial issues in society, a difficulty proven by teaching practice, it is considered pertinent to develop this work in the classroom, presenting a possible solution to the aforementioned problem. To do this, we are based on the theory of the Bakhtin Circle, mainly on Bakhtin (2018, 2019) and Volochinov (2017, 2019), which postulate the dialogical and interactive character of language and address the concepts of dialogism and responsiveness. Furthermore, we have as a theoretical-methodological basis authors such as Menegassi (2010), Brait (2003), Sobral (2009), Geraldi (2003) and others.

Based on initial considerations, the objective of this work is to analyze students' reading and interpretation movements in relation to discursive genres: music and news. From this perspective, a classroom activity was developed with the purpose of identifying the responsive attitudes manifested in the textual productions of students from a full-time public school in the city of Fortaleza, CE, regarding the content presented in music and in the news.

The guiding premise of this work is the belief in the power of activities that lead students to reflection and critical analysis of social issues.

This way, the approach, reflection and analysis of themes related to intolerance and hatred in the school environment can contribute socially to the development of critical readers, with an active responsive attitude through their textual productions, as long as the educator is integrated as a mediator of the entire process of the theoretical-methodological proposal.

INTERACTION AND RESPONSIVITY: SOME IMPORTANT CONSIDERATIONS

Communicative interaction in society is carried out through language, and through the mediation of language, whether verbal or not, for the purpose of interaction between people, taking into consideration, that “different areas of human activities are related to the use of language” (BAKHTIN, 2018, p. 261). Therefore, interaction is a process of forming meaning in a dialogue between people and is determined by an interpretative dialogue of the outside world. This interaction offers us relationships of otherness and responsiveness. That said, “[...] every interaction is a relationship between an I and a you, an intersubjective relationship in which representations of factual or non-factual realities are thematized”. (GERALDI, 2003, p. 13). For Sobral (2009, p. 40), interaction is “[...] founded on dialogue, in a broad sense, and involves more than one term, more than one subject: the ‘question’ and the ‘answer’, the ‘I’ and the ‘other’”. From Bakhtin’s perspective, people give meanings in language through interaction and are only distinguished from each other in the dialogical process of interaction, occupying a unique position in existence. (MACHADO, 2010, p. 207).

It is worth highlighting that language is inseparable from the social practice existing in the field of human communication (Bakhtin, 2018), which shows that the dialogue relationship directly leads to personal and

social practices in the dialogue relationships that are generated through verbal interaction between the speaker and the interlocutor and this interaction is part of the historical-social context that represents a social phenomenon. The subjects of the discourse establish their thoughts and opinions, despite different statements and ideologies, compare them with other statements and lead to the determination of attitude (BAKHTIN, 2018) and, therefore, are responsive to this type of position.

In turn, it is necessary to understand that “discourse can only actually exist in the form of concrete utterances from certain speakers, subjects of discourse” (BAKHTIN, 2016, p. 28). Taking into consideration, that the utterance is organized through social interaction (VOLÓCHINOV, 2017, p. 225), the discourse is composed of the other’s utterance and expressed by several voices. In line with this, Brait (2003, p. 25) points out that “understanding a statement is always dialogical”, as it involves the participation of a third party who ends up appropriating the statement to the extent that understanding is a constitutive moment of the statement.

Barbosa (2001) clarifies that, in Bakhtinian thought, the concrete statement rescues the concepts: statement and enunciation, as the realization of the statement happens in two ways: in product, as it is a unique event and in process, due to its permanent connection in communication discursive, with enunciation being “the set of factors that promote the production of the utterance, therefore enunciation is the reproduction of the utterance”. (ALVES, 2020, p. 32).

Dialogues organized in the daily life of society are responsible and responsible behaviors. They are based on individual behavior and the expression of related position in collective dialogue with the world and with others. If the direction of the

utterance in the speech changes, the entire dialogical event undergoes changes as well. From this perspective, Portuguese language educators must relate discourses in the world with the pedagogical activities planned in the classroom, and thus, the student can become a critical, ethical and responsible person in their actions.

Therefore, if people who understand the context of the speech will not react as expected to the communicative process, this appreciation of the speech changes the reader's perspective, expanding the process of understanding and interpreting the language. From this perspective, we will approach, in Bakhtinian light, the responsive character of language, but first we had to highlight some conceptions and reflect a little on "the use of language in the form of statements (oral or written), concrete and unique, uttered by the members of this or that field of human activity" (BAKHTIN, 2018, p. 261).

Therefore, responsiveness, being "peculiar to language practices" (BAKHTIN, 2018, p. 271-272), attributes the succession of dialogue, and can awaken, according to Bakhtin (2018), three different manifestations:

- active responsive understanding when the interlocutor understands the "linguistic meaning of the speech" (BAKHTIN, 2018, p. 271) and has an "active responsive position, agreeing or disagreeing in full or in part, applying and/or completing" (ALVES, 2020, p. 34);
 - passive responsive understanding is the moment "abstract from the real fact, where the interlocutor understands the speech, but does not express himself" (ALVES, 2020, p. 34);
 - silent responsive understanding or with a delayed effect, "the interlocutor understands the speech, but only manifests it later" (ALVES, 2020, p. 34).
- According to Menegassi (2009, p. 165)

"a materialization of delayed effect of the response inherent to a given utterance". For example, students in the school environment demonstrate responsiveness, they will show understanding of the text. According to Bakhtin (2018), the interlocutor is always willing to accept, even if he does not express himself through behavior or direct speech. However, due to the specific form of receptive understanding, various forms of understanding are inevitable.

What the educator always hopes is that the student has a full understanding of a statement and can somehow reformulate, complement, or change a statement. (BAKHTIN, 2018, p. 271).

RESPONSIVITY IN THE SCHOOL ENVIRONMENT: A METHODOLOGY, A CONTEXT AND ANALYSIS

The genre of speech exists in all spheres of human communication; therefore, it has become an important part of social interaction. This way, the existence of speech genres leads us to a new way of understanding language. For the philosopher, "utterances and their types, that is, discursive genres, are transmission belts between the history of society and the history of language" (BAKHTIN, 2018, p. 268), and thus, the genres of discourse They are directly linked to the concept of utterance and are elaborated in each space of human communication use.

Taking a look at discursive genres, the Portuguese Language discipline at school must dialogue with "documents and curricular guidelines produced in recent decades" (BRAZIL, 2017, p. 67). That said, the activities carried out in the classroom involved two discursive genres: music and news and ended with the construction of an argumentative text about the students' view on the topic addressed by the educator.

The contents chosen for the activities were: the song “Balada de Gisberta”, composed by Pedro Abrunhosa and enshrined in the voice of singer Maria Betânia and the news published on the BBC News website entitled “The Brazilian woman who became an LGBT (Lesbian, Gay, Bisexual and Transgender) symbol and whose murder led to new laws in Portugal”. The proposal of the activity has in music, a poetic arrangement with sound and in news, the denotative meaning resting in the daily chronicle. From this perspective, BNCC points out that:

The use of these genres presupposes the recognition of their social function and the analysis of the way in which they are organized, the linguistic resources and elements and the other semiosis – elements involved in the weaving of texts belonging to these genres –, aiming to consolidate and expand the learning initiated in Elementary Education. (BRAZIL, 2017, p.509)

Therefore, the educator sought to expand the students’ learning, through a theme that is an urban tragedy that transposed a dispersing reality in everything that society constructs that is not positive.

The context in which this work was carried out was in a full-time public school in the city of Fortaleza-CE. The subjects involved in the proposal were 2nd year high school students. The activities were developed by 18 students, but only three texts, each with a different manifestation of responsiveness, were used for analysis.

For the analysis of the students’ productions, the research had a qualitative approach, since, according to Gil (2008), in qualitative research there is a dynamic relationship between the real world and the subject, that is, an inseparable link between the objective world and the subjectivity of the subject that cannot be translated into numbers. In this sense, as Bortoni-Ricardo (2017, p. 32) highlights that the school environment, especially

classrooms, “have proven to be privileged spaces for conducting qualitative research, which is built based on interpretivism”.

Considering the objective of this work, in the analysis, the focus on the mediation of discursive genres, music and news - music here was taken as support so that students had access to the social and ideological context that inspired the composition of the song - the category was mobilized responsiveness: i) active; ii) passive; iii) delayed or silent effect (BAKHTIN, 2018), elucidated in the theoretical foundation. For analysis, students were identified as JVRR 01, JVRR 02, JVRR 03.

The methodological practice used to carry out the activity had two moments detailed below.

- 1º moment: the students listened to the song “Balada de Gisberta” without having access to its production conditions, after listening they received the lyrics of the song. After reading, they were asked to, through writing, explain their interpretation and reading of the music.

Table 1 shows excerpts from the textual production of the chosen students with their reflections on the music.

Based on the lyrics of the song, the students’ responsiveness movement is analyzed, that is, their ability to organize statements as a response to the statement worked on in the classroom. Initially, the first analyzes are linked to the active responsiveness movement, even if the implication was not directly evidenced by the students. In short, the reading movement was guided by the execution of what was requested in the classroom. There was no more in-depth responsive reading and understanding on the part of the students, but there is, in a certain way, the expression of their opinion about the content covered in the music and the first interpretation made by them.

The texts of JVRR 01 and JVRR 02 are

JVRR 01	“This song touches me a lot. I realize that it tells the story of a special and sad person. The soft melody and soulful voice make me think about people’s suffering. In the excerpt: “I don’t know if the night takes me I don’t hear my scream in the darkness, the end wants to look for me”, it’s the voice of someone suffering.”
JVRR 02	“I believe the song is about someone who is going through difficulties for some reason that I can’t identify.
JVRR 03	As soon as I read the lyrics of the song, I saw that it talks about someone bitter, that it brings back memories of the past compared to the current ones in life and that the person remembers moments of loneliness. Some excerpts have a feeling of death which in my view could be accepting what he thinks is his life. That’s how I perceive this song.” silent responsive understanding.

TABLE 1

Prepared by the author, 2023.

JVRR 01	“After listening to “Balada de Gisberta” and reading about her story, I feel moved and sad at the same time. No person deserves to go through what she went through. The song tells the story of someone who faced difficulties because they were different. Knowing that her murder led to changes in laws is shocking. This shows how music can teach us about real issues and inspire us to fight for a fairer world for everyone.”
JVRR 02	“Listening to the song and then reading the news to find out about Gisberta’s story, made me understand that the song reflects the challenges faced by LGBT (Lesbian, Gay, Bisexual and Transgender) people and the text about her real story. Her murder inspired legal changes in Portugal, but it shows prejudice in places like Brazil too. Music makes us realize the importance of fighting discrimination and creating an environment where everyone feels safe and respected.”
JVRR 03	“...It took a death, of a person on the margins of society, for a country to wake up and fight for the rights of LGBT (Lesbian, Gay, Bisexual and Transgender) people. The work “Balada de Gisberta” is extremely important, and it does not just carry a story, but that of several trans people, around the world, who fight for acceptance and recognition. “

TABLE 2

Prepared by the author, 2023.

constructed with first-person singular marks “I realize that it tells the story of a special person...” (JVRR 01) and “I believe that the song is about someone who is going through difficulties” (JVRR 02). The use of the first person highlights the student’s responsiveness in his production. In this case, JVRR 01’s writing indicates an active responsive understanding, as he understood, in parts, the lyrics of the song and complemented it with a reflection. Student JVRR 02’s writing denotes passive responsive understanding because he “understands the speech, but does not express himself” (ALVES, 2020, p. 34);

The student JVRR 03, at the end of his response, also marks his utterance with the first person “this is how I perceive this music” and signals silent responsive understanding or with a delayed effect, since the interlocutor understands the speech, however it only manifests itself after the second moment of this activity (ALVES, 2020, p. 34).

1. https://www.bbc.com/portuguese/noticias/2016/02/160218_brasileira_lgbt_portugal_mf

When considering music as an art, we revisit Voloshinov (2019, p.13) who states that “art is imminently social”. In this sense, according to the author, the social environment influences art, finding an internal and external response in it. Therefore, the process of constructing music, as well as the process of contemplation of it, by students, suffers “infiltrations and influences”. However, it is inferred that, because it is a music genre, the students took it only as a form of entertainment and not as a possible criticism of a social context.

- 2nd moment: the BBC news was given to the students ¹ – NEWS “The Brazilian who became an LGBT (Lesbian, Gay, Bisexual and Transgender) symbol and whose murder led to new laws in Portugal”, which portrays the story of Brazilian Gisberta. The story of Gisberta that inspired the Portuguese composer, Pedro Abrunhosa to compose the song “Balada de Gisberta”.

- After reading the news, an oral discussion took place and, subsequently, a (re)reading, analysis and understanding of the lyrics of the song “Balada de Gisberta” was requested. In this second moment, it became evident that the statements were being constructed based on a discursive reflection made possible by working with the news genre. This implies that, for the movement of analysis and understanding of a discursive genre, it is important to perceive it within a certain regularity, which gives it specific characteristics that allow us to identify some marks of the manifestations of the subject-author of the text under analysis.
- Table 2 shows the students’ textual production with their reflections after reading the BBC news.

It is observed in the texts above that the response movement is one of active responsive understanding, as the students made their reflections based on the two genres read. Understanding the “production conditions” of the news allowed the student to read something that goes beyond the explicit, reaching an understanding of the underlying meaning. Its analysis is based on the news, where movements that take up the lyrics of the song are identified, associating them with what was covered in the news and modifying the category of the student’s responsiveness.

The students’ utterances are designed based on a dialogical process, as the content of a social nature is perceived in the texts that emit active responses to previous utterances that speak to each other. When redesigning the answers about the song’s lyrics, it is certified that the analyzes are marked by other discourses: intolerance, hate speech, homophobia. A series of ideological and problematic questions are raised that are highlighted by the social context of the work’s production.

Student JVRR 01 highlights in his statement his indignation at the situation experienced and faced by Gisberta “no person deserves to go through what she went through”. There is an active response that was built from elements belonging to the “news” textual genre that led to the understanding of the song. In this sense, the three elements: thematic content, style and the compositional construction of the news worked by Bakhtin (2018) were decisive for the rereading, analysis and active responsive understanding of the textual genre music, anchored in the news.

In the analysis of the first textual production of student JVRR 02, the posture presented was passive understanding and after reading the news, this manifestation is modified to active understanding, as there are reflections that go beyond the texts when stating that: “his murder inspired changes legal in Portugal, but this shows prejudice in places like Brazil too”.

Likewise, JVRR 03 also changed the expression “silent responsive understanding” when it points out that: “The work: “*Balada de Gisberta*” is extremely important, and it does not just carry one story, but that of several trans people, around the world, who fight for acceptance and recognition”, revealing an active responsive understanding, as it demonstrated marks of reflection, explaining and making inferences about the events.

In their statements, the students presented discursive positions and voices that reflected the existing problems in our social reality. There is a constitution of social voices that is intrinsically present in the response movements presented by our students. In this second part of the activity, students were allowed to read and analyze the news, understanding that it belongs to a social and ideological context of production, which configures its dialogical construction.

From this perspective, when considering the genre that was analyzed, the responsive

movements show the social nature of the utterances, which are influenced by the extra-verbal condition of the analysis practices.

FINAL CONSIDERATIONS

The activities anchored in the music and news genres and carried out in the classroom of a second-year high school class, in a full-time public school in the city of Fortaleza-CE, served to reflect on the students' responsiveness movements. The students' responsive construction occurred differently in the two proposed moments.

Understanding these two moments is crucial so that we can outline a brief result of the activity. The results demonstrated that in the first moment of reading the music genre, students demonstrated responses of active comprehension, passive comprehension and very limited silent comprehension. In the second moment of the activity with the news

genre, the responses configured as active understanding and with a much greater critical content, which reveals that knowledge of social and ideological conditions, of textual genres, proves to be fundamental for the reader's responsive understanding.

It is imperative that the process of reading, analysis and understanding, in high school, is not limited to written lines of text or purely spoken words. It is necessary to enable students to know and understand the genres worked on, as well as their contextualized and dialogical construction.

All possibilities for analyzing the texts worked are not exhausted here, and it is believed that there is much to be explored in this proposal. However, it is important to highlight that the practice developed offers possibilities for the formation of students as subjects who take a critical position on issues of a social and ideological nature, not just becoming active responsive citizens, of course.

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