

THE TEXT IN THE LANGUAGE TEXTBOOK: THREE BRAZILIAN MODELS

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There is a common sense that reading is the most basic activity in school. Even if the objective of reading can change from discipline to discipline, we can say that reading is central to all of them. The reading activities in school can be developed in many ways with different kinds of texts, but they usually have their support in the same reading material: the textbook. Therefore the textbook isn't only a fundamental tool to improve reading activities in school but also a very important object of research about schooling.

In Brazil, the language textbook is nowadays so important that gets together three different functions. It is a textual anthology, a curriculum guide and an activity guide. In the condition of textual anthology, the language textbook reveals the limits of the cultural canon and the building of literary repertoire inside the school. In the condition of curriculum guide, it puts in order the knowledge about the language and what has to be taught in the language class. In the condition of activity guide, it assures the protocols of reading and it is supposed to turn the students into readers. However, we must keep in mind that these functions neither always happened at the same time, nor always had the same importance in the building of the textbooks.

As an anthology of texts, the Brazilian language textbook has experienced three different models. The first one comes from the beginning of the XXth Century and is centered in the literary canon and fragmented texts. The second one appeared at the Seventies and opened the textbook to the media texts and children literature. The third one is the most recent and demands cultural plurality and diversity in genres, discourses and contexts as primary condition to the teaching and apprenticeship of language. To describe these three models, we are taking as guidance the major changes occurred in the discipline of Portuguese Language at this last Century. According to Magda Becker

Soares (2001), the Portuguese Language discipline presented itself essentially as a grammar study, and it kept this characteristic until the 1960's. Due to the changes determined by the government (see Brasil, LDB 5692/71) and new orientations from the theory of communication, among other factors, the discipline started to minimize the grammar study and to give more room to the text during the 1970's. After that, in the second half of the 1980's, the re-democratization of the country, the influx of the several branches of Linguistic and the growing developments in the Reading field, gave a new face to the Portuguese Language discipline¹. We will keep these changes of Portuguese Language discipline as a background to our analysis, but we are mainly concerned in this work to show and discuss how reading is conceived in these three models of textbook. In this way, this work examines what are the organization criteria for the texts to each of these models of textbook and what they say about reading in the school as a literacy practice.

Before we begin to analyze these models, we have to make clear that this work wasn't about one or another particular textbook, instead we are looking for patterns of which each textbook can be read as an example. In the same way, as our objective is to give visibility to some patterns which, being developed in a wider historical period, could go unnoticed otherwise, we aren't to make a lengthened description of the books used as example, nor will we contemplate the obvious differences among the books dwelling in the same model. Even so, we will attempt to get a homogenous exemplification by taking the 5th grade language textbook as representative of each pattern. As we know, the 5th grade is an important turning point, not only in the educational system, but also to the students, who are entering in the adolescence (11-12 years old). This transitional character allows the generalization, without much distortion, of the characteristics of its textbook to all the fundamental school.

¹ We must add here that this new shape of Portuguese Language discipline was recently completed by the Parâmetros Curriculares Nacionais (PCN). Cf. BRASIL. (1998) Ministério da Educação. Secretaria de Educação Fundamental. Parâmetros Curriculares Nacionais: língua portuguesa. Brasília: MEC/SEF.

The description of the models is based in six elements that aim to represent the different aspects of a language textbook as textual anthology: presentation, perspective, orientation, themes, typology and authorship². In the presentation case, we assume that the most relevant points in didactic anthologies are due to the integrality of the texts, since many of them are just fragments, and to textual coherence. In the perspective, we are particularly interested in the connection between the reader and his/her age, as we can see in the texts from children literature. In the orientation case, we are looking forward to identify the general principle used to select the texts for the anthology, once we are working with a school textbook. To the themes and typology, we aimed to drawn the anthology's dominant identity in terms of genres, discourses and themes. Finally, the authorship deals with time, nationality and canonicity of the selected authors. Of course, these elements aren't the only ones to be investigated in a didactic anthology. In their selection, we were answering to the objective of contrasting the three models, as well as the need of a single description of the textbooks in different historical periods.

1. The canon and the nation.

Coming directly from the old anthologies³, the textbooks from the first model are centered in the representation of the nation. This representation can be done by the canon as well as by a regionalist or patriotic theme. It is also present in the moral and civic education of the readers proposed in the texts. It is because of this dominant characteristic that we can call it patriotic anthology.

² We are adapting some of these elements from the MEC. Secretaria de Educação Fundamental. Anexo VI. **Princípios e critérios para a avaliação de livros didáticos de 1.ª a 4.ª. Séries - PNLD/2000/2001.**

<http://darwin.futuro.usp.br/pnld/criterio-pnld-2000.html>. (15/12/2002), MEC. Secretaria de Educação Fundamental. Projeto de Avaliação de Livros Didáticos de 1ª a 8ª Série. <http://www.mec.gov.br/sef/fundamental/avalidid.shtm>. Consultado em 20/02/2003, and ABAURRE, Maria Bernadete et al. (1998) Avaliação de cartilhas e livros didáticos: perguntas a responder. *Leitura: teoria e prática. Leitura: teoria e prática*. Porto Alegre: Mercado Aberto; Campinas: ALB, ano 17, n. 31, Junho, p. 5-26.

³ These are mainly the collections of literary texts known as *Selectas em Prosa e Verso* that are used in the Brazilian schools before the textbooks.

To guide us in this model, we will take as example the book *Português Elementar*, by Celso Cunha, published in 1948, and used to prepare the students for the admission contest or to the 5th grade. It is a textbook that is composed by an anthology and grammar lessons, each of them independent from the other, telling us about the border set between grammar and reading at that time. In Cunha's book, this borderline is made clear because the texts don't enter in the summary and come always after grammar exercises, as part of a section entitled "Reading".

There are 15 texts in *Português Elementar* [see table 1]. They are usually small and fragmented, although they keep, mostly, the textual coherence. The dominant perspective is the adult one, even if some of them have children as characters or introduce childlike environment. So, we can say the anthology's perspective isn't explicitly marked or it reveals an adult understanding of childhood. Such characteristics indicate from the beginning that the anthology's orientation is basically educational. The education, as we already pointed out, is committed to the building of patriotic feelings, taken as love for the country and admiration for the national greatness as well as principles of civic and moral behavior. This patriotic feeling will also shape the themes, typology and authorship of this anthology.

Concerning to the themes, the texts of the patriotic anthology attempt to show the greatness of the country. This high praise can happen through the history of great men, or regional elements such as the men, the lore and the landscape, or historical events, or even hymns and nationalistic essays. Side by side with the texts about the greatness of the country are the texts about moral and civic education and folk tales that bring lessons of how to be a good citizen. Such texts attempt to build the reader's personality and deal with good qualities as honesty, courage, integrity and kindness. The same traits will be repeated in texts that speak about the family, mainly represented by the mother or the grandmother, and in the moral tales, whose best example is the narrative *Os dois meninos*, by Coelho Neto. Sometimes distant from this group or at

least less committed to them, there is a third set of texts without thematic unity but put together by its aesthetic elaboration. They are poems and fragments of canonical texts that seem to offer to the students an introduction to literary style or to national canon.

As part of the nation high praise, the authorship is one of the most highlighted elements of the patriotic anthology. The authors who sign the texts have as a common trait the fact that they belong to Brazilian canon, or at least are recognized as being part of it at that time. This standard is even more evident because the authors from the past overcome the authors from the present. Besides, there aren't foreign texts, excepting a few Portuguese ones, which usually keep the position of Portuguese language's classics. Reassuring the presence of Brazilian canon, the literary discourse is the paramount discourse in the patriotic anthology as we can see even in the texts that have historical or civic approaches. However, this doesn't mean an obliteration of another discourses such as historical and autobiographical ones. Actually, we have a border-crossing phenomenon, as if the literary discourse worked as a giant filter to all written production⁴, what can be seen in the informative texts that are signed by Brazilian canonical authors. The autobiographical discourse, on the other hand, is present in several texts throughout the nostalgic and adult view of childhood and the national heroic deeds. Along with the predominance of the literary discourse and anthology thematic configuration, the dominant genres couldn't but be the literary narratives, the poems and the folk tales. Among the literary narratives, the short story and the fragments of novels and biographies are more present than others.

To summarize, the patriotic anthology [see table 2] points out to the patriotic education as an essential standard to the schooling process of reading. That is why its texts try, at the same time, disclose and settle down the Brazilian singularity, rereading popular culture or praising Brazilian landscapes and heroes. In this configuration, the anthology doesn't neglect the moral and civic values that must be practiced individually,

⁴ Of course, this happens because the good writing was closely associated to the literary writing at that time. Indeed, writing was almost the same of writing well.

as kindness and affection to the eldest. The duties towards the country and the good manners take hands to build the future Brazilian citizen.

The literature has a fundamental role in this anthology because it is through literary texts that the nation is established. In other words, literature tells us how the nation looks like, shaping its face throughout folklore, history and, above all, the literary style itself, which is support and witness of its singularity⁵. In this way, the Brazilian canon and literary discourse work as expression and content of the patriotic anthology.

2. Discovering the children.

Supported by the technologic development of the publishing houses, by new legal orientations and by a different conception of the teaching of language, the colorful textbooks of our second model well deserve the designation of puerile anthology. In fact, full of images and colors, the texts of this anthology seem to make out of school reading an amusing activity.

The books that illustrate this pattern are *Comunicação e Expressão*, by Jairo Martins, probably published in 1974 (4 ed.), and *Comunicação em Língua Portuguesa*, by Faraco e Moura, 1984 edition⁶. They are composed by texts, grammar lessons and intertwined activities, even when the activities are placed in another volume, as is the case of the last title, a “non consumable” edition. In truth, this interconnection means much more a use of the text vocabulary into grammar activities than a real interaction between text and grammar. Anyway, the old pattern that put apart grammar and reading is broken.

These textbooks have 26 [see table 3] and 33 [see table 4] texts each one that are separated in two kinds: a main one, which is the object of activities and is placed at the

⁵ This characteristic explains, for example, why regionalist writers always had been sheltered at the patriotic anthology. After all, they used to share the same desire to build the national identity throughout the regional singularity.

⁶ As the puerile anthology had a short period of life, we choose to represent it with two textbooks, one from the beginning of the new anthology and another from its last days.

beginning of the lesson; and an additional one, which doesn't usually have activities and closes the lesson. In spite of pointing to a new orientation in the teaching of language, these texts still bring some traits from the former pattern, as fragmentation and shortness. However, the fragments don't keep the textual coherence, mainly in the narratives, and they are longer than the previous texts.

Generally, most of the texts chosen to compose the puerile anthology were written for children. This perspective is closely linked to the amusement that is the paramount standard to the texts of this anthology. In this way, we have the discovery or adoption of texts that belong to the children world, examples are the texts from children literature and texts marked by lightness and humor in dealing with daily life such as this kind of Brazilian literary journalism known as "crônicas".

The opening to children's literature brings big alterations in the authorship. If formerly we had the predominance of authors from the past, now the contemporary ones are more present. Also foreign authors, even if they are classics adapted for children's literature, such as Jonathan Swift, are adopted. Not even the canon resists the transformations. In one hand, even recognized authors are admitted only with their children's texts, usually judged as a minor part of their oeuvre. In the other hand, the anthology confirms the emergence of a new canon in Brazilian children's literature⁷. Besides, the number of "crônicas" that take part in the anthologies increases, occupying a place formerly reserved to fictional texts.

Taking amusement as a standard, the puerile anthology renews and expands the themes, discourses and genres in the textbook. In this way, the folklore remains as a thematic path, but now instead of bringing moral instruction the texts talk about the clever devices created by men or animals to escape from hard times. The greatness of the country gives way to daily life subjects, humor, children imaginary, and urban life

⁷ We cannot forget that at this time the children literature was living a strong renewal that went from producers to the conditions of publishing. That renewal came to be known as the children literature boom. See: COELHO, Nelly Novaes (1991).

events. The literary discourse has to share space with the journalistic one throughout the “crônica” that stands between them. The “crônica”, by the way, composes with poem, short story, folk tale and fragments from literary narratives the dominant genres of this anthology.

These traits of puerile anthology [see table 5] tell us that its basic principle is to change reading in a play. From this principle comes the large space dedicated to the humor, the children imaginary, the children literature, the “crônica” and the many colorful drawings. Actually, the drawings are so many that we can say the puerile anthology is a blend of text and image. Besides, there is also the vanishing of the educational project so clear in the previous anthology. The new one assumes that reading is, above all, a pleasant activity. Thus the school must choose light texts, which appeal to the student’s imaginary and allow ready understanding. So the children literature and the “crônica” are the source of puerile anthology’s texts because they are akin to its school reading project. Finally, the texts grow in number and also take a double place in the anthology, usually one in the beginning and another at the end of the lessons. This double place points out to the hierarchy that makes some texts proper to study and others just for “reading”. It also tells about the distinction between reading for learning and reading for reading.

3. Bringing the world to the book.

Products of an age of fast changes and growing technologic advance, the actual textbooks return to the state of “consumable” items and introduce texts and activities in a closed sequence, following the new Linguistic and governmental directions. These directions not only make new arrangements between reading, writing and grammar, but they also demand that the contemporary variety of the reading world should fill the textbooks. For these traits, we are calling this anthology a plural anthology.

The book that illustrates the third model is *Português: palavras e idéias*, by José de Nicola e Ulisses Infante, published in 1996 [see table 6]. It is as colorful as the textbook form the previous pattern, but now the drawings and the colors are more integrated in several visual texts, verbal texts and verb-visual texts, which are scattered by all book's pages. Sometimes these texts have grammar activities, sometimes reading activities, sometimes written activities. The texts aren't only in great number but also in different extensions, although the short ones keep being predominant. The authors use to choose integral texts and we seldom find fragments. When there is a fragmented text, it doesn't show textual coherence flaws.

Under the sign of diversity, the plural anthology's perspective is half directed to the children, as we can see in the literary texts, and half not marked, as happens in the other texts. Indeed, the literary texts are a small part of the plural anthology. In this place, it opens space to the journalistic, advertising and scientific discourses, among others. With the diversity of discourses, the genres are multiplied and put side by side poem, short story, "crônica", folk tale, pop song, comics, reportage, advertisement, diary, cartoon and others. The texts also bring a great variety of themes: folklore, children imaginary, science, citizenship⁸, sports, fashion, natural life and the many faces of contemporary way of living in the big cities, as pollution and urban violence. The authorship is broadened to embrace not only Brazilian and foreign canon from different times, but also writers with distinct positions in the cultural world.

All this plurality of the new anthology [see table 7] makes the textbook akin to television and internet as locations of access to the cultural multiplicity and diversity. In this way, the orientation of the texts in this anthology couldn't but be the information, taken as the knowledge gained through instruction as well as event or fact widespread to the reading public. This is the main reason for the plural anthology's characteristics.

⁸ The theme of citizen here is quite different from civism in the patriotic anthology. The stress of this last one was on the moral and individual obligation to good behavior and in the first one is on the duty that one have to his/her community. On the other hand, the citizen themes are presented throughout literary texts in almost the same way that the patriotic anthology used to do.

Because information feeds upon the new, the different and the impact on the reader, it demands multiplicity and diversity of themes, genres and discourses. The many texts and the different appeals they bring are needed to keep the reader's interest.

Unlike the television and the internet, however, the textbook cannot refresh its texts every minute and its gathered news soon become old-fashioned. Thus by the very desire of newness and multiplicity, the plural anthology turns out to be just what it wanted to avoid: an out-of-date book. Incapable of holding the stream of information, it becomes as disposable as the modern cultural objects use to be. Moreover, since the texts assembled in the plural anthology can be easily found elsewhere, the textbook spells its own uselessness. Ironically, the only text that the student cannot find in newspapers, magazines, television or internet is the literary one, because the school is its major agent of mediation.

4. Some remarks as conclusion.

As practice of school literacy, the three anthology models inform the changes occurred in the school reading or reading in the language teaching. Of course, these changes are results of many others, concerned to the school, language, reading and textbook added to wider political, cultural and economical transformations. The models presented here can be explained by any of them or by a combination of them. However, we don't aim to seek these relations. Actually, beyond causes and consequences, we are interested in our final remarks in making a confrontation among these historical models of anthologies in order to understand how we can improve the school reading.

The first remark is about the text's presentation, which left behind the fragments in favor of integral texts. This is, surely, a positive evolution because the texts gain unity and coherence that even a well-chosen fragment lacks. Nevertheless, the adoption of integral texts bears the inconvenience of small extension and inhibits the presence of more complex texts. This is why contemporary textbooks are crowded with genres as

“crônicas”, advertisements, comics, cartoons and pop songs. They are all small texts bound to a quick reading.

In this same path, a second remark deals with the perspective given to the texts. From the patriotic anthology to the plural anthology, there is a changed perception of the student, which means it is more oriented to the children, mainly towards the literary texts, as the growing presence of children literature illustrates. This perspective ends up implying thematic and textual simplification, as if the reader’s minority was the major point in the text configuration. Even in the texts not marked as childlike, it seems there is no progression among them. The changes from gender and discourse bring little improvement to the given subjects.

Whether the texts lack complexity, and this is our third remark, this happens because diversity and multiplicity gained an excessive value in the language teaching. Unlike its predecessors, the plural anthology is characterized by heterogeneity present not only in terms of themes, discourses and genres, but also in the authorship’s elements as time, nationality and canonicity. Such heterogeneity is welcome when it opens the anthology to the texts that circulate in our society and allows the recognition of the many instances of legitimating of texts. On the other hand, heterogeneity’s underlying quest for universality leads to a cultural rootlessness and to a progressive effacement of the literary discourse, which is the privileged place of fiction as well as the instance of aesthetic language. In both cases, the textual identity of Portuguese Language discipline goes awry: if all texts belong to it, there is no text of its own.

The fourth and last remark is about the orientation of texts selection. The historical sequence of the three anthologies shows that they depart from a strong commitment with education to amusement and information. There is no doubt that children must have entertainment and many links with outside world in the educational process. However, what the new anthologies apparently bring is a denial of school reading’s educational character or that educational reading isn’t a matter of text. Thus,

the educational character of reading is lost or it turns out to be just a habit or taste to be acquired for future purposes⁹.

Finally, when we contrast the three anthology models (see table 8), what do they allow us to conclude about school reading as proposed in the textbooks? Even if we consider that these anthology patterns are just a possibility and not the real work with texts in the classroom, we can say that if the changes got the right evaluation of previous anthology's negative aspects, the passage from one anthology to another didn't always mean betterment in the school practices of literacy. So we should learn again from patriotic anthology that school reading has a role to fulfill and that's why we cannot dismiss its educational character. With this conclusion, we aren't implying that this educational character have to be translated into nationalism, but that the students need to acknowledge their place in the world and reassure their cultural and national identity. Besides, the reader education cannot work without the text's contents, neither without their discursive complexity. From the puerile anthology, we come to understand that the school reader is different from the fluent or adult reader. However, this understanding should go beyond colors, images and amusement. It must also embrace the strategies of reading education as the contact with complex and diversified texts. From the plural anthology, we need to maintain the integral texts and their adjustment with the contemporary written world. But we should also find a way to keep the balance between the texts multiplicity and the school reading. Even because, reading is much more decided by the reader than by the texts and their supports.

Above all, we cannot forget the literary discourse keeps in its many genres the multiplicity, the diversity, the complexity and the entertainment required to proficient use of language and culture in school (see Cosson, 2002). For this reason, literature can afford a special kind of literacy that allows different journeys through cultures and time.

⁹ In another context, this teleological characteristic of school reading is also pointed out by Regina Zilberman (1997). She says: "The reading proposed by the school only can be supported if exhibits a result that is beyond it" (our translation, p. 22).

Regarding to this privileged configuration, the discipline Portuguese Language must find in literature its identity and the textbook's anthology should display this agreement.

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Tables:

Table 1 – *Português Elementar* – Table of texts

1. O povo brasileiro – Eduardo Prado (prosa)
*Quadrinha popular
2. D. Pedro de Alcântara – Xavier Marques (prosa)
*Quadrinha popular
3. Berço – B. Lopes (poesia)
*Fragmento – Joaquim Manuel de Macedo (prosa)
4. A cascavel e a surucucu – J. da Silva Campos (conto popular)
*Quadrinha popular
5. O tropeiro – Afonso Arinos (prosa)
*Quadrinha popular
6. O filho do inspetor – Medeiros e Albuquerque – (prosa)
*Quadrinha popular
7. Deus! – Casimiro de Abreu – (poesia)
*Fragmento – Rui Barbosa (prosa)
8. O vai-vem – Lindolfo Gomes – (conto popular)
*Quadrinha popular
9. A avó – Olavo Bilac (poesia)
*Máxima – Marquês de Marica
10. A nossa bandeira – Júlia Lopes de Almeida (prosa)
*Quadra – Antonio Correia d'Oliveira
11. O fazendeiro paulista – Monteiro Lobato (prosa)
*Quadrinha popular
12. Os dois meninos – Coelho Neto
*Quadrinha popular
13. Hino Nacional – Osório Duque Estrada
*Fragmento – Coelho Neto
14. Um apólogo – Machado de Assis
*Quadrinha Popular
15. O rapaz da guia – Juvenal Galeno (poesia)
*Provérbio

* This text works as very short commentary or moral statement to the major text. As they are not considered independent by the author, we decided to follow his intention.

Table 2 – Patriotic Anthology

| PATRIOTIC ANTHOLOGY | | |
|---------------------|--------------------|--------------------|
| Presentation | Fragmented | |
| | Coherent | |
| Perspective | Not marked (adult) | |
| Themes | Folklore | |
| | Aesthetic | |
| | Civism | |
| Orientation | Education | |
| Authorship | Time | Past |
| | Nationality | Brazilian |
| | Canonicity | Literary |
| Typology | Discourse | Historical |
| | | Literary |
| | | Autobiographical |
| | Genre | Poem |
| | | Literary narrative |
| | | Essay |
| | | Folk tale |

Table 3 – *Comunicação e Expressão* – Table of texts

Main Texts:

1. Meu amigo Edu – Jairo F. Martins (narrativa)
2. No roça do Lourenço – Viriato Correa (fragmento de *Cazuza*)
3. O guia – Odete B. Mott (fragmento de *Aventuras do escoteiro Bila*)
4. O julgamento – Humberto de Campos – (fragmento de narrativa popular)
5. A chegada de Pedrinho – Monteiro Lobato (fragmento de *Reinações de Narizinho*)
6. Xisto – Lúcia Machado de Almeida (fragmento de *Aventuras de Xisto*)
7. Puxando conversa – José Mauro de Vasconcelos (fragmento de *O meu pé de laranja lima*)
8. O pássaro cativo – Olavo Bilac (*Poesias Infantis*)
9. O fantasma – Maria Teresa G. Noronha (fragmento de *Férias em Xangri-lá*)
10. O conselheiro – Do livro As mil e uma noites *Apud* Mansour Chalita (*As mais belas páginas da literatura árabe*)
11. O caboclo, o padre e o estudante – Luis Câmara Cascudo (narrativa popular)
12. Tiro ao alvo – Teodoro de Moraes in Cleófano L. de Oliveira (*Flor do Lácio*)

13. A banda – Chico Buarque de Holanda (canção popular)
14. A pátria – Olavo Bilac (poema)

Additional Texts

15. A um pequeno operário – Correa Júnior (poema)
16. O guia em ação – Odete B. Mott (fragmento de *Aventuras do escoteiro Bila*)
17. O caso do tatu – Humberto de Campos – (fragmento de narrativa popular)
18. O casamento – Monteiro Lobato (fragmento de *Reinações de Narizinho*)
19. O segredo da vitória - Lúcia Machado de Almeida (fragmento de *Aventuras de Xisto*)
20. O bom portuga – José Mauro de Vasconcelos (fragmento de *O meu pé de laranja lima*)
21. Pardalzinho – Manuel Bandeira (*Lira dos Cinquent'anos - Poesias*)
22. Mais fantasmas - Maria Teresa G. Noronha (fragmento de *Férias em Xangri-lá*)
23. O leão, a raposa e o lobo - Do livro As mil e uma noites *Apud* Mansour Chalita (*As mais belas páginas da literatura árabe*)
24. O cervo iludido - Do livro As mil e uma noites *Apud* Mansour Chalita (*As mais belas páginas da literatura árabe*)
25. A raposa e a gazela - Do livro As mil e uma noites *Apud* Mansour Chalita (*As mais belas páginas da literatura árabe*)
26. O leão, o urso e o homem no poço - Do livro As mil e uma noites *Apud* Mansour Chalita (*As mais belas páginas da literatura árabe*)

Table 4 – *Comunicação em língua portuguesa* – Table of texts

Main Texts:

1. Congresso de bruxos – NOVAES, Carlos Eduardo. Os mistérios de Aquém. In: *Os mistérios de aquém*. 2 ed. Rio de Janeiro: Nórdica, 1976, p. 14. (fragment)
2. A língua do pê – PORTO, Cristina. *Diário de Serafina*. São Paulo: Ática, 1980, p. 40-42. (fragment)
3. A fada que tinha idéias – ALMEIDA, Fernanda Lopes de. *A fada que tinha idéias*. 3 ed. São Paulo: Ática, 1976, p. 4. (fragment)
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Table 5 – Puerile Anthology

| PUERILE ANTHOLOGY | | |
|-------------------|---------------------|-----------|
| Presentation | Fragmented | |
| Perspective | Childlike | |
| | Not marked (adult) | |
| Themes | Folklore | |
| | Humor | |
| | Urban life | |
| | Imaginary/childhood | |
| Orientation | Amusement | |
| Authorship | Time | Present |
| | Nationality | Brazilian |
| | | Foreign |
| | Canonicity | Literary |
| | | Other |

| | | |
|----------|-----------|--------------------|
| Typology | Discourse | Literary |
| | | Journalistic |
| | | Autobiographical |
| | Genre | Poem |
| | | Literary narrative |
| | | “Crônica” |
| | | Folk tale |
| | | Pop song |
| | | Diary (memoirs) |

Table 7 – Plural Anthology

| PLURAL ANTHOLOGY | | |
|------------------|---------------------|-----------|
| Presentation | Coherent | |
| Perspective | Childlike | |
| | Not marked (adult) | |
| Themes | Folklore | |
| | Up-to-dateness | |
| | Humor | |
| | Science | |
| | Urban life | |
| | Citizenship | |
| | Imaginary/childhood | |
| Orientation | Information | |
| Authorship | Time | Present |
| | | Past |
| | Nationality | Brazilian |
| | | Foreign |
| | Canonicity | Literary |
| | | Other |

| | | |
|----------|-----------|--------------------|
| Typology | Discourse | Literary |
| | | Journalistic |
| | | Scientific |
| | | Artistic (visual) |
| | | Autobiographical |
| | | Advertising |
| | Genre | Poem |
| | | Literary narrative |
| | | “Crônica” |
| | | Essay |
| | | Folk tale |
| | | Pop song |
| | | Advertisement |
| | | Cartoon |
| | | Reportage |
| | | Comics |
| | | Diary (memoirs) |

Table 8 – Anthology’s synthesis

| ANTHOLOGY | | A | B | C |
|--------------|---------------------|---|---|---|
| Presentation | Fragmented | + | + | - |
| | Coherent | + | - | + |
| Perspective | Childlike | - | + | + |
| | Not marked (adult) | + | + | + |
| Themes | Folklore | + | + | + |
| | Up-to-dateness | - | - | + |
| | Aesthetic | + | - | - |
| | Humor | - | + | + |
| | Civism | + | - | - |
| | Science | - | - | + |
| | Urban life | - | + | + |
| | Citizenship | - | - | + |
| | Imaginary/childhood | - | + | + |
| Orientation | Education | + | - | - |
| | Amusement | - | + | - |
| | Information | - | - | + |

| | | | | | |
|------------|-------------|--------------------|---|---|---|
| Authorship | Time | Present | - | + | + |
| | | Past | + | - | + |
| | Nationality | Brazilian | + | + | + |
| | | Foreign | - | + | + |
| | Canonicity | Literary | + | + | + |
| | | Other | - | + | + |
| Typology | Discourse | Literary | + | + | + |
| | | Journalistic | - | + | + |
| | | Scientific | - | - | + |
| | | Artistic (visual) | - | - | + |
| | | Historical | + | - | - |
| | | Auto/biographical | + | + | + |
| | | Advertising | - | - | + |
| | Genre | Poem | + | + | + |
| | | Literary narrative | + | + | + |
| | | “Crônica” | - | + | + |
| | | Essay | + | - | - |
| | | Folk tale | + | + | + |
| | | Pop song | - | + | + |
| | | Advertisement | - | - | + |
| | | Cartoon | - | - | + |
| | | Reportage | - | - | + |
| | | Comics | - | - | + |
| | | Diary (memoirs) | - | + | + |

A = Patriotic; B = Puerile; C = Plural