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THE READING CLASS AS AN ENHANCER OF DIALOGUE. BUILD SENSES IN THE COLLECTIVE

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Abstract

Boys and girls want to immerse themselves in the text, immerse themselves in its depths, and from some clues that they reveal themselves, because they dialogue together, they can offer meaning to the text (which is to explain, conjecture, infer), identify with its general semantics, that is, they wish to provide dissimilar ways to look at the text and to unravel it. This work shows how learning tasks can be designed for reflection on the shared reading of poems. Everything developed showed how it is possible to conceive of literature as a map that helps to reconstruct the identity of the readers, those who communicate and create potentially significant development areas of interpretation when interacting. This work shows the work with the School Literary Mural that becomes a tool to sensitize students to be more active when reading, which implies noting, verbalizing, taking sides, pointing out their appreciations; all of which contributes to integrating into life, the formula that the texts provide: a compass that educates us and perfects the soul. In addition, its general objective is to present principles that serve to determine a shared and critical reading.

Keywords: shared reading, dialogue, learning tasks, reflection.

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Introduction

The need to read today is revalued more, and with increasing frequency as a habit that mutates into different forms, paths and purposes that arouse the reader's personal growth as a social being. Reading is not enough to decode; the literature we read makes us evolve, talk with others, identify with the culture, "look at ourselves" and commit ourselves more to the life story that we feel. For this, the Language and Literature classroom offers infinite possibilities that make the reading action more concrete and dynamic, not only as a process by which knowledge and information are obtained, but also as an act of "conversation" and enjoyment. Thus, each reader can make the inference explicit to access the text from different keys that will allow them to feel different things, but at the same time, they will conceive that they can read more and better, and of course, that they can access the world to understand it and not to reject it. a priori.

This article explains how to achieve that poetry can exist in the classroom from the promotion of activities, such as the school literary mural, thought as a space for imagination, argumentation and socialization of children's reading experiences junior high school; In addition, the construction of the students' life project will be promoted and expressed, because the Language and Literature class becomes an effective tool, from the understanding of reading, an essential component to train autonomous students, all based on literary texts that promote that ineluctable mission of the

school. Consequently, rigorous understanding through plausible, measured and faithful analysis of structures and their significance in the reader's culture, anchored in their capacities, enthroned potential meanings that the reader must externalize with others in the classroom, to enrich experiences of reading and being able to extrapolate to their everyday world what the text evokes. The point is to encourage conjecture as an intellectual resource used by the critical reader to analyze the text; the prestigious Colombian educator and researcher Fabio Jurado Valencia (1995) tells us that «conjectures are constructed not from chance but from the confluence of knowledge and experiences about the world, ... conjecture, ... is the alternative to uncertainty, which will remain anyway even in the new text, the one that is written as coming from the interpretation of the read text ». (p. 71). It is necessary from the Language and Literature class to strengthen ways to generate dialogic spaces in which one learns to respect the opinion of others and to participate in a community of reading and writing for pleasure.

Understanding as a discussion process. Between sharing and saying

Every text can postulate a reflection, infinite, different, and diverse, according to the universe of knowledge, which must be relevant and sufficient to insist on the meaning of the work, as a suggestive framework of communicative intentions. Umberto Eco (1998), renowned Italian linguist supposes it, and tells us that «... every act of reading is a difficult transaction between the competence of the reader (knowledge of the

world) and the kind of competence that a certain text postulates in order to be read economically. ' (Eco, 1998, pp. 81-82). The reader guides his activity, that is, he is the most responsible for finding solutions through inferences, hypotheses that will help to make visible the enunciation or possible intention of the author-issuer.

For this reason, the Colombian professor and researcher Marina Parra (1975) states that "to achieve this, the reader must discover the problem or problems that the author is trying to solve. These are expressed through an idea that contains the essence of the writing and that is a tentative answer to the question or problem posed. This idea constitutes the hypothesis of the writing. The reader is in the obligation to recognize and to deduce if the author managed to verify it or not ». (Parra, 1975, p. 63). Given this explanation expressed by Parra (1975), it can be pointed out that the reader's hypothesis is to show the connotations of the author, and check them conscientiously, attentively before the text that is "read".

Is that this reading requires the reader strategic meticulousness, which is to place the text, critically, objective, explanatory, and above all sincere with the text. Parra (1975), thus once again stipulates it when saying "critical reading consists of expressing our agreement or disagreement with the author of the text read, based on valid and objective arguments. Such criticism must be expressed through clear and precise ideas that are informative in nature and do not misrepresent the facts. In addition, it must be fair: without a tendency to praise or a penchant for harshness. Criticism requires an analysis of what has been

read and a synthesis of our opinion "(Parra, 1975, p. 64).

An opinion that needs to be verified, listened to in order to transform the enunciation activity into an act of shared knowledge, which does not disdain the interaction; thus, for Elboj (2006) «... the creation of dialogic reading spaces favors learning and fosters epistemological curiosity ... these interactions have repercussions on other spaces of life, generating dynamics of solidarity in which children and women girls seek each other out to help each other or do joint activities ... »(p. 117). From this position, there must be an opportunity to link the experiences and expectations of the readers, the classroom must be opened to a fruitful exchange of glances. The Spanish expert, Teresa Colomer (2007) alerts us that "literature serves as a powerful instrument of socialization within a culture ..." (p. 40).

Critical reading and construction of the Self. Everyone contributes of themselves

To the extent that the text is accepted from the framework of textual coherence, the messages will be less indoctrinated in the mind of the reader, who has all that experience that can be inserted into the text. In this sense, for Sanz and León (2010) "we must not forget that the ultimate objective of reading is to optimize a comprehensive competence that allows the reader to acquire concepts and knowledge and be able to generalize and apply them, that is, to promote learning and social interactions ". (p. 26). Reflective and evaluative reading must be achieved in which the learners participate, according to the recurrent activation of their zone of proximal development. (A heterogeneous,

meaningful, shared reading, reinforced by the elucidation of the construction of meanings). Mead (1973) confirms this by telling us that the behavior of individuals is built in interaction with others, who constitute an essential aspect for the constitution of the Self. Boys and girls feel emotions through the exchange, they appropriate values and share them collectively. They can talk about themselves, create their own texts (compose collective poems, empower themselves with discourse, exist from the performative), and thus gradually become competent.

The Spanish doctor, an expert in reading, Martina Fittipaldi (2013) believes that «... being literary competent implies, then, becoming an autonomous reader, an individual who can regularly approach literature, who knows how to recognize it, interpret it, value it and, above all, discovering in it a way of knowing, a way of modifying consciousness in order to thus try to transform experience. (p. 74). The competence is shared with others, it is enriched, because each one has a corpus of experiences that help them to function. In this sense, from the Language and Literature class, the desired articulation between the knowledge of this discipline and the Professional Guidance process must be achieved, since literature can become an important ally for boys and girls to learn. to think and explain. For this reason, the class as a fundamental form of organization of the pedagogical process, favors that students build their Self (the self), through shared reading and understanding as an evaluative and critical ability to receive plural appreciations. Next, we will propose a resource (shared reading of a poem) in which a dialogue will be promoted as a means of regulatory cohesion of the Self, that

is, of communication with others, to encourage professional Guidance (Mead, 1973). To do this, we rely on the criteria of Teixidor (2007) when he stated that "reading and speaking gives us happiness, makes us leave ourselves and frees us" (p. 11). With the interaction from this poem, a processual, creative and harmonious activity is achieved with the support of all the students, all of which allows them to learn in developing conditions, as proposed by the Language and Literature Study Program, which contributes to the achievement of this end.

Practical example to encourage the participation of students in reading

Poem: "El obrerito".

Author: Gabriela Mistral. (Chile)

Teaching: Basic Secondary

**Mother, when I grow up,
Oh ... what a handsome you will have!
I will lift you up in my arms
like the zonda to the grassland.**

**Or I'll lay you down in the stacks
or I will carry you to the sea
or I'll climb your slopes
Or I'll leave you on the threshold**

**And what house has to make you
your little boy, your titan,
and what a loving shadow
are your eaves going to give?**

**I will water you a garden
and your skirt I have to tire
with fruits and fruits
that there are a thousand and that there are
more.**

**Or better I will make you tapestries
with the sedge to braid;
or better I will have a mill
let him talk to you making bread.**

**Count, count the windows
and the doors of the farmhouse;
account, tell wonders
if you can count them.**

**Questions to generate exchange and dialogue as
a tool for the construction of meanings**

Before reading: The teacher will comment on the trades and professions and their importance for the development of the country. He will focus on a reading aloud, he will exchange with the students about his impression of reading (giving voice to the community). Listening to the experiences and experiences become a motor for a proactive and constructive interaction to be achieved.

Learning task for reflection

-What would happen if the trades did not exist? Imagine for a moment and discuss with your colleagues what would happen. -The poem tells us about the love of a child for her mother, and in which he wishes to be a little man to help her. What do you think of this determination?

During the reading: Some questions will be proposed that serve as a basis to interact with the messages of the poem and the students will be able to express their criteria, they will intervene in a discussion forum to clarify the meanings of the poem. Make literary images explicit and react to them

Learning task for reflection

-Why does the child express "I will lift you up in my arms"? What words or expressive devices does she use? Could you clarify its meaning?
-Do you know who may be speaking to us in the poem? How could you identify it?
-In your opinion, and applying the strategy of inference or conjecture, what trades and

professions may be alluded to in the poem, without the author explicitly mentioning them. Reflect with your peers.

-What do you think about the joy or satisfaction in the performance of trades and professions in the poem? Argue how you feel about it.

After reading: The teacher will propose that the children collectively write poems as a creative exercise of intentionality. He will propose The Poetic Globes, anchored in the literary Mural as a space for appropriation and exposition of the different opinions and conjectures that are outlined by the readers, in which some diagrams will be presented that allow the students to assist in the poetic construction. There is a peculiarity that teams can be formed, small groups in the classroom, thus, at the end of the writing work, it is possible to read aloud, and share experiences, without comparative or peer competition spirits. This option constitutes an effective strategy for assessing the cognitive activity of students.

Learning task for reflection

-Imagine that you are one or a famous poet and you are given the task of writing a poem about "Trades". What would you say about its importance in creating a more inclusive and just society? Lean on the following Poetic Globes that show you various compositional schemes for you to achieve such a mission. Become poets ... Title them.

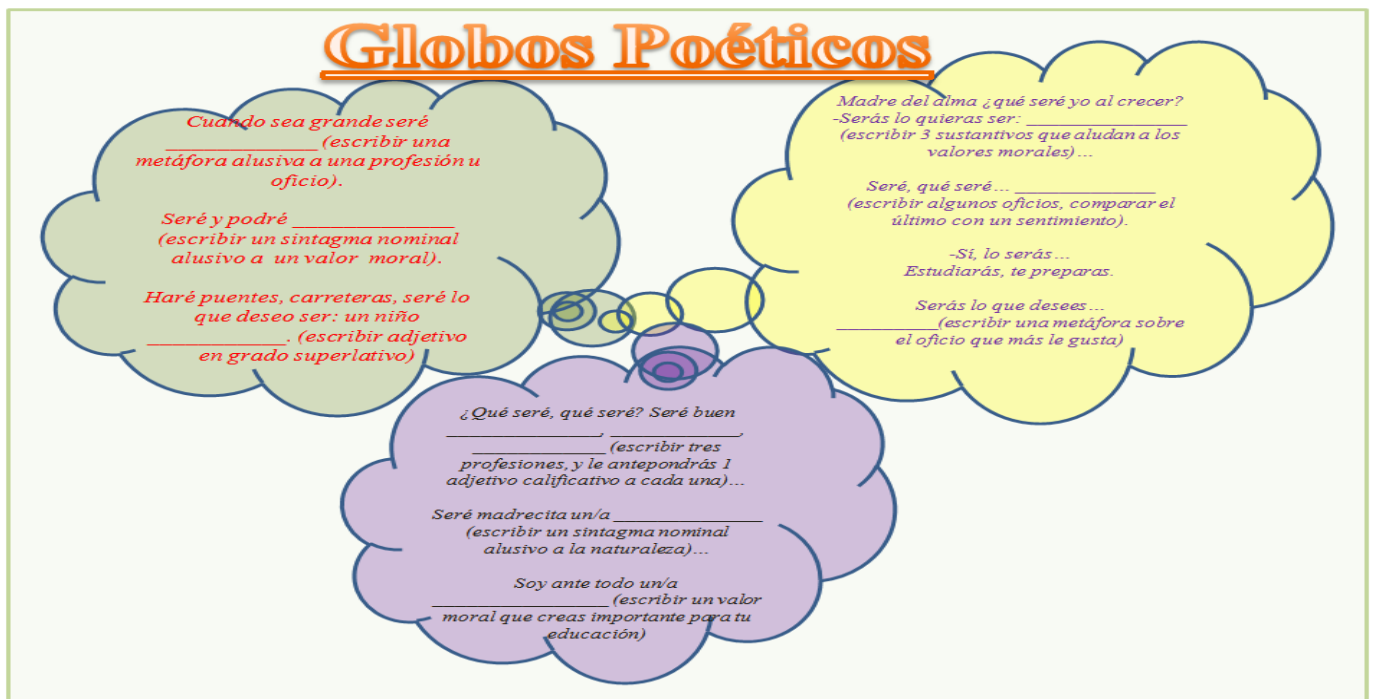
Fountain. Poetic Globes of communicative representation in the literary Mural. Own elaboration (2021) Some creative ideas to interact collectively with the poem: Seven guiding principles to encourage expansive reflection on the text:

- Write an alternative title that generates complementary dialogue between the text read and others that are part of the child's experience;
- Highlight metaphors, similes and other literary resources (make explicit, explain the conjectures outlined about the inferences and hypotheses that enrich the poem);
- Promote a debate in the form of a round table around the elucidation of the collective responses found in the literary reading circle;
- Write poems (like the activity proposed above) to superimpose reading and writing as discursive acts of representation of imaginaries;
- Listen to songs alluding to the general theme of the poem and make comparisons between different texts;

reading and writing are active spaces for socializing the experience.

Conclusions

It is verified that the Language and Literature class becomes an opportunity to build certainties around transforming experiences as a social group of collective representation. It is demonstrated that the comprehension of reading as a deciphering ability, allows directing the process of professional Guidance based on a creative and edifying activity of otherness in the imperishable sharing of boys and girls in situations of multiple valuation and significance of the senses . Reading together, then, provides an interest in knowledge as an intercultural feature of appropriation, and as the Ecuadorian professor Jorge Luis Gómez



- Imagine a conversation with the lyrical subject in which you promote thematic-axiological reflection with the poem (write, ask questions of the character);
- Make a literary notebook or poetry anthology with the poetry compositions and publish them on the school website, which implies recognizing that

(2015) expresses «the best reading is the one that expresses an identity and even a similarity with the character of the reader. The good reader is one who feels the proximity with what he reads, and takes that teaching as a guide for his life and for the growth of himself. (p. 26). Growing humanly with the literary text, knowing oneself and others,

knowing what it can be useful for when studying a profession, are decisive that the Language and Literature class fulfills the formative debt of building a proper worldview of the world.

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«... Reading can also offer the possibility of opening ourselves to others, of sharing our views with them, to build, together, new perspectives»
(p. 18)

Martina Fittipaldi (2015)