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TEACHING POETRY AND TEACHING PRACTICE: THE RECEPTION OF THE POETIC TEXT THROUGH THE VISUALIZATION STRATEGY

ENSINO DA POESIA E DOCÊNCIA: A RECEPÇÃO DO TEXTO POÉTICO ATRAVÉS DA ESTRATÉGIA DA VISUALIZAÇÃO

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Abstract

Research (Souza, 2000; Pinheiro, 2003) shows that the teaching of poetry expands students' repertoires and contributes to their sensitive education. In this context, this article discusses the contributions of experiencing poetic texts in the classroom, articulated with the teaching of the visualization strategy, understood as one of the reading strategies (Girotto & Souza, 2010) that enables readers to create mental images, reinterpret the poem, and experience its expressive nuances. In addition to this perspective, we analyse the conceptions of Middle School teachers regarding the use of this strategy, highlighting methodological proposals and possible pathways. In light of the reflections of Staiger (1975), Bosi (1977), Paz (2012), Eagleton (2007) and Girotto & Souza (2010), we understand that poetry, due to its imagetic power, transcends the referential function of language, inviting the reader to aesthetic enjoyment and to co-authoring the construction of meaning when mediated through visualization.

Keywords: Poetry; poem; reader; visualization; classroom.

Resumo

Pesquisas (Souza, 2000; Pinheiro, 2003) evidenciam que o ensino de poesia amplia o repertório do estudante e contribui para sua educação sensível. Nesse contexto, este artigo discute as contribuições da experiência com o texto poético em sala de aula, articulada ao ensino da estratégia de visualização, compreendida como uma das estratégias de leitura (Girotto e Souza, 2010) que permite ao leitor elaborar imagens mentais, ressignificar o poema e vivenciar suas nuances expressivas. Além dessa perspectiva, analisamos as concepções de professores dos anos finais do Ensino Fundamental sobre o uso dessa estratégia, destacando propostas e caminhos metodológicos. À luz das reflexões de Staiger (1975), Bosi (1977), Paz (2012), Eagleton (2007) e Girotto e Souza (2010), compreendemos que a poesia, por sua potência imagética, transcende a função referencial da linguagem, convidando o leitor à fruição estética e à coautoria na construção de sentidos, quando mediada pela estratégia da visualização.

Palavras-chave: Poesia; poema; leitor; visualização, sala de aula

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Teaching Poetry: initial considerations

The teaching of poetry is relevant not only for expanding students' literary repertoire but also for enabling the sharing of diverse human experiences that foster the development of sensitivity. These experiences of the world, when translated through poetic language and mediated by the teacher, allow children and adolescents to give shape to their mental contents, contributing to the understanding of their own emotions, worldviews, realities, and personal and cultural relationships. In this context, making poetry available at school—drawing on Antonio Candido's (1995) notion of the right to the experience of literary reading—can contribute to the humanization of the reader, since it promotes maturation in how one perceives and feels emotions and the world around them.

From this perspective, we note that forming readers through the experience of reading poetic texts at school can become more meaningful when a methodological procedure supports teachers not only in mediating the interaction between text and reader but also in sharing students' diverse reading perspectives throughout the poem's reading process. In light of this, this article aims to discuss the contributions of experiencing poetry in the classroom through the reading strategies proposed by Girotto and Souza (2010), specifically the visualization strategy. In addition to these reflections, we address the conceptions of public middle-school teachers from a city in the interior of the state of São Paulo regarding this strategy, highlighting their proposals and indicating possible pathways for working with poetic language in the school context.

Regarding the choice of the visualization strategy (Girotto & Souza, 2010) as a methodological procedure that enables the experience of reading poetic texts in the classroom, the poem presents an aesthetic resource that generally stands out in its language: the poetic image. This aesthetic element allows the text to construct images of certain objects from a subjective perspective, encouraging readers to create multiple mental images and enabling them to elaborate diverse meanings from the reading (Bosi, 1977). Thus, the visualization strategy not only enables the perception of poetic imagery in the text but also helps observe how students relate their experiences and worldviews to the poem in order to construct meaning. In this sense, the strategy is one of the pathways for receiving the poem and offers teachers theoretical and methodological support for mediation in the classroom.

With regard to the textbook provided by the State of São Paulo, we note that this material generally does not address the poetic genre in a meaningful way and presents a repertoire of poems that is sometimes insufficient and sometimes fragmented. Consequently, the teaching of poetry becomes difficult and seldom experienced in the classroom. Regarding teachers' reading formation, the absence of poetic texts may also constitute an obstacle to mediation, since a lack of experience with poetry may hinder understanding of the genre and generate misconceptions in pedagogical practice, such as privileging only theoretical aspects of poetic language. These conditions can therefore contribute to limiting or even impeding the formation of readers through the experience of poetry in the classroom.

Given this, teachers' pedagogical practice with poetic texts often centres on pragmatic exercises such as asking students to identify rhyming words, count verses, or locate instances of meter or alliteration. However, it is uncommon for students to experience the construction and interconnection of each verse with the poem's broader structure or investigate how the text engages with the emotions evoked by language. We do not intend, dear reader, to judge such practices; as products of the school system ourselves, and as teachers, we know how much our own formation influences our practice, and as mentioned earlier, we rarely had a teacher passionate about poetry who could awaken this sensitive gaze.

With this in mind, our intention is to discuss strategies that enable experiences with poetry in the classroom, focusing on one of the reading proposals by Girotto and Souza (2010): visualization. Accordingly, this article presents teaching practices that may support the mediation of poems with adolescents in school contexts. In the next section, we begin with a reflection on poetic language and imagery to understand the expressive power of poetry.

From Language to Image: Characteristics of the Poetic Text

When we consider poetry as a set of sensitive perceptions of the world, or as a subjective gaze toward things, people, and the world itself, we perceive that the

poetic being is capable of isolating a human experience to reveal it in a unique, powerful, and at the same time universally shared way. This experience fosters identification, awakens different emotions, and enables the release of deep feelings, contributing both to understanding one's own complexities and to recognizing, identifying, and comprehending the elements that compose the delights, fragilities, and horrors of the world. In this context, Octavio Paz (2012, p. 21) observes: "Poetry is knowledge, salvation, power, abandonment. An operation capable of changing the world, poetic activity is revolutionary by nature; a spiritual exercise, it is a method of inner liberation. Poetry reveals this world; it creates another." (Translation by the authors.).

Thus, if on the one hand we understand poetry as a complex of world perceptions capable of provoking profound effects in the one who receives it, on the other hand, it is important to observe the elements that constitute the fabric of the poem—those that allow us to identify the beams, columns, and mortar that sustain the poetic construction. In this sense, we understand the poetic text as a structure that projects and echoes the subjective experiences of the poetic self:

> O poema é um caracol onde ressoa a música do mundo e metros e rimas são apenas correspondências, ecos, da harmonia universal. Ensinamento, moral, exemplo, revelação, dança, diálogo, monólogo. Voz do povo, língua dos escolhidos, palavra do solitário. Pura e impura, sagrada e maldita, popular e minoritária, coletiva e pessoa, nua e vestida, falada, pintada, escrita, ostenta todos os rostos mas há quem afirme que não possui nenhum: o poema é uma máscara que oculta o vazio, bela prova da supérflua grandeza de toda obra humana! (Paz, 2012, p. 21).
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> The poem is a snail shell in which the music of the world resounds, and metres and rhymes are merely correspondences, echoes of universal harmony. Teaching, morality, example, revelation, dance, dialogue, monologue. Voice of the people, language of the chosen, word of the solitary. Pure and impure, sacred and accursed, popular and minoritarian, collective and personal, naked and clothed, spoken, painted, written, it displays every face, although some claim it has none: the poem is a mask that conceals the void, beautiful proof of the superfluous greatness of every human work! (Paz, 2012, p. 21). (Translation by the authors.)

We find it particularly relevant to highlight the metaphor "O poema é um caracol" ["The poem is a snail shell"] (Paz, 2012) to ground our discussion of the poem. The predicative epithet "é um caracol" ["is a snail shell"] redefines the noun "poema", conferring a new image—one associated with a structure that protects or gives form to something delicate, sensitive, and without rigid support: poetry. Friedrich Hegel (1980, p. 39) discusses the existence of a kind of source that contributes to the elaboration of poetic writing. According to the philosopher, the intelligible element is what allows the poet of each era to structure their writing,

enabling them to create expression, communicate universal emotions, and elevate discourses that reflect multiple human experiences. In this sense, form—the result of combining complex verbal structures—can favor the perception of the feelings expressed in the literary text, stimulating in the reader a variety of reactions:

> [...] a poesia de cada povo e de cada época contém um elemento inteligível para todos outros povos e todas as outras épocas, elemento esse que constitui uma fonte de alegria para qualquer homem, seja de que época for: elemento universal, enquanto humano, por um lado, como participante da arte, por outro (HEGEL, 1980, p. 39).
> [...] the poetry of every people and every age contains an element intelligible to all other peoples and all other ages, an element that constitutes a source of joy for every human being, regardless of the period in which they live: universal insofar as it is human, on the one hand, and insofar as it participates in art, on the other (Hegel, 1980, p. 39). (Translation by the authors.)

In the passage above, the "intelligible element" (Hegel, 1980) is emphasized as the means by which the emotions conveyed in the poem are constructed, shaped, and communicated to the reader. When the poet appropriates language and words, they imprint upon the poem the restlessness of the spirit, their subjectivity, and the shared sentiments of their time. In this sense: "it is the way in which the soul, through its subjective judgments, joys and admirations, sorrows and sensations, becomes conscious of itself" (Translation by the authors.)] (Hegel, 1980, p. 221-222). This consciousness, manifested in the act of poetic creation, takes shape in the individuality of the poet, who is responsible for defining both form and style. Language, therefore, offers the reader both an entry and an exit point for receiving the repertoire of meanings related to human experience. Thus,

> [...] o poeta é o fio condutor e transformador da corrente poética, estamos na presença de uma coisa radicalmente diferente: uma obra. Um poema é uma obra. A poesia se polariza, congrega e isola em um produto humano: quadro, canção, tragédia. O poético é poesia em estado amorfo; o poema é criação, poesia erguida. Só no poema a poesia se isola e se revela plenamente (Paz, 2012, p. 22).
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> [...] the poet is the conducting and transforming thread of the poetic current; we are in the presence of something radically different: a work. A poem is a work. Poetry is polarised, gathered together, and isolated in a human product: a painting, a song, a tragedy. The poetic is poetry in an amorphous state; the poem is creation, poetry raised into form. Only in the poem does poetry become isolated and fully reveal itself (Paz, 2012, p. 22). (Translation by the authors.)

According to the passage above, when the poet engages in the act of poetic creation, they transpose poetry into language, raising the poetic being within the

poem and thereby constructing their work. In this sense, the poem is not reduced to a form or to a set of verbal configurations; it is also the space in which poetry and human experience encounter one another (Paz, 2012). Thus, when discussing poetry, poem, and poet in a broader sense and seeking to understand the nuances of the poetic genre, it is possible to identify one of its predominant characteristics, which is image. This does not mean disregarding the other dimensions of the poetic text that support our reflections, such as discourse and sound.

From this perspective, the poetic text mobilises a fundamental aesthetic element that, when perceived by the reader, may lead them towards an apprehension of poetry: the image. However, as Eagleton (2007) observes, reading a poem requires attention to the materiality of language, to formal choices, and to the relationships established among words, rhythm, images, and structure, since meaning is produced through this interplay. Thus, the practices of observation and contemplation become significant both in the reception of the poem and in the sensitive experience of the world, enabling the reader to perceive how poetic language transforms reality into aesthetic experience.

The sensitivity of the human gaze makes it possible not only to broaden the horizons of subjectivity but also to recognize experiences of the world, awakening in us, as Jouve states (2002, p. 19), "admiration, compassion, laughter, or sympathy that [...] awaken our interest." (Translation by the authors.) Thus, the apprehension of poetic imagery results from a reading process attentive to the multiple layers of language and to the reader's active participation in the construction of meaning. It is from this perspective that we turn our attention to Cecília Meireles's poem "Lua Adversa/Adverse Moon":

Lua Adversa	**Adverse Moon**
Tenho fases, como a lua. Fases de andar escondida, fases de vir para a rua... Perdição da minha vida! Perdição da vida minha! Tenho fases de ser tua, tenho outras de ser sozinha.	I have my phases, like the moon. Phases of remaining hidden, phases of coming out into the street... The ruin of my life! The ruin of this life of mine! I have phases of being yours, and others of being alone.
Fases que vão e vêm, no secreto calendário que um astrólogo arbitrário inventou para meu uso.	Phases that come and go, in the secret calendar that an arbitrary astrologer invented for my use.
E roda a melancolia seu interminável fuso!	And melancholy spins its endless spindle!
Não me encontro com ninguém (tenho fases como a lua...) No dia de alguém ser meu não é dia de eu ser sua... E, quando chega esse dia, o outro desapareceu...	I meet with no one (I have phases like the moon...) On the day someone is mine it is not the day for me to be theirs... And when that day arrives, the other has disappeared...
(Meireles, 2001, p. 413 - 414)	(Meireles, 2001, pp. 413–414). (Translation by the authors.)

Figure 1. Cecília Meireles's poem "Lua Adversa/Adverse Moon"

The poetic text explores the duality and alternation of the emotional and affective states of the poetic self, comparing them to the phases of the moon. The oscillation between moments of openness toward the other and periods of introspection or solitude reveals the complexity of human subjectivity, as well as the feeling of dissonance often present in affective relationships. This gives rise to important questions: how can the reader perceive the idea of alternation or movement in the poem? In what ways does the text manipulate language in order to construct the image of the moon, the melancholic being, and the contradictory phases of existence? To address these questions, we turn to the considerations on image:

> A experiência da imagem, anterior à da palavra, vem enraizar-se no corpo. A imagem é afim à sensação visual. O ser vivo tem, a partir do olho, as formas do sol, do mar, do céu. O perfil, a dimensão, a cor. A imagem é um modo da presença que tende a suprir o contato direto e a manter, juntas, a realidade do objeto em si e a sua existência em nós. O ato de ver apanha não só a aparência da coisa, mas alguma relação entre nós e essa aparência: primeiro e fatal intervalo (Bosi, 1977, p. 13).
>
> The experience of the image, which precedes that of the word, takes root in the body. The image is akin to visual sensation. Through the eye, the

> living being apprehends the forms of the sun, the sea, and the sky: outline, dimension, colour. The image is a mode of presence that tends to replace direct contact while holding together the reality of the object in itself and its existence within us. The act of seeing captures not only the appearance of the thing but also a relationship between us and that appearance: the first and inevitable interval (Bosi, 1977, p. 13). (Translation by the authors.)

From this perspective, the image that constitutes the poetic text presents a dual dimension. It is simultaneously the appearance of the observed object and the expression of human subjectivity. The intersection between object and subject generates the power of the poetic effect, which seeks to capture both the alterity and reality of the object and the nuances of human experience. This contributes to the reader's ability to create mental images of worldly experiences in an inaugural way during the act of reading (Bosi, 1977). In this sense, the very title of Cecília Meireles's poem already encourages the perception of a poetic image constructed through the relationship between *Lua/Moon*, as object, and *Adversa/Adverse*, as the subjectivity of the poetic self.

These aesthetic elements, when articulated, allow the apprehension of the movements or cycles of human experience, prompting the reader to infer different interpretive possibilities throughout their reception of the poem. In this context, something similar can be observed in the comparison between the poetic self and the moon in the opening verse of the poem, "have my phases, like the moon." In this light, the verse directly dialogues with the poem's title, awakening in the reader a dense and reflective perception of the cycles that shape human existence. Thus, both the title and the opening verse operate within a system of relations between object and subjectivity, generating imagetic force that not only sustains the materiality of the lua but also transcends it through the intervention of human experience. As Bosi states (1977, p. 14), "The image of the object-in-itself is ineffable; whoever seeks to grasp forever that which transcends the body ultimately creates a new body: the inner image, the drawing, the icon, the statue—something that may be worshipped or exorcised." (Translation by the authors.)

The verses that follow present a stylistic element that, in addition to reinforcing the idea of movement similar to the lunar cycle, contributes to evoking distinct emotions associated with the phases of the moon. This element is syntactic parallelism. The repetition of syntactic structures ("Phases of remaining hidden, phases of coming out into the street..., The ruin of my life!, The ruin of this life of mine!, I have phases of being yours, and others of being alone.") enables the perception of different human feelings, such as withdrawal, courage, loss, and surrender. In this process, the poet lends readers the manifestations of her own spirit. Emil Staiger (1975, p. 44) defines this phenomenon as disposição anímica [emotional disposition], a set of feelings or emotions reconfigured in poetic

language that, through this very language, may produce numerous effects on the reader. This mechanism enables the reader to identify with the situation portrayed, generating aesthetic enjoyment, since poetic language leads readers to experience the very emotions expressed in the text. Thus, readers do not merely read the poet's experiences; they experience, through the voice of the poetic self, the emotions communicated.

In this way, the interaction between words and the aesthetic elements that compose the poem makes the poetic image perceptible. For this reason, as the reader observes the nuances of the language, they are moved and affected, since the reception of the image contained in the poem is not restricted to tracing the outline of the object perceived by the poet but also involves the sensation of light, colour, and shadow that the image evokes in the reader. This process renews the reader's perceptions of the world and of their own subjectivities. Consequently, the poetic image is sublime because it awakens multiple responses within us, confirming, expanding, or unsettling our imagination.

The Reception of the Poem in the Classroom: The Visualization Strategy

When we consider the possibility of mediating the experience of reading poetry in the classroom, we begin by highlighting the need that we, as proficient readers or readers in formation, have to engage in an activity connected to the realm of the fictional. In this sense, the reception of the poetic text may reveal a desire to experience this illusory, unreal, and poetic world, perhaps indicating an urgency or a wish to live other lives, in addition to appreciating life from other perspectives. This experience, in addition to revealing something about ourselves (Iser, 1999), may satisfy the reader's longing to establish a dialogue with the text. Such interaction, besides producing various effects, contributes to the perception of the imagination, which, as Iser affirms (1999, p. 73), consists of the reproduction of something that only comes into existence when language gives it form.

From this perspective, reflecting on the dialogue between the imagination and the experience of reading poetry may be enriched when we consider a dual viewpoint: that which is constituted in and through language, especially through the poetic image, and the repertoire each reader carries. Poetic language, in shaping the imagination, makes use of forms that encourage the reader to fill in gaps and create meaning based on their own experiences and cultural or social references. In this sense, the poetic image functions as a catalyst that mobilizes elements from the individual repertoire of the subject, enabling dialogue with the multiple possibilities of meaning suggested by the text.

This dialogue, between what the text offers and what the reader brings, provides an aesthetic experience (Iser, 1999), which not only expands the imagination of the one receiving the textual fabric but also challenges the reader to move between the familiarity of their own experiences and the novelty produced

by language (Bosi, 1977), especially through imagery. Thus, we understand that the poetic text is not a static object; it can be perceived as a space of constant interaction and creation.

In this sense, we propose a discussion on the experience of reading the poem in the classroom, emphasizing the intense dialogue between the reader and the poetic image. For such movement to occur, we highlight the contributions of one of the reading comprehension strategies proposed by Girotto and Souza (2010), the Visualization strategy, as a meaningful methodological procedure for consolidating this aesthetic experience in the school environment. In addition to these considerations, we find it necessary to offer a brief description of the reader in formation, including the student's linguistic and cultural background and how, through interaction with the text, this learner may become a co-author or a subject of creation.

Regarding the experience of reading in the classroom, Angela Kleiman (2011) emphasizes that the interaction between text and reader in formation occurs when the teacher is able to activate the student's prior knowledge, thus providing a more meaningful reception of the text. According to the scholar, this prior knowledge may be understood as a set of experiences acquired throughout the student's life, including the social and cultural experiences that shape their reality and subjectivity, as well as the repertoire of linguistic and textual knowledge acquired during their schooling. In this way, articulating these forms of knowledge makes it possible to construct reading paths in which dynamic and dialogic processes support a meaningful interaction between student and poetic text.

According to Kleiman (2011), effective contact with language, mediated by the teacher, activates the student's cultural, social, and linguistic background. This process not only enables immersion in the text but also expands their knowledge of different textual genres, broadens their perspective on social and subjective issues related to the world and to themselves, and supports the construction of meaning during reading. Within this context, the role of the teacher becomes essential for offering reading experiences with the text, especially with poetry in the classroom. According to Hélder Pinheiro (2008), the teacher may face challenges in two main areas: their training in pedagogical practice and their formation as a reader of poetry. We assume that teachers in the fields of Languages and Pedagogy are, or should be, poetry readers, familiar with poets and with certain particularities of poetic language. Based on this perspective, the educator may propose the reading of a specific poem and suggest pedagogical practices that privilege an aesthetic and thematic experience in the school environment (Pinheiro, 2008).

From the discussions presented, the idea of shaping the imagination is related to the reception of the poetic image, especially in the classroom context, through the Visualization strategy. This resource enables the reader to form mental images from the poetic text, activating imagination and establishing connections with their cultural, social, and subjective experiences, which makes the reader a coauthor in

the reading process. As Girotto and Souza (2010) emphasize, Visualization not only supports the comprehension process but also stimulates meaning-making, offering the possibility of aesthetic fulfilment. Thus, the act of visualising the poetic image may create a space of dialogue between poem and reader, favouring an aesthetic experience that goes beyond objective reading, while revealing multiple interpretive possibilities and expanding the student's imagination.

According to Girotto and Souza (2010), the Visualization strategy engages the reader in the process of interacting with the text, allowing the reader to transcend the literal meaning of words and experience the multiple significations suggested by poetry. In this context, teaching Visualization should not be limited to having students draw the mental images generated during reading. Rather, it should go further, allowing reflection on the meanings, emotions, and interpretations that emerge during the reading experience. In this way, the teacher plays a fundamental role in mediating the experience, encouraging the expression of individual perceptions and the collective construction of meaning. This contributes to the comprehension of the poem as well as to the formation of sensitive and critical readers in the classroom.

Based on this perspective, we selected five poems from the digital Portuguese Language materials of the State of São Paulo in order to analyze the presence of the poetic image and propose a methodological approach to teaching poetry using the Visualization strategy (Girotto and Souza, 2010). The texts were chosen according to their aesthetic diversity and include both canonical and contemporary poems, as well as being included in the materials that teachers in the state of São Paulo are expected to use. Thus, we propose the analytical reading of poems by Fernando Pessoa, Manuel Bandeira, Pedro Bandeira, Paulo Leminski, and Fábio Bahia, linking this analysis to the Visualization strategy. This methodological resource not only supports the perception of the poetic image in the text but also fosters interaction between student reader and poem, expanding their understanding of the world and enabling the discovery of new ways of feeling and appreciating reality and emotions. Fernando Pessoa's poem "Quando as crianças brincam/When Children Play", included in lesson 2 of the third term of the sixth grade, presents a poetic self who expresses profound joy in watching children play, while also suggesting to readers that he did not experience a happy childhood. In this context, we highlight the construction of a poetic image that seeks to represent, or give form to, genuine joy:

Quando as crianças brincam	**When Children Play**
Quando as crianças brincam E eu as oiço brincar, Qualquer coisa em minha alma Começa a se alegrar.	When children play And I hear them playing, Something in my soul Begins to rejoice.
E toda aquela infância Que não tive me vem, Numa onda de alegria Que não foi de ninguém.	And all that childhood I never had comes to me, In a wave of joy That belonged to no one.
Se quem fui é enigma, E quem serei visão, Quem sou ao menos sinta Isto no coração.	If who I was is a mystery, And who I shall be a vision, May who I am at least feel This within the heart.
(Pessoa, 1942, p. 166)	(Pessoa, 1942, p. 166). (Translation by the authors.)

Figure 2. Poem by Pessoa, 1942

Regarding the poetic self's image of joy while observing children at play, we highlight the expression "onda de alegria" ["wave of joy"], which may suggest a force or an idea of genuine, infinite happiness, considering that the poetic voice reveals never having experienced such joy in childhood: "And all that childhood I never had comes to me, in a wave of joy [...]." We understand that this image is composed of an object that may symbolize the uncontrollable force of nature, the "wave," and a qualifying epithet, "of joy," which suggests the poetic self's state of mind. When combined, these elements give form to a powerful, intense, and uncontrollable feeling, allowing the reader to experience the emotions expressed in the text. However, how can the developing reader perceive and experience the power of this image?

Considering that the Visualization strategy organises the process of forming mental images in students (Souza, 2019), allowing them to infer possible meanings, the teacher may, after a shared reading, propose the analysis of the expression "wave of joy." This expression, in addition to stimulating students' imagination, may give form to the poetic self's emotional disposition. To engage in this analytical reading, the teacher may encourage students to break down the image by discussing possible meanings of "wave" and "joy." Each suggestion can be recorded on post-it notes, allowing the mediator, along with the class, to assemble a panel of meanings for each element. Materials such as coloured paper, markers, and post-its may be used. The mediator divides the sheet into two parts, one for "wave" and the other for "joy." As students write their interpretations on post-its, they place the notes on the panel, collectively constructing a map of meanings. After discussing the

interpretive possibilities, the teacher may then suggest that students draw the poetic image on an A4 sheet, which will allow the educator to observe the students' process of forming mental images.

The teacher may also ask students to write about how they feel when they observe children playing, whether they feel the same as the poet or not, and what their own childhood and adolescent experiences have been like.

In the poem "A onda/The Wave", by Manuel Bandeira, we see how language and the aesthetic nuances that compose the text construct an image of the rocking motion of the sea, renewing our perceptions of the movement of water and making this experience inaugural for us as readers:

A onda	**The Wave**
a onda anda	the wave wanders
aonde anda	where wanders
a onda?	the wave?
a onda ainda	the wave still
ainda onda	still waves
ainda anda	still wanders
aonde?	where?
aonde?	where?
a onda a onda	the wave the wave
(Bandeira, 1993)	(Bandeira, 1993). (Translation by the authors.)

Figure 3. Poem by Bandeira, 1993

Unlike the "wave" in Fernando Pessoa's poem, the text above suggests a sensation of movement characterized by continuity, alternation, and sinuosity, similar to the flow of a wave. The short verses, the alliteration of the vowels /a/ and /o/, the anaphora of the words "ainda," "onda," and "anda" ["still," "wave," and "wanders"], and the use of paronymous words such as wave, wanders, and still are aesthetic elements that, when articulated in the text, allow the reader to perceive the image of the wave as a representation of unceasing movement. Moreover, the ending of the poem with the repetition "the wave the wave," without punctuation marks, may intensify the idea of continuity, reinforcing in the reader the image of the constant rocking of the water.

Thus, we understand that the image in Manuel Bandeira's poem is constructed through the text's sonic elements. In the context of the reading experience in the classroom, the teacher may propose both silent reading and oral reading. According to Elie Bajard (2007, p. 71), this practice has a dual perspective: reading itself and vocal transmission. Silent reading allows students to perceive the dynamics of language and the nuances of the text, such as sound repetitions and short verses, while also preparing them for oral reading (Solé, 1998). Oral reading, in turn, challenges students to observe the play of words, facing possible difficulties in

pronunciation, while at the same time promoting the attribution of meaning throughout the attempts at reading. According to Pinheiro (2007, p. 34), "reading aloud is a way of finding the right reading, of adapting perception to its realisation." (Translation by the authors.)

Each reading conducted in the classroom may contribute to the creation of mental images in students. As students perceive the aesthetic resources that compose the poem, oral reading allows them to experience the sensation of movement suggested by the poetic text. To monitor the process of forming these mental images, the teacher may propose the elaboration of a brainstorm, a resource that can foster the Visualization of the image of the movement of the waves. At the centre of the discussion is the poem's title, "The Wave," and around it the teacher places empty spaces that students will fill by drawing or describing possible characteristics of the word based on what was read, experienced, and shared.

Figure 4. Brainstorm model "The Wave"

Diagram showing the expression "The Wave" at the centre, surrounded by eight sticky notes labelled drawing 1 to drawing 8, representing students' mental images during the Visualization activity.

Source: prepared by the authors

The drawings shared in the brainstorm activity may help the teacher observe how students organised their mental images, allowing the teacher to share and mediate the different interpretive possibilities constructed from the silent and oral readings carried out by the students. Teresa Colomer (2010) emphasizes that shared reading is a means of discussing and addressing doubts, concerns, and interpretations that arise during reading. In this sense, sharing the Visualization of students' mental images provides the opportunity for a meaningful understanding of the poetic text.

The poem "Pontinho de vista/A Matter of Perspective", by Pedro Bandeira (2002), presents a poetic self that reflects the perspective of a child experiencing interactions with adults. This poem is included in the digital material of the 2024 Currículo em Ação, in Activity Sequence 1, lesson 4, in the third term of the sixth grade. This child feels small when compared to an adult; however, when imagining himself observed by an ant on the ground, he realises that he would be considered large. In this play of perspectives, the reader is invited to perceive the image based on the way the poetic discourse is constructed:

Pontinho de vista	**A Matter of Perspective**
Eu sou pequeno, me dizem, e eu fico muito zangado. Tenho de olhar todo mundo com o queixo levantado.	They tell me I am small, and it makes me very cross. I have to look at everyone with my chin held high.
Mas, se formiga falasse e me visse lá do chão, ia dizer, com certeza: — Minha nossa, que grandão!	But if an ant could speak and saw me from the ground, it would surely say: — Goodness me, what a giant!
(Bandeira, 2002, p. 11)	(Bandeira, 2002, p. 11). (Translation by the authors.)

Figure 5. Poem by Bandeira, 2002

The perspective involved in the elaboration of the poetic discourse is placed in contrast, since the adversative modal element "but" highlights the relativity of point of view, which varies according to the angle of the person or thing that observes the nuances of the world. When the poetic self, represented by the child, perceives himself as small in comparison to the whole world, he imagines a strange ant, which is presented in the poem with a human characteristic: speech. This ant, upon observing the child, asserts her smallness before him when she exclaims: "Goodness me, what a giant!". The poetic image of the child's lightness of gaze regarding his circumstances, when compared to that of the adult, is constructed through a stylistic element, personification. This resource gives form to the child's perception by attributing human characteristics to the ant, intensifying the expression of his sensitive and inaugural view of the world. Furthermore, the ant imagined by the child may reveal that this poetic self is equally capable of dealing with the complexities of life, just as an adult does, as suggested in the expression "what a giant".

In this sense, the teacher may propose an in-class reading activity centred on the figure of the "ant," prompting students with questions such as: why, among all insects, did the poetic self choose the ant as a symbol for his reflection? How does the child imagine being observed by this ant, especially one that speaks? To support the creation of possible interpretations, the teacher may rely on a playful approach, encouraging students to express their inferences through drawings. This strategy

allows the mediator to observe how the children's mental images are organised while they deepen their understanding of how the poetic self visualises the ant and how the ant, in turn, imagines the child.

Another possible proposal is for the teacher to create an anchor chart and ask students to place themselves in the perspective of either the ant or the poetic self, visualising through the following questions:

Table 1.

Anchor chart for Visualization

What do I feel?	
What do I see?	
What do I hear?	
Do I smell anything?	

Source: prepared by the authors

In the poem below, we observe that the text is inspired by a language close to concretism. Thus, Paulo Leminski's visual poem "Moon in the Water/"Lua na água" (2016) presents an image constructed both through the configuration of the language itself and through the suggested movement of the reflection of the moon in the water:

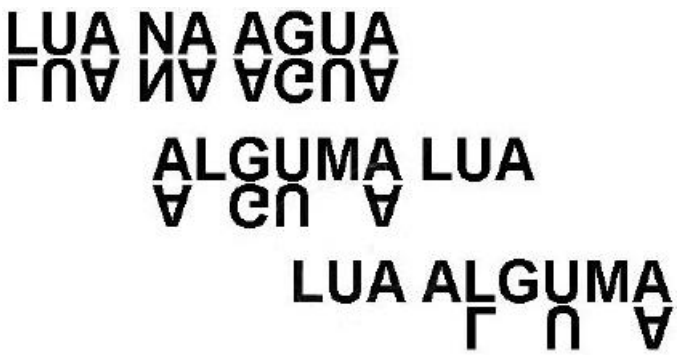

Figure 6. Leminski, 2016, p. 140

In "Moon in the Water", we notice that the poem, in addition to presenting a structure close to that of a haiku, with three lines and an emphasis on observing the nuances of nature, brings together the reflection of the moon in the water, which reveals itself fully. At the same time, we observe the deconstruction of the image of

the moon in the lines “Some moon / Moon some” (“Alguma lua / Lua alguma”) and the incomplete mirroring of this moon in the configuration of the language, which may suggest the fluid movement of the moon’s image upon the water. In this way, we perceive the process of abstraction of this poetic self’s imagery and his concern with mimicking it through the occupation of space on the blank page, creating an image that vibrates and allows the perception of its movement within the poem.

In the context of teaching poetry in the classroom, the teacher may introduce the reading experience of Leminski’s poem by mediating not only silent and oral reading, but also the sharing of first impressions, both aesthetic and thematic, especially regarding the nuances of nature expressed through the reflected image of the moon on the water. The teacher may then propose some questions: what is strange in the poem? How does the reflection of the moon occur in the poem? What might the movement of the moon on the water suggest?

After sharing their inferences, students are invited to experience an immersive reading activity through the “poetic carpet.” The teacher suggests that they close their eyes for a few seconds and silently imagine the reflection of the moon on the water. At this moment, if the teacher has resources available in the classroom, he or she may play the sound of ocean waves, asking students not only to imagine the scene but also to try to activate all their senses while the poem is read aloud.

Afterwards, the students draw the image they formed in their minds, considering both the reflected moon and the movement of the water. The teacher may guide them to fill the entire space of the carpet with their drawings, without concern for technical perfection, focusing instead on expressing movement and what was imagined. After creating the carpet, the teacher proposes a new reading of the haiku, in order to observe the renewed perspectives of the students after the immersive experience, and asks them to share orally the sensations they experienced.

Like Paulo Leminski’s poetic text (2016), Fábio Bahia’s visual poem (2016), titled “The Lie/A mentira”, employs an aesthetic configuration that suggests an image to the reader on its own. In addition, the relationship between the words within the textual fabric also creates images that reinforce the idea of a lie. The poem is presented below:

Figure 7. Bahia, 2016

We return here to the metaphor proposed by Paz (2012), according to which the poem is a snail shell. Just as the scholar associates the word "poem" with the image of a structure represented by the "snail shell," the poem in question uses a visual and poetic image that gives form to the construction of the image of a lie. The spiral structure reinforces the relationship between the lie and the shape of a whirlpool, intensifying its movement and its force.

In light of the above, Fábio Bahia's visual poem (2016) foregrounds one of the fundamental premises of concrete poetry: the integration of form and content. Its graphic configuration allows the spatial arrangement of the words itself to produce meaning. As Campos, Campos, and Pignatari (1965) argue, the poem constitutes a verbal-visual object in which graphic and spatial elements participate in the construction of meaning.

From this perspective, the reading experience proposed for Fábio Bahia's poem, through the Visualization strategy of Girotto and Souza (2010), may offer an immersive and creative approach for experiencing the comparison between a lie and a whirlpool.

The activity may begin without reading the poem. The teacher may ask students what image they can perceive from the arrangement of the letters and write the initial ideas on the board. Then the teacher conducts an attentive reading of the poem, which, by establishing a comparison between "the lie" and "a dangerous whirlpool," suggests not only the overwhelming strength of a lie but also its cyclical and destructive nature. From this comparison, students are invited to visualise the lie as a whirlpool in motion, exploring its intensity and the impact of its spiral.

During the activity, individual Visualization allows students to project the movement of the lie, translating it into concrete images through drawing. By sharing these visual representations, students not only expand their understanding of the image but also generate a meaningful perception of the poem, articulating poetic imagery with the structure and content of the work and deepening their knowledge of concrete poetry.

Teaching and the Poem in the Classroom: The Visualization Strategy

When we reflect on our profession, considering everything presented in this text, we can see that the teacher, in the act of teaching, must constantly allow the imagination to overflow, since teaching involves predicting and visualizing how one's ideas will materialize in practice, thinking about students' needs and the proposals that can meet those needs. In this section, we share how this overflowing of imagination manifested itself to us, researchers of PROEDUCA, through the classes offered during the course with the teachers, and how this teacher education process influenced classroom practice, based on the data collected in the research.

The teachers who participated in the study attended seven training sessions, during which each associate researcher delivered a session combining theory and practice on how to conduct workshops based on reading strategies (Girotto & Souza, 2010), thereby expanding upon the teaching materials provided by the State. One of the classes offered to teachers included work with poetry, highlighting a book from the material sent to them, the book "*As coisas/The things"*, by Arnaldo Antunes. On that occasion, teachers were invited to experience several ways of exploring the poetic text in the classroom through the use of the poetic mosaic, the poetic clipboard, among other resources provided by the instructors. These activities sought to broaden teachers' perception of the nuances in the author's writing, as well as the way he organizes the text and words on the page, bringing elements that expand our reading, as in the example below:

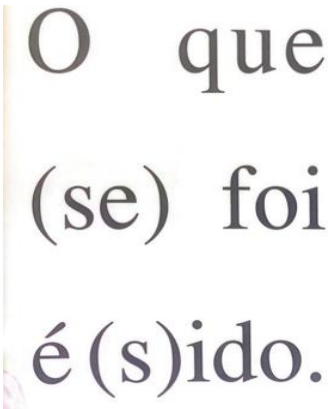

Figure 8. Poem by Arnaldo Antunes

Source: Antunes, 2000, p. 92.

During the lesson, teachers were asked how they could read this poem. Notice that the author offers many possibilities for reading, and we can explore in the classroom with students why the poet made these choices. What does a reading emphasize when we use "se" or "s"? We may reflect on the idea of belonging, of experiencing something that has happened, not merely as an event that occurred or was reported by someone else, but as something lived or felt by the person themselves. In this sense, the use of "se" or "s" can function as possessive verbal markers, making that experience "one's own," personal.

We know that the poetic text demands inferential and in-depth reading from students, which is why it is important for the teacher to explore their prior knowledge and deepen the discussions. When reflecting on the challenges of the project, one of the participants mentioned the work with poetry:

> The greatest challenge was working with poetry, particularly Arnaldo Antunes's "*As coisas"*, because of its experimental poetic form, which requires readers to deconstruct language—an extremely challenging task for the teacher as a reading mediator. (P2, 2024).

We believe in the potential of teachers and students to appreciate works of such complexity. However, as previously stated, this work must be developed throughout teacher education and explored from the early years of elementary school, taking into account an age-appropriate approach. It is also known that the exploration of this genre is not common practice, but with adequate mediation, students are capable of understanding the text in its depth, as affirmed by one of the teachers who participated in the study:

> By working with Arnaldo Antunes's concrete poems, I was able to develop students' understanding of poetry, a genre that receives little attention in the State Department of Education's digital teaching materials. In the Year 9 classes, I noticed somewhat greater confidence and boldness in the students' interpretations of the poems studied. (P8, 2024).

From the statement made by P8 (Teacher 8) from MTSF (his code name), we understand that students have the potential to comprehend poetry and allow their imagination to overflow, and that we must provide more experiences with this genre in order to broaden their understanding.

The work developed by teachers using the visualization strategy was effective, according to the participants' responses. Data indicate that all eleven participating teachers encourage students to form mental images while reading. In the diagnostic instrument, 49 percent of the teachers reported that they ALWAYS encouraged their students to create mental images while reading, and 43 percent said they FREQUENTLY did so. Since this appears to be a common practice, it may be for this

reason that they identified visualization as the easiest strategy to understand and teach. One of the participants made the following observation:

> The teachers who participated in the training experienced no difficulties in understanding the concepts related to reading strategies. In my opinion, the strategy that attracted the greatest interest was Visualization, which generated the largest number of comments, particularly regarding its application in the classroom." (p. 6, 2024).

An interesting fact, when we consider this statement, is that although teachers indicated in the diagnostic survey that visualization was already a common practice, the training offered them new possibilities for working with it, as suggested by their comments. According to the data, the teaching of this strategy was significant for the participant, since, when asked about the implementation in the classroom of any of the approaches addressed during the training sessions, the participant reported:

> The book *Todos contra D@nte* was read with 9th grade. Overall, it was positively received. Together with teacher CC, I worked on the Questioning the Author and Visualization strategies, after which we invited the class to develop an anti-bullying campaign. (P6, 2024).

Thus, the students experienced the strategy using a literary book, which resulted in discussions related to their own lived experiences and led to a campaign on an extremely delicate and relevant issue for the school: combating bullying. This is why we say that the teacher allows the imagination to overflow in their practice. The teacher plans an exploration of a text or book, but depending on the involvement of the class, their actions are redirected, taking into account the students' interests.

Final considerations

In this study, we sought to establish a dialogue among poetry, poetic images, and reading comprehension strategies (Girotto & Souza, 2010), with an emphasis on visualization. Our aim was to present possibilities for experiencing the poetic genre through a methodological procedure that supports the mediation of reading and enables students to broaden their understanding of poetic texts, constructing meaning through the interaction between language and their reading experiences.

To achieve this, we deepened our readings of several poetic texts, selecting materials that are part of the collection intended for exploration by teachers in the final years of Elementary Education in the State of São Paulo, in order to make these proposals feasible. In these texts, we revisited notions such as the poetic self,

alliteration, rhyme, graphic arrangement, concrete poetry, and connected them to the teaching of the visualization strategy.

We emphasize that our intention is not to present ready-made formulas, but rather to offer ideas for experiencing poetic texts in the classroom, leaving it to the teacher to make whatever adjustments they consider necessary for their students. As Mello, a contemporary author in the field of Cultural-Historical Theory, states (2016, p. 47), "the teacher is responsible for fostering in children the need for reading as a humanizing and developmental activity," which is why the inclusion of this genre is so important to us, given all the nuances and emotions it carries and its power to sensitize.

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