

Learning to ask questions in the literature class: multiple meaning responses in a community of readers

Aprender a preguntar en la clase de literatura:
plurisignificativas respuestas en una comunidad de lectores

Israel Acosta Gómez¹

José Zilberstein Toruncha²

Juan Ramón Montaña Calcines³

ABSTRACT

The article highlights the importance of teaching to ask questions to stimulate students' understanding of the object of knowledge, by unraveling the common, the different, the essential and thereby achieving that they incorporate the question as part of their activity in everyday life and develop theoretical thinking. Learning to ask implies learning, to listen, to take into account the opinions of others, to modulate a teaching-learning process where the appropriation of the teaching content is, above all, an

RESUMEN

El artículo destaca la importancia de enseñar a preguntar para con ello estimular la comprensión del objeto de conocimiento por parte de los estudiantes, al desentrañar lo común, lo distinto, lo esencial y lograr con ello, que incorporen la pregunta como parte de su actividad en la vida cotidiana y desarrollen un pensamiento teórico. Aprender a preguntar, implica aprender a escuchar, a tomar en cuenta las opiniones de otros, para modular un proceso de enseñanza aprendizaje donde la apropiación del

¹ Bachelor's degree in Education, specializing in Spanish Language and Literature. Master's degree in Pedagogical Sciences. Researches didactic, psychological, and pedagogical topics. Has published numerous articles and books on language and literature teaching. Alternates his university activities with teaching language and literature in secondary schools. He is a lecturer and researcher on various projects at the University of Sancti Spiritus (UNISS) in Cuba. Orcid: <https://orcid.org/0000-0003-4167-192X>. E-mail: israelacosta2203.az@gmail.com.

² Bachelor's degree in Education. He holds a PhD in Pedagogical Sciences and a Master's degree in Educational Research. His research focuses on didactic and pedagogical issues. He is one of the pioneers of developmental didactics in Cuba, Peru, and Spain. He currently serves as Rector of Tangamanga University, Tequis Campus, in Mexico. Orcid: <https://orcid.org/0000-0002-5893-5090>. E-mail: jzilberstein@utan.edu.mx.

³ Bachelor's degree in Education, specializing in Spanish Language and Literature, and Master's degree in Language and Literature Teaching. Professor and Doctor of Pedagogical Sciences. Works as a Technical and Methodological Advisor for the Ministry of Education of the Republic of Cuba in the area of language and literature. He is the author of articles and books that have contributed to the improvement of the Cuban National Education System. Orcid: <https://orcid.org/0000-0002-3781-8119>. E-mail: montanocalcinesjuanramon@gmail.com.

opportunity to learn in a meaningful way. The article aims to present two didactic procedures for literary conversation, assuming the Phases for the development of Leibbrandt's Literary Conversation and taking up the Didactic Procedure Learning to Ask.

Keywords: Learning to ask. Didactic developer. Literary conversation. Meaningful learning.

contenido de enseñanza sea, ante todo, una oportunidad para aprender de manera significativa. El artículo tiene como objetivo presentar dos procedimientos didácticos para la conversación literaria, asumiendo las Fases para el desarrollo de la Conversación Literaria de Leibbrandt y se retoma el Procedimiento didáctico Aprender a preguntar.

Palavras-chave: Aprender a preguntar. Didáctica Desenvolvidora. Conversação literaria. Aprendizaje significativo.

1 Introduction

Learning to ask questions is a teaching method that promotes learning how to learn (Delors, 1997) and critical thinking, which enables the application of theoretical generalizations (Davidov, 1979, 1988). This approach is based on the principles of developmental didactics (Zilberstein, 2000; Zilberstein & Silvestre, 2004; Zilberstein & Olmedo, 2015), which encourage students to engage in conscious reflection.

Through this process, students actively absorb the curriculum content (Leontiev, 1981) by processing, analyzing, and evaluating the messages that emerge from the teaching material. In this study, the material is literature, which serves as a space for developing sensitivity. To this end, educators must provide powerful texts in which profound dialogue can occur, and listening to all participants enhances the construction of meaning. These texts should be visualized in terms of readers' previous experiences and everyday life.

In literature class, learning to ask questions requires educating students and educators in listening and communicating about the subject of study. Students must have the opportunity to reflect and express themselves orally. This allows them to leave a lasting mark on the messages they extract from texts with which they identify through themes, messages, or contexts (eras) from which they learn new elements.

Teaching how to ask questions promotes inclusive and reflective learning as a socially shared space. This involves providing readers/students with the opportunity to evaluate their understanding of the text by expressing their knowledge, judgments, uncertainties, and areas of ignorance (Morín, 1999). By doing so, we take a meaningful learning stance that fosters connection, motivation to inquire, and investigation (Coll, 2007). This stance also enables us to construct intelligent responses to questions formulated within the group. According to Fiore (2018), "reading with your ears" involves reading to construct meaning from evaluative dialogue because:

(...) If reading with your ears is an experience of socializing through the written word, enabling a strategic and effective way of reading with others, then literary conversation is its complementary teaching strategy. Both recover a form of collective reading that affirms the multiple meanings of texts and the dialogical construction of meaning (p. 48).

Following Fiore (2018), along the same lines of reasoning, we would add that teaching how to ask questions and interrogate involves teaching how to perceive with our full potential. That is, it involves taking the time to pause and step back to sharpen our senses, emotions, and cognitions to discover the areas of meaning and significance that lie between the lines of what we read, areas that are semi-hidden and suggested rather than explicitly stated.

Reflection based on theoretical thinking (Davidov, 1988) is an epistemic process that involves not only what is said but also how oral and/or written expression is transformed into an object of training and incorporated into everyday life. This process operates with theoretical generalizations that allow us to understand the essence of content and apply it to new situations in school and everyday life (Zilberstein & Silvestre, 2005; Zilberstein & Olmedo, 2015). (Zilberstein & Silvestre, 2005; Zilberstein & Olmedo, 2015).

The question should be a process of participation, analysis, synthesis, and reflexivity with knowledge of the essence (Zilberstein, 2000). In this

process, situated learning takes place, and the product is meaningful learning. The process of acquiring knowledge, skills, and the associated values is important, not just rote repetition.

Learning to ask questions means participating in activities that promote the comprehensive development of one's personality, including cognitive, practical, communicative, and evaluative activities (Leontiev, 1981; Zilberstein & Olmedo, 2015).

The acts of interaction between students depend on the dialectical interrelationship between what occurs within each student and what occurs between students, considering instrumental, social, and anatomical-physiological mediation. (Zilberstein & Olmedo, 2015, p. 8).

2 Development

In this section, we will explore the theoretical basis of developmental didactics to highlight the importance of teaching students to ask questions in literature classes.

Two teaching procedures are proposed at the end of the work for the aforementioned purpose.

The goal is to create a more active and communicative literature class based on participation and socialization.

Colomer (2001:5) states that "the ability of literature to reveal the meaning of reality through language gives rise to formative qualities for the individual—aesthetic, cognitive, affective, and linguistic." Based on this approach, we assume that literature, as an object of learning, promotes the formative component of teaching. This is especially true when texts are drivers of communicative competence in all its forms. Of course, this also applies when texts introduce civic knowledge that establishes an ethic for interpreting messages and attitudes arising from understanding the content of works.

Literature classes should provide students with the opportunity to learn how to understand and reinterpret texts based on their experiences and reading comprehension. This involves grasping the agreements that texts offer

us. Texts invite us to appropriate the meanings beneath their surface, generating attributions and skills for dialogue. From this perspective, Cassany (2006: 25) points out that "what is relevant is to attribute meaning to the text, to relate it to our world and to what we know."

Therefore, meaning is negotiated, and scaffolding is presented to help readers communicate and explain their experiences. Teachers must first diagnose these competencies in their students (Zilberstein & Silvestre, 2005) and promote the expansion of the Zone of Proximal Development (Vygotsky, 1987). This zone is where links are created between individuals who need help from educators, other students, and families. Later, these individuals can accomplish tasks independently because they have developed new functions.

The human mind and higher psychic processes are mediated by symbolic elements, which are cultural products. Language is one such product that stands out (Vygotsky, 1978). In this sense, the symbolic mediation that human beings generate helps transform their cognitive potential. By interacting, conversing, asking questions, and communicating, they can transform their thinking from the empirical level, which only allows them to act with generalizations lacking essential features, to the theoretical level, which allows them to engage in abstract thinking and operate with theoretical generalizations.

A few years ago, a study was reviewed that used various developmental teaching procedures, including Learning to Ask Questions with Mexican Primary School Children in the State of Mexico (Olmedo, 2004, 2010). Some children whose thinking was initially at the empirical and/or utilitarian level transitioned to the conceptual level. While not conclusive, this result suggests that an adequate teaching-learning process that considers the necessary types of activity (cognitive, practical, evaluative, and communicative) can develop students' thinking.

Each contribution to the group stems from different sociocultural backgrounds based on the students' experiences and life stories. This process helps transform experiences into new symbolic meanings and turn them into know-how.

This allows us to explain that reading and writing are social and intercultural practices. In these practices, students play an active role in applying strategies to unravel and reconstruct messages embedded in their prior knowledge. Therefore, participation and effective communication must be encouraged to facilitate an exchange between them. According to Kaufman (2004:129),

[...] Reading involves constructing the meaning of a text... The reader plays a very active role, as they bring all their linguistic and cognitive skills into play to participate in this process of interaction with the text. This active role is expressed through the deployment of a series of strategies (...).

We believe it is vital for literature classes to encourage students to communicate, ask questions, and engage in conversation with and through texts. Reading is an active process, so it is important for students to be dynamic. Asking questions is an adaptive situation that involves regulating one's own learning. Both processes—generating questions and finding answers—likely incentivize the search for answers, which helps readers deepen their understanding of the text. In turn, understanding involves reconstruction and socialization activities.

It is useful for students to identify and adopt different ways of questioning. Some we have experimented with are: What? How? When? Why? What for? What if...? and others. (Zilberstein, 2003a, 2003b; Zilberstein & Silvestre, 2004; Olmedo, 2004).

By interacting and asking each other questions about what they have read, students internalize their research and analysis, which contributes to the elucidation of certainties (contrasting evidence and convictions) and promotes divergent thinking. This is characteristic of shared reading, in which each person analyzes the text through their lens and prior sociocultural experience. Dialogue allows us to socialize with the experiences of others and enrich our perceptions through different interpretations of the text. According to Álvarez-

Bernárdez and Monereo (2020: 8), "each of these versions is constructed and generated from different dialogical processes that take place internally in the mind of the subject. Through these dialogues, we think, reflect, interpret, learn, and position ourselves," all of which allows readers to collectively decide on meanings without disparaging anyone.

According to Taboada (2006:20), "The reader needs to search for and integrate information, either within the same section or across several sections, to find the answer. In this way, the reader engages in a type of reading that requires focus on a specific objective."

Thus, focus is a strategy that contributes to producing knowledge from the intentionality of specific reading objects that attract attention because it requires analyzing and synthesizing elements that must be highlighted and marking underlying realities in the reading. Osoro (2002: 31) explains this from an aesthetic-creative perspective when he states, "We also have to talk about reading as a direct source of pleasure and personal enrichment in terms of emotions, imaginative recreation, and intellectual divergence. This would be the intimate, transgressive, and cathartic facet of reading."

Therefore, we refer to the idea that reading can inspire a personal reaction that differs from other interpretations. By doing so, one's view of the world is enriched. To achieve this, students must become motivated, active, and critical readers. Espinosa (1998: 46) reinforces this idea.

[...] Reading requires individuals to critically evaluate the information they receive. It demands active participation: printed symbols are used to reconstruct words and create internal images that stimulate thought and creativity based on personal experiences and needs. Readers apply their own interpretive codes to what they read, allowing them to extract meaning based on their prior knowledge of language and mastery of the subject.

Reading is like a visit from voices. Learning to ask questions involves building meaning from a network of motivated, conscious readers.

First, we must ask ourselves what questioning is as a strategy for human interaction and learning.

Asking questions involves examining, inquiring, delving deeper, and employing myriad strategies that connect the subject with the object of learning. This process implies a discovery and a revelation of intention, both of the author and the readers as translators.

Learning is "a process in which the student actively participates, guided by the teacher, [they] acquire knowledge, skills, and abilities in communication with others in a process of socialization that promotes the formation of values" (Zilberstein & Olmedo, 2015, p. 8).

Learning involves assimilating new information and transcending the didactic. In this way, teachers can establish close relationships with students and set them on the path to discovery. This brings us back to the question of what it means to learn to ask questions.

Learning to ask questions involves mediating between what is known, what others know, and what teachers know or can do, so students can acquire knowledge, skills, and values. This is achieved by encouraging participation and the development of thinking skills.

Thought should not be considered solely as one of the intellectual functions of humans, as a dialogue between the individual and themselves, but rather as the totality of ways in which reality is reflected in the various modes of human activity. (Zilberstein, Olmedo, 2015: 16)

Learning to ask questions is learning to reveal. Therefore, for Stapich (2010: 46), there is the idea of the mediator as the builder of the circle, of that collective called the reading community in which situations of intervention/cooperation and language construction are woven together. Thus:

[...] If the mediator builds the circle, the community of readers, if a climate of trust is created and there is stimulating dialogue and keen listening skills, constructions of meaning emerge in which the text and the readers' subjectivity are interwoven (...).

Therefore, the mediation dynamic as a bridge and stimulus between subjectivities (unique perspectives) and educational purposes (instructing, educating, and developing) is immersed in a process we call understanding. In this process, readers have the opportunity to accredit, certify, or demonstrate their perception of the exchange of ideas. Kepa Osoro (2002: 31) confirms this by proposing a reading that brings readers closer together to invigorate reactions. He clarifies this further when he tells us:

"A Reading-of-Closeness session is held, and the reader maintains their status as the protagonist while sharing a rich and invigorating reading source with those who accompany them. A flood of clues, interpretations, images, emotions, intuitions, and feelings pours out, enriching individual approaches and analyses."

This represents a vibrant source of reading in which readers can share the diverse perspectives that emerge from each reader's revisions, contributions, and experiences. We should create networks of reciprocal reading in which the connections between texts are revealed and the spaces of the unsaid are filled. Reading aloud stimulates thought and immersion in life. Fittipaldi (2007: 367) clarifies this when he states that "subjects often read literature from a perspective that emphasizes their searches and desires, immersing themselves in their anxieties or attempting to find answers."

Reading allows us to look deeper within ourselves and around us to scrutinize other essences. We can also observe how others interpret it to enrich our appreciation. Fittipaldi (2013:136) explains this when he says:

[...] Sharing different perspectives broadens and enriches readers' interpretive frameworks. It offers the opportunity to compare constructed meanings and the paths followed with other discussion participants. Readers can observe how others interpret and learn new ways of looking at things and reading strategies. This leads to the exploration of textual aspects and modes of reading that were previously unknown to children thanks to the socialization of literary learning that discussions encourage.

There is a social interaction between access keys and between the question formulated and reformulated within the framework of these interactions as possible axes of demand that influence corroborations. Bajour (2010:8) asserts that "one key is enriched by other keys, and discussion can lead to a change in one's own key or the adoption of a new one," because the most important aspect of this reading is assessing the keys and determining which best suits the textual meanings. It is not a matter of disparaging contributions but rather deducing the best ways to express coherent meanings. With all this, Negrin (2013:28-29) rightly states that "teaching them to see the invisible and minuscule directs their eyes to what might otherwise go unnoticed. The narrator's voice draws a personal map of sensations and meanings for listeners."

From this perspective, this shared, oral reading is a catalyst for nuance and the implementation of experience. Bombini (2008: 28–29) explains that readers draw on their practices and experiences (e.g., uses, modes, and rituals) to transcend and/or propagate ways of reading. He tells us that "...while the hegemonic mode of reading in school permeates people's social experience, readers recover meanings from their cultural habitus, their most private experiences, and the most circumstantial uses of texts."

Learning to ask questions of texts is a procedure that must be taught so readers can engage with texts as Bombini (2008) describes. This encounter is intimate and personalized but also shared and socialized to achieve a less indoctrinated assessment. It is important to consider Álvarez-Bernárdez and Monereo's (2020:10) position that:

[...] The individual who seeks to understand places himself in an initial position from which he observes others outside himself, tending to make abstractions from his experiences. However, these abstractions can become worthless generalizations if they do not come into contact with other voices that recognize his discourse. The credible speaker...

All of this gains practical value when it is incorporated into educational reality. This reality dictates that understanding becomes pluralistic when readers engage in dialogue and when the right of others to speak is not denied.

This dispels the notion that when voices come together, they merely add up; rather, interpretation improves and becomes richer through the assessments of a more holistic whole.

Thus, the primary question involves listening and teaching people to think and understand the diverse voices centralized in reading. Furthermore, learning to ask questions is not about forcing people to say what hegemonic practices dictate. Learning to ask questions is, above all, about allowing people to express their diverse opinions. Rather than free will in the face of the text, it is an opportunity for readers to bring together their poetics — those diverse processes that arise to judge the readings. Once again, we emphasize that teachers play a crucial role in fostering enjoyment and transmitting it because analyzing, understanding, and ensuring comprehension of texts is a way of generating that necessary pleasure. Sainz González (2005: 361) expresses this idea when he states that:

[...] Children enjoy reading when they approach it freely, for pleasure, when books lead them to understand, enjoy, and reflect. A love of reading is built if children find meaning in what they read: when, at the same time as learning to read, they learn to think, understand their feelings, and imagine.

From this position, we assume that teaching reading promotes a connotative, communicative reaction. We consider the educator to be a facilitator of the different Zones of Proximal Development (ZPD) that exist among their students. There are so many voices that it is necessary to listen to their opinions and interventions. This allows us to determine how thinking influences spoken language. Thinking is different for everyone, so it does not homogenize. (Vygotsky, 1978).

Our research has indicated that there is a reality to language. By promoting activity and communication among students and with others when learning content, students can internalize assimilated concepts (Zilberstein & Olmedo, 2015). This enables students to acquire cultural tools or strategies to express the

ideas that emerge from the communicative intentions embedded in texts. Newman, Griffin, and Cole (1991:77) refer to and paraphrase Vygotsky when they allude to the internal and the external.

[...] It deals with the dialectical relationship between the interpsychological and the intrapsychological and the transformations from one pole to the other. Culture externalizes the mind in its tools... Cognitive change brings with it the internalizations and transformations of social relationships mediated by interactions between people and between people and the physical world (...).

Therefore, when promoting literary conversation, two aspects must be kept in mind. On the one hand, there is the question of learning to question texts and peers to determine which paths are most suitable. On the other hand, there is the analysis of the plural ways of reading that democratize the act of reading itself, in which perception, expression, and communication are properties of the process.

In literary conversations, each participant asks questions based on their approach to the source text. To support the leap to new ZPDs, students must have greater cultural awareness and social experience. We recommend establishing debates to determine the extent to which interpretations align with the text and the realities they express. This will encourage a group interpretation that is simultaneously personal, revealing, and connected to the readers' lives. According to Leibrandt (2018: 13-14),

[...] At this stage of the conversation, sharing personal experiences and ideas can enrich the discussion for everyone. Students should develop an interpretation that is meaningful to them and appropriate to the text. During the final conversation, students can compare and discuss their interpretations to see if they agree with each other or if they need to develop them further. The text may explicitly reference a view of reality that encompasses a new or nuanced perspective, requiring participants to adjust their perception patterns.

Leibrandt (2018) points out correlations between everyone's contribution and what is implicit in the work. The question, as a didactic procedure, must be executed from the conscious positions of those who handle the text as an epistemic machine that triggers different meanings or trajectories. Eco (1992: 61) validly argues that "to save the text, to transform the illusion of meaning into the awareness that meaning is infinite, the reader must suspect that each line hides a secret that words do not say but allude to, and that these words mask."

We assume that texts contain an implicit dialogue that must be activated. Taking up Abril's (1993) approach, we consider three phases he defines as modes of communication. These phases can serve as axes for defining the question as a didactic procedure. This approach also allows us to facilitate the articulation of the actions of those who can read, such as children.

The modalities are:

- Perceptive: Reading, observation, and listening.
- Expressive: Personal execution and concrete realization.
- Communicative: final and collective analysis and evaluation.

These modes of communication address the questions asked and guide the nuances of the many answers that connect the texts. Ultimately, what matters most is accessing these ways of thinking. Teachers support opening doors to readers' thinking and what they can do with words. Based on Leibrandt (2018) and Saube (2012), the phases of literary conversation that generate multiple interpretations are as follows:

- Connection with the text: What does the text trigger in me?
- Questions about the text: What exactly does it say?
- Appropriation: What does the text mean to me?
- Application: What does the text mean to us?

These four phases encourage readers to identify with the reading material and enable them to react through general hermeneutic impulses, which are

content-based approaches such as media, heuristic, and contextual impulses. This results in a creative, performative interpretation, allowing readers to combine "imagination and knowledge of the world with their experiences and reflections" (Leibrandt, 2018: 15).

Tolchinsky and Pipkin (2001: 99) reinforce this idea, stating that "each way of reading provides a different approach to the text, and a text that is read from different angles is surely better understood." Therefore, our proposal will also be guided by the following question posed by Tolchinsky and Pipkin (2001): "How can we get them to read in different ways?" "How can we get them to read in different ways?"

Below, we illustrate two teaching procedures for learning to ask questions in a literature class. These procedures demonstrate how to trigger an explicit, developmental literary conversation that fosters conscious interpretation and theoretical thinking in students.

Teaching Procedure: I learn to ask questions by actively reading a poem.
To the student:

Read the poem "El Amor Nuevo" (New Love) by Chilean author Amado Nervo (1904–1973) carefully. Then, participate in the activities that will allow you to enjoy reading and communicate and engage in dialogue. These activities will also help you become a better person. You may even be inspired to write your poems.

If you are eager to learn more about the author, ask your teacher for help or find information online.

Here is the poem:

Every new love that appears
illuminates our existence
perfumes it and makes it
blossom.
In the densest darkness
every woman is radiance, and
every love is clarity.
To heal the persistent

pain hidden in our souls, a new
love is effective; because it
settles on our pain without ever
hurting the wound, like a flash of
light on glass.

Like a dream in a cradle, like
the moonbeam's pity resting on
the ruins.

Does it also know how to cause
suffering?

Does it also know how to make
us cry?

Does it also know how to cause
death? It's because you didn't
know how to love...

Activity 1. Connecting with the text: What does the text trigger in me?

- Think about whether the poem triggers many feelings...individual reactions...in you. If you like, share your ideas with other students; respectful dialogue will surely enrich you.

- We invite you to ask yourself:

- How might the author of the poem feel?

- How is love presented to us in the poem?

- What could the words “radiance, sparkle, persistent, weariness...” mean?

Can we interrelate them?

- Does the poem help us understand that love is a symbol of patience...?

- What relationships could exist between “suffering, crying, and dying”?

We suggest you conceptualize them to understand their connotations and evaluate them with other students.

Activity 2. I ask myself questions about the text: what exactly does it express?

- Reflect on how the poem communicates a reality measured in literary language, reformulated through expressions with symbolic meaning. Evaluate with other students which expressions with symbolic meaning appear in the poem and why you think the author used them.

- We invite you to ask yourself:

- What and about what does the poem communicate to us?

- What does the poem explain to us to understand the issues it presents?
- Why are women compared to radiance? What connotations can exist between love and women?

Activity 3. I take ownership of what I read to improve as a human being:

What does the text mean to me?

- Think about whether the poem helps you understand the society you live in and whether it could also be a model for how you should act in it and with your peers. You are welcome to discuss these topics with other students.
- We invite you to ask yourself:
 - How does the poem help us understand love?
 - Why does love serve to remedy our ills?
 - Love as salvation protects us... why?

Activity 4. I apply what I learned and felt from reading: what does the text mean to me?

- Think and analyze aloud with other students whether the poem and the activities allowed you to reflect on your life and that of your classmates.
 - Consider whether what you did in class can make you a better person, because you shared with others the pleasure of reading and appreciating the good things in life in society and how we can help improve it.
 - We invite you to ask yourself:
 - How is love able to heal us from life's sorrows?
 - Is love a source of solidarity, help, protection...? Why?
 - Could we write many things to love, because it engenders wonder? What do you think about this?
 - To what extent does the poem contribute to your life and that of your family?
 - How would you rate your participation in this class, and how would you rate that of your classmates?
 - Would you like to do other reading activities organized in this way?
- What do you suggest?

— Would you like to write a poem and share it with your family or other students?

— Teaching procedure 2. I learn to ask questions by reading a story to reflect on and experience.

To the student:

Read this short story, "Work," carefully. It was written by the Russian author Lev Nikoláievich Tolstói (1828-1910). Then, participate in the activities designed to help you enjoy reading and communicate and discuss ideas, as well as become a better person. If you feel inspired, you can even write your stories.

If you want to learn more about the author, ask your teacher for help or search for information online.

This is the story:

A plow blade that had been lying idle for a long time was completely covered with rust.

One evening, he saw his sister passing by. She had just returned from the garden after working all day, and she looked radiant.

— "How is it possible," he asked her, "that we were both forged by the same hands and made of the same metal, yet I am rusty and you are clean and shiny?"

She insisted:

— Tell me, sister. How have you achieved such a beautiful appearance while I am wasting away?

— How? By working.

Activity 1: Connect with the text. What does it trigger in you?

- Ask yourself if the story evokes many feelings, personal reactions, or experiences you have had with your family or in society.

- We invite you to ask yourself:

— What are the characters like? What or whom might they represent in your life or experiences?

— The story talks about work. Do you think it is necessary, and why or why not?

— Would you agree with the message of the text that work keeps us active and

energetic? What is your opinion? We suggest discussing this with other students.

Activity 2: Ask yourself questions about the text: What exactly does it convey?

- Think about the feelings or moods that the story generates in you... Share your answers with other students, and if you wish, with your teacher.
- We invite you to ask yourself:
 - What does the story communicate to us?
 - What does the story tell us that helps us understand the issues it presents?
 - Why are we shown a rusty and a shiny plow? What connotations might the two have in common?

Activity 3: Take ownership of what you read to improve as a human being. What do you take away from the text?

- Reflect on how the story contributes to your way of thinking and being with others...what do you gain from it as a person?
- We invite you to ask yourself:
 - Is there a certain laziness or idleness in one of the plows? Why do you think?
 - Why is one of them rusty?
 - Do you think work humanizes us? What are your thoughts on this? Discuss your opinion with other students.
 - The rusty gate wanted to know why the other gate was so shiny. Does the shiny gate's answer have any meaning for you or your family?

Activity 4: Apply what you learned and felt from reading. What can we take away from the text?

- Think about how the story makes us reflect on our lives and observe ourselves. The story is a model of how your life can be perfected and contribute to the growth of your families... It shapes us and transforms us. What do you think about this?
 - We invite you to ask yourself:
 - How did work keep the shining fence lush and students productive?

- What are your thoughts on working for us humans? If you like, discuss it with other students.
- We could write many things about work, because it gives rise to achievements, results, and society. Do you agree with this statement?
- To what extent does the story enable us to reflect on our behavior and that of those around us?
- To what extent does the story contribute to your life and that of your family?
- How do you rate your participation in this class, and how do you evaluate that of your classmates?
- Would you like to do other reading activities organized in this way? What do you suggest?
- Would you like to write a story and share it with your family or other students on the theme of work as a source of virtue?

3 Conclusions

The metaphor of reading with our ears continues to surprise and challenge us in literature teaching because hearing voices does not disrupt other ways of accessing texts or undermine accepted reading methods. It presents options of meaning that connote the implicit meanings in texts.

These meanings are reconstructed through group work that consolidates them all. Literature leaves blank spaces and temporal gaps to be filled with sociocultural experiences that can be incorporated into the text and extrapolated to students' lives.

In this work, learning to ask questions in literature class has been approached from the perspective of developmental didactics. This approach contributes to verbalizing responses as an area of sensory expansion for learning communicative dynamics. These dynamics allow readers to trace paths of meaning from various reading methods that democratize reading and make its whisper more audible. Reading shapes us as people because texts and

readings are models of behavior that we adopt in our interpersonal interactions with others.

The procedures included in this article: "I Learn to Ask Questions by Actively Reading a Poem" and "I Learn to Ask Questions by Reading a Story to Reflect and Live" can be used in literature classes to encourage communication and theoretical thinking in students.

Aprendendo a fazer perguntas na aula de literatura: respostas de múltiplos sentidos em uma comunidade de leitores

RESUMO:

O artigo destaca a importância de ensinar a fazer perguntas para, assim, estimular a compreensão dos alunos sobre o objeto de conhecimento, desvendando o que é comum, o que é diferente, o que é essencial, e, assim, conseguir que eles incorporem a pergunta como parte de sua atividade na vida diária e desenvolver o pensamento teórico. Aprender a perguntar implica aprender a ouvir, a levar em conta a opinião dos outros, a modular um processo de ensino-aprendizagem onde a apropriação do conteúdo de ensino seja, antes de tudo, uma oportunidade de aprender de forma significativa. O artigo tem como objetivo apresentar dois procedimentos didáticos para conversação literária, assumindo as Fases para o desenvolvimento da Conversa Literária de Leibbrandt e o Procedimento Didático Aprender a perguntar é retomado.

Palavras-chave: Aprender a perguntar. Didática Desenvolvimental. Conversação literária. Aprendizagem significativa.

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