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ABSTRACT

Since the Paleolithic period the image is present in the history of humanity, are the cave paintings the confirmation of such a statement. Therefore, it is possible to affirm that, like writing, the image is an important resource for the communication of ideas and feelings, for the records of memory, experiences, memories of the past, actions of the present, or desires for the future, constituting itself as one of the multiple forms of language.

Keywords: Teacher Education, Multiliteracy, Imagery Text.

1 INTRODUCTION

Since the Paleolithic period the image is present in the history of humanity, are the cave paintings the confirmation of such a statement. Therefore, it is possible to affirm that, like writing, the image is an important resource for the communication of ideas and feelings, for the records of memory, experiences, memories of the past, actions of the present, or desires for the future, constituting itself as one of the multiple forms of language.

According to Costa and Amaral (2017, p. 63), this action of registering is born in response to "[...] man's need to communicate [...]", having arisen from the moment he discovered himself "[...] be able to analyze, reflect, interpret and interfere in their reality [...]", and according to Joly (1994, p. 17) the remote drawings of the Paleolithic period probably had the objective of communicating messages, being the same "the precursors of writing".

Thus, we understand that to understand and interpret these messages, whose vehicle is the image, it is necessary a framework of information acquired through a specific formation, which will provide the understanding and interpretation of the message present in the image text. But to do so, it is necessary to educate the eye, to educate it to perceive the relations between the various elements that constitute a text, such as a word and an image, word and gesture, word and intonation, word and typography, and the various types of image, as well as the various elements that will form it, such as the philosophy of those who created it, the historical moment it represents, the social, economic, and educational aspects, in addition to the function assigned to it.

We live in the age of the virtual, we are surrounded by images of waking up when sleeping. These images appear through TV, newspapers, billboards, signs, advertisements, brochures, and other

media. More than ever we live in the time of the image, being this an important resource for the transmission of ideas, feelings, information, and knowledge, to deny it or to abstract from the need to know how to read, understand and interpret it, means to fall short of reality.

Given all these findings, it is evident that the image will also be present in the foreign language teaching environment, whether in assessments, exams, textbooks, chats, advertising, and various teaching instruments and tools.

Therefore, questions pertinent to the formation of the educator are drawn from questions, such as: are the future teachers, of Spanish foreign language, at the Public Universities of the State of Bahia being trained and informed to work together with their students with multiliteracy? How has the State University of Feira de Santana, UEFS, been preparing graduates to understand and teach the multiple forms of language, including imagery? In what way has each teacher, who graduated from this institution, developed his teaching practice about the reading of images? Are these teachers aware of the absence in their curricula of formative components related to multimodal texts in Spanish? What strategies do you use in your teaching practice to present such content to your students? Do you teach in your classes the analysis of imagery based on intuition, on your accumulated knowledge? Is empiricism the best way to interpret imagery texts?

All these questions raise the discussion that this text proposes with the intention of problematizing the reality of teaching practice about imagistic reading, the discrepancies or connivances presented by official documents, and the effective practice in the classroom. Thus, we present here a research proposal that we intend to develop in an in-depth and careful study.

To this end, we understand that the method of (auto)biographical narratives applies perfectly to this debate, since, according to Delory-Momberger (2016, p. 136) "biographical temporality is a constitutive dimension of human experience, through which men give shape to what they live." Thus, the objective of this work is to reflect and/or discuss how these teachers are constituted who move between verbal and non-verbal text, and this will raise a future and more in-depth investigation that intends to listen to teachers who teach Spanish, who are graduates of UEFS, and who have the image as a constant element in the universe that makes up the teaching-learning of the Spanish language.

Nevertheless, in our teaching praxis, within the scope of the State University of Feira de Santana, we noticed the absence of studies related to multimodal texts in the course of Letters with Spanish that aim at the instrumentalization of its future teachers for the treatment of the image in static or mobile visual texts, such as cartoons, cartoons, photographs, posters, podcast, films and/or short films.

Thus, this dialogue intends to problematize the absence or presence of curricular components in the course of Letters with Spanish of UEFS that address the theme of analysis and interpretation of images, and whether this influences the pedagogical practice with the work of the imagery text.

We hope, therefore, to trigger discussions and reflections that lead to the inclusion of a curricular component focused on such studies. And the subsequent research that arises from this discussion intends to use the analysis of (auto)biographical narratives, to understand what are the pedagogical practices of the teachers trained in the course of Letters with Spanish, of UEFS, before the multiple types of visual texts, as well as what strategies are used by the graduates of this institution in their pedagogical practice, concerning the reading of imagery texts, and thus confirm, or not, the gap left by the absence of formative disciplines, in the Letters-Spanish course, that deal with the analysis of multimodal texts. For this, it is intended to make a survey on the existence, or not, of official documents that address the need to offer disciplines related to the reading of imagery texts, within the scope of Spanish language teaching.

As this research intention is centered on the course of Letters-Spanish, it is necessary to demonstrate the presence and importance of the teaching of Spanish in Brazil, for this, we intend to draw a brief historical overview, of when it began here, in which period it is offered as an optional discipline, its regulation by the LDB, the withdrawal of the curriculum from schools, the return in the 90s, the impulse thanks to Mercosur, the promulgation of Law No. 11,191/05, its insertion in the Enem, the repeal of the Law, during the government of Temer until the present day, and the Spanish #fica Movement.

To this end, legal documents will be used, which clarify what the Law determines as to the content that must be worked on in the academic formation of the course of Letters with Spanish. And later studies will be carried out in the field of multiliteracy, and the reading of multimodal texts, where the image is detached from the idea of decorative element, a role that has been assigned to it for a long time, to assume its function of visual text.

With this action, we will seek to trace this path through Rojo's studies on multiliteracy, which defends the idea that

It is no longer enough to read the written verbal text – it is necessary to put it with a set of signs of other language modalities (static image, moving image, sound, speech) that surround it, or intersperse or impregnate (ROJO, 2012, p. 7).

Reading seems to continue to be the focus of the school's concerns, especially concerning the formation of critical readers. Awakening the taste for reading has always been one of the challenges of the school, teachers, and parents, to form subjects capable of critically evaluating the ideas presented

by the multiple texts read is one of the great difficulties of this institution today (OLIVEIRA, 2006; Theodore, 2009; ROJO, 2012).

The competence to read critically needs to be taught and encouraged so that students can develop questioning postures before the written and/or visual materials. The act of reading goes through the understanding of the various types of language, goes beyond the attribution of meanings, and requires the positioning of the individual in front of the text. Reading should be considered as a process that involves activities with texts of various natures, and in everyday situations of communication (FREIRE, 2000).

The visual images present in various types of text, such as cartoons, cartoons, graffiti, strips, etc., enable the survey of questions, investigating the origin of the perspectives created and transmitted by the texts, open spaces for subjective, individual perceptions and that often go beyond the common census, enabling students to develop criticality, thus making them critical subjects, capable of understanding the world and its senses.

Dealing with reading, Lajolo (2009, p. 59) defines,

To read is not to decipher, as in a guessing game, the meaning of a text. It is from the text, to be able to attribute meaning to it, to be able to relate it to all the other texts significant to each one, to recognize in it the type of reading that its author intended and, owner of his own will, to surrender to this reading, or rebel against it, proposing another unforeseen.

For the teaching of reading to be efficient the teacher must understand, as stated by Dionísio (2006), that technological advancement has given rise to the need to develop new reading skills, mainly related to the reading of multimodal texts. According to the author, nowadays, it is undeniable the need for the practice of reading is directed to the contextualized multimodality and related to the discursive, political, social, and economic aspects, which aim to prepare them to act as autonomous subjects in the new reality that surrounds them.

Oliveira (2016) says that,

The reader needs to understand that the different semioses that unite the multimodal texts must be interpreted to give meaning to the text. Words and images relate, complement each other, and communicate relevant aspects, contributing to textual coherence. In this sense, textual multimodality requires several reading practices.

We can therefore say that multimodal discourses are those in which different semiotic modes come together to enable the production of meanings (KRESS; VAN LEEUWEN, 2006, apud. OLIVEIRA, 2016, p. 114).

We understand that the discussions about praxis and educational practices go through the studies of several authors who dedicated themselves to thinking about these concepts, among them, Paulo Freire.

The investigation derived from this problematization intends to analyze the data obtained through semi-structured questionnaires, interviews, and observations in the classroom. With this methodology it is expected to obtain information about the pedagogical practices of five teachers, aiming to identify in practice the presence, or absence, of elements that go back to the training acquired in the course of Letters with Spanish. To do so, we will use the method of (auto)biographical narrative, attentive to the statement of Delory-Momberger (2016) which clarifies that in research where the method to be used is the (auto)biographical narrative, one should use a few questions as possible, because, according to her, this method acts as a "political clinic" putting the "actor" in contact with himself. Therefore, it will be up to the researcher a sensitive listener, capable of perceiving the lapses of memories, or the narratives that took place in the classroom, built over the years by the narrator himself, or even if it is the result of a collective construction, constituted from the inferences of the social subjects who shared those moments recalled by the actor.

According to it,

Biographical temporality is a constitutive dimension of human experience, through which men give shape to what they live, but warns that [...] it is not enough to have lived the situation, this experience must be transformed into an experience, because these mark, leave remnants (DELORY, 2016, p. 04).

Therefore, aiming to have solid arguments regarding the importance and recurrence of the presence of the visual image in the daily life of students, at the various school levels, we will discuss what is multiliteracy, multimodality, and image, and the applicability of this knowledge, establishing a dialogue between such studies and their recurrence in the scope of academic life, proposing a reflection on the role of the teacher and the importance of pedagogical practices that are significant to the student.

Understanding that, for this, the teacher must be prepared to prepare. The contents and the school must gain a (re)signification, to face a series of factors that have promoted disinterest and school dropout.

We believe that the result of research with this content will greatly contribute to the reflection and construction of the curriculum of the Spanish Language course, in which we understand that the presence of curricular components that discuss strategies and methodologies is fundamental, aiming to interpret the images present in the various types of text, from those that are present in tests and exams, even those found abundantly in textbooks.

Our research proposal, despite being specifically focused on the Spanish-Language course, does not invalidate the fact that other foreign language courses may also take it as a basis for reflections and discussions since the images most often present themselves as a text that dialogues with the verbal

text, and can therefore be another strategy in reading, comprehension and interpretation of the verbal text in a foreign language.

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