

GAMIFICATION AS A DIDACTIC RESOURCE: RECONCEIVING THE ROLE OF WOMEN IN BRAZILIAN LITERATURE

GAMIFICAÇÃO COMO RECURSO DIDÁTICO: RECONCEITUAR O PAPEL DA MULHER NA LITERATURA BRASILEIRA

LA GAMIFICACIÓN COMO RECURSO DIDÁCTICO: RECONCEPTUALIZANDO EL PAPEL DE LA MUJER EN LA LITERATURA BRASILEÑA



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ABSTRACT

The hypothesis of this study was based on the understanding that technologies and educational innovations contribute to the reformulation of the conception of women. The theoretical framework was grounded in the principles of literary analysis proposed by Cândido (1995, 2000, 2009, 2014, 2015), and in the competencies and skills established by the BNCC (2018). The general objective was to identify characteristics of oppression affecting Black women writers, while the specific objectives were: (i) to identify and compare actions related to narrative structure; (ii) to analyze forms of oppression directed at Black women writers; (iii) to analyze didactic methods; and (iv) to propose the development of teaching materials along with gamification-based exercise proposals. From this perspective, it was possible to observe that technological tools can foster new ways of understanding the feminine condition.

Keywords: Literature. Educational Technology. Gamification. Pas/UnB. High School.

RESUMO

A hipótese deste trabalho consistiu no entendimento de que as tecnologias e as inovações educacionais auxiliam na reformulação da concepção da mulher. A teoria fundamentou-se nos pressupostos de análise literária de Cândido (1995, 2000, 2009, 2014, 2015) e das competências e habilidades orientadas pela BNCC (2018). O objetivo geral foi identificar características de opressão a escritoras negras, e os objetivos específicos foram i) identificar

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e comparar as ações da estrutura narrativa; ii) analisar formas de opressão às escritoras negras; iii) analisar métodos didáticos; iv) propor a elaboração de material didático junto a propostas de exercícios de gamificação. Com isso, foi possível observar que as ferramentas tecnológicas podem orientar novas visões sobre o ser feminino.

Palavras-chave: Literatura. Tecnologia Educacional. Gamificação. Pas/UnB. Ensino Médio.

RESUMEN

La hipótesis de este trabajo fue que las tecnologías e innovaciones educativas contribuyen a transformar la concepción de la mujer. La teoría se basó en los supuestos del análisis literario de Cândido (1995, 2000, 2009, 2014, 2015) y en las competencias y habilidades de la BNCC (2018). El objetivo general fue identificar las características de la opresión contra las escritoras negras, y los objetivos específicos fueron: i) identificar y comparar las acciones de la estructura narrativa; ii) analizar las formas de opresión contra las escritoras negras; iii) analizar los métodos de enseñanza; iv) proponer el desarrollo de materiales didácticos junto con ejercicios de gamificación. Con esto, se observó que las herramientas tecnológicas pueden guiar nuevas perspectivas sobre la experiencia femenina.

Palabras clave: Literatura. Tecnología Educativa. Gamificación. Pas/UnB. Bachillerato.

1 INTRODUCTION

In this work, we aimed to discuss how the right to literature can reconceptualize, through the help of technologies, the role of women in Brazilian society and especially in the field of literature. In this sense, the hypothesis defended in this research was that the use of pedagogical resources such as gamification can promote new pedagogical practices in the teaching of literature. This investigation was justified by the understanding that the right to access literature needs to be consolidated in society, requiring pedagogical measures that promote them in an educational environment, especially at the secondary level. Therefore, the main function of this research was to present innovative pedagogical practices, whose development will guarantee the right to literature and the reconceptualization of women.

At first, it was necessary to understand the national literary panorama and the challenges faced by the educational system to consolidate it and to stimulate skills and competencies necessary for the acquisition of such knowledge. From this perspective, Cândido (1995, 2000, 2009, 2014, 2015) presents literature as a right to be consolidated in the Brazilian system, in addition to showing the national literary system as the result of a contradiction between external and internal forces, calling this contrast of advance and oppression as contradictions. Associated with Cândido's thought, Bosi (2015) also exposes his perception of the national literary scene, about its characteristics. Thus, the understanding of the national literary system and the need to consolidate literature as a right proved to be necessary foundations to be discussed.

With the understanding of the characteristics of the literary system, it is necessary to understand what are the reading skills and abilities required in the Brazilian educational system. In this sense, it is necessary to observe the legal provisions, such as the National Common Curricular Base (2018) and the Serial Assessment Program, of the University of Brasília (2023). With these understandings, it is possible to analyze which competencies and skills can be demanded in technological environments, with a view to remaking the conceptual perspective of women.

By understanding the literary system, the competencies and the educational skills required by reading, it is necessary to identify ways to overcome these gaps. In this context, it is specifically necessary to contrast the definitions of *i*: narrative structure; *ii*: the literary characteristics of Brazilian Romanticism and *iii*: characteristics of the author, in Cândido (1975, 2000, 2009, 2014, 2015), in Bosi (2015) and in Neves (2021). Subsequently, we sought to relate technological resources, such as Kahoot, to the needs to advance in technological pedagogical processes, as indicated by Silva (2022) and Lovato, Michelotti,

Silva and Loretto (2018). Based on this contrast, finally, it is possible to present new pedagogical processes that reformulate the vision of women writers.

2 NATIONAL LITERARY PANORAMA – BRIEF THEORETICAL PERSPECTIVE

The national literary system went through a process of universalist and particular tendencies, mainly in view of the colonial process, which began in 1530. Such a historical moment reflected a position of disadvantage to the national literary system: there was the imposition of European values, universal values, standing out from national values, particular values. Cândido (2014, p. 25) points out that, in the meantime, it is necessary to "[...] to begin by distinguishing literary manifestations, from literature properly so-called, considered here as a system of works linked by common denominators, which allow us to recognize the dominant notes of a phase". In the author's understanding, the first literary manifestations occurred due to the imposition of European culture in the Brazilian system, which means that Brazilian authors, at the time almost none, were subordinated, perhaps not even considered as literary producers.

In this sense, it became imperative to discuss which characteristics would transform literary manifestations into, in fact, literature. Cândido's (2014, p. 25) thought about the criteria that underlie a literary product shows that "these denominators are, in addition to the internal characteristics (language, themes, images), certain elements of a social and psychic nature, although literarily organized, which manifest themselves historically and make literature an organic aspect of civilization", also according to the author, "among them are distinguished: the existence of a group of literary producers, more or less aware of their role; a set of receivers, forming the different types of audience, without whom the work cannot live; a transmitting mechanism, (in general, a language, translated into styles), that connects one to the other."

Having these criteria organized, the teaching of literature, then, must permeate this understanding. It is important, in this context, to understand that this intersection between the subject – the literary producer with his sociological characteristics such as race, gender, sexual orientation and the ideology followed -, the receiver – the one who consumes the literary product, in this research, defined by students of the 2nd grade of High School – and the work – identified by its genre and its theme -. This theoretical perception of Cândido (2014, p. 26) results in the notion that "the set of the three elements gives rise to a type of inter-human communication, literature, which appears from this angle as a symbolic system" because, according to Cândido (2014, p. 26), "the individual is transformed into elements of contact between men, and of interpretation of the different spheres of reality", that is, it is

through this triad that literature, its study and its teaching, through technological resources, can reconfigure society's view of women, especially black writers marginalized in the course of time.

This understanding is consolidated by Cândido (2014), because

To get as close as possible to the exposed design, a broad and constant movement between the general and the particular, synthesis and analysis, erudition and taste is necessary. It is necessary to have a penchant for integrating contradictions, which are inevitable when one pays attention at the same time to the historical significance of the whole and the singular character of the authors. It is sometimes necessary to feel that an author and a work can be and not be something, being two opposite things simultaneously, because living works constitute an incessant tension between the contrasts of the spirit and the sensibility. The form through which the content is manifested, making expression with it, is a more or less happy and lasting attempt to balance these contrasts. But, even when relatively perfect, it allows a glimpse of the contradiction and reveals the fragility of balance. Therefore, anyone who wants to see in depth has to accept the contradictory, in the periods and in the authors, because, according to a fair phrase, it "is the very nerve of life" (Cândido, 2014, p. 32).

In view of the fact that the Brazilian literary system has been invaded by the European Portuguese literary system, the national literary system, especially with regard to the work – to the detriment of the producer and the receiver – presents a literature with two edges, that is, advances and setbacks in the literary product. On this premise, Cândido (2009, p. 2) is emphatic in stating that "[...] Let us begin by saying that in their formation our literatures are essentially European, insofar as they continue the research of the soul and society defined in the tradition of the metropolises" the author also completes by stating that "[...] we inherited relatively little of what was popular, magical-religious and spontaneous in the literature of the Middle Ages; and, quite the contrary, of an erudite literature, full of formal demands, open to a realistic and at the same time allegorical vision of life."

In view of the colonization process also in the literary sphere, Cândido (2009, p. 2) emphasizes that "as a result, literature was forced to imprint on the inherited expression certain inflections that made it capable of expressing the new natural and human reality as well.", the author also states that "in this way, a kind of experimentation took place within European culture, whose result was the national literatures of Latin America in terms of extension and novelty, copy and invention, automatism and spontaneity".

In Brazil, it is worth noting that

Literature played a prominent role in this process of cultural imposition, suffice it to remember that the chroniclers, historians, orators and poets of the first centuries were almost all priests, jurists, officials, soldiers, landlords obviously identified with the sanctioned values of metropolitan civilization. For them, the letters should express the

religion imposed on the primitives and the political norms embodied in the Monarchy; but even when devoid of an ostensible ideological aspect, they would be a form of mental discipline in Europe, which should be applied to the rustic environment by way of instruction (Cândido, 2014, p. 32).

The historical-literary perspective of the formation of Brazil, so far defended by Cândido (2009, 2014, 2015), allows us to affirm that the process of Brazilian literary production contains a mixture of European linguistic/structural traits, to the detriment of a more national content. In the works, the contrast between the trace of the colonizer, the universal feeling, the trace of the colonized and the particular feeling, in the works, provokes the so-called contradiction, because, as Cândido (2009, p. 5) states, "precisely because it maintains relations with social reality, literature incorporates its contradictions into the structure and meaning of the works". For this reason, Cândido (2009, p. 5) continues to state that

"[...] The works that most wish to accentuate and reinforce the dominant political and cultural order are, at the same time, those that use local suggestions with greater affection and discernment, ending up seeming to posterity that they affirmed our peculiarities and feelings against external overimposition. This had largely become an adaptation, and literature, in the whole of the Portuguese cultural heritage, was passing under the control of the new dominant groups, always as a factor of unity, continuity and an awareness of reality that adjusted to their interests and their designs (Cândido, 2009, p. 6).

Within this conjuncture of literary imposition, there will be a moment in which the rupture between colonizer and colonized needs to end, because literary manifestations, reproductions of European texts with colonizing intent, have come to configure a certain literary system, although, even in the texts in which Brazilian literature seems to be consolidated, there is the prospect of distinction between contradictions, universal and particular values, present in the criteria of literary systems, the triad of the producer, the consumed and the work.

In the point of view of Cândido (2009, p. 9), "after political independence, the idea spread among writers that literature was a form of national affirmation and construction of the homeland, hence the two aspects indicated subsist, as before". This requires the understanding that national values could, at a certain moment, represent, in fact, Brazilian society and the ideology from which the nation would actually emerge. On this issue, Cândido (2009, p. 9) is emphatic in pointing out that "my insistence on the eighteenth century is not fortuitous, since it was in it that the lines of our spiritual physiognomy were defined with a

certain clarity, configuring values that influenced all the subsequent evolution of society and culture".

The eighteenth century in Brazil is marked by important factors, such as the arrival of the press, allowing the development of literary products, giving producers the possibility of establishing, in fact, a literary system, in the style of Cândido (2014), by representing the triad of the producer, the consumer and the work. At this juncture, it is essential to take into account the position of Cândido (2015, p. 33) when discussing that "evidence such as these shows that from the middle of the eighteenth century onwards it is possible to speak at least of the outline of a literature as a configured cultural fact, and not only as individual productions of little repercussion", that is, the modification of literary manifestations by literary productions is configured, evidently when taking into account the formation of, in the Brazilian State, the triad necessary for literary production, the producer, the consumer and the work.

The choice of the object of analysis – the romantic work "A Escrava", by Maria Firmina dos Reis – is in line with Cândido's (2015, p. 44) ideal that the literary moment is the consolidation of literary expressions, as the author states that "between Arcadism and Romanticism there is an evident aesthetic rupture, but there is also historical continuity, as both are moments of solidarity in the formation of the literary system and in the desire to see a regular production functioning in the homeland.", reinforcing that "significantly, the Romantics considered their precursors the classical poets of the second half of the eighteenth century and the beginning of the nineteenth century who dealt with indigenous and religious themes."

However, although the formation of the literary system for Cândido (2015) is consolidated in the Romantic period, the works produced here must still highlight the contradictions between universal (European) and particular (national) values, and the tension of these forces is the key to literary criticism and its advancement. This is understood in view of the fact that Cândido (2015, p. 45) informs that "in Romanticism the localist tone predominates, with the effort to be different, to affirm the peculiarity, to create a new and if possible unique expression, to manifest the singularity of the country and of the self.", pointing out that "hence the development of confession and the picturesque, as well as the transformation into a national symbol of the indigenous theme, considered essential to define the Brazilian character, and, therefore, legitimate, of the text.

Although the indigenous was elevated to the icon of Brazilian representation by the literary writers of the time – mostly men and whites, as Cândido (2015) points out when mentioning several important authors to the movement, such as Gonçalves de Magalhães, Gonçalves Dias, Álvares de Azevedo, José de Alencar and Castro Alves, the local setting,

mostly in Rio de Janeiro, disregarded two significant powers that were quite representative of Brazilian society: the woman and the black. This is quite evident in Cândido (2015, p. 52), because "in addition to this sentimental poetry, Brazilian Romanticism knew the humorous and ironic, the satanic and the social, forming a very extensive range that increased the possibility of penetration with broad audiences". Again, there was no room for women and blacks.

The problem of the predilection of important themes is a direct result of the Brazilian colonial system, as indicated by Cândido (1975, p. 15), such an obstacle originated "[...] of a convergence of local factors and external suggestions, is at once national and universal." In this sense, Cândido (1975, p. 22) emphasizes that "Romanticism emerges as a moment of negation, negation, in this case, and in Luso-Brazilian literature, deeper and more revolutionary, because it aimed to redefine not only the poetic attitude, but the very place of man in the world and in society". In order to define the place of man in the world and in society, one can never neglect that, at that moment, the Brazilian reality imprisoned black men and women, although the mutual understanding of having, in the national territory, the indigenous, although mutilated by the Europeans, the so-called national hero, an idealistic configuration, disconnected from reality, is reinforced.

This initial theoretical perspective begins to delimit which contradictions – external and internal – mark the thematic content and structure of the work. From another theoretical perspective, Bosi (2015) presents more specific concepts about the characteristics of Romanticism, which can be subsidies for the analysis of romantic texts in the classroom environment, both in terms of content and in terms of structures, always remembering that both present, as already seen, contradictions between external and internal values. In terms of content, Bosi (2015, p. 95) points out that "love and homeland, nature and religion, people and the past, which emerge so often in romantic poetry, are raw contents, spread throughout the history of literature", but he still draws attention to a problem, because, even in this perception, these characteristics "teach little to the interpreter of the text, except when they are put into a situation, thematized and read as aesthetic structures".

This aesthetic structure in terms of content derives from the philosophical moment that permeated the eighteenth century, since, according to (Bosi, 2015, p. 96) the perspective was that the romantic work was "still immersed in the muteness of unconsciousness, in those for whom the hour of Liberty-Equality-Fraternity had not struck". Now, this perspective of liberty-equality-fraternity, as an Enlightenment movement, is a central piece in the analysis of the text "The Slave", by Maria Firmina dos Reis, as already seen, the author was ignored by almost every canon of literary critics. Based on this conjuncture of Bosi (2015, p. 96), one

can understand that "Romanticism expresses the feelings of those dissatisfied with the new structures: the nobility, which has already fallen, and the petty bourgeoisie that has not yet risen: from whence, the nostalgic or vindictive attitudes that punctuate the entire movement", but not with regard to two classes: women and blacks.

In structural terms, the novel, which appears as an opposition to the lyrical-poetic texts, presents itself, in the period, as the new bourgeois epic. Without this exchange,

[...] we do not touch the core of romantic art until we understand the codes that encode the new messages. It is the last circle, the aesthetic Poetry, the novel and the theater come into existence at the moment when the ideas and feelings of a group take the form of compositions, intentional arrangements of signs, structures or even, to use the old term rich in human meanings, at the moment when the subjects become works (Bosi, 2015, p. 100).

In the codes of romantic literary texts, the codes emphasized the presence of religiosity, intimacy and nationalism, as already seen, but this occurs, and only if, if it is not possible to read the product of texts written by black women of the time, such as the great Maria Firmina dos Reis. Certainly, the romantic code is idealized, because the new national conjuncture would require a new aesthetic, a new system of control cannot be admitted without the new system of art, but neither can one erase from the Brazilian scenario the great contribution of Maria Firmina dos Reis on the understanding of the contradictions exposed from the feminine point of view, the black feminine.

The change of the code as a system of symbols marks above all, the text of Maria Firmina dos Reis, as it is a short story, a text of the narrative genre, which, at the time, was quite innovative and promising, even with the refusal of the most consecrated authors to accept the feminine capacity to also represent, through art, the ideals of a pseudo-nation, like Brazil, at the time. Regarding this code exchange, Bosi (2015, p. 101) argues that "a new writing had replaced the classical codes in the name of the subject's creative freedom. The liberations were made on several fronts", the author also adds that "the epic, a heroic expression already in crisis in the eighteenth century, is replaced by the political poem and the historical novel, free from the constraints of internal organization that marked the narrative in verse".

As a result of external disputes, in the romantic works, and in Maria Firmina's text, it should be evident, based on Bosi (2015, p. 105), in terms of contradiction, that "the Indian, the source of the national nobility, would be, in principle, the analogue of the "barbarian", who had imposed himself in the Middle Ages and built the feudal world: this is the thesis that links the past-time of America to that of Europe.", the theorist also states that "Romanticism

remade in its likeness the image of the Middle Ages, giving it "novelistic" characters that were largely nourished by the fantasy of poets, narrators and scholars for almost half a century". In the case of Maria Firmina dos Reis, the Indian will not be elevated as a hero, in his place, there will be another evident contradiction.

With this in mind, Maria Firmina's writing did not find a specific readership, since, according to Bosi's thought

the Brazilian romantic novel was aimed at a more restricted audience than the current one: they were young men and women from the upper classes, and, exceptionally, the middle classes, they were the liberal professionals of the court or dispersed throughout the provinces: they were, in short, a type of reader looking for entertainment, who did not perceive very well the difference in degree between a Macedo and an urban Alencar (Bosi, 2015, p. 135).

For this reason, Maria Firmina's literature, at the time, was not valued, given that it was not generally a matter of defending the elite, of presenting the Indian as a hero or of being the joy of the bourgeoisie, but of denouncing, with content and innovative structures, the process of whitening Brazil and the systematic erasure of black people, especially the first female novelist and the first black female novelist in Brazil.

These literary theoretical reflections are important because, next, it will be necessary to discuss which language skills and abilities are necessary to identify and, above all, criticize the systematic erasure of this type of rich material. Therefore, it is necessary, as soon as possible, to identify the competencies and skills, the orientations produced in didactic materials and to propose, in a gamified way, exercises that can reflect the condition, in Romanticism, of female and black subservience.

3 VALUING MARGINALIZED BLACK WOMEN'S LITERATURE – LANGUAGE SKILLS AND ABILITIES IN HIGH SCHOOL

In view of the theoretical concepts about Romanticism established at this point, it is imperative to discuss how the Brazilian education system, both at the national level, through the BNCC (2018), and at the regional level, through the Serial Assessment Program of the University of Brasilia, present the competencies and skills related to literature, especially in the production of knowledge of women writers in times of oppression. It is understood that, according to Brasil (2018, p. 482), "in High School, the area has the responsibility of providing opportunities for the consolidation and expansion of the skills of use and reflection on languages", because "it is essential that students can assume the role of protagonists as appreciators and as artists, creators and curators" and, Above all, students "must be able to

make use of conventional, alternative and digital materials, instruments and resources, in different media and technologies".

From this perspective, it is worth highlighting three specific language skills that can guide the development of gamified pedagogical activities that develop language skills and abilities for the recognition and appreciation of women writers in times of oppression. Table one shows three general skills that are important for the execution of activities, as seen below.

Table 1

Language Skills and Abilities

Competencies	Contents
1	To understand the functioning of different languages and cultural practices (artistic, bodily and verbal) and to mobilize this knowledge in the reception and production of discourses in the different fields of social action and in the various media, to expand the forms of social participation, the understanding and the possibilities of explanation and critical interpretation of reality and to continue learning.
2	Understand the identity processes, conflicts and power relations that permeate the social practices of language, respecting the diversities and plurality of ideas and positions, and act socially based on principles and values based on democracy, equality and Human Rights, exercising self-knowledge, empathy, dialogue, conflict resolution and cooperation, and fighting prejudice of any kind.
3	Use different languages (artistic, body and verbal) to exercise, with autonomy and collaboration, protagonism and authorship in personal and collective life, in a critical, creative, ethical and solidary way, defending points of view that respect the other and promote Human Rights, socio-environmental awareness and responsible consumption, at the local, regional and global levels.

Source: Brazil (2018)

These language competencies were listed, as they can be related to the investigative processes on Brazilian literature that were defined by Cândido (1975, 2000, 2009, 2014, 2015), both in the tripartite analysis of producer, consumer and work, as well as to understand the existing contradictions – in universal and particular terms – especially in the literary work, which is the focus of this work. Such competencies present specific skills for the understanding of literary content and for the production of critical thinking based on literary content. In Table 2, below, the skills that will support the pedagogical proposition can be observed.

Table 2

Specific language skills in terms of literary field

(EM13LGG102) Analyze worldviews, conflicts of interest, prejudices and ideologies present in the discourses conveyed in different media, expanding their possibilities of explanation, interpretation and critical intervention of/in reality.
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(EM13LGG104) Use the different languages, taking into account their functioning, for the understanding and production of texts and discourses in various fields of social action.
(EM13LGG201) Use the various languages (artistic, body and verbal) in different contexts, valuing them as a social, cultural, historical, variable, heterogeneous phenomenon and sensitive to the contexts of use.
(EM13LGG202) To analyze interests, power relations and perspectives of the world in the discourses of the various language practices (artistic, bodily and verbal), critically understanding the way in which they circulate, constitute themselves and (re)produce meaning and ideologies.
(EM13LGG203) To analyze the dialogues and the processes of dispute for legitimacy in language practices and in their productions (artistic, bodily and verbal).
(EM13LGG302) To position oneself critically in the face of different worldviews present in discourses in different languages, taking into account their contexts of production and circulation.
(EM13LGG304) Formulate proposals, intervene and make decisions that take into account the common good and Human Rights, socio-environmental awareness and responsible consumption at the local, regional and global levels.
(EM13LGG401) Critically analyze texts in order to understand and characterize languages as a (geo)political, historical, social, cultural, variable, heterogeneous phenomenon and sensitive to the contexts of use.
(EM13LP46) To share meanings constructed in the reading/listening of literary texts, perceiving differences and possible tensions between personal and collective forms of apprehension of these texts, to exercise cultural dialogue and sharpen the critical perspective.
(EM13LP49) To perceive the structural and stylistic peculiarities of different literary genres (the personal apprehension of everyday life in the chronicles, the free and subjective manifestation of the lyrical self in the face of the world in the poems, the multiple perspective of human and social life in the novels, the political and social dimension of texts from marginal and periphery literature, etc.) in order to experience the different angles of apprehension of the individual and the world by literature.
(EM13LP52) Analyze significant works of Brazilian literature and those of other countries and peoples, especially Portuguese, indigenous, African and Latin American, based on tools of literary criticism (structure of composition, style, discursive aspects) or other criteria related to different cultural matrices, considering the context of production (worldviews, dialogues with other texts, insertions in aesthetic and cultural movements, etc.) and the way they dialogue with the present.
(EM13LP53) Produce appreciative and critical presentations and comments on books, films, records, songs, theater and dance performances, exhibitions, etc. (reviews, vlogs and literary and artistic podcasts, commented playlists, fanzines, e-zines, etc.).

Source: Brazil (2018)

The Language skills of the BNCC are directly articulated with the theoretical discussion developed in this work, insofar as they guide the critical reading of literary, pedagogical and media discourses that have historically sustained power relations, prejudices and ideologies responsible for the erasure of black women writers in the Brazilian literary system. The skills EM13LGG102, EM13LGG202, EM13LGG203, EM13LGG302 and EM13LGG401 dialogue with the notion of literature as a symbolic system crossed by contradictions, as discussed in the light of Candido and Bosi, by enabling the analysis of worldviews, interests and disputes for legitimacy present in language practices. In this sense, the reading of romantic works and didactic materials allows us to understand how certain ideologies were naturalized and how the circulation of literary discourses contributed to the marginalization of black female voices, requiring from the student an interpretative and critical posture historically and socially situated.

In a complementary way, the skills EM13LGG104, EM13LGG201, EM13LGG304, EM13LP46, EM13LP49, EM13LP52 and EM13LP53 support the proposal of using technological resources and gamified practices as pedagogical strategies aimed at the resignification of the teaching of literature. By mobilizing different languages and discursive genres, these skills favor the understanding of literature as a cultural, historical phenomenon that is sensitive to the contexts of use, as well as encourage the production of critical comments, presentations and interventions that consider Human Rights and the common good. In this way, the articulation between literary theory, language skills and gamification enables not only the analysis of the structures and styles of the works, but also the reconstruction of meanings that value black female production and promote new forms of critical participation of students in the educational process.

In order to more specifically comply with the competencies and skills guided by the Ministry of Education, the University of Brasilia specifically deepens which language competencies and skills should be required in the Serial Assessment Program, a three-year evaluation mechanism in which students undergo three sequential tests to enter university. Thus, it is presented that

With regard to the reading of the literary text, in a gradation that goes from the understanding of the discursive aspects of the work to the analysis of its formal composition and the comparison between different works, the analysis of the dynamic relationship that literature establishes with society, whether in its modes of production, circulation and reception, whether in aspects related to identities, the environment and the materiality of subjectivities. The scope of the literatures to be addressed was also expanded beyond Brazilian literature, considering Latin American literatures in general, as well as indigenous, African, and European literatures for the assessment of skills (University of Brasilia, 2022, p. 31).

The general competencies charged by the university are as follows, as shown in Table 3

Table 3

Language Skills for the University of Brasilia

Competencies
[06] Read, interpret, locate, retrieve and reflect, in a critical way, on information in texts of different genres, through verbal and non-verbal resources, analyzing and relating texts to form an understanding of the meaning conveyed in the text or in parts of it;
[07] Identify, analyze, interpret, apply and reflect, in a critical way, on elements that give expressiveness and style to texts, relating them to their contexts, through the nature, function, organization, structure of the manifestations, according to the conditions of production and reception;
[09] Understand, use, analyze and reflect, in a critical way, on the symbolic systems of different languages as means of cognitive organization of reality through the constitution of meanings, expression, communication and information, in interdisciplinary contexts;

Source: Universidade de Brasilia (2022).

The competencies [06] and [07] of the Serial Assessment Program (PAS/UnB) are directly articulated with the competencies and skills of Languages of the BNCC that emphasize critical reading, textual analysis and the understanding of the mechanisms of construction of meaning in discourses. Competence [06], by proposing the reading, interpretation and critical reflection on texts of different genres, verbal and non-verbal, dialogues with skills such as EM13LGG102, EM13LGG104, EM13LGG302 and EM13LP46, which guide the analysis of worldviews, the meanings produced and the forms of circulation of texts in different social contexts. Competence [07], on the other hand, by focusing on the elements of expressiveness and style related to the conditions of production and reception, is close to EM13LP49, EM13LP52 and EM13LGG401 skills, since these presuppose the analysis of the structures, styles and discursive aspects of literary genres, considering their historical, cultural and ideological contexts.

The competence [09] of the PAS, in turn, establishes a transversal dialogue with the competences of the BNCC that conceive language as a symbolic system and social, cultural and historical phenomenon. In this sense, it is especially articulated with EM13LGG201, EM13LGG202, EM13LGG401 and EM13LGG304 skills, by promoting the critical understanding of languages as instruments of cognitive organization of reality, production of meanings and expression of ideologies. Thus, both the PAS and the BNCC converge in the defense of a reading and discursive education that goes beyond textual decoding, favoring the interdisciplinary analysis of discourses, the recognition of the power relations that cross them and the development of a critical and ethical posture in the face of language practices that circulate socially.

In terms of skills, it is also possible to harmonize those proposed by the BNCC (2018) with those proposed by the PAS/UnB, as can be seen below, in Table 4

Table 4

Language Skills for the University of Brasilia

Skills
[04] Systems of circulation of artistic production;
[09] Reading and writing skills in Portuguese in texts of different types and textual genres;
[16] Relations between languages, biology, culture and society;
[17] Period styles in Portuguese-language literature: Romanticism, Realism, Naturalism, Symbolism, Parnassianism;
[18] Brazilian literary system and literary field (conditions of production, circulation and reception of the literary text and its relationship with history);
[19] Literary genres: lyrical, epic, drama, and modern prose;
[20] Figures of speech in lyrical and narrative texts;
[22] Formation of Brazilian society, linguistic and cultural relations;
[23] Literature and social engagement;
[24] Identities in literature (gender, lgbtqia+, Afro-Brazilian, indigenous, European, among others);

[27] New technologies and literature at different moments in history (techniques and representations).

Source: Universidade de Brasilia (2022).

The skills of the PAS related to the circulation systems of artistic production [04], the skills of reading and writing in different textual genres [09] and the relations between languages, biology, culture and society [16] harmonize with the competencies of the BNCC that conceive languages as social, historical and culturally situated practices. In this sense, they are articulated with EM13LGG104, EM13LGG201 and EM13LGG401 skills, which guide the understanding of the functioning of languages in different fields of social action and recognize language as a heterogeneous phenomenon, sensitive to the contexts of use and crossed by sociocultural factors. The reading and production of texts, verbal and non-verbal, come to be understood not only as technical exercises, but as discursive practices inserted in systems of circulation, reception and signification, which favors an interdisciplinary and critical approach to language.

In a complementary way, the skills of the PAS that deal with period styles [17], the Brazilian literary system and the literary field [18], literary genres [19], figures of speech [20], the formation of Brazilian society [22], literature as social engagement [23], identities in literature [24] and new technologies and literature [27] converge directly with the skills of the BNCC aimed at the critical analysis of literary works and their contexts of production and circulation, such as EM13LP49, EM13LP52, EM13LGG102, EM13LGG202, EM13LGG203 and EM13LGG304. This harmonization makes it possible to understand literature as a symbolic system marked by disputes of legitimacy, power relations and identity constructions, while recognizing the role of technologies in the reconfiguration of reading and teaching practices. Thus, PAS and BNCC align themselves in the defense of a reading education that integrates aesthetic analysis, social criticism and historical reflection, because it promotes the appreciation of multiple voices and experiences in the literary field.

4 PROPOSAL FOR DIDACTIC ACTIVITY: LITERARY LITERACY BASED ON GAMIFICATION

A problem concerning the practice of Brazilian literature, according to Cereja (2005, p. 57) is that "as can be seen, the text, which should be the center of the activities of a literature class, a space for the negotiation of different readings and constructions of meaning, usually ends up assuming a peripheral role in relation to these possibilities", the author also states that "in practice, the teaching of literature in high school has not achieved the objectives

proposed by the school programs [...]", because "the development of students' reading skills has been limited to promoting the appropriation of a didactic discourse on literature".

Cosson's perspective (2015, p. 47) is similar to that of Cereja (2005), because the author argues that the learning of literature "[...] it consists fundamentally in experiencing the world through the word; learning about literature, which involves knowledge of history, theory and criticism; and learning through literature, [...] the knowledge and skills that the practice of literature provides".

In order to implement this understanding and present the text as the focus of the class, in the interest of promoting access to literature, Cosson (2015, p. 51) presents that there may be a "basic sequence of literary literacy in school, as we propose here, consists of four steps: motivation, introduction, reading and interpretation", presented in Table 5 below.

Table 5

Basic sequence of literary literacy adapted to gamification

Procedure	Contents
1	Motivation: reason why the teacher and the student chose the text.
2	Introduction: the presentation of the author and the work
3	Reading: When indicating the text, it is convenient for the teacher to negotiate with his students the period necessary for everyone to read and, within this period, it is advisable to mark the breaks
4	Interpretation: starts from the interweaving of the statements, which constitute the inferences, to arrive at the construction of the meaning of the text, within a dialogue that involves author, reader and community. In the field of literature or even the human sciences, questions about interpretation and its limits involve practices and postulates as numerous as they are apparently impossible to reconcile, not least because every reflection on literature implicitly or explicitly brings a conception of what an interpretation is or how one should proceed to interpret literary texts.

Source: Cosson (2014)

The Serial Evaluation Program of the University of Brasília has mandatory works, taking into account literary texts that should be better known, such as the works of Maria Firmina dos Reis, an author who is so important and, at the same time, so marginalized. In this sense, it is understood that the steps of motivation, introduction and reading must be performed individually, because the students, when they learn about this planning of the university, have already gone through these three processes. In this article, therefore, it will be appropriate to propose gamified issues that are based on the competencies and skills of the PAS/UnB, in view of the fact that, in this space, there is already the formalization of equity between the competencies and skills of both the BNCC (2018) and those of the PAS/UnB (2022).

From Silva's perspective (2022, p. 54) on gamification as a way to give visibility to women writers in times of oppression, the author argues that "taking into account this context of teaching as a social practice in socio-historically situated contexts, we perceive a paradigmatic change in such a field of action and investigation". The author also reinforces that "research in AL began to focus not only on the mastery of techniques, but on the variables involved in the context, and the games (inter)face this (new) context of language learning." Although the focus of the work is the development of techniques for Applied Linguistics, there is a gap as a potential to discuss issues of contradictions – external and internal – in literary works, in addition to serving as a field for studies of techniques that involve the interpretation of the text, as proposed by Cosson (2015), when addressing the fourth aspect of study, that of interpretation.

In the understanding of the theorist,

The language teacher must be prepared to act not only in the face-to-face and virtual spheres, but especially in other discursive spheres that the games (inter)face, because it is in these socio-historically situated contexts that emerge specificities that are part of this context and that can be driving forces for what the teaching and learning of languages does (SILVA, 2022, p. 54)

As a concept, Lovato, Michelotti, Silva and Loretto (2018, p. 157) present that "what constitute the so-called 'active learning methodologies'? They are methodologies in which the student is the central protagonist, while the teachers are mediators or facilitators of the process", because, in the perception of the authors, "he is thus removed from a comfortable position, purely a receiver of information, to a context in which he can develop new skills, becoming the center of the teaching-learning process".

In this sense, Lovato, Michelotti, Silva and Loretto (2018, p. 158) argue that "active learning occurs through the student's interaction with the subject studied, listening, speaking, asking, discussing, doing and teaching, being stimulated to build knowledge instead of passively receiving it", but they promote a very important reflection, a gap that this work aims at, in part, work, as theorists point out that "[...] It is important that teachers know what skills and abilities they want to be developed in the student."

It is in this perspective that gamification is inserted, considering that, according to Lovato, Michelotti, Silva and Loretto (2018, p. 165), "the combination of learning through challenges, real problems and games with the flipped class allows students to learn by doing, together and at their own pace" and also present that "game tournaments are based on question and answer games, using multiple choice questions, true or false, or other types of objective questions."

In the meantime, a pedagogical resource is Kahoot!, a digital game-based learning platform that is part of the field of educational gamification by transforming curricular content into interactive, dynamic and participatory experiences. Based on the logic of games — such as challenges, scoring, response time, and immediate feedback — Kahoot enables the construction of activities that mobilize students' cognitive and emotional engagement, favoring active learning. In the context of teaching literature, the tool makes it possible to break with traditional practices centered on content exposition, by creating learning situations in which the student assumes a leading role in the interpretation, analysis and problematization of literary texts and their historical, cultural and ideological contexts.

Regarding the available features, Kahoot allows the creation and application of objective quizzes, multiple-choice, true or false questions, short discursive questions, polls and word clouds, in addition to the possibility of inserting images, videos and textual excerpts to support the questions. The platform also offers features such as automatic scoring, participant ranking, time control, immediate feedback and performance reports, which help the teacher monitor learning. Associated with the gamification proposal, these functionalities enable the elaboration of activities aimed at the critical analysis of historically marginalized works and authors, by tensioning the literary canon and evidencing contexts of oppression and silencing. In this way, the pedagogical use of Kahoot contributes to making female writers visible in times of oppression, promoting the active participation of students and the construction of a critical, reflective and socially situated literary reading.

5 RESEARCH METHODOLOGY

This research has a qualitative approach, of an applied nature, with descriptive and explanatory objectives, using documentary procedures, since it articulates the critical investigation of the Brazilian literary system to the proposition of pedagogical practices mediated by educational technologies. From the methodological point of view, the study is anchored in documentary and bibliographic analysis, as guided by Maconi and Lakatos (2004) and Gil (2002), based on theoretical works of Brazilian literary criticism, especially on the assumptions of Antônio Candido and Alfredo Bosi, as well as on normative documents of national education, such as the National Common Curricular Base (BNCC) and the Serial Assessment Program of the University of Brasília (PAS/UnB). The qualitative approach is justified by allowing the understanding of the historical, social and ideological contradictions that cross the production, circulation and reception of the literary text, especially with regard to the erasure of black women writers in the national canon.

With regard to the literary corpus, the short story "A escrava", by Maria Firmina dos Reis, was selected due to its historical, aesthetic and social relevance, as well as its critical potential for the problematization of power relations in the Brazilian slave system. The analysis of the work was carried out in the light of the categories proposed by Cândido, notably the conception of literature as a right, the notion of literary system and the humanizing function of literature, considering the triad producer-work-receiver and the contradictions between universal and particular values.

An analytical reading of the text was carried out, with emphasis on narrative, discursive and symbolic elements that evidence processes of oppression, silencing and resistance, articulating them with the period styles of Brazilian Romanticism and the historical conditions of production and reception of the work. In a second moment, the articulation between literary analysis and the competencies and skills of Languages foreseen in the BNCC and PAS/UnB was carried out, with the objective of identifying convergences between the theoretical assumptions of literary criticism and the current curricular guidelines.

From this articulation, pedagogical activities were elaborated — right and wrong questions (five), multiple choice (five) and discursive question (one) — explicitly related to the skills of the two evaluation systems, in order to favor critical reading, discursive analysis and reflection on identities, power relations and social engagement in literature. Such activities were conceived as instruments of didactic mediation, aimed at High School, respecting the conditions of production and reception of the literary text in the school context.

Finally, the research incorporates gamification as a methodological strategy, using the Kahoot platform as a technological resource to enhance student engagement and promote active learning practices. Gamification was used not as an end in itself, but as a pedagogical means to tension the literary canon, increase the visibility of women writers in historical contexts of oppression and stimulate the construction of a critical and ethical stance towards literary discourses.

Thus, the methodology adopted seeks to integrate literary theory, curriculum policies and educational technologies, reaffirming the teaching of literature as a space for humanizing, critical and socially committed training.

6 RESULT AND DISCUSSION

Based on this theoretical-methodological perspective, the following activities can be proposed, in order to highlight the external and internal contradictions in the new literary system at the time. In addition, it is possible to contribute, succinctly and briefly, as activities

of this nature can be more extensively worked on, with the mechanisms of expanding the use of active methodologies, such as gamification.

In this context, it is necessary to understand that Reis (2021) presents that Maria Firmina dos Reis is recognized as the first Brazilian novelist and one of the first black writers of national literature, having produced her work in a historical context marked by slavery, patriarchy, and the systematic silencing of female and Afro-descendant voices. Her writing is uniquely inserted in Brazilian Romanticism by tensioning the aesthetic and ideological limits of the period, since it shifts the traditional focus of the white male hero to the experience of the enslaved black woman, giving centrality to the denunciation of violence, dehumanization and the moral contradictions of the slave system. In doing so, Maria Firmina dos Reis breaks with the dominant literary canon of her time and inscribes her work as an ethical, political and humanizing gesture in the Brazilian literary system.

In terms of literary content, the short story "The Slave" presents itself as a narrative with a strong critical and abolitionist content, structured from the account of a narrator who witnesses and intervenes in situations of extreme violence imposed on the enslaved black population. The text constructs, through detailed descriptions and a markedly emotional discourse, the opposition between perpetrator and victim, evidencing the power relations that sustain the slave regime.

The story follows the escape of an enslaved woman and her son Gabriel, pursued by the overseer, exposing the brutal character of the system and the absence of humanity in the figure of the master and his representatives, while highlighting gestures of solidarity and resistance.

Throughout the tale, the trajectory of Joana, Gabriel's mother, gains special importance, whose story is marked by the loss of the children sold, by the fraud of the false letter of manumission and by the consequent madness and death, elements that synthesize the structural violence of captivity. The narrative culminates in Gabriel's liberation, not as an idealized resolution of the historical problem of slavery, but as a symbolic gesture of justice and affirmation of human dignity. In this way, The Slave articulates romantic sentimentality and social criticism, converting the individual experience of pain into collective denunciation and reaffirming literature as a space for the revelation of social contradictions and the humanization of the historically oppressed subject. Below, there are questions based on the theoretical-methodological proposition already exposed.

1. () The discourse of the abolitionist lady evidences the humanizing function of literature, according to the conception of Antonio Candido.

BNCC: EM13LGG102, EM13LGG202 | PAS: [06], [18], [23]

2. () The opposition between "executioner" and "victim" reveals the ideological neutrality of the text.

BNCC: EM13LGG102 | PAS: [06], [23]

3. () The figure of the overseer represents the criticism of the power relations of the slave system.

BNCC: EM13LGG202, EM13LGG302 | PAS: [07], [18], [23]

4. () The false letter of manumission demonstrates the use of written language as an instrument of oppression.

BNCC: EM13LGG401 | PAS: [09], [16], [22]

5. () The presence of a female narrator tensions the traditional national literary system.

BNCC: EM13LP49, EM13LP52 | PAS: [17], [18], [24]

II. Multiple Choice Questions

1. The abolitionist discourse has as its main function:

- a) Strengthening religious morality
- b) illustrate romantic sentimentality
- c) denounce slavery as a dehumanizing system
- d) justify the current order
- e) neutralize ideological conflicts

Correct answer: c

BNCC: EM13LGG102 | PAS: [06], [23]

2. The figure of the overseer symbolizes:

- a) Institutional neutrality
- b) mediation between master and slave
- c) structural violence of the slave system
- d) social benevolence
- e) resignation

Correct answer: c

BNCC: EM13LGG202 | PAS: [18], [23]

3. The false letter of manumission shows:

- a) fragility of literary writing
- b) language as an instrument of domination
- c) childish naivety
- d) Bankruptcy of romanticism
- e) absence of conflict

Correct answer: b

BNCC: EM13LGG401 | PAS: [09], [22]

4. Gabriel represents:

- a) Slave resignation
- b) animalization of blacks
- c) ethical awareness and resistance
- d) total submission
- e) social neutrality

Correct answer: c

BNCC: EM13LP52 | PAS: [18], [23]

5. The narrator is distinguished by:

- a) social indifference
- b) critical and interventionist posture
- c) reinforcement of slavery
- d) Narrative neutrality
- e) absence of subjectivity

Correct answer: b

BNCC: EM13LGG302 | PAS: [23], [24]

III. Discursive Question

From the short story "The slave", analyze how the narrative evidences the contradictions of the Brazilian slave system and dialogue with the conception of literature as a right and as an instrument of humanization, according to Antônio Candido.

BNCC: EM13LGG202, EM13LGG302, EM13LP52

PAS: [06], [18], [23], [24]

7 FINAL CONSIDERATIONS

Due to the broad interpretative and analytical productivity of the short story *The Slave*, it was methodologically opted for the elaboration of five multiple-choice questions, five questions of right and wrong and one discursive question, as a way to ensure greater qualitative depth in the exploration of the literary text. Such delimitation is justified by the understanding that the work of Maria Firmina dos Reis has a high thematic, symbolic and discursive density, which would make it possible to formulate an excessive number of questions without necessarily increasing the quality of critical reading.

As a final consideration, it is noteworthy that the present work advanced by articulating the critical analysis of the short story *The Slave*, by Maria Firmina dos Reis, to reflections on the Brazilian literary system, to the competencies and skills provided for in the BNCC and PAS/UnB and the use of pedagogical strategies mediated by digital technologies. The proposal contributes to the appreciation of a historically marginalized author, by highlighting the social and ideological contradictions of the slave regime and by reaffirming literature as a space for humanization, according to the perspective of Antônio Candido.

However, the study also paves the way for relevant future developments. Among them, the expansion of the *corpus* of analysis stands out, contemplating other works by Maria Firmina dos Reis and black Brazilian writers, from different historical periods, in order to deepen the discussion on identity, gender, race and literature. In addition, future investigations may contemplate the empirical application of the proposed activities in different school contexts, analyzing the impacts of gamification on reading education, student participation and the construction of critical thinking. It is also pertinent to explore other digital platforms and active methodologies, as well as to articulate the proposal to interdisciplinary projects, involving History, Sociology and Philosophy, expanding the formative reach of literature.

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