ARTICLE

RETEXTUALIZATION: FROM SHORT FILM TO COMIC STRIP

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ABSTRACT: This article presents the research results on retextualization as a resource that favors students' writing in the 6th year of elementary school. This practice makes it possible for students to have prior contact with texts to be produced by them and provides an opportunity for their understanding of the context of producing and receiving these texts. Students retextualized the short film *La Luna* into comic books in this study. The proposal consisted of changing the textual genre and maintaining the narrative typology, since, in the research, we focused specifically on the apprehension of the composition of the narrative textual type by the informants within the scope of their textual productions. For this, we adopted the theoretical socio-interactive approach based on Bronckart (1999), Antunes (2010), Marcuschi (2008), and Ribeiro (2013). The results of this study show that most students were able to structure their narrative text coherently and demonstrated that they learned how to build the narrative scheme.

Keywords: retextualization, narrative, narrative scheme.

RETEXTUALIZAÇÃO: DO CURTA-METRAGEM À HISTÓRIA EM QUADRINHOS

RESUMO: Este artigo apresenta os resultados da pesquisa sobre a prática da retextualização como recurso favorecedor da escrita de estudantes do 6º ano do Ensino Fundamental, na escola. Essa prática possibilita o contato prévio dos educandos com textos a serem produzidos por eles e oportuniza a compreensão deles sobre o contexto de produção e recepção textual. Neste estudo, os estudantes retextualizaram o curta-metragem *La Luna* em histórias em quadrinhos. A proposta consistiu na mudança de gênero textual e na manutenção da tipologia narrativa, pois, na pesquisa, focalizamos, especificamente, a apreensão da composição do tipo textual narrativo por parte dos informantes, no âmbito de suas produções textuais. Para tanto, adotamos a abordagem teórica sociointerativista, com base em Bronckart (1999), Antunes (2010), Marcuschi (2008) e Ribeiro (2013). Os resultados desta pesquisa evidenciam que a grande maioria dos educandos conseguiu estruturar seu texto narrativo de modo coerente e demonstrou ter apreendido como pode se dar a construção do esquema narrativo.

Palavras-chave: retextualização, narrativa, esquema narrativo.

RETEXTUALIZACIÓN: DEL CORTOMETRAJE EM HISTORIETA

RESÚMEN: Este artículo presenta los resultados de la investigación sobre la práctica de la retextualización como recurso que favorece la escritura de los alumnos de 6º año de primaria, en la escuela. Esta práctica hace posible que los estudiantes tengan un contacto previo con los textos que serán producidos por ellos y les brinda la oportunidad de comprender el contexto de producción y recepción de estos textos. En este estudio, los estudiantes retextualizaron el cortometraje *La Luna* en cómics. La propuesta consistió en cambiar el género textual y mantener la tipología narrativa, ya que, en la investigación, nos enfocamos específicamente en la aprehensión de la composición del tipo textual narrativo por parte de los informantes, en el ámbito de sus producciones textuales. Para ello, se adoptó el enfoque teórico socio-interactivo, basado en Bronckart (1999), Antunes (2010), Marcuschi (2008) y Ribeiro (2013). Los resultados de esta investigación muestran que la gran mayoría de los estudiantes fueron capaces de estructurar su texto narrativo de manera coherente y demostraron que aprendieron a construir el esquema narrativo.

Palabras clave: retextualización, narrativa, esquema narrativo.

INTRODUCTION

In our Portuguese Language classes, we need to make reading and writing activities communicative practices, not just school tasks with instrumental and evaluative purposes. Our students are subjects inserted in a society in which various textual genres are produced and received all the time in the process of interaction with each other and with the world. Therefore, at school, we must conduct the process of teaching Portuguese along a path of building critical and reflective readers and producers of texts to provide students with the opportunity to actively participate in their sociocultural context.

To produce a text, we must know how to construct it, with which materials and tools, what effects we intend to achieve, and in which context it will be produced and received. The notion of literacy meets this understanding, as it is equivalent to social practice, a phenomenon that goes beyond literacy, as proposed by Magda Soares (2002). To this concept, we add the notion of multilearnings (NLG, 1996; ROJO, 2009, *apud* RIBEIRO, 2013) that "comes to reinforce, in the 1990s, the idea that the arrival of digital technologies in our 'communicational landscape' brings more diversity to our interactive practices, with new modulations linked to the prestige and circulation of many of these practices" (RIBEIRO, 2013, p. 22-23).

In this perspective, through this paper, we seek to present the results of our research entitled "Construction of the narrative schema through retextualization" to present evidence that sheds even more light on the practice of retextualizing in elementary school classrooms because we observe that this act can provide the development of an even more fruitful reading and text production work.

THEORETICAL BACKGROUND

We built the theoretical framework of this work based on the assumptions of Sociodiscursive Interactionism (ISD), currently founded by Jean-Paul Bronckart (1999; 2006), articulated to the conceptions of Antunes (2010), Marcuschi (2008) and Ribeiro (2013). The ISD presents a theoretical and methodological approach that enables the analysis of texts referring to various and multifaceted activities and, thus, provides an opportunity to understand human communicative practices.

Language and speech

The terms language and language are used widely, with different meanings, in various contexts and sciences. In this research, when dealing with our mother tongue, we consider language as one of the *sine qua non* conditions of language implementation, a human interaction process. Therefore, we admit that language is a symbolic system, but we consider it in its use, in interaction (BRONCKART, 1999).

This notion of language that we adopt admits that it is varied and variable, meaning it presupposes a non-monolithic view and contemplates at least three aspects of this variation or heterogeneity (BARTSCH, 1987, p. 186-190, *apud* MARCUSCHI, 2008, p. 63): "heterogeneity in the linguistic community, heterogeneity of styles and registers in a language, heterogeneity in the linguistic system." This understanding leads us to the admission of some assumptions highlighted by Marcuschi (2008, p. 64):

> Language is a generally opaque, non-transparent, syntactically, and semantically indeterminate symbolic system.
> Language is not a simple autonomous code, structured as an abstract and homogeneous system, pre-existent and exterior to the speaker; its autonomy is relative.
> Language receives its determination from a set of factors defined by the conditions of discursive production that contribute to the manifestation of meanings based on texts produced in interactive situations.
> Language is a social, historical, and cognitive activity developed according to sociocultural practices and, as such, obeys conventions of use founded on socially established norms (MARCUSCHI, 2008, p. 64).

Thus, we understand language as a system, a concrete object, but that is not ready and finished, as it undergoes cognitive, historical, and social modifications, according to Marcuschi (2008, p.

61). In the context of cognition, we understand language as an open, flexible and creative system; and, from the social and historical point of view, we understand that language is sensitive to the reality in which it is inserted, to its context of use. According to Marcuschi (2008, p. 61), "language is a set of historically situated social and cognitive practices."

From this perspective, the linguistic system becomes language when used effectively by its speakers, enabling human communication. Therefore, language is the ability that the speaker has to "produce, develop, and understand language and other manifestations, such as painting, music, dance, the arts etc." (SOUZA, 2014), in which the interlocutors interactively, in the production and reception of texts[1], build themselves dialogically, in and for the construction of meanings, in a given discursive space and time.

In this way, we seek to shift the specific focus from the linguistic system to the functioning of this system in its context of use, whether in the oral or written modality of the Portuguese language, because when we use language, we are using much more than a set of rules. In fact, we are dealing with a set of systems and subsystems that enables interaction between people and implements the construction of meaning to achieve the desired communicative goals.

Text and textuality

The text is constructed through the action developed by the interlocutors, through the action and influence of various contextual factors; "it is a language unit in use, fulfilling an identifiable social function in a given game of socio-communicative performance," as conceptualized by Costa Val (2006, p. 3).

In line with this understanding, Marcuschi (2008, p. 72) states that the "text can be considered as a structured fabric, a meaningful entity, a communication entity and a socio-historical artifact" [...]; it is also a "(re)construction of the world and not a simple refraction or reflection" of it. Therefore, in this process, the author's and the reader's actions are marked by influences by experiences that socio-historically constitutes these subjects.

Antunes (2010), in line with these scholars, states that we interact through texts regardless of the situation because "every text is the expression of some communicative purpose" (p. 30).

Based on this understanding, we can state that a text is not a simple sequence of words because it is an event and, in it, several aspects are implied, which Marcuschi (2008) summarizes as follows:

> 1. Text is a system of connections between various elements, such as sounds, words, utterances, meanings, participants, contexts, discourses, actions, etc.; 2. Text is constructed in a multisystem orientation, meaning it involves both linguistic and non-linguistic aspects in its processing (image, music), and text generally becomes multimodal; 3. the text is an interactive event and does not occur as a monological and solitary artifact, being always a process and a co-production (co-authorship at various levels); 4. the text is composed of elements that are multifunctional under various aspects, such as a sound, a word, a meaning, an instruction etc. and must be processed with this multifunctionality. (MARCUSCHI, 2008, p. 80).

Of these aspects, we extend the second, based on Roger Chartier (2001, p. 219) *apud* Ribeiro (2013, p. 22), because we believe that multimodality is constitutive of every text.

Text production at school

Text production is a social language practice essential for us to actively participate in society. Therefore, as citizens, we need to be able to produce texts that fulfill their socio-communicative function in different contexts and modalities of language use.

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[1] We adopted the notion of text postulated by Beaugrande (1997, p. 3) *apud* Nascimento and Oliveira (2004, p. 285), for whom *"a text is a communicative event in which linguistic, social and cognitive actions converge,"* understanding by event *"that which happens when a text is recognized as such through the production of meaning that it allows."*

At school, the development of skills related to text production is of great relevance. However, this relevance does not always translate into student success, given the artificial production conditions often proposed to students. From this context, the great weaknesses of text production in the school context arise; one of them is the definition of who will be the reader of the student's text. Commonly, the reader is the teacher who receives the text not as an effective interlocutor of his student but as the one who will evaluate a product produced by the student.

In this context, writing a text for the teacher becomes just a school task to be accomplished, with little meaning for the student-author. Marcuschi (2008) argues that text production is an interactive activity articulated and performed between its interlocutors who are not necessarily students and teachers, a fact that will depend on the communicative situation. Producing a text means saying something to someone, for some reason, in some way, in a given situation. Therefore, the text results in a process in which subjects interact through language (or languages) to achieve their communicative goals, according to Koch (2009).

To develop this investigative work, we decided to work with multiple languages, starting with reading the short film *La Luna*, a film narrative and culminating with the production of comics by the students, to compose the school's comic library. For this investigation, we focus on constructing the narrative through retextualization, proposed to the students, to evaluate the apprehension of this scheme by the students.

Narrative textual type

Based on Bronckart (1999), we are considering that the narrative is structured in six phases. We emphasize that we are not adopting the rigor of linearity or the presence of all these phases for the effective narrative constitution. Nor are we assuming that each phase is watertight because we believe there may be overlapping of these narrative moments, as the theorist himself indicates. The adoption of the phases is related to a certain stability of the typological composition of texts, that is, to what usually defines a typology as such.

For this paper, we reorganized and renamed the standard framework proposed by Bronckart (1999), seeking greater alignment with the teaching work with narrative in basic education, as done in Rocha (2018). The first phase is the initial situation, the moment in which the "state of affairs" is presented in a situation of "equilibrium," in the natural, ordinary sense, in which there is the introduction of the subject and the reason why the story is told; identification of characters, time and place, and narrated activities, necessary for the contextualization of the sequence of events. The second phase is the complication. Here the narrator effectively stops contextualizing and starts telling what happened, introducing a conflict. This conflict triggers several events that characterize the narrative discourse as such. This phase, the third, is called development. In the fourth phase, we have more drama in the story, indicating how the events should be understood. It is a phase that the narrator emphasizes. We call this phase the climax of the narrative. Next, we have the ending, a stage in which there is the resolution of the problem presented in the complication and the establishment of the state of equilibrium resulting from this resolution. Finally, we have the *coda*. This is the closing synthesis that evaluates the effects of the story and/or resumes the present tense of the interlocution.

This narrative construction is anchored in times (chronological and psychological) and in narrative spaces (the physical place where the actions occur, the social environment through which the characters circulate, and the psychological space expressed by the characters). We understand short films and comics as textual genres, predominantly narrative and multimodal, in which images, graphic resources, and verbal texts are articulated in their constitution. In our view, these texts offer a multisemiotic, sensory-perceptual, and deeply synesthetic experience to their interlocutor, appropriate to the linguistic experiences that speakers, especially adolescents and young people, live today. They are texts that require skills in dealing with the various modal layers, such as words, images, sounds, intentions, edits, and other elements provided by technology.

These are prevalent and attractive textual genres with the potential to hold the reader's attention. In recent years, these genres have gained prominence in the classroom as a very efficient teaching resource, arousing students' interest in various subjects, especially in Portuguese Language

classes. This justifies the choice of these texts to work with students in the final years of elementary school.

We start by reading the short film *La Luna* to produce comics, a process that we understand from the notion of retextualization, which is a process of producing a new text from one or more basic texts. This process can occur from oral text to oral text; from oral text to written text; from written text to written text; from multimodal text to oral text; from multimodal text to written text; from non-verbal text to written text, among others. Therefore, it is an activity that combines the practices of reading and text production, taking into account the situation of their productions and spheres of activities in which they are constituted and act.

Dell'Isola (2007) conceives retextualization as a "process of transformation from one textual modality into another, that is, it is a remaking and rewriting of a text for another, a process that involves operations that show the social functioning of language" (DELL'ISOLA, 2007, p.10). In this conception, the author seems to take the concepts of retextualization, reworking, and rewriting as synonyms, although this is not consensual. Matêncio (2003), in turn, defines retextualization as

> the production of a new text from one or more source texts, which means that the subject works on the linguistic and textual. Discursive strategies identified in the source text to project them given a new situation of interaction, therefore, a new framework and a new frame of reference. (MATÊNCIO, 2003, p. 3-4).

This conception by Matêncio (2003) seems more adequate for this study, especially if allied to Marcuschi's (2001) conception, which states that

> Before any textual transformation activity, there is a cognitive activity called comprehension. This activity, which is generally ignored or taken for granted and unproblematic, can be the source of many problems at the level of coherence in the retextualization process. (MARCUSCHI, 2001, p. 47).

In this investigative work, in which we propose that students retextualize a short film into a comic book in order to evaluate the construction of the narrative scheme and to compose the school comic library, we understand that the considerations of Matêncio (2003) and Marcuschi (2001) contribute to the theoretical support of the proposed practice.

METHODOLOGICAL PROCESS

The investigative work we present here was developed in a public school in the Venda Nova region of Belo Horizonte. The school had 38 classes (data from 2019): from 1st to 5th grade, in the morning shift; from 6th to 9th grade, in the afternoon shift; and 3 EJA classes, in the evening shift. This school was part of the VN-2 territory, one of the forty territories into which the city of Belo Horizonte was divided. According to research conducted by *Monitora BH*, in 2016, this territory had the fourth-worst Youth Vulnerability Index. The average family income was one of the lowest in the capital. This territory was considered to have a high death rate by violence, sexual abuse, and early pregnancy. The region also had one of the worst vacancies for early childhood education and no regular high school. Of the schools belonging to VN-2, the school that was our field of research had the largest number of students and the one with the largest number of beneficiary families of the Bolsa Família Program.

We started the work with all students of the 6th-grade classes of the Elementary School, afternoon shift, totaling 82 regularly enrolled students, in 2019. Of these students, 35 were female and 47 male; they were between 10 and 14 years old, and 11 were repeating the school year. Most of them belonged to socioeconomic class level 4[2]. Many relied on their grandparents' help with daily chores and school attendance. Nevertheless, they used to be very infrequent in school. This fact hindered the planned process's development and was also why many students could not finish the proposed text production.

Stages of work development

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2 This data was accessed on the Portal: http://portal.inep.gov.br/web/guest/indicadores-educacionais in 2020.

To develop this entire research process, we carried out several stages, didactic-pedagogical approaches, and student organization. Among them, we highlight these stages:

1. Presentation of the work proposal to the students;
2. exposure and discussion about the textual genres of short films and comics and about the narrative typology that constitutes them;
3. visit the exhibition *Os Gigantes da Montanha – Grupo Galpão em: do teatro aos quadrinhos*, held at Casa Fiat de Cultura;
4. reading the book *Os Gigantes da Montanha*, by Luigi Pirandello;
5. discussion about the myth and the comic book of the same name;
6. participation of the researchers in the workshop *A linguagem dos quadrinhos*, given at a higher education institution in Belo Horizonte;
7. presentation of the short film *La Luna* by Pixar Animation Studios, reflection, and discussion about the work with the students;
8. retelling activity of the short film *La Luna*;
9. Comics workshop for the students, with an external teacher;
10. retextualization of the short film into comics by the students;
11. workshop on *Handmade Book Making* for the students with an external teacher;
12. construction of the methodology of analysis of the collected texts by the researchers;
13. retextualization of *La Luna* by the researchers;
14. analysis of the elements and phases of the short film by the researchers;
15. analysis of the narrative elements in the texts produced by the students;
16. analysis of the narrative phases in the texts produced by the students;
17. comparison of the analysis results and interpretation of the data;
18. delivery of the comic books to the school library.

Initially, the retextualization proposal was presented to 82 students of the three 6th-grade classes of the field school in the afternoon shift. Although the work aimed to reach all students, we could not get the participation of the whole group, given the high rate of students' infrequency. Of the 82 students, all participated in some of the student stages of the work. However, only 30 participated in all stages and were able to deliver the final version, as proposed in our research.

Analysis Methodology

By analyzing the texts composing this study's *corpus*, we aimed to evaluate the apprehension of the narrative scheme by the students through the retextualization of the film narrative *La Luna* in comics. The initial evaluation parameter is the short film itself, retextualized, and analyzed by the researchers, based on Bronckart (1999) and Antunes (2010), a step in which we build indications and make comments about the elements (narrator, characters, time, space, and plot) and the phases that constitute the narrative of the film (an initial situation, complication, development, climax, ending and *coda*), from our point of view (APPENDIX A and B). We are aware of this parameter's subjectivity; however, it is configured as a research decision and only as a starting point for analysis.

In the retextualizations, we verified the presence of the narrator, characters, time, space, and plot, and the constitution of the phases that configure the composition of the narrative text. As we have already pointed out, this analysis is based on Bronckart's (1999) proposal. It is related to the most stable aspects that configure this typology without the normative intention of requiring all of them just to comply with a rule.

After analyzing each of the texts, we systematized the analysis in a table where we listed the aspects in focus and marked them with: "Y" (yes), "N" (no), or "P" (partial) for each item of each student's text. We assigned Y (yes) when the comics led us to the understanding of at least 50% of the items we listed as essential for the construction of each phase, based on the researchers' proposal; when

less, we evaluated as P (partially); and we assigned N (no) only when the phase was not retextualized in any aspect and was essential for the construction of the coherence of the narrative.

RESULTS OF THE TEXT ANALYSIS

Based on our analysis of the texts produced by 6th-grade students, the fruits of the retextualization of the film narrative *La Luna* into comics, we present and comment on the results and evidence found.

Elements of the narrative

In the short film *La Luna*, we understand that we have a narrator-observer built through the passage of the scenes and the musical background. In the comics produced by the students, there are at least four comics, except for one that presented three. The comics in these stories coherently reconstruct the movie's narrative, made by this narrator-observer. Figure 1 represents the total reach of the students.

Figure 1 - Retextualization: narrator
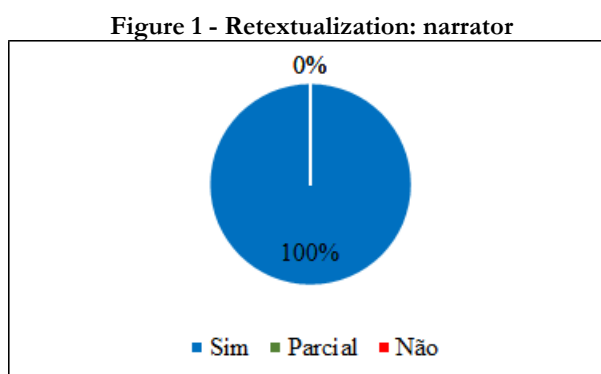
Source: elaborated by the authors, 2020.
Sim = yes; Parcial = Partial; Não = No

In the short film, the characters are a child, an adult, and an elderly man. All are male. Intergenerational family ties and the tradition of the family craft connect them. They assume a dual role: son/grandson, son/father, and father/grandfather, respectively. The students seem to understand the importance of each of these characters in constituting the story and the relationship between them, as they were able to retextualize all three, even marking the different generations figured by each of them. This positive student achievement is illustrated in Figure 2.

Figure 2 - Retextualization: characters
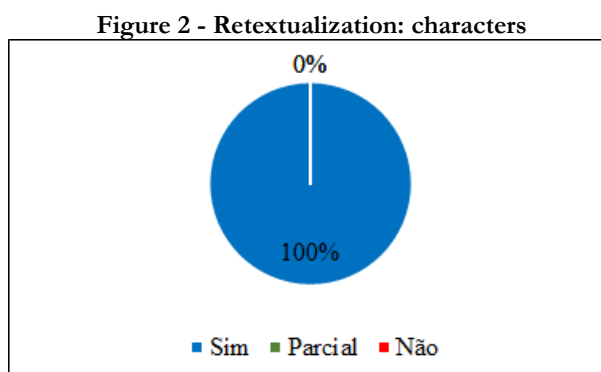
Source: elaborated by the authors, 2020.
Sim = yes; Parcial = Partial; Não = No

The time element is unique in the film since, following a chronological order, there is a pointing to the future in the figure of the boy who is learning the family's craft, and a contrast of generations, representing the past in the figures of the father and grandfather. In the present, the ritual of learning and initiation of the child into the family's traditional work takes place through the experiences

of the boy with his father and grandfather. This ritual lasts a few hours, starting at nightfall and ending at dawn, as the passage of time in the movie shows. In the comics, all students retextualized the time element: 67% of the students retextualized all the time faces of the short film, and 33% retextualized it partially, as shown in Figure 3.

Figure 3 - Retextualization: time
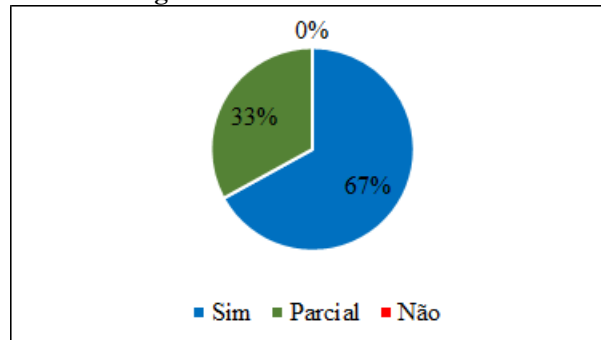
Source: elaborated by the authors, 2020.
Sim = yes; Parcial = Partial; Não = No

In turn, the physical spaces of *La Luna's* narrative are the sea and the boat; the latter, the workers' means of transportation; and the moon, the work space itself. The social space represented by work is as important as the physical spaces in which the story takes place. The students' retextualizations contemplate at least one of the narrative spaces present in *La Luna*. The students realized how relevant spatial anchoring is, both the space where the work takes place, the Moon, and the social space of work, linked even to the passing of the craft from one generation to another. The social space of work was the least retextualized by the students in their productions, as shown in Figure 4.

Figure 4 - Retextualization: space
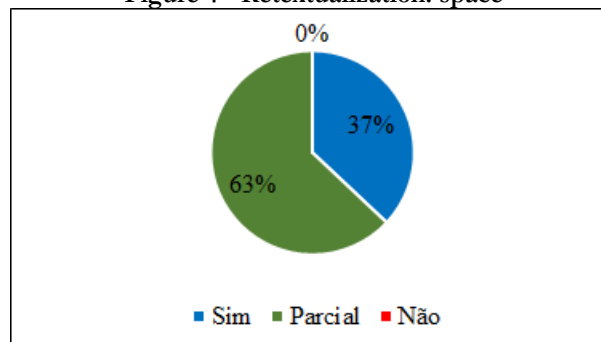
Source: elaborated by the authors, 2020.
Sim = yes; Parcial = Partial; Não = No

In the plot of this film narrative, we have the story of a family that performs a craft they value greatly: that of changing the phases of the Moon, which significantly influences the Earth. The Moon influences ocean tides, harvests, rainfall, the lengthening of the Earth's sidereal day, etc., according to studies in the field of Astronomy. This is a very sensitive storyline, which instigates the imagination and is metaphorically constituted. All the participants in this study retextualized the plot of the film narrative, even if they did not contemplate all the details of the cinematographic work and the retextualization proposed by the researchers. The students' narrative is coherent and goes along with what is narrated in the short film, as illustrated in this Figure 5.

Figure 5 - Retextualization: plot
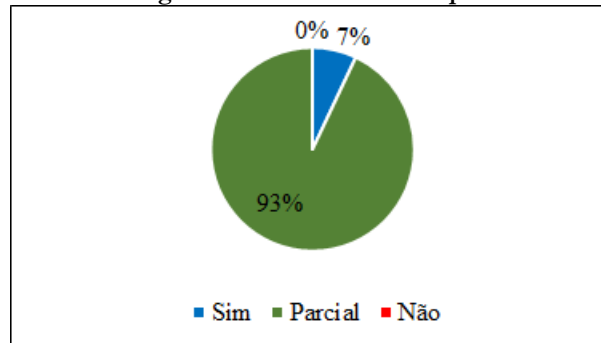
Phases of the narrative

Based on our analysis, all six phases of narrative proposed by Bronckart (1999) can be evidenced in the narrative of the short film *La Luna* (APPENDIX B) in a very clear way. The students, however, dwelt more on some of them since understanding such phases can be influenced by the reading one does of the narrative and by the fact that they are not watertight. The initial situation, for example, being the starting point of the narrative, was retextualized by almost all the students. However, they did not contemplate all the details of the filmic work: 97% of the students retextualized the initial phase of the short film, even if partially; and only 3% did not, as illustrated in Figure 6:

Figure 6 - Retextualization: initial situation of the narrative
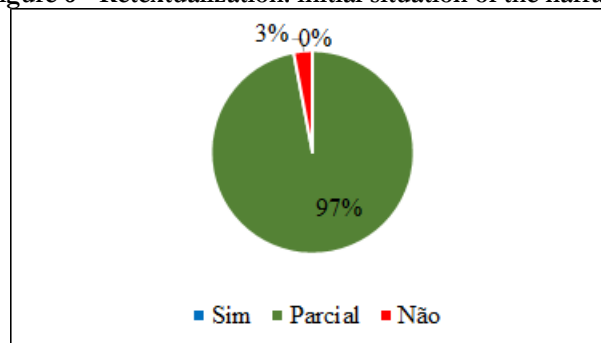
The phase called complication of the narrative was also retextualized by most of the students in their comics, as 90% did it, even if partially, and 3% developed this phase in a way we consider integral (more than 50% of the aspects) and only 7% of the texts did not present the complication of the narrative, as represented in this Figure 7.

Figure 7 - Retextualization: narrative complication
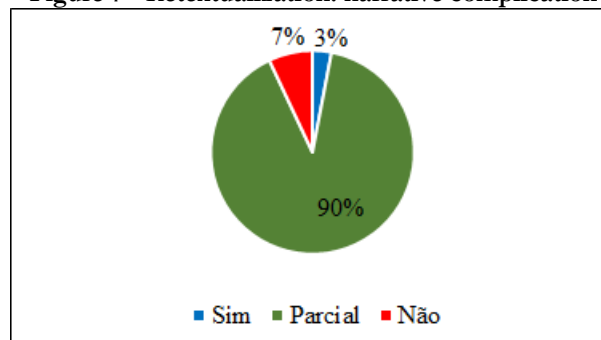
The narrative development was partially retextualized by 40% of the students, and not retextualized by 60%. We believe that the students bet on the power of synthesis of some scenes and tried to avoid repetition, and Figure 8 illustrates these range percentages.

Figure 8 - Retextualization: narrative development
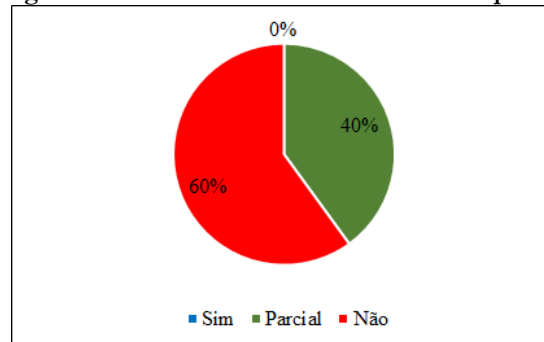
Source: elaborated by the authors, 2020.
Sim = yes; Parcial = Partial; Não = No

This is not always expected because the climax is traditionally considered the point in the narrative where the action reaches its critical moment. By definition, it occurs in the unfolding of a conflict just before the end. However, this definition does not account for all the complexity of a narrative, which can have more than one climax and occur at different times than traditionally consecrated. In our view, students attributed the role of climax to complication, as indicated by the texts and the contrast of the data in Figure 7 (above) and Figure 9 (below):

Graph 9 - Retextualization: narrative climax
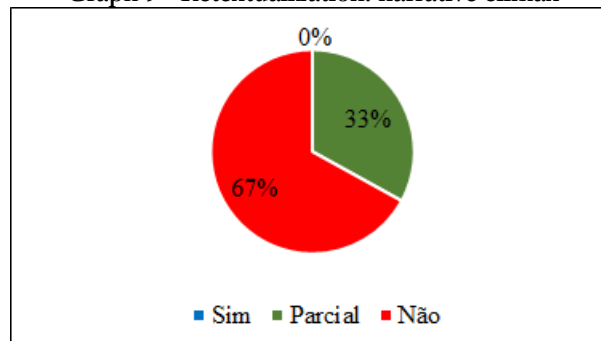
Source: elaborated by the authors, 2020.
Sim = yes; Parcial = Partial; Não = No

The end of the narrative, the moment when the conflict is resolved, was retextualized by 64% of the students, of which 57% did it partially and 7% fully, based on the parameters we used. Only 36% of the texts did not represent the end of the story. From what we observed, in these cases, there was a tendency to substitute the ending for the *coda,* perhaps, because of its more comprehensive character. Figure 10 shows this data.

Figure 10 - Retextualization: narrative ending
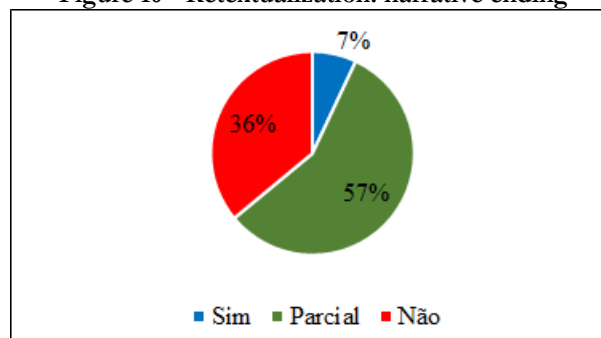
The *coda* can be understood as the closing synthesis, which evaluates the effects of the story as a whole and/or resumes the present time of the interlocution. In the short film, we consider as *coda* the scene in which the characters equally contemplate the work done, an indication of the accomplishment of the task, both in the immediate plan and in that of the passing of the craft to another generation, apprehended by the boy so equally and so differently from his father and grandfather, at the same time.

Figure 11 shows that this phase was retextualized by half of the students, a very expressive percentage in the face of the interpretative complexity of this moment of the narrative, since this phase is the result of the global interpretation of the text and, in short, it is a metaphor.
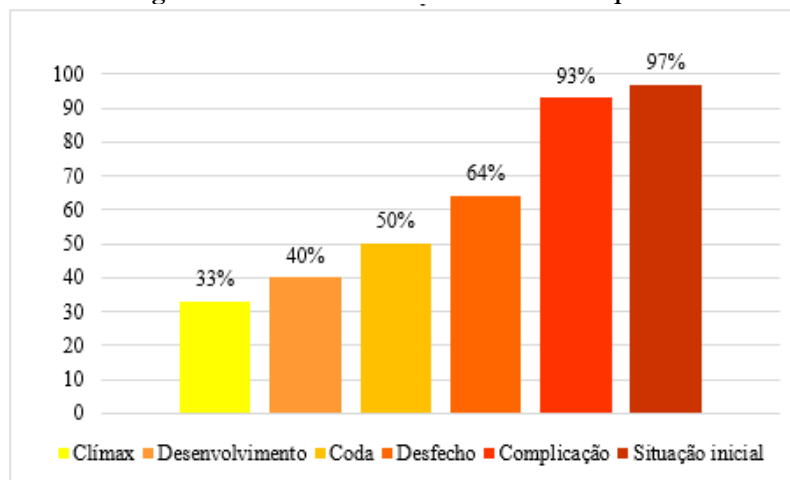
Graph 11 - Retextualization: *coda*
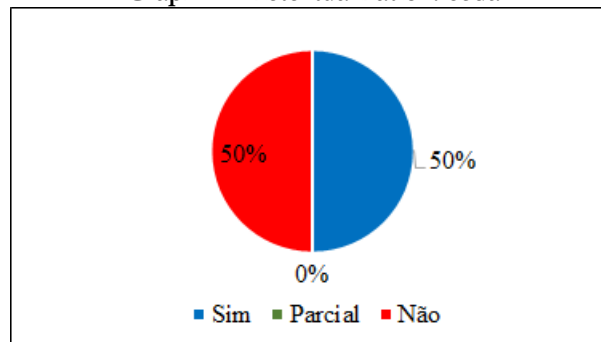
After analyzing each phase in each student text, we sought to build a panorama that would lead us to the general perception of the retextualized phases in the set of student texts. Figure 12 presents the percentages of each narrative phase.

Figure 12: Retextualization of the narrative phases

Based on this graph, we can observe which phases structured the students' narratives to a greater and lesser extent. We understand that, in the case of the analyzed comics, the structure of the narrative in the initial situation, complication (placed as the climax, mainly), and the ending was enough to retell the story of the short film through the comics. As a unit of meaning, the comics produced by the students are coherent and likely to be understood by their readers. We then consider that the work of retextualization of the short film into comics was quite successful.

The results of this study show us that the *good old* public school, with its countless problems, continues to be a very powerful place of knowledge construction. Moreover, it is still a place of opportunities for the less favored classes. This research also aimed to (re)think about the writing practices in school and verify to what extent the retextualization can be an effective didactic resource for the production of texts by students. We sought evidence of the students' apprehension of the narrative scheme, that is, whether they could produce a coherent and well-structured narrative text from another. The data from this work indicate that most research participants could satisfactorily retextualize the short film "*La Luna*" into the comic book genre, presenting the essential elements of the narrative text.

Based on the whole process of this investigative study, we believe that the use of retextualization of a narrative text into another narrative text, with the goal of students internalizing the narrative scheme, is very effective. Moreover, despite the adversities, we have no doubts about the potential of public school students and that a teaching practice guided by dialog and doing things together can bring new directions to education in our country.

Lastly, this work reaffirmed for us the need to adopt a methodological perspective in writing practices, at school, starting from reading texts about the theme/genre/type that students will produce, following to oral debate about the theme with students, to then move on to writing itself, which requires revision and rewrites. In all this process, the teacher's mediation is fundamental, as ROCHA (2018) reported.

CONCLUDING REMARKS

We developed this study to think about the writing practices at school and to verify to what extent the retextualization of narrative texts in other texts that are also narrative could favor the apprehension of the narrative scheme by 6th-grade students of elementary school. We believe that students need to read everything and write about what is meaningful and useful in and for their context and that, to produce texts, they need to know them and understand the context of their production and reception.

Based on the whole process of this investigative study and the evidence we found, we believe that the practice of retextualizing a narrative text into another of the same typology is very effective because we found that most students were able to reconstruct the narrative scheme of the short film *La Luna*, in their comics, adequately and coherently.

In this context, we can say that the retextualization activity enables reflection on the use of different textual genres, considering the production situation and the spheres of activities in which they are constituted and act. Therefore, this practice can provide the development of fruitful reading and text production work (BOUZADA, 2013).

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AUTHORS' CONTRIBUTION

Author 1 - Project coordinator, active participation in data analysis and review of final writing.
Author 2 - Data collection, data analysis, and writing the text.

DECLARATION OF CONFLICT OF INTEREST

The authors declare that there is no conflict of interest with this article.

APPENDIX A: ANALYSIS OF THE NARRATIVE ELEMENTS OF THE FILM "*LA LUNA*" DEVELOPED BY THE RESEARCHERS.

Elements	Narrative of the film *La Luna*
1. Narrator	As it is a predominantly imagetic filmic narrative, the presence of the narrator is given through these resources: the passage of scenes, an indication of a change of time, place, and state of the characters, as well as the succession of facts, among others. In this perspective, there is a narrator-observer in the short film.
2. Characters	There are three characters in the short film: a child, an adult, and an elderly man. All males, who assume the roles of son/grandson, father/son, and paternal father/grandfather.
3. Times	The narrative presents a chronological time, taking place at night. This time is marked by the dark sea, starry sky, and the use of the lantern to light up the water as the boat moves. However, the narrative does not take place all night long, for when the characters are ready to return home, the moon is high and imposing in the sky, giving us the impression that it will reign majestically for some time to come. It can be said that the time of the narrative lasts a few hours: just after dark until the dawn of the new day. Psychological time is marked by the three generations that run through the narrative, in the figures of the child, the child's father, and the child's paternal grandfather.
4. Spaces	In the narrative, the physical spaces are the sea, the boat, and the moon. The sea is the space through which the characters travel, the boat is the workers' means of transportation, and the moon is the space of work itself. Just as important as the physical spaces in which the story takes place is the social space, represented by the work, passed from generation to generation.

5. Plot	Father, son, and grandmother go into the sea for another day of work for the family, and this is the first time the boy accompanies the adults. In a kind of ritual, the boy is initiated into the family's peculiar work to continue the craft. What the father and grandfather did not expect was that, on this day, new and challenging situations would occur that would require a new look at the problem; a different view, not used to the routine, and would be able to seek new solutions and find a new way to solve problems. To the surprise of the adults, the boy was the one who was able to use a work strategy that solved a problem that was not common to them. Once the task is finished, after contemplating the work done, they prepare to return home and observe the work done by the three of them harmoniously.

Source: prepared by the researchers, 2020.

APPENDIX B: ANALYSIS OF THE NARRATIVE PHASES OF THE FILM "LA LUNA" DEVELOPED BY THE RESEARCHERS.

Elements for the analysis of the narrative scheme constructed by the informants in their textual productions		Basic aspects of each narrative phase
1. Initial situation	The film's opening scene shows a calm sea, with a starry sky in the background contrasting with the water in different shades of blue. Then a boat with the name *La Luna* written on the front appears, gliding through the waters, with three people on board: a boy, his father, and his grandfather. In the image, one can see the boy's face, admiring the displacement of the waters, the waist-to-neck part of the two adults, and a lantern swinging in the stern of the boat. Then there is a view of the whole boat, with the three characters well seated and the father calmly rowing. Next, in a distant aerial shot, we see the boat, now diminutive, on the left side of the image and in a vertical direction, going into the sea until it disappears to appear again in a horizontal position and closer to the lens.	1. The waters of a calm sea appear. 2. The boat appears, with his name written on the side, gliding through calm waters, rowed by the boy's father. 3. The boat enters the sea.

Source: *La Luna*, 2011.

At this instant, with the boat in the center of the image, far from the shore, an anchor is dropped to secure it. The father puts away the oar, and the smiling grandfather offers the boy a present. Upon receiving it, surprised, the boy is encouraged by his father to open it. From the boy's expression, one can tell that it is not just any present; it is something special: a beret like the ones worn by the two adults.

 | 4. Dropping anchor and securing the boat in the open sea. 5. The gift is given to the boy: a beret identical to the one adults wear. 6. Discussion about the correct way to wear the beret from the adults' point of view. 7. The father's will prevails over the grandfather's as to the wearing of the beret. |

Source: *La Luna*, 2011.	
	As he puts the beret on his head, the boy is surprised by his grandfather, who adjusts it to make it how he wears it. However, the father intervenes and changes it to his liking. The grandfather repeats the gesture, but the father interferes again, puts it his way, and sits the boy down next to the grandfather, who eventually gives in. After the disagreement, the grandfather turns off the lamplight and, like the boy's father, crosses his arms and naps under the watchful eyes of his grandson, who watches them and imitates their gestures: he crosses his arms in the same way as the adults, scratches his nose like his father and his ear like his grandfather.	8. The lamplight is turned off, and the adults nap serenely, waiting for the moon. 9. The boy imitates the gestures of adults.
2. Complication	The boy's imitations are interrupted by the splendorous appearance of the moon, which rises huge and bright and sets high in the sky.	10. The Moon appears splendorously in the sky.
	While the boy admires the beautiful phenomenon, his father gives him an anchor. Surprised and not knowing what to do, the boy tries to throw it overboard but is interrupted by his grandfather, who tells him the correct function. In the meantime, he sees his father raise a ladder from the boat to the moon and, in disbelief, cannot believe what he is seeing. Then his father orders him to climb the ladder.

Source: La Luna, 2011. | 11. The father gives an anchor to his son and erects a ladder, which does not reach the moon. 12. The father tells the boy to climb the ladder. 13. The grandfather confirms the father's order. 14. The boy fearfully climbs the ladder. |
| | Startled, he looks at his grandfather, who confirms the order. Seemingly not understanding what this means, the boy fastens the anchor to his body and sets out on the | 15. He stops the climb, looks at his father and grandfather, who beckons him to continue. |

	mission. After climbing a few steps, he stops and looks down, and the grandfather reaffirms the order to climb the ladder, which he does, albeit a little unsure. When he reaches the top of the ladder, the boy realizes that it does not rest on the moon; but before he can even think of a solution, he is attracted due to the lack of gravity and falls into the moon. And the surprises do not stop, as he discovers a satellite full of stars, which increases his enchantment.	16. The boy reaches the top of the ladder and realizes that it does not rest on the moon. 17. The boy floats and falls on the moon. 18. The boy admires the number of stars covering the lunar surface and forming the illuminated part of the moon that we see from Earth.
3. Development	 Source: *La Luna*, 2011. Still awestruck by the scene, he hears his father calling him and asking him to set the anchor somewhere. While his father and grandfather are climbing, the boy still witnesses a falling star. He approaches it and touches the edge but is interrupted by his grandfather, who calls him. Then the boy runs to the adults, and they arrive at a warehouse, where the father gets the tools for the job, which consists of sweeping out the stars.	19. The father calls the boy and asks him to set the anchor on the moon. 20. The boy sets the anchor in a crater for his father and grandfather to climb up. 21. A small star falls on the moon, and the boy runs up to it and touches its edge. 22. Already on the moon, grandfather calls the boy just as he prepares to catch the star. 23. The boy joins the adults and arrives at a warehouse.
	Father and grandfather get the brooms, but the boy is stopped by his father, who shows him how to sweep with the one he has in his hands. However, when the boy is getting ready, the grandfather interrupts him and shows him the correct way to do the job. A new discussion arises between the adults, and the boy, very attentive, realizes that the bristles of his grandfather's broom resemble his long beard, while his father's bristles resemble his mustache. Source: *La Luna*, 2011.	24. Father pulls out a cart with the tools for the job. 25. The father and grandfather take the brooms, but the boy is prevented by his father from taking one. 26. Father shows son how to sweep. 27. Grandpa interrupts him to show him how sweeping should be done. 28. Father and grandfather start an argument. 29. The boy compares the brooms to his grandfather's beard and his father's mustache.

4. Climax	As the discussion begins to heat up, it is interrupted by the unexpected fall of a huge star, which causes the three characters to flee and hide in a small crater to avoid being hit.	30. The discussion escalates, and the ground begins to shake. 31. A huge star falls on the moon, frightening mostly the boy's father and grandfather.
	 Source: *La Luna*, 2011.	32. The characters run and seek shelter from being hit by the star. 33. They take shelter in a small crater, and from there, they see the huge star stuck on the moon's surface.
	The huge star becomes a problem for the family's work because it sticks to the moon and interferes with accomplishing the task. The father and grandfather try to find a way to bring it down but fail. Besides damaging some tools, the unsuccessful attempt to bring down the star brought new discussion among the adults, who could not reach a consensus.	34. The father and grandfather try unsuccessfully to bring down the huge star.
	 Source: *La Luna*, 2011.	
	While the adults argue, the boy approaches the star and examines it, as he did earlier with a smaller star. Source: *La Luna*, 2011.	35. The boy comes close to the star and touches it gently, taking the initiative to solve the problem, while the adults argue without reaching an agreement.

5. Outcome	He then runs to the cart to get a tool to solve the problem. Before he starts, he turns his beret to the back of his head, creating his style of wearing it and abandoning the simple copying of what others were doing.	36. The boy goes to the warehouse, chooses a tool, turns his cap back, and heads for the star.
	The adults' discussion ceases when they see the boy climbing the star. Astonished, they watch as the boy reaches the top of the star and examines it with his hands.	37. The boy climbs the star, leaving the adults perplexed.
	 Source: *La Luna*, 2011.	38. The boy reaches the top of the huge star. 39. The boy examines the edge of the star with his hand.
	After examining the star with his hands, the boy strikes it with his hammer. To the amazement of the adults, the huge star crumbles into countless smaller ones. The father and grandfather see the boy collapsing with them but are relieved when the boy emerges smiling among the stars. This moment creates so much tension in the adults that this is the only scene in which they appear with their eyes open.	40. The boy deftly strikes the huge star with a hammer. 41. The stele breaks into numerous smaller ones, causing the boy to fall next to the new stars.
	 Source: *La Luna*, 2011.	42. The adults are relieved to see that the boy is all right.
	Once the problem is solved, the characters perform the work harmoniously, each one in his own way, with the boy choosing a rake as his tool. After the work is finished, they emerge in the boat, and the father drops the anchor that held the boat to the moon.	43. The three of them whimsically sweep the stars. 44. They return to the boat, and the father retrieves the anchor fixed to the moon.
6. Coda	Then, father and grandfather greet the boy with great satisfaction and observe the result of another night's work: the transformation of the full moon into a crescent, ready to go home. Source: *La Luna*, 2011.	45. Father and grandfather compliment the boy on his work. 46. The three characters admire their work articulately, ready to return home.

Source: prepared by the researchers, 2020.