



PHOTOPOETRY AS LITERARY LITERACY: A DIDACTIC PROTOTYPE THROUGH PHOTOGRAPHY AND POETRY¹

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ABSTRACT: The appreciation of literary literacy in language teaching has expanded the possibilities of integrating sensitive and expressive practices into the school environment. Based on this perspective, this work presents a didactic prototype of photopoetry as a literary literacy practice in the teaching of English to 9th grade students. The proposal is based on the methodological approach of Christina Ramalho (2020), who understands photopoetry as an aesthetic experience that unites words and images, allowing students to experience language in a subjective, reflective, and poetic way. It is also supported by studies on photography as visual discourse (Kossoy, 2001; Mauad, 2018) and the foundations of literary literacy (Cosson, 2006; Paulino, 2009), which reinforce the importance of practices that stimulate the construction of meanings. The prototype was structured in six stages: introduction to photographic language, reading and analysis of poems, identification of linking words, poetic writing, creation of photopoems, and organization of a final exhibition. The results achieved during the research process for the development of this work demonstrated that the combination of photography and poetry contributes significantly to the development of aesthetic sensitivity, expansion of the linguistic repertoire in English and strengthening of poetic reading and writing in school contexts.

Keywords: Photopoetry. Literary literacy. English language teaching. Didactic practice.

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RESUMO: A valorização do letramento literário no ensino de línguas tem ampliado as possibilidades de integrar práticas sensíveis e expressivas ao ambiente escolar. Com base nessa perspectiva, este trabalho apresenta um protótipo didático de fotopoesia como prática de letramento literário no ensino da Língua Inglesa para estudantes do 9º ano do Ensino Fundamental. A proposta fundamenta-se na abordagem metodológica de Christina Ramalho (2020), que compreende a fotopoesia como uma experiência estética que une palavra e imagem, permitindo ao aluno vivenciar a linguagem de forma subjetiva, reflexiva e poética. Também se apoia em estudos sobre a fotografia como discurso visual (Kossoy, 2001; Mauad, 2018) e nos fundamentos do letramento literário (Cosson, 2006; Paulino, 2009), que reforçam a importância de práticas que estimulem a construção de sentidos. O protótipo foi estruturado em seis etapas: introdução à linguagem fotográfica, leitura e análise de poemas, identificação de linking words, escrita poética, criação de fotopoemas e organização de uma mostra final. Os resultados alcançados durante o processo de pesquisa para o desenvolvimento deste trabalho demonstraram que a combinação entre fotografia e poesia contribui significativamente para o desenvolvimento da sensibilidade estética, ampliação do repertório linguístico em inglês e fortalecimento de leitura e escrita poética em contextos escolares.

Palavras: Fotopoesia; Letramento literário; Ensino de língua inglesa; Prática Didática.

INTRODUCTION

In reading and writing literary texts, we find a sense of ourselves and the community to which we belong. Literature tells us who we are and encourages us to desire and express the world for ourselves. It is more than knowledge to be reworked, it is the incorporation of the other into me without giving up my own identity. In the exercise of literature, we can be others, we can live like others, we can break the limits of time and space of our experience and still be ourselves. This is why we internalize the truths given by poetry and fiction more intensely⁵. (Cosson, 2006, p. 17, translated by us)

Literature allows us to cross boundaries between time, space and identity, promoting multiple experiences, more than simply decoding structured texts; it is a territory where subjectivities meet, where different voices dialog and mutually transform each other. As Cosson states in the quote above, by reading and writing literary texts we find a sense of ourselves and the

⁵ Trecho Original: Na leitura e na escrita do texto literário encontramos o senso de nós mesmos e da comunidade a que pertencemos. A literatura nos diz o que somos e nos incentiva a desejar e a expressar o mundo por nós mesmos. É mais que um conhecimento a ser reelaborado, ela é a incorporação do outro em mim sem renúncia da minha própria identidade. No exercício da literatura, podemos ser outros, podemos viver como os outros, podemos romper os limites do tempo e do espaço de nossa experiência, e ainda assim, sermos nós mesmos. É por isso que interiorizamos com mais intensidade as verdades dadas pela poesia e pela ficção.

community to which we belong, experiencing the incorporation of the other without losing our own identity.

If literature allows us to cross realities and identities, photopoetry appears as an expansion of this event, by establishing a sensitive construction between word and image. Photography, like literature, plays the role of communication, as it has the power to transmit multiple narratives to the reader/spectator. By combining photography and poetry, it becomes a literary literacy practice, as suggested by Ramalho (2020, p. 48) “who considers photography to be a viable, instigating and useful resource for getting in touch with the sense of the poetic⁶”, thus assuming its aesthetic perception in terms of the construction of meanings.

Therefore, based on the understanding of literary literacy as the literary construction of meanings (Cosson, 2006; Paulino 2009), this work developed a methodological proposal for photopoetry based on the study by Christiana Ramalho 2020, entitled *A Fotopoesia e o Letramento Lírico* (Photopoetry and Lyrical Literacy), where the author discusses photopoetry as a literary practice, which aims to interact students with the reading and writing of poems associated with photographic images.

Within the framework of pedagogical practice with the photopoem, I adopt the methodological approach of Ramalho (2020), whose proposal was implemented by the author in projects such as: *Oficina de Criação de Fotopoesias na Biblioteca Epifânio Dória*, em Aracaju (2019), and *Sergipe é Poesia!* (2019-2022). The methodology of the Photopoem Interpretation and Construction Workshop is organized by the author in six stages: Introduction to the concept of photopoetry, exploring literary and visual references to awaken the students' aesthetic perception; image production, where the students capture photographs that express subjectivities, emotions and poetic narratives; development of poems from the captured images, considering rhythm, figurative language and visual aspects of the text; adjusting the images and texts to ensure harmony between the visual and poetic elements; presenting the photopoems in groups, promoting dialogues and reflections on the creations; organizing an exhibition, either physical or digital, to give visibility to the productions and stimulate the protagonism of the participants.

From this analysis, the objective of this work is to present a pedagogical prototype of photopoetry as a literary practice in the teaching of the English language to students of the 9th grade of elementary school. The proposal aims to explore the relationship between photogra-

⁶ Trecho original: que considera a fotografia como um recurso viável, instigante e útil para o contato com o sentido poético.

phic image and poetry, stimulating the student's interaction with reading and writing. By combining visual and textual expression, the project stimulates students' interaction with literature, expanding their aesthetic and interpretative experiences in the school environment.

In this sense, to understand literary literacy in a conceptual way, the next session will explore its concepts and its relevance in reading training in a school environment, since its role becomes essential to support this pedagogical practice.

LITERARY LITERACY - THE PHOTOPOETRY REORIENTING CLASSROOM PRACTICES

Reading is a fundamental practice for an individual's educational development, an act of encounter with the world, others, and oneself. Beyond deciphering words, reading is a process of discovery and interpretation, a plunge into constructing seeds of meaning that broaden our view of the world. Over time, different conceptions of reading have emerged in the educational field, emphasizing its technical dimension and role as a social practice. In this context, literary literacy has gained prominence, as it involves the ability to read and interpret texts, and the subjective and cultural experience provided by literature.

In this way, Cosson (2006) defines literary literacy as a process that goes beyond mere textual decoding, inserting the reader into a dialogical relationship with literature. For the author, this practice involves the critical and sensitive reading of literary texts, allowing the reader to construct meanings based on their experience and establish connections with different social and cultural contexts. In this way, literary reading is a space for subjective formation, in which the reader understands experiences and resigns the text in their trajectory. In this sense, Rildo Cosson states:

Being a literature reader at school is more than just enjoying a book of fiction or delighting in the exact words of poetry. It is also about positioning oneself before the literary work, identifying and questioning reading protocols, affirming or rectifying cultural values, elaborating and expanding meanings. This critical learning of literary reading, which does not happen without the personal encounter with the text as the principle of every aesthetic experience, is what we have called literary literacy⁷. (Cosson, 2006, p. 120, translated by us)

⁷ Trecho original: Ser leitor de literatura na escola é mais do que fruir um livro de ficção ou se deliciar com as palavras exatas da poesia. É também posicionar-se diante da obra literária, identificando e questionando protocolos de leitura, afirmando ou retificando valores culturais, elaborando e expandindo sentidos. Esse aprendizado crítico da leitura literária, que não se faz sem o encontro pessoal com o texto enquanto princípio de toda a experiência estética, é o que temos denominado aqui de letramento literário.

From this denomination, we can see that when we talk about literary literacy, we are dealing with something broader, which goes beyond decoding the written text, as it involves the critical and reflective appropriation of literary texts. In this way, the reader not only accesses and understands the content of a work, but also interacts with it actively, interpreting its layers of meaning, confronting their own experiences, and establishing relationships with the world around them. Thus, the formation of the literary reader is intrinsically linked to their ability to attribute meaning to reading and to construct new perspectives on reality.

Reading literary texts plays an essential role in the literacy process, as it enables "[...] the process of appropriating literature as a literary construction of meanings"⁸ (Paulino; Cosson, 2009, p. 67). Unlike simple exposure to writing, contact with literature enables immersion in the multiple layers of language, developing sensitivity to its nuances and broadening the reader's interpretative capacity.

In this way, the literary experience transcends conventional reading and expands into other artistic languages, where text and image intertwine in constructing meanings. In this sense, text and image can merge, expanding the reader's interpretative possibilities. In this context, the photopoem emerges as a literary literacy practice that enhances the relationship by combining the expressive power of words with the visual narrative of images, broadening the forms of reading and interpretation. It is also a proposed literary practice that will be discussed in the following sections of this chapter, highlighting its relevance as a strategy for promoting critical reading and the construction of meanings in the school environment.

POETRY AS LANGUAGE AND SENSIBILITY

Poetry is a form of literary expression that uses language to convey feelings, emotions and thoughts about what is felt and observed. It can be found in different literary texts, going beyond grammar activities and being a powerful and beneficial tool for teaching English. Reading English language texts in the school environment is often restricted to fragments of literary and scientific texts, presented in textbooks and followed by quizzes with direct questions about explicit information. However, with all its sensitivity and expression, poetry presents itself as an invitation to a more intimate and meaningful relationship with language. As Christina Rammalho puts it:

⁸ Texto original: “[...] o processo de apropriação da literatura enquanto construção literária de sentidos”

Poetry can be found in the arts, nature, human beings, and events. It is in everything that, because it contains elements that directly touch human emotion and reason, promotes the aesthetic experience of "living the world" through words that lead to images, sounds, textures, aromas and flavors.⁹ (Ramalho, 2020, p. 43, translated by us)

Within the school environment, working with poetry in English classes can become a meeting place where students understand the language, and recognize themselves in it, experiencing the English language as a space for expression and discovery. However, working with this literary genre requires more than just analyzing its structure and linguistic aspects. It needs to be experienced in its entirety, allowing students to connect with what lies beyond the words, but which are part of the literary experience. So, in order for poetry not just to be studied, but to be felt, explored, and given new meaning, the teacher has a fundamental role to play in creating this space to raise awareness of poetic making.

From this perspective, Lazar (1990) argues that poetry is a valuable tool in language teaching because, as well as offering opportunities to expand vocabulary in meaningful contexts, it also encourages students to develop interpretative skills and a greater awareness of the nuances and uses of language. The author also points out that poetic texts contribute to the development of intercultural knowledge and fluency in the target language.

Poetry is a powerful tool in English language teaching, broadening the student's linguistic repertoire, and developing skills such as critical reading and creative writing. In this process, photography is a powerful connection between understanding the world and producing poetry. As Christina Ramalho argues, "the use of photography as an element of initial mediation between being, the world and poetry"¹⁰ (Ramalho, 2020, p. 44, translated by us), provides a deeper connection between visual experience and writing. Therefore, photopoetry is as a fusion between the gaze and the word, allowing language to manifest itself beyond the verbal and expand into the field of imagination.

The relationship between photography and poetry is consolidated beyond just a didactic resource, it is understood as a way of interpreting, translating and narrating the world. Before going into more detail about the literary practice of Photopoetry, it is essential to explore photography in its essence, not just as a visual resource, but as a way of telling stories, interpreting the moment and documenting life. After all, the image also dialogues, and understanding its

⁹ Texto original: A poesia está nas artes, na natureza, no ser humano, nos acontecimentos. Está em tudo aquilo que, por conter elementos que tocam diretamente a emoção e a razão humanas, promove a experiência estética de "viver o mundo" através de palavras que levam a imagens, sons, texturas, aromas e sabores.

¹⁰Texto original: "[...] fotografia como elemento de mediação inicial entre o ser, o mundo e a poesia e, depois, o fotopoema"

visual language is the first important step in associating it with the experience of literary practice and English language teaching.

DOCUMENTARY PHOTOGRAPHY BEYOND US

This topic aims to go beyond the traditional concepts of photography to emphasize it as a language that goes beyond visual recording. Before we delve into its subjective and narrative concept, it is necessary to understand its objective concept as a communication vehicle widely used on social networks.

The photographic image is a visual, expressive record of any subject recorded by the photographer (cultural filter), made possible according to a Visual Representation System, and materialized or made visible through a specific physical-chemical or electronic photographic technology. The image is formed in the camera according to precepts that obey the Renaissance paradigm of spatial representation, and specific physical-chemical or electronic procedures in accordance with the technology in use at the time.¹¹ (Kossov, 2021, p. 17, translated by us).

Based on this concept brought up by Kossov, the photographic image is understood as an expressive visual record, in other words, a representation that is not neutral or essentially mechanical, but passes through the gaze and choices of the photographer, who acts as a cultural filter. This means that each photograph has intentionality, subjectivity and historical context, and is not just an objective reproduction of reality. Thus, in addition to the visual construction of photography, the aim here is to narrate photography beyond ourselves, improving our understanding of human beings and their surroundings. In this sense, photography is a powerful tool for constructing narratives, allowing us to record events, question and interpret different realities.

Photography plays an essential role in society, especially in the educational field, as it makes it possible to identify historical facts and build visual memories in albums, photo books, newspapers and magazines. In this sense, Mauad says:

Photography should be seen as a cultural product, the result of social work in sign production. In this sense, the entire production of the photographic message is associated with the technical means of cultural production. From this perspective, photography can, on the one hand, contribute to the dissemination of new behaviors and

¹¹ Texto original: A imagem fotográfica é um registro visual, expressivo, de um tema qualquer registrado pelo fotógrafo (filtro cultural), viabilizado segundo um Sistema de Representação Visual e materializado ou tornado visível por meio de uma tecnologia fotográfica específica físico-química ou eletrônica. A imagem se forma na câmera segundo preceitos que obedecem ao paradigma renascentista de representação espacial, além de procedimentos físico-químicos ou eletrônicos específicos em conformidade com a tecnologia em uso na época.

representations of the class that has control of such media, and on the other, act as an efficient means of social control, through the education of the eye.¹² (Mauad, 1996, p. 8, translated by us).

In this way, photography transcends simple recording, becoming a narrative construction shared between the photographer and what is photographed. Each image carries a construction of meanings, with a story to be told, eternalizing memories and experiences. In many manifestations, it goes beyond the factual record. It becomes a sensitive look at the world, a poetic way of narrating and re-signifying existence, becoming a valuable object in the search for individual and collective identity.

Therefore, we can read and interpret photography in its various contexts, but always think about the act of documenting this image, because to photograph is also to learn about who or what is photographed. Deepening this perspective, photography becomes a powerful teaching tool, as we can exercise "in our students, this ability to go beyond seeing and reach the gaze, working with photographic images, brings us closer to these students"¹³ (Ramalho, 2020, p. 47, translated by us). Later, in the next session, we will discuss the combination of photography, teaching and poetry, paving the way for an even more sensitive and expressive experience: photopoetry. This literary genre combines image and word in the construction of meaning.

PHOTOPOETRY AS A VISUAL AND LITERARY NARRATIVE

In her article *Photopoetry and Lyrical Literacy* (2020), Christina Ramalho presents a critical and theoretical reflection on photopoetry as a didactic tool for developing lyrical literacy. By combining photography and poetry, this practice not only enhances the taste for poetic reading, but also facilitates immersion in the fruition of the lyrical text. Photography, in turn, acts as a language that expresses a visual language that tells stories, emotions and feelings, capable of expanding the horizons of the lyrical text. Furthermore, by encouraging poetic creation associated with the act of photography, photopoetry becomes a sensitive and expressive way of constructing meanings in literature.

¹² Texto original: A fotografia deve ser considerada como produto cultural, fruto de trabalho social de produção sígnica. Neste sentido, toda a produção da mensagem fotográfica está associada aos meios técnicos de produção cultural. Dentro desta perspectiva, a fotografia pode, por um lado, contribuir para a veiculação de novos comportamentos e representações da classe que possui o controle de tais meios, e por outro, atuar como eficiente meio de controle social, através da educação do olhar.

¹³ Texto original: "em nossos alunos, essa capacidade de ir além do ver e alcançar o olhar, o trabalho com imagens fotográficas, nos aproxima desses alunos"

In addition to investigating the meanings between photography and text, Ramalho proposes the *Photopoem Interpretation and Construction Workshop*, a pedagogical experience that invites students to create their photopoetry. This practice encourages poetic and photographic experimentation and the development of a sensitive and creative eye. By integrating photography and poetry, the workshop allows students to become the forerunners of their narratives.

More than just a combination of image and word, photopoetry is an innovative approach that intertwines photographic language and poetry, providing an aesthetic and meaningful experience in developing language skills. Inspired by Ramalho's (2020) reflections, this practice promotes a symbolic and expressive dialog between the two languages, expanding the possibilities for reading, interpretation and textual production. In English language teaching, photopoetry is a powerful strategy for developing both reading and writing poetry in English, developing vocabulary and expanding students' aesthetic sensibility, challenging them to expand their textual and visual perception.

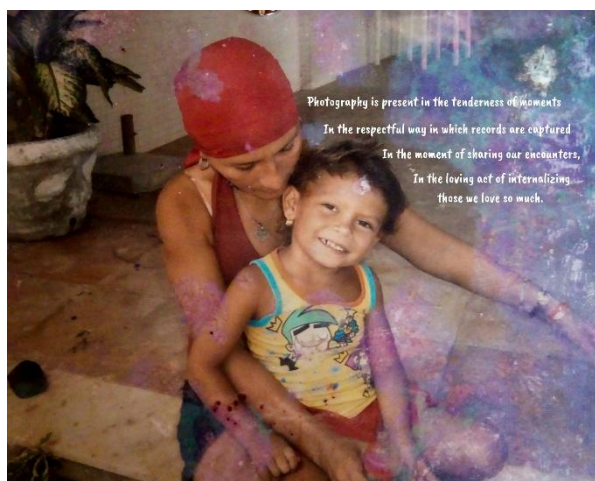
That said, what would a "photopoem" actually be? Since no theory exists about this creative form, I will conceptualize photopoems as creations that mix two arts: photography and poetry. Concerning the type of photopoem I am dealing with, it is worth saying that this mixture integrates image and text in the same space, in other words, the lyrical text, made from an image, is integrated into it, which requires technical care and equal sensitivity, so that one art does not destroy the beauty of the other.¹⁴ (Ramalho, 2020, p. 51, translated by us)

This conception of photopoetry addressed by Ramalho aims to experience the writing of the poetic text fully through lyrical literacy, which implies mastering the specificities of the poetic text and the ability to interpret it in its multiple dimensions: visual, imagistic or symbolic. Thus, by approaching photopoetry, the author seeks to promote the poem in the classroom to create a sensitive space for expression, where the image and the lyrical text intertwine. With total attention to technical and creative details, she proposes that the text is born fluidly and organically from the image portrayed in a narrative of meanings and emotions.

In this perspective, photopoetry is understood as this visual and literary narrative, in which text and image are mixed in a gesture of sensitive construction. Thus, I present below a photopoetry of my authorship, produced from a personal experience with my affective experiences and poetic writing.

¹⁴ Texto original: Dito tudo isso, o que seria, de fato, um "fotopoema"? Visto que não há, propriamente, uma teoria definida sobre essa forma criativa, trato aqui, de forma bem simples, de conceituar fotopoemas como criações que mesclam duas artes: a fotografia e a poesia. Sobre o tipo de fotopoema de que trato, cabe dizer que essa mescla integra imagem e texto no mesmo espaço, ou seja, o texto lírico, feito a partir de uma imagem, integra-se a ela, o que requer cuidados técnicos e igual sensibilidade, para que uma arte não destrua a beleza da outra.

Photography 1 - Photographic memory with affection



Source: author's own¹⁵

The photopoetry presented describes in its visual and verbal composition the affective power of this artistic genre. The photograph shows a texture that refers to memory and time. It shows a woman welcoming a child with tenderness, in a gesture of care and love. The poetry described in the photograph reinforces this bond, by highlighting that the act of photographing is present not only in the technical record, but in the loving gesture of internalizing those we love. The words are distributed over a visually cleaner area of the image, respecting its composition and contributing to the aesthetic balance. This emotional and symbolic depth reveals photopoetry's potential as a pedagogical tool, capable of resonating with students on a personal level and enriching their engagement with language and literature.

For photopoetry as a literary literacy practice to be effective in the school environment, the teacher-mediator must build a practice based on pleasure and discovery, aiming to motivate the reader, awakening in the student the desire to connect with the text. As Ramalho (2014, p. 337) suggests, this experience happens through the mediation of the educator and the involvement of the students. This teacher-mediator needs to cultivate a careful look at the lyrical text and, simultaneously, create bridges with new languages, making the experience more stimulating and meaningful for the students. Therefore, photopoetry not only strengthens the learning of the English language, but also fosters subjective expression, identity construction and the appropriation of literature as a space that redefines reality.

Therefore, this work will use photography as a teaching tool to explore aspects of lyrical text, promoting a dialogue between visual arts and poetic writing in English language teaching. Thus, based on the concepts discussed here, the objective is to present a didactic prototype on

¹⁵ Images that are named as "author's own" are part of the author's personal collection.

Photopoetry as a literary literacy practice in the English classroom. The practice includes the application of classes focused on the lyrical genre, the work with photographic language associated with poetic writing and the development of poetry reading, reading and creation and editing of photopoems by students. In addition, the use of linking words will be worked on, with the aim of expanding students' linguistic knowledge and favoring the construction of meanings in the poetic text.

Photopoetry - Didactic Prototype

The proposal of Photopoetry in the classroom as a literary literacy practice in English language teaching aims to guide the reading and production of photopoems as a strategy for teaching literature based on poetry with an emphasis on poetic enjoyment. It is aimed at students in the 9th grade of elementary or high school. The six stages that make up the prototype suggested in this project are described below.

Stage 1: Photography through the eye and visual narrative

The objective of this first stage is to understand students' prior knowledge of photography and to address essential basic concepts of this visual language. As a photographer, I recognize that each image carries intentions, stories and emotions, and this understanding will be the starting point for this initial approach. In addition to promoting aesthetic awareness, this stage contributes to the development of oral and listening skills in English, through mediation of questions and exchanges about the images, at linguistic levels appropriate for the 9th grade.

Development of the activity: In the first class, the activity begins with an oral conversation, allowing students to share their perceptions and experiences with photography. The mediation will be done in a welcoming manner, using both Portuguese and English gradually according to the class's proficiency level. Directed questions will be proposed, such as: "Who likes to take photos?", "What does photography mean to you?", "Do you have a favorite photo?", "Why is it special to you?". At this point, it is important to encourage students to express themselves in English. There are no right or wrong answers to these questions; the idea is to provide students with a moment of reflection and to share what they understand about photography.

Next, a brief oral presentation will be presented with the support of visual resources, showing some essential information about the history and main elements of photography,

addressing aspects such as light, framing and composition. To support this discussion, it will be necessary to use reference materials, such as books on digital photography and content from reliable sources available on the internet, such as: History of Photography and Photography¹⁶, to contribute to the informative material. Some of the most famous photographs in the world will also be presented, encouraging critical and sensitive reading of the images. Below are three examples of mediation for the chosen images:

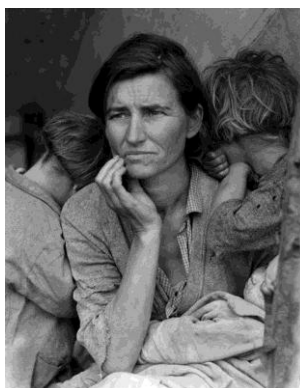
Photography 2 - The Beatles crossing Abbey Road



Source: Iain Macmillan (1969)¹⁷

This is one of the most famous photographs in music history. It was taken in 1969 and shows the Beatles — one of the world’s best-known bands — crossing Abbey Road, a street in London. The image became the cover of one of their albums and, to this day, fans from all over the world visit this location to recreate the scene.

Photography 3: Florence Owens Thompson – Migrant Mother



¹⁶ Available at: <https://www.educamaisbrasil.com.br/enem/artes/historia-da-fotografia> and <https://www.kodak.com/en/company/page/photography-history/>

¹⁷ Available at: https://www.invaluable.com/blog/20-most-famous-photographs/?srsltid=AfmBOoOL-KIW15YHrmxleNDin8YLE_-y_jXbszPQX2ZJsgH2yuiFxsr3t

Source: Dorothea Lange (1936)¹⁸

This photograph was taken during the Great Depression in the United States in 1936. The woman in the image is Florence Owens Thompson. The photo became known as the “Migrant Mother” and became a symbol of women’s strength in times of crisis. Look at the mother’s eyes, the children around her, and the setting — all of this tells a story of resilience.

Photography 4: *Afghan Girl*



Source: Steve McCurry (1984)¹⁹

This is one of the most iconic photographs in the world. It was taken by Steve McCurry in 1984 in a refugee camp in Pakistan. The girl’s name is Sharbat Gula and she was about 12 years old at the time. She was fleeing the war in Afghanistan. Her intense and expressive eyes left their mark on the entire world. Even without words, the image conveys deep emotions.

To conclude this stage, students will be asked to bring a digital or printed photograph from a photographer they admire to the next class. The assessment strategy at this stage will be formative, carried out through observations of participation during oral discussions, monitoring the use of English vocabulary and encouraging each student to express themselves at least once.

Duration: two classes of 50 minutes each.

Stage 2: Cultivating senses between image and word

¹⁸ Available at: https://www.invaluable.com/blog/20-most-famous-photographs/?srsltid=AfmBOoOL-KIWI5YHrnXleNDin8YLE_-y_jXbszPQX2ZJsgH2yuiFxsr3t

¹⁹ Available at: https://www.invaluable.com/blog/20-most-famous-photographs/?srsltid=AfmBOoOL-KIWI5YHrnXleNDin8YLE_-y_jXbszPQX2ZJsgH2yuiFxsr3t

At this stage, students will be invited to form a circle in the classroom so that everyone can see and interact with one another, fostering a sense of collective engagement and attentive listening. This arrangement aims to improve observation and interpretation practices during the activity.

Next, photographs by Brazilian photographers — including some of my own — will be presented, followed by the display of images brought by the students themselves. It is important to encourage them to reflect especially on the images they have chosen to share, as these often carry personal meaning.

Photography 5: ‘‘Passed days there, quiet, among the little things. And I was enchanted’’



Source: Naiara Jinkns (2021)²⁰

Photography 6: Women of the Marujada and their accessories



Source: author's own

²⁰ Available at: https://www.instagram.com/p/CTa9AI7tL3K/?utm_source=ig_web_copy_link&igsh=MzR-IODBiNWFIZA==

Photography 7: Washerwomen and their children, - Amapá



Source: Collection /João Roberto Ripper²¹

Each student will be instructed to analyze the image and then individually write in their notebooks the words or short phrases in English that come to mind as they look at the image. Directed questions can be asked, such as: “When you look at this image, what does it convey to you?”, “What elements do you observe in this image? What feelings does it construct?”. After this analysis and description, the teacher should ask them to share what they wrote. Possible descriptions given by the students could be: “I see a boy holding ripe bananas; I see a child photographing his mother; I see a lady with her hands and jewelry”.

After this moment, the teacher suggests that they say why they chose those words or described those phrases. Then, the intention is to conduct this moment slowly, encouraging the expansion of the students’ thinking, so that we can analyze the structure of the photograph beyond what is seen. Exploring the meaning of each image is constructed so that students understand that the photograph is more than an image and that some of them can construct feelings that can be described.

The goal here is to show that by observing images with more attention and sensitivity, we begin to develop a perception rich in details about the world around us. By analyzing photographs, we can also see poetry in them. As homework, students must choose a photographic image that awakens some feeling in them, list some words associated with it and construct short sentences that establish some dialogue with the photograph. At school, this activity can be done in two 50-minute classes.

Stage 3: Photopoetry: Weaving Meanings Between Images and Word

²¹ Available at: <https://www.premiopipa.com/pag/joao-roberto-ripper/>

In this stage, the proposal is to construct the genre of photopoetry as a constructed artistic construct that combines the visual language of photography with the expressiveness of poetic text. At the same time, the construct to encourage the identification and subsequent use of linking words in the writing of students' own poems.

In the previous stage, students were asked to bring photographs that they liked, accompanied by short sentences created by them in English. To begin this new stage, the teacher should propose a brief review of these constructs in the classroom, inviting students to read their poetic sentences aloud. This moment functions as a diagnostic survey, allowing us to observe whether students already use, even intuitively, linking words in their texts.

After analyzing the activities, a series of photopoems in English will be presented – **including some of my own** – and then the constructed photopoem will be explained so that students can understand how words and images construct meanings. The following photopoems will be presented below:

Photography 8: The child in front of the boats



Source: author's own

Photography 9: Sailing on dry land



Source: author's own

Each photopoem will then be analyzed together with the class. The teacher will emphasize that each photograph carries its own meaning, and that the associated poem may or may not directly dialogue with the visible context of the image. The reading will be done collectively, with the support of the teacher, offering students a moment of listening and oral comprehension in English.

During this mediation, the teacher will lead a guided conversation with questions such as: “What do you feel when observing this set of images and text?”, “Which words caught your attention the most?”, “Do you notice any connection between the sentences? How do the ideas connect?”. The teacher should highlight that, in addition to images and words with a sensitive and poetic meaning, many of these productions use words that connect ideas, such as and, but, through, als, so, among others.

Based on the observations, the teacher presents the concept of linking words — words that connect ideas and help in the textual progression, even in poetic texts. A table with examples and functions will be presented, for visual support and later reference:

Table 1: Fuction and Linking Words

Fuction	Linking Words
Addition	and, also

Contrast	but, however
Cause	because, since
Consequence	so, therefore
Time	then, after, before

Source: author's own

After the explanation and the glossary, students will be organized into pairs for a practical activity. Each pair will receive two printed photopoems and must reread the texts carefully, underlining the linking words they find in the poems. The proposal is to use short photopoems, with accessible language, that highlight the presence of these linking words.

Next, each pair should answer, in writing in their notebooks, two guiding questions: “What do these linking words connect?”, “Do they add an idea, show contrast, explain something, or indicate time?”.

During the activity, the teacher can circulate among the groups, offering support and encouraging the use of the bilingual glossary posted on the board or the use of dictionaries. The goal is to stimulate contextualized linguistic analysis, focusing on the function of the connectors within the poetic text.

At the end, some pairs will be invited to share their observations with the class. This moment reinforces the perception that, even in poetic and sensitive texts, there is structure and intentionality — and that linking words are an important part of the construction of meaning.

As a homework assignment, the teacher should guide students to produce their own photographs, always encouraging a sensitive look at everyday life, finding poetry in small gestures, in the textures of the home, in city scenes or in the details of nature, allowing poetic and visual language to integrate in a conscious and creative way. These photographs should be brought to begin the next stage, once the activities of the previous stage have been completed.

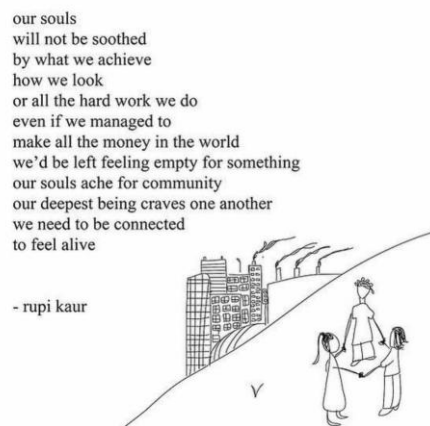
This stage is scheduled for three classes of 50 minutes each.

Stage 4: Poetic language and image

In this stage, the objective is to present short poems in English for collective analysis, with a focus on developing the students' poetic sense and identifying linking words used in the texts. The purpose of choosing short poems is to reinforce the importance of brevity in creating photopoems, preventing the text from visually overloading the image and compromising its

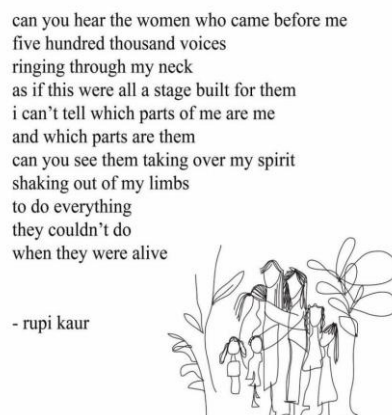
visual aesthetics. As suggestions for this stage, a selection of short poems by the contemporary poet Rupi Kaur will be used. Her work is marked by emotional depth, simplicity of language, and the frequent use of connecting words, making it highly accessible and relevant for students at this level of learning. Figures 1, 2 and 3 below are from the book “*Home body*”, by Rupi Kaur. However, the author also shares excerpts from her work through her social networks.

Figure 1: Home Body



Source: Rupi Kaur (2020)²²

Figure 2: Home Body



Source: Rupi Kaur (2020)²³

²² Available at: <https://www.instagram.com/p/CiJJyMgMPC9/?igsh=MWZwaDR0YmlsbnFoMA==>

²³ Available at: <https://www.instagram.com/p/CISMQ-FJyW1/?igsh=ZHd5ZXI0ZjhrZmZ3>

Figure 3: Home Body

there is nothing wrong with you
this is growth
this is transformation
protecting yourself
getting lost in the noise
figuring it out
feeling used
uncared for
losing hope
burning out
this is fear
this is processing
this is surviving
this is being alive

journey - rupi kaur

Source: Rupi Kaur (2020)²⁴

After reading and analyzing the poems, the teacher will conduct a brief review of the linking words found in the poems, reviewing with the students the functions of these connectors in the construction of meaning (addition, contrast, cause, consequence, time).

Next, a practical exercise in creating photopoems will begin. The students will present the original photographs that they previously produced in the homework assignment in the previous stage, and the teacher will help the students analyze which images have visual characteristics that are most appropriate for receiving the poetic text. At this point, it is important to consider elements such as empty spaces, uniform areas or visual breathing zones in the photographs.

This visual reading can be done individually with each student or collectively, depending on the time available and the size of the class. The goal is to encourage careful observation and aesthetic planning before inserting the poetic text.

At a later stage, students will finalize their photopoems and share them with the class, promoting a space for listening, exchanging experiences and valuing authorial productions. The idea is to encourage a sensitive look at everyday life, finding poetry in small gestures, in the textures of the house, in city scenes or in the details of nature, allowing poetic and visual language to integrate in a conscious and creative way.

This stage is scheduled for two classes of 50 minutes each, ensuring adequate time for experimentation, dialogue and deepening the creative process.

Stage 5: Focus on Photopoetry: A Thematic Project of Visual and Literary Expression

²⁴ Available at: <https://www.instagram.com/p/CyEN-KRRB37/?igsh=MWt4NDZhZ3B5OGlxMQ==>

After completing the previous stages, the class is asked to develop a thematic project of creating poetic photos, culminating in a school exhibition. Initially, a collective discussion will be held to define a central theme that is viable and inspiring for all students. During the development of the photopoems, it is necessary to emphasize essential aspects: choosing images produced by the students, which have poetic potential, capable of provoking emotions and reflections; ensuring high resolution in the photographs, allowing printing in larger formats, without loss of quality; careful elaboration of the texts, considering the use of figures of speech, stanza structure and possible rhymes, aiming to achieve the desired lyrical effect; balanced integration between poetry and photography, ensuring that both arts complement each other.

In addition, we will discuss the possibility of collaborations in pairs, where one student is responsible for the photography and the other for the poetry, promoting teamwork. We will also define the total number of photopoems that will make up the exhibition and conduct a collective review of all the works produced.

Finally, we will organize an appreciation session, in which each photopoem will be presented and discussed by the group. This moment will allow reflection on the creative process and the lessons learned throughout the project.

The activity is planned to be developed in four hours/classes of 50 minutes each, providing adequate time for creation, review and preparation of the exhibition.

Stage 6: From Conception to Exhibition: Planning and Execution of the Exhibition

The last step consists of organizing the event, since we will already have the photopoems selected for the exhibition. Together with the students, we will define aspects such as the printed format of the photopoems, the title of the exhibition, the space in which the school will display it, and dissemination strategies. Each photopoem will be identified, valuing the authorship of each student who participated in the production. After the exhibition, we will set aside a moment to share impressions and reflections on the entire process. Four hours/50-minute classes are estimated to be needed to prepare the exhibition.

FINAL CONSIDERATIONS

School is a space for constant discovery and learning. Regarding the role of literature, it is important to rethink teaching so that it does not reduce students' interpretation and protagonism in relation to poetic texts and images to mere grammatical or stylistic issues. More

dynamic work is needed, which is not limited to a specific context, but which also stimulates students' subjective expression and construction of meaning.

In this context, the proposal of the prototype as a literary practice allows students to actively engage in artistic creation, articulating their visual and poetic perceptions to establish meaningful relationships between words and images. The development of the six stages not only strengthens textual interpretation and production, but also fosters creative autonomy, aesthetic sensitivity and students' engagement with literature and photography in an integrated manner.

Upon completion of this journey, the potential of photopoetry as a pedagogical resource in teaching the English language becomes evident, expanding literary literacy by providing new ways of reading and expressing the world.

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“A minha definição de coragem abarca mais que os resultados dos nossos atos. É maior que uma ilusão de que o medo não existe mais. Coragem é seguir o coração, mesmo com medo. É abraçar as vulnerabilidades e saber que o resultado das nossas ações não nos define. É saber que somos maiores que qualquer erro ou falha. É lembrar que, independentemente de qualquer coisa, merecemos amor, carinho, respeito sendo quem somos.” – Elisama Santos

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