

An Intervened Critique: *La casa del Aire* by María Cristina Ramos.

Una Crítica Intervenido: *La casa del Aire* de María Cristina Ramos.



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Abstract.

This article proposes to investigate the work of María Cristina Ramos that integrates the catalog of Ruedamares, an independent enterprise directed by the writer. We focus, specifically, on *La casa del Aire 1* and *2* in order to problematize the relationship between theoretical-critical texts and editorial practices. We assume a multidisciplinary approach that includes historiographical perspectives of the field of Argentine literature for children and young people, publishing studies, literary education and discourse analysis. The main findings evidence a set of mediation operations: the use of the first person; the inscription of metaphors; the anchoring of a system of (self-)quotations; the formation of didactic discursivity. The conclusions confirm, therefore, an intervening critique.

Keywords: Critical work of María Cristina Ramos. Editorial mediation. Children's and young adult literature. Literary education.

Resumen.

El presente artículo propone indagar la obra de María Cristina Ramos que integra el catálogo de Ruedamares, emprendimiento independiente dirigido por la escritora. Nos centramos, concretamente, en *La casa del Aire 1* y *2* a propósito de una problematización en torno a la relación entre textos teórico-críticos y prácticas editoriales. Asumimos un enfoque multidisciplinar que incluye las perspectivas historiográficas del campo de la literatura argentina para niños y jóvenes, los estudios de la edición, la educación literaria y el análisis del discurso. Los principales

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hallazgos evidencian un conjunto de operaciones de mediación: el uso de la primera persona; la inscripción de metáforas; el anclaje de un sistema de (auto)citas; la formación de la discursividad didáctica. Las conclusiones confirman, por consiguiente, una crítica intervenida.

Palabras clave: Obra crítica de María Cristina Ramos. Mediación editorial. Literatura infantil y juvenil. Educación literaria.

Introduction: María Cristina Ramos and her work in Ruedamares.

In an interview published in *Imaginaria. Revista sobre literatura infantil y juvenil*, in March 2006, María Cristina Ramos says: "Although my poetry books have now appeared in Fondo de Cultura Económica in Mexico and in Anaya in Spain, four years ago I could not get Argentina to accept my proposal for an illustrated book of poetry for young readers".¹ Thus, at the end of 2002, Ruedamares was born as an independent publishing house based in the interior of the country, in Neuquén (Patagonia), the place where M. C. Ramos has lived since 1978, in order to make room for alternative projects to those of the big publishing houses. The first title published was *Maíces de silencio* (Ruedamares, 2002, Colección Caballo de mar, illustrated by Carlos Alberto Juárez), precisely dedicated to children's poetry. The name that identifies the label refers to *Ruedamares, pirata de la mar bravía*, a novel by Ramos, published by Norma (Colección Torre de papel, Serie azul), in 1997, with illustrations by Ivar Da Coll, republished in Siete Vacas, in 2007, illustrated by Pez and in 2017, by Ruedamares, with illustrations by Guillermo Haidr. In the aforementioned interview, Ramos details:

The name came to us because we thought it was good to rely on the protagonist of Ruedamares.... Because of the challenge that this character accepts in the novel and because the imprint of travel and adventure that his name has seemed auspicious to us.

In the beginning, only works by Ramos were published, intended for children; later, other authors, texts for young people and adults and theoretical-critical works were incorporated. Ramos' performance as a writer, linked to her role as editor and cultural

¹ *Imaginaria* is a virtual project born in Buenos Aires, Argentina, in 1999. Its founders and directors are Roberto Sotelo and Eduardo Abel Gimenez. It is aimed at teachers, parents, librarians, writers, illustrators, specialists. It has achieved national and international recognition, however, the content is no longer updated. The interview is available at: <https://www.imaginaria.com.ar/17/5/ramos-lecturas.htm>

promoter, in addition to certain distinctions -the Pregonero Award in the "Specialist" category, in 2002; plus the fact that she was a finalist for the Hans Christian Andersen Award, in 2020- legitimize her as one of the representative figures of children's and young people's literature (LIJ).

Considering the focus defined for this paper that synthesizes the advances of an ongoing research, we are interested in Ramos' critical work that integrates the Ruedamares catalog, in particular, *La casa del Aire 1. Literatura en la escuela. Para Inicial y Primer ciclo* (Ramos, 2013) and *La casa del Aire 2. Literatura en la escuela. Para Segundo y Tercer ciclo* (Ramos, 2015).² The collection *La casa del Aire* also includes *La casa del Aire 3. For all levels* (Ramos and Martínez, 2018) that we have studied in previous approaches (Rodríguez 2023, 2024). We propose to specify the editorial mediations that operate in *La casa del Aire 1* and *2* in order to demonstrate the configuration of an intervened critique.

Results

We establish a theoretical cartography that complements the history of the field of literature for children and young people (Cañón, 2021; Cañón and Valdivia, 2022; García 2021a, 2021b;

² This research is part of the Postdoctoral Fellowship of the National Council for Scientific and Technical Research (CONICET) and the Postdoctoral Fellowship in Social and Human Sciences of the Faculty of Humanities, National University of Mar del Plata (FH, UNMdP), projects that investigate the binding operations between fictional protocols (García, 2015), critical narratives (García, 2012) and editorial mediations (Tosi 2018, 2019; Mihal and García, 2020; García 2021a, 2021b) in Argentine literature for children (LAPN) texts from the period 2012-2020, based on the cases of María Teresa Andruetto and María Cristina Ramos.

La casa del Aire. Literature at school. Para Inicial y Primer ciclo (hereafter, LCdAIPC) includes in its organization the sections: *Introduction Entering La casa del aire*; *Chap. I Literature in the school*; *Chap. II The word in the Initial Level*; *Chap. III Poetry, words to look into the light*; *Chap. IV The formation of readers in the First cycle, Final words*, and *Bibliography*. The main themes refer to literacy, the formation of readers and writers at school, literary teaching, the reading and writing workshop, literary reading and fictional writing. *La casa del Aire. Literature in the school. Para Segundo y Tercer ciclo* (LCdASYTC) contains an *Introduction to La casa del aire*, *Chapter I* entitled *Lectura literaria en el Segundo ciclo*, *Chapter II Lo que cuenta en los cuentos*, *Chapter III Lo que cuenta en la poesía*, *Chapter IV Lectura literaria en el Tercer ciclo*, *Chapter V "La poesía, esa danza invisible"*, the *final words*, and the *Bibliography*. Among the central themes are: childhood, instrumental and literary reading, reading as a daily practice in the classroom, the problem of reading comprehension, the mediating teacher, reading aloud, reading and conversation, short stories and novels, subgenres in narrative, the narrator, the description of setting and characters, the formation of poetry readers, the resources of poetic discourse, the narrative poem, public policies for the promotion of books and reading.

Source: <https://editorialruedamares.mitiendanube.com/>

Stapich and Cañón, 2013), studies on publishing policies (Chartier, 2000), attending to the Argentine context (Botto, 2014; de Diego, 2014, 2019; Tosi 2019, 2021a, 2021b), especially those referring to independent publishers (Botto, 2012; Saferstein, 2013; Saferstein and Szpilbarg, 2014; Vanoli, 2009), and literary education (Bombini, 2006, 2008; Cañón and Hermida, 2012; Gerbaudo, 2011). The research assumes a qualitative and interpretative approach, which traces the access to meanings and senses in function of establishing an interdiscursive synergy (Angenot, 2010). In correlation, we evidenced a series of mediation operations linked to the realization of a theoretical discourse that permeates literature and didactics.

In the first person

The critical program enunciated in the corpus analyzed subscribes to the use of the first person and, in the same line, deploys an autobiographical narrative from which significant experiences, thoughts and reflections are expressed. Regarding these operations, we note that the first person singular is used in the representation of an "I" who speaks from the position of teacher, trainer of teacher mediators, workshop coordinator, writer:

I thought this book to accompany those who share or want to share literature with children [...] and to accompany those who read and give to read, making use of multiple resources to form readers. Some of these pages have already been shared with teachers in my workshops [...] I propose some ways to initiate readers in literary reading [...] I share the experience of thirty years of working with children in reading and writing workshops, my experience as a writer (Ramos, 2013, pp. 7-9).

However, the use of the singular oscillates with an adoption of the plural to demarcate, primarily, the belonging to the collective of teachers and mediators which is demonstrated in the following assertions: "Our task as teachers of initial or first cycle is to familiarize (the children) with poetic texts, to read to them, to read to them, to let them read" (p. 85); "As mediators, we will look for ways to read again, without making it seem -because it is not- a repetitive activity" (Ramos, 2015, p. 173).

The critical discursivity adopts, correspondingly, autobiographical nuances from the inclusion of paragraphs that reconstruct aspects of Ramos's reading biography. For example: "I belong to a generation that became a reader at school. Our teachers, with less knowledge and strategies than those now in circulation, made us readers" (Ramos, 2013, p. 7) or "I remember María Magdalena Vidallet, a very young teacher who passed by my house [...] and Adela Pérez Maidana, who [...] read us poems by Juana de Ibarbourou [...] love poems" (Ramos, 2015, pp. 13-14). We consider it necessary to highlight the sections that appear in *La casa del Aire 1: Memoria de la desmemoria* (Ramos, 2013, pp. 41-42), *Memoria de un encuentro* (pp. 92-94), *Memoria de pájaros* (pp. 112-113) and *Memorias del pirata* (pp. 122-123). These are narrative segments through which we recall -in the key of (fictional) narrative- teaching scenarios that question, or through which we relive experiences that marked us. They differ from the main text as they are written in italics. Some examples:

Some time ago I had a meeting with readers at the Biblioteca Popular 9 de Julio in San Martín de los Andes, with kids from different schools who had read several of my books [...] I preferred to read poetry. I chose *El gallo azul* [...] I read the poem as I like, going from the text to their looks and from their looks to the text, refreshing myself in the sensation of being in that point of the mountain range chosen by the bandurrias [...] Literary reading offers such intense scenes. From it, flashes of meaning derive that guide the complex and progressive assembly of each reader's subjectivity (pp. 92-94).

March: month of new shoes and new books. Reading book for third grade. She brings several stories; a long one. This story, this story. Will you read to me? Order hanging on the apron and the white foam border. Mother who dries her hands carefully and sits next to me at the little table in the gallery [...] In the first drawing of the story the statue of a prince and a swallow [...] Her voice has a glow of silent tears, of smiling tears, of the hard days of a woman who works outside and inside the house. A woman who goes around the notebooks with attentive eyes. Her children go to school. A school where she only took three steps (*Memoria de pájaros*, pp. 112-113).

In addition to the length, it happens that [in the pirate novel Ruedamares, pirata de la mar bravía] the grammatical complexity of the paragraphs, plus literary discourse resources such as the narrating voice that merges with the flow of the character's consciousness, can frustrate and discourage readers who have not yet had access to that complexity [...] But it happened that a second grade teacher in a school in Neuquén shared Ruedamares with her very young students. Then, they, hard-working readers, sent me their messages. One of them said: "This is a very exciting and adventurous book that I didn't like at all" and another one: "I liked this book very much, but it has many difficult words that made me look in the dictionary. If you write it again with easier words, it will be the book I liked the most in my life (Ramos, 2013, pp. 122-123).

The narration intertwines feelings, questions, reflections, thoughts that arise in dialogue with the theoretical issues addressed, which are returned to from another register of conceptualization.

The poetic figures of criticism. Metaphorization devices

The composition of poetic figures associated with what we call "metaphorization devices" justifies the inscription of metaphors in the modulations of criticism. Consequently, we highlight the expression that identifies the collection and that appears in the title of the three volumes that integrate it, that is, the "house of air". According to what has been revealed, this concept refers to the

[...] space of imagination that reigns in the silence of children, [...] in what sometimes they cannot share; [...] space of imagination whose exercise also implies a way of knowledge and for which literature is an anchorage and containment (Ramos, 2013, p. 8).

that space where "the worlds of so many writers who know this language of the possible perch, where characters from before and now inhabit, waiting for a small reader who gives them space in the air of their days" (p. 8), territory where "imagination reigns, light opens in

flashes of understanding" (Ramos, 2015, p. 30). This notion that is signified in the metaphorical construction pointed out assumes a manifest centrality in Ramos' theoretical-critical approach. Similarly, it is feasible to compare derived metaphors that can be seen in the allusion to literature and the word as "the open *house* where each of us can channel our desire for meaning, which help to inhabit, with the flashes of art, the times and spaces that life brings" (Ramos, 2013, p. 7); likewise, in the definition of reading as "a *territory* that is configured between the world of the one who wrote and the world of the one who reads" (p. 15), and of literature as "fertile *territory*" (Ramos, 2015, p. 26) or "a *cosmos* [to value in its totality]" (Ramos, 2013, p. 8).³ In correlation, a series involving spatial metaphors is registered among which we consign: *paths* of meaning (Ramos, 2015, p. 16); *bridges* [of poetic discourse] that link *continents* of meaning (p. 92); *passages* of meaning (p. 163). Imaginary geographies are also established in the significance of "the unpredictable *forests* of reading" (Ramos, 2013, p. 9) or "*invisible scaffolds* where it is possible to support one's own imagination" (Ramos, 2015, p. 145). At the same time, the use of aquatic or maritime metaphors is observed in locutions such as: "*navigating the waters* of many books" and settling the readers "on the *shore*" (Ramos, 2013, p. 21); the *flow* of speech (p. 34); "an exercise of *diving into* a world of meanings" (p. 44); "*navigating* [the mediators] in the same *sea* of possibles" (Ramos, 2015, p. 8); "the *swell* of curiosity [that raises a story, a poem, literature in general]" (p. 28); "the *swell* of class [that moves all shared reading]" (p. 29); "the gentle *tide* of the word that cradles and caresses" (p. 69); the *submerged, deep-sea zones* (p.144); the *flow* of the imaginary (p.185).

We are interested in highlighting, on the one hand, what we call minimal metaphors by virtue of symbolizing the small, for example: "*sprig*" (Ramos, 2013, p. 21) or "*bunch*" (p. 68) of words; "the *sparkle* of poetry" (p. 76); the "*tiny spike* of meaning raised from a poem" (Ramos, 2015, p. 144); "walking [the reader of poetry] at an *ant's pace*" (p. 147). On the other, the subtle and ephemeral metaphors that signify the slight, volatile. Consequently, phrases such as "imagination is a *flash*" (Ramos, 2013, p. 35); "the *subtle thread* that

³ In all the fragments quoted, the italics are ours.

stretches from a poetic text to the sensibility of its readers" (Ramos, 2015, p. 82); the *thread* of the imaginary (p. 88); the "*openings* left by the text [...] spaces where to project one's own imaginary" (pp. 91-92); "intervention [teaching] comes with a *fairy hand* so as not to become interventionism" (p. 92); "fiction usually contains scenes and words that [...] raise the *moon dust* of silence to summon desires or emotions" (p. 98); "*folds* of meaning of the text" (p. 110); "a poem throws small signs, *small flutterings* that try to reach the reader" (p. 143); "the poetic text unfolds its *sails* to try to embrace part of the unfathomable" (p. 145); "[the poem] guarantees the *breath of air*, the sensation of the *wing on the back*" (p. 147); "the [poetic] resource is usually *subtly linked* to other lines of meaning of the text" (p. 153). We also notice statements in which the interweaving of both is verified: "[poetry is] fleeting instant, revelation of light and strength in the fragility of the butterfly" (Ramos, 2013, p. 68); "[poetry is] a succession of *transparencies*, a *breath* that becomes a heartbeat, a *fragility* that keeps us in suspense, a *radiance* that *reigns for an instant and vanishes*" (p. 73); "to become [teachers] *invisible*, companions from the *peephole* of silence" (Ramos, 2015, p. 111).⁴ This is in line with distinctive features of Ramos's poetics given the recurrence of signifiers that construct a minuscule and ethereal universe.

System of (self-)quotations

In line with the approach we have been outlining, it is corroborated that the citation system deployed in the theoretical scaffolding involves, mainly, literary texts of reference authors; also, the literary production of Ramos aimed at children's audiences. Among the literary materials cited we note some: *Poema de otoño y otros poemas*, by R. Darío (to conceptualize poem, stanza, verse, rhythmic structure, pause, melodic line and exemplify how to read poetry) (Ramos, 2013, p. 70); a fragment of *Recuerdo infantil*, by A. Machado (in exemplifying

⁴ Among other metaphorical constructions surveyed, although they do not appear with the systematicity of the previous ones, we note: "every text is a *weaving*" (Ramos, 2013, p. 17); "a stanza left in the air spinning like a *coin*" (p. 21); "*tastings* of rich texts" (p. 24); poetry as a *journey* (p. 61); a poetic text is a *weaving* of openwork that produces different sensations and resonances (Ramos, 2013, p. 73); reading aloud by the teacher as a *den*, a *caress* (p. 110); reading and writing as "the *thread* that allows the institutional educational layout" (p. 110); the story, caressing *lap* (p. 121); "exercise of *gleaning* from literary texts or other works of art (I mean taking, in addition to the integrality of its proposal, some small *gleanings* of meaning" (Ramos, 2015, p. 58); the word that *cradles* and caresses (p. 69); stories that *tuck* (p. 98); "*tasting* literature" (p. 115).

enjambment as a resource) (p. 71); *¿Qué es el gato?* by J. A. Niño (as examples of metaphor) (p. 83); the poem *Identidad*, by O. Paz (when exemplifying comparison) (p. 91); *Cuentos de la selva*, by Horacio Quiroga and *El monte era una fiesta*, by G. Roldán (examples of author's stories) (Ramos, 2015, p. 37); the poem *Tortuga*, from *Microgramas*, by J. Carrera Andrade (with reference to the idea of stopping and looking in another way, rather than extracting information from literary texts) (p. 23); *Los sueños del sapo*, by J. Villafañe (p. 79); *Saga de los confines*, by L. Bodoc (p. 101); *Tierra*, by Y. Ferreyra (ex. of the fantastic in short stories) (p. 106); *The Strange Case of Dr. Jekyll and Mr. Hyde*, by R. L. Stevenson, the short story *Lejana* by J. Cortázar, *El hombre duplicado*, by J. Saramago (as examples of the fantastic and the theme of the double) (p. 113); *Navegar la noche*, by F. Gattari (a novel that oscillates between the fantastic and the poetic) (pp. 122-123); *Fruta*, by G. Mistral, and *Amanecer de otoño*, by A. Machado (to exemplify sensorial images) (p. 151); *Canción para tomar el té*, by M. E. Walsh and a poem by E. Vera, in *Las dos naranjas* (examples of personification) (pp. 152-153); *Poema del amor silbado*, by E. Bornemann (examples of alliteration) (p. 155); *Un domingo con carozo* and *Y el árbol siguió creciendo*, by G. Montes (examples of hyperbole in narrative works) (p. 162). As we can see, a diversity of authors are cited, from different origins; some of them consecrated, others novelists, who write for adults and children, tensing this dichotomy; the narrative genre and poetry are contemplated, although with a preponderance of the latter. We note as a particularity that certain quotes refer to classics in the field of Argentine literature for children and young people (LAPNyJ): M. E. Walsh, J. Villafañe, E. Bornemann, G. Montes, G. Roldán, L. Bodoc. In this way, Ramos' critical gesture accredits the construction of a genealogy and the conformation of a system of representative authors.

The (self-)quotations, on the other hand, involve the mention of children's literature texts written by Ramos. Thus, among the works named, we record: *En el agua* (poem) (Ramos, 2013, p. 29); *El nido* (poem) (p. 38); *Burbuja* (poem), in *Un sol para tu sombrero* (p. 39); *La rana Clara* (story) (pp. 51-54); *El baile* (story) (p. 55); *Sana que sana* (narrative poem) (pp. 58-59); *La pera* and *Para dormir a una vaquita* (poems) (p. 63); *Hormiga negra* and

Jarana (poems) (pp. 78-79); *Flor del aire* and *El nido* (poems) (pp. 83-84); *El grillo*, in *Corazón de grillo*; *Como el aire blanco*, in *Historias de hormiguero*; *Secreto*, in *Maíces de silencio* (poems) (pp. 89-90); *De sol* (poem), in *Maíces de silencio* (p. 101); *¿Lo ves?* (poem), in *Maíces de silencio* (pp. 104-105) and *Con agua de anís* (poem), in *Un sol para tu sombrero* (pp.105-106); *Una escapadita* (short story), in *Los días de Guille* (pp. 124-125); *Caramelo* (poem), in *Maíces de silencio* (p. 132); *¿Dónde estás, Sofía?* (short story), from the book *Patitas y alas* (pp. 138-142); *Noteolvido del mar*, in *El mar de volverte a ver* (Ramos, 2015, p. 95); *Ver y contar*, in *La secreta sílaba del beso* (as an exemplar of the fantastic in short stories) (pp. 104-105); *El otro*, in *Desierto de mar y otros poemas* (exemplar of the fantastic and the theme of the double) (pp. 111-113); *Ruedamares, pirata de la mar bravía* (*Unicanuez*, a fragment of Cap.1) (pp. 118-120); *Mientras duermen las piedras* (the fragment *Aquí les dejo esa perca*) (pp. 125-128); *La rama de azúcar* (the fragment entitled *Los anuncios*) (pp. 130-134); *Caballo de copas*, in *Un bosque en cada esquina* (as an example of a refrain) (pp.157-158). The list is exhaustive in order to justify the systematic nature of the operation. It confirms the preeminence given to Ramos' poetic compositions, which have been published by the major publishing houses -Sudamericana, Edelvives, Océano Travesía, Tinta Fresca, Quipu, Macmillan- both and in the catalog of the independent imprint Ruedamares, in first editions or reeditions.

This operation is reinforced by the inclusion of literary reviews written by Ramos herself, in which the book is described, the plot is synthetically reconstructed and an evaluation is made, focusing on its didactic projection. This is precisely what happens in the cases of *¿Dónde está?* (Ramos, 2013, pp. 126-127) and *Maíces de silencio* (pp. 128-129). There is also a review of *La luna lleva un silencio*, published in *Revista Babar*, in 2005 (p. 85); a review of *Ruedamares, pirata de la mar bravía*, by Maite Alvarado, published in *Magazín Literario*, No. 3, Buenos Aires, in 1997 (Ramos, 2015, pp. 121-122); a review of *La rama de azúcar*, written by Alejandra Moglia, librarian, teacher and reading promoter (pp. 134-135). In the same vein, a critical study of *Encantado, dijo el sapo*, by Ximena Troncoso Aráoz and Cecilia Rubio Rubio is documented in *Antología Crítica del relato infantil sudamericano* (pp.

79-80). We understand that, in this way, he (self-)legitimizes his own production, especially the work of his authorship published in the imprint he directs, authorizing such project, in a deliberate movement of positions between "centers" and "peripheries".

Didactic discursivity in theoretical rhetoric

The establishment of the didactic discourse in theoretical rhetoric enables Ramos in terms of a "pedagogical-didactic mediation" (Rodríguez, 2024), in order to detail an alternative pedagogical program for literary teaching. Thus, with reference to the Initial Level, he stresses the importance of speaking, listening, reading and imagining as the axes. Regarding the teaching of literary reading, he emphasizes the physical space that is destined for books, that is, the classroom or school library (even contemplating articulations with some popular libraries) (Ramos, 2013, pp. 17-18). He asserts: "the presence of [literature] books is indispensable" (p. 20). He refers to individual and shared reading (p. 15), to programmed and spontaneous reading when he states that "apart from that programmed, prepared moment, it is desirable that there are instances of reading that arise every day, with the vitality of the moment and the occasion" (pp. 18-19).⁵ She recommends that teachers "work systematically for reading [...] the periodic holding of the workshop, once a week, would be ideal" (pp. 29-30). In allusion to literary reading, she highlights the dynamics of conversation. He says: "the classroom is [...] the privileged space for initiation in the art of conversation" (p. 33), a cooperative space for exchange, for the construction of reading hypotheses (p. 43). For this reason, he contemplates in the classes a "space of air and silence, until, little by little, someone needs to comment or ask something [...] it is the moment to share and give an opinion" (pp. 25-26). To guide the teacher's intervention in these situations, she argues that the main intervention is to "coordinate the comments that unfold" around what has been read (p. 26), to return to the text, to reread (pp. 43-44). While giving, in turn, a central place to imagination and playfulness, she suggests imaginary games ("Buttons", "Nutshells",

⁵ We can observe a reappropriation by M. C. Ramos of the idea of "occasion", which is distinctive from the contributions of G. Montes (2007).

"Bubbles" (pp. 36-39), valuing collective instances: "we always share with others what we imagine" (p. 37). Regarding the presentation of a book at the preschool level, she notes possible ways of summoning: "the teacher summons with a song each time they are going to read"; "the voice gently summons [...] the gestures are serene and inviting"; "we read the title, pointing it out, and then the author or authoress" (p. 47). The tone it assumes is not prescriptive, but rather endorses the teacher as the author of the curriculum, an active subject who makes decisions and bases his or her practices (Gerbaudo, 2011).

It focuses on oral narration, reading aloud, and stories. It builds, then, a narrative with guidelines for the selection of texts to narrate or read, the scheduling of classes, their beginnings and closings, and the moment after reading. At this point, it assumes special relevance the consideration of what in Ramos' theoretical scaffolding is named as "imaginary proposals", that is, those activities oriented to "cooperative constructions of imaginary", in order to facilitate the "interaction of imaginary" and the appropriation of the expressive-literary word (Ramos, 2013, pp. 56-57). When he focuses on poetry, he proposes to "break with a certain fear that teachers and librarians still have of reading poems" (p. 83), and therefore urges to "accompany readers to enter the world of the poetic" (p. 60) as a form of "qualified literacy" (p. 69).⁶ He points out the sound and rhythmic matrix of the poem, which entails attending to didactic aspects to enhance reading: finding the voice, expressiveness, expressive nuances (pp. 74-75). It differentiates between the rhymes, tongue twisters, and riddles of the oral tradition (p. 77) and the author's poems that privilege rhythm and musicality (p. 78). It is the mediator's task to select the book, the moment, to offer with voice and sensitivity (p. 94). The reflections on "the importance of the small" result in the tension of the asymmetries between adults and children, marking processes of empowerment of children's subjectivity. It is recommended, therefore, to set up reading classes using texts with tiny characters - ants, for example - (p. 95).

⁶ He consequently incorporates the definition of poem, stanza, verse, rhythmic structure, pause, melodic line, consonant and assonant rhyme, prose poetry (Ramos, 2013, pp. 72-73), metaphors (impure and pure) (pp. 84-85), comparisons (p. 89).

On the other hand, regarding the formation of readers in the first cycle, priority is given to the reading of stories and poems, justifying moments of silent reading or reading together, teacher and students (p. 115). The recommendation to read aloud is reiterated, contemplating tones, cadences, times, silences (pp. 117-119). Literary conversation is insisted upon:

[After reading] we wait for someone to say something or for us to share some impression [...] If there is some comment we start a conversation that will last as long as it lasts. We can remember some episode that we liked or disliked, that's what we are going to talk about. We can also reread a paragraph, recover some fragments [...] We can relate some of what we have read to another story we have read before. Or propose a reading path: for next week another story with animal characters, or with birds, or with... (p. 120).

The proposals for accompanying the imaginary are linked to opening a space for exchange and cooperative construction of reading meanings, as well as to cooperative writing (a puppet play, for example) (pp. 135-137). In connection with this, some creative writing exercises are presented at . We underline the place assigned to theory: "We will do [the writing assignment] from practice, without resorting to grammatical terminology [referring to the implication of the resource called syntactic parallelism]" (p. 156). In accordance with the above, a conception of the classroom as a place of enjoyment, trust and learning is assumed, which requires the hospitality of the teacher (pp. 111-112). The institutional dimension is considered, which is why it refers to institutional projects "that make it possible to structure the task of promoting reading and its reinforcement" (p. 20).

For the Second and Third Cycle, the pedagogical-didactic program that is presented takes up the proposal of reading every day, given the scope of frequent reading, although - as explained- "it increases in reading time and complexity of the texts" (Ramos, 2015, p. 19). It is advised to offer diversity of readings (p. 19), to give space to know if what was read was liked or disliked, trying to make them try to say why [...] share sensations (p. 21), due to the

fact that the valuation of a cooperative reading is ratified (p. 22). The reading aloud is certified by the teacher:

We read aloud and look at the eyes that look at us. We accompany to get in touch with the texts. The teacher contributes her opinion as one more reader, and what happens is an exchange of phrases that emerge from each one's experience in relation to what is heard (pp. 24-29).

Ramos adds:

I recommend reading aloud by the teacher [...] Little by little we will yield the reading [...] After the complete reading [of the story] we will converse [...] All hypotheses will be valid; the teacher, the teacher, will also contribute his or her own (pp. 38-41).

The dynamics of the literary conversation are specified:

We converse, we share each one's perceptions [before the story], we exchange comments that go on sustaining the interpretations of the text, after that round of exchanges, we can ask about the way the text is expressed [...] we reread, we reread fragments (pp. 54-55).

A category such as "reading repertoire" thematizes the question of selection to ensure that "it is our responsibility to seek [...] literary texts capable of provoking and channeling reading power, and that allow us to advance in the search for richer significant relationships and meanings" (p. 98). According to Ramos, these selections include "a place for the anonymous popular and also for stories by contemporary authors" (p. 37). Poetry books are favored in order to place poetry reading at the center of the classes (p. 144). Writing proposals are included, e.g., "write a legend [...] we offer some initial sentences, and when they finish, before sharing some readings we ask each one to reread their text" (pp. 58-59) or "if we had to recommend this novel for other readers to read, what would our recommendation say?" (p. 130). Although suggestions for revising the writing are provided, such as reading aloud

what has been written, it is assured that "excessive rewrites should be avoided [...] whoever is writing, being the owner of the text, is the one who will decide whether to accept it or not" (pp. 60-61).

Among the classroom strategies presented, the "questionnaire", a strategy linked to play, imagination and inventiveness, is noteworthy for its innovative character:

The sentences written there will be available for reading and we will count on them, also, for possible moments of writing. It will have two fields: a) Questions about real things or situations; b) Questions to imagine. Such questions can be used at any time to initiate narrative or poetic texts (pp. 48-49).

Other strategies are: the "reading tour" (with stories from the forest, for example) (p. 61); the "sampler" of poetic texts (p. 70); the "visual designs for poetry", from the incursion into alternative media.

One of the ways, the simplest, is to create a mobile: threads, colored cardboard, careful writing. We can also attach verses on a folded paper figure. Never more important than the text to be read, the design must be visually pleasing, attractive, but without interfering in the reading [...] without excesses (p. 78).⁷

⁷ It is worth mentioning, at this point, that the book *La casa del Aire 2. For second and third cycle*, it is offered together with a booklet entitled *La casa del Aire. Visual designs and other practical resources for the classroom*. This complementary material presents a set of "visual designs" which are defined as "a strategy to share poetry [...] [with the objective of] capturing attention with an unexpected and summoning touch" (Ramos, 2015, p. 1). It specifies: "The design must be visually pleasing, attractive, but without interfering with reading. It may have color, volume, shapes, textures, but without excesses. When putting it together, the verses and spaces between stanzas, the distance between title and text and data -of author and work to which the poem belongs- must be respected so that the reading moment is optimal. It can be done by the teacher with the collaboration of the children, or vice versa. They will be exhibited in the classroom or in the library for a month, for example, to be replaced later. They can also remain with those of the following month. An exchange of visual designs between cycles, or between the classroom and the library, can be organized. At some point in the year, an exhibition can be organized in which the whole school participates, or routes can be imagined for an itinerant exhibition" (p. 1). The following visual designs are presented with an instructional handout and illustrative images to accompany the explanation): The Star (an origami star, with verses from the poem *Caramel* by M. C. Ramos, inserted into the sheets) (p. 2); Hanging (squares with the poem *Colored Stones*, by M. C. Ramos, hanging from a pencil) (p. 3); The Owl (an owl made from cardboard tube and accessories from which hang verses from the poem *Little Owl*, by M. C. Ramos) (pp. 4-5); La gallina (a cardboard hen, with stanzas from the poem *El nido*, by M. C. Ramos) (pp. 6-7); Poemas en bandas (a stick or pencil with colored ribbons and bells -optional-, with verses from the poem *El sauce*, in *Corazón de grillo*, by M. C. Ramos, on paper bands attached to the stick) (pp. 8-9); Illuminated Poem (a tube with two windows cut out in which are glued the verses of the poem *Fantasmita*,

It is assumed that traditional and alternative media coexist with the formats of the digital era (p. 32).

It is interesting to note that this critical discourse bordering on pedagogy leads Ramos to articulate a gesture of didactic imagination, in accordance with what Bombini (2006) calls "didactic-fiction". Critical writing makes it possible to imagine practice, to recreate imaginary teaching and learning scenes, to rehearse what he would say in situation. For example:

If I'm going to read *Tales from the Jungle*. I show the cover, read the title and author. Or I bring it closer to some of them so that they can read the title aloud [...] I can read (the back cover) or tell what it says [...] (Ramos, 2013, p. 116).

Or when she notes: "We will read *Ephraim and the three towers* [...] we will ask the children to imagine possible houses or towers, [...] that from a metaphorical construction of the story they invent others" (pp. 144-146). Or when stating: "In addition to sharing what the children come up with after reading [*Whistling Cricket*], we could reread fragments we like and comment on them" (p. 147). In this case, let us see that the use of the potential is justified: "It is good to point out the potential 'we could' [...] In no way [the proposals] are obligatory [...] They are possibilities to keep in mind and have available" (p. 148). In short, the narrative makes explicit in its development the foundations, purposes, methodologies, aspects of the

in *La luna lleva un silencio*, by M. C. Ramos, illuminated with a flashlight from the open end of the tube) (p. 10); Farol (a structure with wire and transparent paper, in the manner of a lantern, which can even be illuminated from the inside, with poems from *Náufragos*, by M. C. Ramos, Editorial Ruedamares) (p. 11); El gato (silhouettes of a cat on cardboard, with verses from the poem *Las sombras del gato*, by M. C. Ramos) (p. 12); El reloj (a clock made from a cardboard box, with verses from the poem *La hora tardía*, by M. C. Ramos) (p. 13); La pecera (a cardboard fishbowl with a slot from which strips of cardboard show verses from the poem *¿Lo ves?* by M. C. Ramos) (pp. 14-15); El cubo (a cardboard cube or box, on the sides of which are pasted verses from the poem *El vecino*, in *Náufragos*, by M. C. Ramos) (p. 16); La puerta (a cardboard door, with a flap that opens and offers the poem *La puerta*, by M. C. Ramos. C. Ramos, Editorial Ruedamares) (p. 17); Rueda de palabras (three circles of different sizes, made of cardboard, joined with a butterfly clasp, with poetic phrases to look for combinations when spinning the wheel and forming a text) (pp. 18-19); Un tendal de palabras (three circles of different sizes, made of cardboard, joined with a butterfly clasp, with poetic phrases to find combinations when spinning the wheel and forming a text) (pp. 18-19); Un tendal de poesía (a clothesline made of cardboard or fiberboard, with texts on silhouettes of garments, hung on cardboard hangers) and El nido (cardboard cutouts with verses glued on, to combine and invent poems, as the text is being composed, the papers can be joined together with small clips) (pp. 20-21).

didactic transposition, in dialogue with the curricular documents and teaching plans, specifies times, the questions of the conversation, writing slogans that include in their formulation different options for resolution. It is not a question of "the" "model" practice (linked to a didactic of "recipes", prescriptive) but of "one", "among many possible" (p. 25), contemplating the singularities of contexts and subjects.

(D)enunciating difference

In interrelation, we notice that the level of critical enunciation is established as a platform for the denunciation associated with controverting certain practices installed in school institutions. Consequently, Ramos takes a critical position regarding "working the story or the poem" (pp. 7-8), or "summarizing stories or novels, pointing out nouns, adjectives and verbs, marking connectors to the point of exhaustion" (pp. 17-18). He assures that "it will not be good to break the magnetism of the texts by devoting ourselves only to scrutinizing" (p. 88). As for the proposals that arise after reading, he asserts: "If we make re-telling a routine practice [...] it is possible that the children, alerted, will follow the story without allowing themselves to be carried away into the world of the personal. Then we will have achieved reproducers of a story, but not necessarily readers" (p. 121). Regarding another activity reiterated in the classroom, such as answering a repertoire -sometimes endless- of questions that generally refer to the denoted in the text (p. 21), he states that "there is no need for compulsive questioning after reading (p. 121) [...] we do not pursue, we do not insist [...] our questions, if we ask them, are an invitation, we give a foot to lean on and continue" (p. 131). It is recommended to share what is read, rather than looking for them to answer how many were the characters... (Ramos, 2015, p. 21). This is why he defends the scope of literary conversation. He says: "Conversation is far from an interrogation [...] and does not pretend to advocate for a single reading" (Ramos, 2013, p. 43). In the dynamics of the conversation, the shared sensations and impressions of reading are intertwined with the construction of disciplinary knowledge: "It is necessary to contain each of these emotional responses and at the same time orient towards other aspects that make up the literary discourse" (p. 130).

On the other hand, the issue of books with values and the choice of a book according to age criteria (p. 113), linked to "the imperious search for morality" (p. 25) as well as to the intrusions of evolutionary psychology in children's literature, is problematized. When choosing poetry, he calls to leave aside those texts "that are an easy rhyming pedestrian rhyme". And he adds: "we are not looking for complacent books that only entertain [children], but those that can be enjoyed and make their contribution to the imaginary, to the lexicon, to the fictional world" (p. 114). He deliberately dismisses those works that "do not imply the least reading demand, texts where what moves forward is the plot line and its vicissitudes, without being anchored in a literary discourse that contributes richness", reinforcing the conviction that:

[...] the material that contributes to form skilled, autonomous readers, capable of accepting greater challenges of thought is the one that asks for an active and attentive reader [...] [the one that unfolds in] different times, different narrators, multifaceted characters, unpredictable or open endings (Ramos, 2015, p. 97). (Ramos, 2015, p. 97).

He warns: "we will be attentive to detect [books] that have remained in a time when discrimination was tolerated, female characters, underestimated, and violence on the weak allowed (Ramos, 2013, p. 115). It is a matter of striving for variety and quality (Ramos, 2015, p. 10). It requests reading the teacher without excesses, without excessive gesticulations, tending to spectacularization (p. 81). He discredits the use of photocopies, "those lamentable supports" (p. 31), with fragments of works. He also criticizes sporadic, unsystematic or "intensive proposals of a day or two a year", since, as he admits, "they do not form readers". He is inclined, rather, for "a reading class, scheduled weekly" (Ramos, 2013, p. 18) although, of course, he questions the "compulsory readings" (p. 17).

Conclusions. Inter-viewing criticism from an independent publishing house.

In this paper we have investigated the work of M. C. Ramos that makes up the Ruedamares catalog, particularly, *La casa del Aire 1* and *2*. The analytical approach of the aforementioned

materials allowed us to specify the mediation operations involved in the theoretical-critical production of the Argentine writer, among which we identified: the use of the first person singular ("I" teacher, trainer, workshop coordinator, writer) alternating with the plural ("we" teachers and mediators), in connection with the autobiographical narration; the constitution of metaphorization devices mediating the articulation of metaphors (spatial, geographical, aquatic or maritime, minimal, subtle and ephemeral); the assembly of a system of (auto)quotations concerning texts by reference authors as well as Ramos' literary production for children (reinforced by the incorporation of reviews or critical studies); the demarcation of a didactic agenda by circumscribing the themes and problems of literary education.

In fact, an operation that determines the resignification of the critical discourse at the intersection of the poetic-literary and the pedagogical-educational can be observed. As we have shown, the editorial mediation marks an intervention of Ramos' theoretical program and the binding rhetoric in the line of producing an indentation on what is given, a cut, a tear for something new to emerge, for something else to happen (López, 2021); but also in the sense of an inter-coming, or coming with/among. It constitutes, in short, an intervened critique. This is feasible within the framework of an independent project such as Ruedamares, by virtue of the role of writer-editor, articulated to a policy -also a poetics- that drives criteria of creativity and innovation.

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