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**PÓS-GRADUAÇÃO EM LETRAS - INGLÊS**

**Flying together towards EFL teacher development  
as language learners and professionals  
through genre writing**

**por**

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*To my Elias,  
and to our children, Tadeu  
and Elisa.*



### *Epigraph*

*Migrating birds fly in a V formation flock to cover long distances in order to procreate and preserve their species. During the flight, the front position bird breaks the air resistance and forms a vacuum to facilitate the ones behind him to fly. Birds exchange front positions to contribute to the flock and screech in order to communicate and motivate all birds to go on flying. Teachers, together, can also migrate from a traditional to a new approach of teaching in order to develop as language learners and professionals, through the study of texts and contexts and collective reflection on their practice.*

*This way, teachers will be able to construct and sustain knowledge.*

*(Didiê Ana Ceni Denardi, Dez. 2007).*

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**ABSTRACT**

Flying together towards EFL teacher development  
as language learners and professionals  
through genre writing

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Universidade Federal de Santa Catarina  
2009

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This qualitative study on the inter-relation between English as a Foreign Language Teacher Education (EFLTE) and the teaching of writing follows, mainly, the theoretical-methodological approach of Socio-discursive Interactionism (Bronckart, 2003, 2006, 2008a and his followers). Its general objective is to investigate in what aspects and to what extent an interventionist practice concerning the teaching of writing can contribute to EFL teachers' development as language learners and professionals. Specifically, the aims of this study are: a) to identify which elements related to the language capacities of action, discursive and linguistic-discursive can be taught for the writing of an academic summary (AS); b) to investigate in what aspects and to what extent the process of writing an AS by means of a didactic sequence (DS) can contribute to teachers' development; c) to investigate in what aspects and to what extent the process of planning a DS to the teaching of writing of specific genres can contribute to the teachers' development; and d) to investigate which individual representations were constructed during the processes of writing an AS and planning DS for the teaching of writing specific genres. Four main sets of data are analyzed: a corpus of ten ASs produced by the participant-teachers of an EFLTE course, participant-teachers' DS plans, and participant-teachers' direct self-confrontation texts. The results of the analysis of each set of data reveals that: 1) the elements related to the three language capacities to be studied for writing an AS should be: the thematic content and context of production of the academic article, descriptive type of sequence and theoretical type of

discourse, affirmative sentences, present simple tense and present passive, nominal group, nominal and pronominal anaphora, logic modalization, connectors and reporting verbs; 2) the participants substantially developed as language learners, since they made considerable progress in the three language capacities from the first to the last AS versions; 3) the participants' knowledge development related to the three language capacities in the task of planning DSs was partially adequate. Crossing the results from the second and third sets of data with the teaching knowledge base dimensions (Richards, 1998), named *Theories of Teaching*, *Teaching Skills*, *Communication Skills*, *Pedagogical Knowledge Skills* and *Decision Making and Contextual Knowledge* reveals that the participants developed in the six dimensions; 4) the participants also developed in the reflective dimensions named *Epistemological*, *Ontological*, *Pedagogical*, *Linguistic* and *Axiological*. The overall findings, therefore, reveal that a genre-based perspective for the teaching of writing through the use of the procedure of DS can be seen as an adequate theoretical, methodological and reflexive mechanism for EFLTE.

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## RESUMO

*Voando juntos em direção ao desenvolvimento de professores como aprendizes e profissionais de Inglês como língua estrangeira através de escrita de gêneros textuais*

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2009

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Este estudo qualitativo sobre a inter-relação entre formação de professores de inglês como língua estrangeira e ensino de escrita segue, principalmente, a abordagem teórico-metodológica do Interacionismo Sociodiscursivo (Bronckart, 2003; 2006; 2008a e seus seguidores). Seu objetivo geral é investigar em que aspectos e até que ponto uma prática intervencionista relacionada ao ensino de escrita pode contribuir no desenvolvimento de professores de Inglês como língua estrangeira como aprendizes e profissionais. Especificamente, este estudo objetiva: a) identificar quais elementos relacionados às capacidades de linguagem de ação, discursiva e lingüístico-discursiva podem ser ensinados na escrita de um resumo acadêmico (RA); b) investigar de que forma e até que ponto o processo de escrita de um RA através do procedimento de sequência didática (SD) pode contribuir para o desenvolvimento de professores; c) investigar de que forma e até que ponto o processo de planejamento de uma SD para o ensino de escrita pode contribuir para o desenvolvimento de professores; e d) investigar que representações individuais foram construídas durante o processo de escrita de um RA e planejamento de uma SD para ensino de escrita de gêneros específicos. Quatro conjuntos de dados são analisados: um corpus de dez RAs, resumos acadêmicos produzidos por professores de inglês participantes de um curso de formação continuada, planos de SD dos professores participantes, e textos de auto-confrontação simples dos participantes. Os resultados da análise de cada conjunto de dados mostram que: 1) os

elementos, relacionados às três capacidades de linguagem, a serem estudados na escrita de RAs devem ser: o conteúdo temático e o contexto de produção do artigo acadêmico, tipo de sequência descritiva e tipo de discurso teórico, orações afirmativas, presente simples e voz passiva no presente, grupo nominal e anáfora nominal e pronominal, modalização lógica, conectores e verbos de dizer; 2) os participantes se desenvolveram substancialmente como aprendizes da língua inglesa, pois progrediram consideravelmente nas três capacidades de linguagem da primeira à última versão dos RAs; 3) o desenvolvimento dos participantes com relação às três capacidades de linguagem na tarefa de planejamento de SDs foi parcialmente adequado. O cruzamento dos dados do segundo e terceiro conjuntos com as seis dimensões básicas de conhecimento de ensino (Richards, 1998), nomeadamente, *Teorias de Ensino, Habilidades de Ensino, Habilidades de Comunicação, Habilidades Pedagógicas e Poder de Decisão e Conhecimento do Contexto* revela que os participantes se desenvolveram nas seis dimensões; 4) os participantes também se desenvolveram nas dimensões reflexivas *Epistemológica, Ontológica, Pedagógica, Linguística e Axiológica*. Os resultados gerais deste estudo revelam que uma perspectiva de ensino de escrita baseada em gêneros textuais através do procedimento de SD pode ser um mecanismo teórico, metodológico e reflexivo adequado para o desenvolvimento de professores de inglês como língua estrangeira.

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# CHAPTER I

## INTRODUCTION

### 1.1 Background

Developing an empirical study which focuses on the establishment of some relations between the teaching of writing from a genre-based perspective and English as a foreign language teacher education was my own choice. In July, 2005, as a teacher of English at *Centro Federal de Educação Tecnológica do Paraná* (CEFET/ PR) and teaching classes at *Ensino Médio*, I<sup>1</sup> was accepted to attend the *Programa de Pós-graduação em Inglês e Literatura Correspondente* (PPGI) at *Universidade Federal de Santa Catarina* (UFSC). At that time, an important project aimed at transforming CEFET/PR into the *Universidade Tecnológica Federal do Paraná* (UTFPR/PR) was being approved. Soon after, in August 2005, the project was approved and because of this, it was possible to carry out a project to re-implement the *Curso de Letras Português e Inglês* at *UTFPR/PR -Campus Pato Branco/PR*<sup>2</sup> which was also approved in 2008. Taking this possibility into account, I wrote a formal letter to CEFET/PR asking for authorization to leave school to attend the course at PPGI/UFSC. There, I stated that I wanted to be better prepared to be a teacher-educator in order to work with pre-service teachers at the graduate course and with in-service teachers of public state schools. I also explained that teaching pre-or in-service teachers<sup>3</sup> to become professionals or to improve knowledge about their profession requires teacher-educators to have more than just knowledge about the language, that is, teacher-educators should

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<sup>1</sup> In this dissertation, for the sake of clarification, the pronoun 'I' is used to describe the researcher-teacher's particular choices and actions when accomplishing this work. The pronoun 'we' will be used in three forms: a) as a form of acknowledging the involvement of the researcher and the two supervisors during the whole process of carrying out this study; b) as a form of involving the writer and readers; and c) as a general 'we' acknowledging knowledge is constructed as a socio-historical practice.

<sup>2</sup> From 1986 to 1993, *Curso de Licenciatura em Letras Português e Inglês* was offered in Pato Branco by the municipal institution called *Fundação de Ensino Superior de Pato Branco* (FUNESP). In 1993, due to the incorporation of the courses of FUNESP to CEFET-PR/ *Unidade de Pato Branco*, that is, to a federal institution, it was considered that all the process of federalization could be stopped if the course of *Letras Português e Inglês* was maintained because CEFET-PR focused on the Technological and not on the Human Science field. Since then, language teachers from Southwestern *Paraná*, supported by a regional society's desire, tried to organize different projects to open the *Letras* course again (*Projeto de Abertura do Curso de Licenciatura em Letras Português e Inglês*, 2008).

<sup>3</sup> The term "pre-service" refers to learners who are studying in undergraduate teacher education programs, whereas the term "in-service" refers to teachers who have already finished their undergraduate teacher education program, such as school teachers, university professors, and teacher-educators.

also have a solid pedagogical knowledge in order to guide teachers to accomplish the important task of constructing language knowledge as learners and professionals.

Moreover, my previous experience as a teacher of English at the public State school and knowledge about the reality of public State school and English teachers' work in Southwest/PR, greatly influenced my decision of developing this study with in-service teachers. In other words, I wanted to understand public school English teachers' dilemmas better, as well as their needs, difficulties, capacities, expectations and desires to develop as language teachers and to guide their students to learn English as a foreign language. I also wanted to try out together with participant-teachers some actions and changes, that is, to check if things could be different in the schools in relation to the teaching of writing and if teachers could be aware and able to construct knowledge about writing and about the teaching of writing. In other words, behind my choice of developing an empirical work there was a great desire to both contribute to in-service teachers' growth as language learners and professionals and to find some answers about the process of teaching and learning of writing in English as a Foreign Language (from now on EFL).

Thus, in order to carry out this research, I organized a course which was attended by ten public in-service teachers from Southwest *Paraná*. Since the first moment of the course, the participant-teachers were invited to start *a long and challenging journey* as the winged birds do when they migrate, that is, the EFL participant-teachers were invited to migrate from a traditional form of teaching to a genre-based perspective. From this perspective, language knowledge is co-constructed through the interaction between the participants of the educational process by means of the study of specific text genres. I do believe that from this perspective, classes can become more dynamic and students more motivated to learn since they are guided to research different texts and contexts, and consequently, to have different views of the world. Moreover, the use of a genre-based perspective can enhance the teacher's and students' roles in the co-construction of the teaching and learning process towards critical reading and writing.

## **1.2 The issue of investigation and statement of the purpose**

This study is, mainly, grounded on Sociodiscursive Interactionism (Bronckart, 2003; 2004; 2006; 2007; 2008a) which views language as a social practice and language

teaching as a social activity, and takes genre<sup>4</sup> as an object of study. The study focuses on two major research areas: English foreign language teacher education and the teaching of writing from a genre-based perspective. Genre theorists and teacher-educators have emphasized the importance of language teaching from a genre-based perspective in EFL in both basic school and English as a foreign language teacher education (from now on EFLTE) contexts<sup>5</sup>, for instance, Cristovão (2002; 2005; 2006; 2007; 2008), Cristovão and Torres (2006), Hyland (2003), Meurer and Motta-Roth (2002), Motta-Roth (2006), Pinto (2003), Ramos (2004), Szundy (2004) among others.

As regards genre-based teaching, Hyland (2003), for instance, states that a genre theory has two main purposes, these are: to explain how individuals use language to comprehend specific communicative events and, to apply this knowledge for literacy education. The teaching of writing, one of the objects of this study, is within this second purpose. Concerning genre teaching to English as a second language (ESL) learners<sup>6</sup>, Hyland states that genre knowledge can make learners understand their L2 environment better, thus providing them more academic or professional opportunities in those environments (Hyland, 2003). This is because genre approaches aim at providing learners with the means of communicating effectively in writing and analysing texts critically. From a genre perspective, writing can be seen as a dialogic and social activity. Moreover, access to and the production of certain genres can be associated with the influence and prestige these genres have in society, connected with the notions of power and control in modern society. In addition, learning about genres provides learners with a basis for critical involvement with cultural and textual practices and enhances the teachers' role of explicitly teaching about genres in order to guide students to read and write critically, as Hyland (2003, p. 25) states:

By providing learners with an explicit rhetorical understanding of texts and metalanguage by which to analyse them, genre teachers can assist students to see texts as that artifacts that can be

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<sup>4</sup> The theoretical principles and the main concepts of Sociodiscursive Interactionism, including language, language teaching, genre, text, among others, as well as the procedures to text analysis will be discussed in Chapter II.

<sup>5</sup> Teacher education contexts involve pre- and in-service teaching contexts.

<sup>6</sup> Although Hyland (2003) refers to the teaching of English as a second language (ESL), his considerations can be also applied to English as a foreign language (EFL). In this study, in terms of language structure and vocabulary, we tried to use American English in the classes and this dissertation is also written in American English, whereas in terms of status of the language, English is viewed as an international language (Gimenez, 2004a; Crawford, 2005; Leffa, 2006). Teaching English as an international or global language is considered particularly important because knowledge of English can help students to act in a modern and global society since it allows everyone to have access to different people and institutions around the world, through the internet for example, among other advantages.

explicitly questioned, compared, and deconstructed, thereby revealing their underlying assumptions and ideologies.

Corroborating the same view, Pinto (2003) emphasizes that learning about genres can be done as part of a process of socialization through which learners organize knowledge and express it to others. She also suggests that teachers should take for granted a multiplicity of genres that are presented in our daily lives and acknowledge that the understanding of these genres has produced social and ideological effects, which, in turn, allow learners to understand the structure and the value system of a society when they experience the teaching of different forms and functions of texts.

Moreover, to Hyland (2003, p. 24) “genres help unite the social and cognitive because they are central to how writers understand, construct and reproduce their social realities”. Therefore, teachers should teach students about the purpose and context of production of the texts as well as draw students’ attention to the audience the text is addressed to and to text structure. In other words, the teacher’s role is to assist students to raise awareness of the different genres as well to understand grammar as a way of providing student-writers a comprehensive view of how language functions in social contexts mediated by genres (Hyland, 2003; Meurer & Motta-Roth, 2002, Pinto 2003).

In relation to EFLTE, Cristovão (2002; 2005) suggests that the study of the characteristics of specific genres, by means of the construction of didactic models and didactic sequences<sup>7</sup> for genre teaching, can be seen as an instrument to foster teacher’s reflection, that is, as an instrument that can lead teachers to comprehend and improve their pedagogical practice. Moreover, the author (2005) establishes a relation between the task of constructing a didactic model for genre teaching and the development of student-teachers in teacher education programs, as seen below:

To my mind, the construction of didactic models of genre may be considered as an alternative tool for development for the teacher’s work, to the extent that it leads the learner to reflect upon the didactic triad – learner, teacher and the object of knowledge - in order to justify their choices and guide their activities (Cristovão, 2002). By realizing the aforementioned procedures, the student-teacher is sharing the responsibility for the development of competences related to teacher’s activities, since teacher’s work is not limited to giving classes and following official procedures. In his profession, there is a continuous process of re-formulation of official norms, starting from the schools project and its organization, within a context he has to face and, therefore, the Practicum should provide the necessary conditions for the subject to learn how to analyze the official discourse, as well as the educational context and activities, etc. These actions

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<sup>7</sup> The concept and procedures to construction of didactic sequences and didactic models for genre teaching will be extensively discussed in Chapters III and IV respectively.



also include the student-teacher involved with research and reflective practice (Cristovão, 2005, p.155<sup>1</sup>) [my translation<sup>8</sup>].

In *Brasil*<sup>9</sup>, from the 1990's, many studies have been carried out involving genre and genre teaching<sup>10</sup> in EFL<sup>11</sup>. For instance, Araújo (1996; 2002) studies academic reviews, Cristovão (2001) analyzes the “book blurb” and “ads” as genres, Meurer's (2000; 2002; 2005) and Pinto's (2003) interests focus on genre studies in general, Motta-Roth (1995; 2000, 2006) also studies academic reviews and genre teaching, Ramos (2004) focuses on the study of genre for English for Specific Purposes, and Santos (1995) analyzes academic summaries, to cite just a few. In relation to genre teaching and EFLTE, Cristovão (2002; 2005), Cristovão and Torres (2006) and Cristovão (2007; 2008) focus their studies on the relation between the construction of teaching instruments for genre teaching, such as didactic models and didactic sequences.

By focusing on the process of constructing didactic sequences for specific genres as an instrument of teacher development and reflectivity, the general objective of this work is to investigate in what aspects and to what extent an interventionist practice concerning the teaching of writing by means of the procedure of didactic sequence (Dolz & Schneuwly, 2004; Schneuwly & Dolz, 1999; Dolz et al., 2004) can contribute to EFL in-service teachers as language learners and professionals by developing some teaching knowledge base (Richards, 1998) and reflective dimensions<sup>12</sup>.

The specific objectives of this study are: a) to search for the main characteristics of the genre academic summary (AS) and what elements to teach related to the language capacities; b) to investigate in what aspects and to what extent the process of writing

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<sup>8</sup> Since we have used in this study many references written in Portuguese, whereas English is the language of the present study, quotations originally written in Portuguese or translated to Portuguese were translated to English. They are identified as [my translation], and the language as well as the grammatical choices are my responsibility. Quotations in their original Portuguese versions can be found at the end of this study as end notes.

<sup>9</sup> Although this study is written in American English, the name of our country is written in Brazilian Portuguese so as to keep our Brazilian identity. In the same way, Brazilian names and titles are written in Brazilian Portuguese to keep their originality.

<sup>10</sup> One of the great influences on the study of genre teaching was the publication of *Parâmetros Curriculares Nacionais* for Portuguese and foreign languages (Brasil, 1998; Brasil, 1999).

<sup>11</sup> We also acknowledge the existence of several studies on genre and genre teaching which are addressed to the study of Brazilian Portuguese, for instance the studies developed by Bonini (2005), Dionísio (2003), Guimarães (2006), Machado (2003; 2005), Marcuschi (2003; 2008); Matêncio (2008); Rodrigues (2005) and Rojo and Schneuwly (2006), just to cite a few.

<sup>12</sup> Knowledge base dimensions (Richards, 1998) and reflective dimensions (our conceptions) will be presented in Chapter IV.

academic summaries by means of a didactic sequence can contribute to EFL participant-teachers' development; c) to investigate in what aspects and to what extent the process of planning a didactic sequence to the teaching of writing of specific genres can contribute to the EFL participant-teachers' development; and d) to investigate which individual representations were constructed during the processes of writing an academic summary and planning a didactic sequence for the teaching of writing of specific genres. This investigation can be translated into some specific Research Questions:

- 1) What are the characteristics of the academic summary genre?
  - 1.1 Which are the main teachable language elements to work with when teaching academic summary writing?
- 2) In what aspects and to what extent, can the activity of writing academic summaries contribute to the EFL participant-teachers' development as language learners?
- 3) In what aspects and to what extent, can the activity of planning a didactic sequence for the teaching of writing of specific genres contribute to the EFL participant-teachers' development as language professionals?
- 4) Which individual representations did the EFL participant-teachers construct from the reflective activity of writing an academic summary and planning didactic sequences for the teaching of writing?

In sum, this dissertation tries to investigate a group of in-service EFL teacher in their personal and professional development, hypothesizing that by means of the written production of academic summaries and the planning of didactic sequences for genre teaching, teachers can reflect on language and language teaching and be able to construct and sustain their own professional development, consequently improving their pedagogical practice.

### **1.3 Organization of the dissertation**

This dissertation comprises ten Chapters. In Chapter I, the present *Introduction*, we have presented the researcher-teacher's personal and academic motivations to carry out this study, the issue of investigation, as well as its objectives and Research Questions.

In Chapter II, we review the literature on the theoretical bases of Sociodiscursive Interactionism (Bronckart, 2003; 2006; 2008a) and about its main concepts and procedures of text analysis, since the present study is mainly grounded on this theory.

In Chapter III, we discuss the procedure of *Didactic Sequence* (Dolz & Schneuwly, 2004; Schneuwly & Dolz, 1999, Dolz, et al., 2004) highlighting its dialectic nature as a classroom activity (Vasconcellos, 2002). We also present our own concept of writing and propose a ten-point list for the teaching of writing from a genre-based perspective. This list will also be used as a framework for the analysis of one of the participant-teachers' didactic sequence plan.

In Chapter IV, we discuss the concept of *Didactic Transposition* (Bronckart & Plazaola-Giger, 1998; Bronckart, 2006) and establish some relations between the procedures of construction of *Didactic Model* and *Didactic Sequence* and the *teaching knowledge base dimensions* (Richards, 1998). We also, briefly, review the concept of reflection in general terms and construct the concept of the *reflective activity* from Sociodiscursive Interactionism. We also develop five *macro reflective dimensions* to serve as guidelines to check the participant-teachers' individual representations constructed during the experience they went through as participants of the present work.

In Chapter V, we contextualize the present study and outline the methodological procedures that were used to collect and analyze data, showing again the objectives and Research Questions (RQs) that guide this work.

In Chapter VI, we discuss some aspects of the EFL teaching and learning context in *Brasil* generally and Paraná specifically, develop the analysis of the academic summary genre, and select the main elements to be taught when teaching this genre, that is, we present our own construction of the didactic model for the academic summary genre as a framework to analyze the participant-teachers' written production of the academic summary genre. Also, in this Chapter, we answer the RQ1 and its sub-question.

In Chapter VII, we present the analysis of the participant-teachers' production of academic summaries, and then answer the RQ 2.

In Chapter VIII, we show the analysis of the participant-teachers' didactic sequence plans for the teaching of writing of two genres: the "fairy tale" and the "advice letter" genres. We answer the RQ3 in this Chapter.

In Chapter IX, we interpret the participant-teachers' individual representations they constructed about the experience during the development of the individual activity

of writing an academic summary and the collaborative task of planning didactic sequences for the “fairy tale” and the “advice letter” genres. RQ 4 is answered in this Chapter.

Lastly, in Chapter X, we conclude the work. Firstly, we establish the relations between the two sets of analysis that refer to participant-teachers’ development in the written activities (the text analysis of the participant-teachers’ academic summaries and the analysis of the participant-teachers’ didactic sequence plans) and the teaching knowledge base dimensions (Richards, 1998). Then, we establish the relations between the participant-teachers’ individual representations about the experience they went through in order to carry out the two aforementioned main writing tasks and the reflective dimensions we have developed and shown in Chapter IV. Finally, in the *Final Remarks*, we present a synthesis of the work as well as some of its pedagogical implications. We also point out some of the study limitations and some suggestions for further investigation in the field of the teaching of writing and EFLTE in the light of Sociodiscursive Interactionism.

## CHAPTER II

### THEORETICAL AND METHODOLOGICAL ASPECTS OF SOCIODISCURSIVE INTERACTIONISM

*“SDI intends (...) to demonstrate this central role of language in all aspects of human development, and consequently, its central role in explicitly given guidance for such development through educational or formative mediations. Hence, we have a project that goes beyond linguistics, belonging to an integrated human science, centered on the formative dynamics of language practices.”*  
(Jean Paul Bronckart, 2006, p.10<sup>th</sup>) [my translation].

The aim of this Chapter is to ground the present study on the theoretical principles of Sociodiscursive Interactionism. In order to do so, it a) presents the bases and principles of the theory, including the interpretation of its main concepts: the concepts of language, text, genre and the inter-relation between genre and language activity; and b) reviews the procedures of analysis of Sociodiscursive Interactionism.

#### **2.1 Theoretical assumptions of Sociodiscursive Interactionism**

This research is theoretically and methodologically grounded on Sociodiscursive Interactionism (Bronckart, 2003; 2006). Epistemologically, Sociodiscursive Interactionism (SDI) takes for granted that human behavior is built through a socio-historical process, which is marked by the use of symbolic tools, among them language, and determined by cultural dimensions. The social nature of activity and the human mind, the importance language and work play in human beings’ conscious awareness, and the necessity of overcoming cultural determinisms in order to change social environments and individuals, are some of the themes of interest in the field of SDI (Cristovão, 2008).

SDI has been developed by Jean Paul Bronckart and other researchers in this field for a long time (Machado, 2005; Bronckart, 2006; Fourcade & Bronckart, 2007<sup>13</sup>). This research group’s main interest is studying, as already stated, the relations between language and educational work. Concerning pedagogical intervention, Bernard Schneuwly and Joaquim Dolz have greatly contributed to the research field of language

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<sup>13</sup> Fourcade and Bronckart (2007) chronologically describe the trajectory of SDI in four periods namely: 1<sup>st</sup> Period (1966-1976): Initial epistemological questions; 2<sup>nd</sup> Period (1977-1985): From Psycholinguistics to the functioning of discourses; 3<sup>rd</sup> Period (1985-1997): From the first to the second model; 4<sup>th</sup> Period (1997-2004): Language, action, formation.

education focusing their studies on the didactic transposition of text genres in the teaching/learning of the mother language.

According to Bronckart (2006), SDI, which is still being developed, emerged from the need he and a group of researchers (Bain, Schneuwly, Davaud and Pasquier, among others) had to adapt some theoretical models and research results to the classroom reality and teachers' work with text production, that is, from the need to solve the problem of *didactic transposition*. In the first phase of the project, the focus was on the development and testing of didactic sequences, and the elaboration of a didactic model that could theoretically support the new teaching approach. In a second phase, the focus was on improving the initial theoretical model, and reviewing the conditions and characteristics of language activity in relation to human development. More specifically, in the second phase the efforts were on a) reviewing Vygotsky's theory in order to strengthen the philosophical basis of SDI, b) analyzing the role sign appropriation plays in human consciousness, based on Saussure's studies; and c) investigating the effects knowledge of text genres and types of discourse produced in human development.

In recent times, the focus of SDI research interest has been on investigating the relations between language and work from an interdisciplinary perspective involving Applied Linguistics, Psychology and Ergology, among others, as can be found in the works of Bronckart and Machado (2004), Saujat (2004), Amingues (2004), Clot (2007) and Faïta (2004) to cite just a few.

According to Machado and Cristovão (2006), SDI was introduced in *Brasil* in the beginning of 1990 by means of research exchanges between Brazilian researchers from *Programa de Estudos Pós-Graduados em Lingüística Aplicada e Estudos da Linguagem of Pontifícia Universidade Católica de São Paulo (LAEL-PUC/SP)* and researchers from the University of Geneva, Switzerland. Machado's (1995) doctoral dissertation<sup>14</sup> on undergraduate students' development of reading comprehension was the first written from this perspective in *Brasil*. In it, the author investigates the notion of genre and its characteristics using as a corpus, the students' own texts. Since then, and from the publication of *Parâmetros Curriculares Nacionais (PCNs, 1997)* for Brazilian Portuguese as the first language, the research from SDI perspective has been disseminated by means of scientific research and events and through teacher education

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<sup>14</sup> The dissertation was published in 1998 with the title "O diário de leituras: a introdução de um novo instrumento na escola".

courses and didactic materials. Research has focused on educational issues, mainly on first and foreign language teaching. Some of the main research themes are: a) the teaching tools, that is, the description of genre characteristics for the construction and evaluation of didactic models (Machado, 2001; Cristovão, 2002; 2007); b) students' development of language capacities by means of genre teaching (Souza, 2003); c) pre and in-service teacher education (Magalhães, 2002; Cristovão, 2002; 2005); d) teacher-students' interaction mediated by genre in analysis of didactic experiences (Machado, 2003); e) pre-service and teacher-educator's interaction mediated by genre in teacher education situations (Cristovão, 2002; 2005).

When talking about SDI, we talk about a transdisciplinary perspective which is defined and conceived as “a perspective of the human's science” (Bronckart, 2006, p. 10 / author's emphasis<sup>iii</sup>)[my translation], since it tries to develop epistemological and linguistic knowledge about the role and function of language in human development, and approaches the studies of language in its discursive and textual dimensions. Thus, SDI has two main objectives: 1) to propose a theory of language nature, structure and functioning, focusing on language practices, its objects, concepts and organization into models; and 2) to sustain that language is the basic instrument of human gnology and praxiology<sup>15</sup>. In Bronckart's (2006, p. 10) words<sup>16</sup>:

SDI intends (...) to demonstrate this central role of language in all aspects of human development, and consequently, its central role in explicitly given guidance for such development through educational or formative mediations. Hence, we have a project that goes beyond linguistics, belonging to an integrated human science, centered on the formative dynamics of language practices [my translation].

Therefore, SDI can not be seen as a linguistic or sociological approach, but as a transdisciplinary one, since it is influenced by several human science disciplines such as Philosophy, Sociology, Anthropology, Psychology and Linguistics. Bronckart (2006) states that the first influence from the linguistic field came from Bloomfield's (1993) studies in which the author found strict methodological procedures to carry out linguistic analysis. Culioli (1990; 2002; 2005) was the second influence. Although Culioli's research focuses on discrete elements/sentences, it brings three important contributions to SDI: 1) the author extends Bloomfield's methodology since a corpus of

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<sup>15</sup> Bronckart (2008) defines gnology as the capacity human beings have to learn aspects of the universe in which they originated, to build knowledge and organize it in their representation worlds; whereas praxiology has to do with the form members of the human species situate themselves in these worlds translated by their individual behaviors and actions.

<sup>16</sup> See Brazilian version in the end note ii.

elements/sentences was constituted and their common characteristics were analyzed; 2) some discrete linguistic forms were re-analyzed in terms of “linguistic markers” and “operations”; 3) new concepts related to verb processes were introduced. The third influence came from Volochinov’s (1977) work, mainly the studies on the relationship between language and other human activities, and from Bakhtin’s (1986, p.60, author’s emphasis) studies on the concept of the “*stable types of (...) utterances*” which he calls “*speech genres*” from a discursive perspective.

Epistemologically, Vygotsky’s (1927; 1978; 1997) studies and his followers’ work on human development can be seen as the major influence on SDI. According to Bronckart (2003; 2006), SDI extends those thinkers’ theoretical ideas by defending the principle that “the specific characteristics of human beings’ actions are the result of a historical process of socialization made possible by means of the emergence and development of semiotic instruments” (Bronckart, 2003, p. 21<sup>iv</sup>) [my translation].

Aligned with the contributions above, also Saussure’s (1916) studies on sign theory have influenced SDI’s theoretical and methodological approach as a way of substantiating the Vygotskian premise that the acquisition and internalization of semiotic entities, the signs, can trigger human consciousness (Bronckart, 2006). Other influences on SDI came from Wittgenstein’s (1961), Habermas’ (1987), Ricoeur’s (1986), Piaget’s (1970) and Foucault’s (1969) studies according to Bronckart (2003; 2006; 2008a; 2008b).

As previously stated, SDI contributes to the extension of the first socio-cultural thinkers since it tries to explain at least three of Vygotsky’s uncompleted theoretical and methodological propositions. In order to provide these explanations, Bronckart (2003, pp. 28-30) reviews Vygotsky’s *La crise* (1927). In his review, Bronckart (2003) states that:

1) the definition of a unit of analysis in Psychology: for Vygotsky (1927) and followers, this problem results from the complex connection among biophysical, behavioral, mental, social and verbal dimensions that constitute human actions. Vygotsky’s criticism concerned the physical-psychological duality and his objective was to construct a unified concept in order to organize all dimensions. He hesitated in taking the ‘word meaning’, or instrumental conduct or activity mediated by signs as the unit of analysis. Later on, Leontiev (1979, as cited in Bronckart, 2003) proposes action or activity as unified units; however this conceptualization remains problematic especially because of the rejection of the social and verbal dimensions of activity;



2) the limits and connections related to social and psychological levels: this problem can be viewed from two aspects. On one hand, an interactionist psychology should borrow from other theories the conceptualization related to social actions in their organized and representational dimensions. Vygotsky and followers showed limited references on sociology and believed Marxism was enough for the analysis of social facts/events. On the other hand, as socio interactionism postulates that social facts/events constitute the main causes of psychological facts, it should identify and define, independently, the specific sociological units on one side and the psychological ones on the other side, in order to conceptualize their interactions. Vygotsky, in *La crise* (1927), diminishes the crucial need for distinguishing explicative principles and units of analysis in Psychology, and this objective was not achieved by his theory. According to Bronckart (2003), by the association of Leontiev's contributions (1979) and Habermas' comprehensive theory (1987), SDI sustains the thesis that it is the activity in social formations (sociological unit) that constitutes the explicative acting principle of an individual (psychological units);

3) language relations concerning social activities and actions: the 'word' was the unit of analysis proposed by Vygotsky, which in Bronckart's view is opposed to Saussure's sign. Besides, Vygotsky has not identified the verbal major units that Bakhtin has concomitantly started to conceptualize, named the speech genres. To Bronckart, as genres are clearly situated in a corresponding level of analysis to the activities and actions, they are the true verbal units. And the inferior level units, that is the words or signs, should be encompassed within text or discourses.

Besides, according to Bronckart (2003; 2006), SDI consists of five basic principles:

- a) Human Sciences should encompass and draw attention to all that is related to the development of the conditions of human actions and activities;
- b) social and historical aspects of human life should be taken into account since human development arises from human pre-constructs, as a starting point;
- c) development can be seen as a result of human beings' actions since knowledge is produced in action;
- d) processes of socialization (material) and processes of human development (psychological) are complementary and inseparable. The same processes that change institutions are also responsible for individuals' development;

e) language plays a crucial role in human development. It determines the development of social interactions and citizenship.

In order to understand the principles of SDI, it is important to highlight the human pre-constructs: *collective activities*, *social formations*, *texts*, *knowledge formal worlds*, since they are essential in the process of human interaction. *Collective activities* are essential as they promote the production of different objects and socio-cultural works or masterpieces. *Social formations* can be considered representations of rules and values related to physical, economic and historical contexts in which human life is organized. Due to working organizations and their power relations, these types of representations are always in conflict. *Texts* can be understood as products of verbal language activity. They have as a main function to build meanings, although they also serve to rule man's general activity and express man's knowledge about the world. As semiotic forms, composed by specific lexical and syntactic structure, texts are used as empirical representations of the language activities of a certain community, and can also be characterized as communicative units organized in classes or genres. Similarly to collective activities they change in time determined by human evolution. Lastly, *formal worlds* can be understood as semiotic representations determined by *language activities* in relation to the way different views of the world are organized. Formal worlds are represented by semiotic or non-semiotic signs and encompass three types: 1) objective world related to the physical context; 2) social world: human activities are accomplished by means of signs; 3) subjective world: individuals' representations of the activities and tasks they are involved in (Habermas (1987), as cited in Bronckart, 2003, p. 34).

Nevertheless, in order to understand what is of specific concern to human beings, SDI also takes into account that the categories above can be appropriated by means of the analysis of collective activities. To SDI, collective activities promote both a set of social facts as well as individuals' conscious thoughts; therefore knowledge arises from lived experiences.

Moreover, SDI defends that human development is mediated by social interactions in which language plays the role of materializing human activities and representations in texts that belong to specific genres. Therefore, texts and their forces and limitations are also taken as objects of analysis.

According to Bronckart (2006), SDI encompasses three levels of text analysis. The first refers to the historically human pre-constructs or human beings' social life dimensions such as sociodiscursive formations, general collective activities, and

language activities materialized in different types of texts and formal worlds or structures of collective knowledge. The second is related to the processes of formative mediation that integrate individuals' ontogenetic development in their socio-cultural contexts, and the explicit educational processes that occur in school institutions. It is in this second level of analysis, formative mediation in the educational context, that our research is situated. The third level refers to the effects of formative mediation on individuals. This level is subdivided in order to tackle two of its aspects: changing conditions related to physical and sensorial perceptions into conscious thought; and human beings' development conditions and interactions between their individual and collective representations.

In what follows, we will discuss some important concepts for this research in the light of the SDI perspective.

### **2.1.1 The concept of language**

SDI conceives language as a social act which is fundamental to human beings, and consists of their interactions in several areas of human activities. To Bronckart (2008b, p.19) language is “a fundamental instrument of specifically human gnosiology and praxiology”<sup>v</sup> [my translation], thus it plays a central role in human development.

In view of this, the objective of the SDI project lies in giving explicit orientations to this development by means of formative or educational interventionist practices. In other words, SDI tries to understand the relation between language, as a social practice translated in genres and types of discourse, and the system of languages. In order to do this, Bronckart (2007; 2008b) examines, in depth, Saussure's concept<sup>17</sup> of language as a system of signs and re-evaluates Saussure's position about the relation between language and discourse. To Saussure, it is, firstly, in the production of discourse (speech) that meaning is constructed and then assimilated by language. In Bronckart's words (2008b, p. 34<sup>vi</sup>) [my translation]:

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<sup>17</sup> Bronckart's (2008b) studies of “Cours de linguistique générale” and other manuscripts written by Saussure, try to explain the concept of language as a sign system (a system of signs organized by a specific community of speakers) and its levels of analysis: evolutive language (the ontological nature of language as the way it is determined by its speakers in a continuous development); static language (the organizational nature of language as the way it is constituted by its speakers at a specific time); language (as it is reconstructed by the linguist's generalization and abstractness).

Language is a system of potentially existing relations in the consciousness of members of a social community.

Speech acts are materialization acts of this potential. But a) these acts only manifest in effective discursive productions, or, in textuality. But b) these acts may construct, destroy, or modify meanings and thus, produce an effect that influences the configuration of the system.

The author concludes that the relation between language as a system and language as discourse (speech) is, for Saussure, of a continuous dialectic order since language is both constituted by discourse and constitutes discourse. In view of this, we can infer that Bronckart (2008b) approaches his concept of language to Saussure's, Vygotsky's and Voloshinov-Bakhtin's.

In another text, Bronckart (2008a, p. 72) accepts that his notion of language is based on Coseriu's concept that is: language as "a meaningful activity"<sup>vii</sup> [my translation]. This concept is based on five statements:

- 1) language is dialogic: it is socially constituted and constitutes social human's behaviors and activities;
- 2) language becomes materialized by means of a natural language (Portuguese, English, French, etc) of a certain community;
- 3) language is dynamic: it changes through time;
- 4) language is meaningful to thought formation and knowledge construction;
- 5) the social and communicative dimension of language supposes addressivity and inter-subjectivity.

In relation to the concept of natural language, Bronckart (2003) states that any natural language is based on a system of signs, composed by relatively stable lexical, phonological and syntactic rules, which makes communication possible in a certain verbal community, and can be apprehended only by means of effective verbal productions, i.e. *the texts*. These productions assume different aspects since they occur in an interactive process of communication in different situations. Consequently, natural languages can be identified only by means of a procedure of abstraction-generalization of their proprieties from a corpus of texts available in one community. Having said that, Philosophy and Linguistics have developed in two distinct directions: a) the study of the system of language (units, categories and rules); and b) the study of the structure and functioning of the different types of texts. SDI, and therefore this study, follows the second direction.

### 2.1.2 The concepts of text and genre

In general terms, SDI conceives texts as any oral or written situated language production (Bronckart, 2003), thus *communicative units* (Bronckart, 2006; 2008a) since they have an interdependent relation with the parameters of the context of their production, that is, texts are composed by means of articulated sentences and language elements and textual and enunciative mechanisms that serve to contribute to the internal coherence. The concept of text by Bronckart (2006, p. 139<sup>viii</sup>) that we have chosen for this study, is presented below:

Texts can be defined as empirical/linguistic correspondents of the language activities of a group, and also as the as empirical/linguistic correspondents of a given language action. From this perspective, and in a paradoxical manner, if a text puts linguistic units (and, occasionally, other semiotic units) into action, the text is not a linguistic unit by itself, as its opening and closing (and probably general planning) conditions do not depend on the linguistic aspect, but are entirely determined by the action that generated it. This is the reason why we say that a text is a *communicative unit* (author's italics). [my translation]

As can be seen, from an SDI perspective, texts are human beings' verbal representations of communicative-enunciative events/activities. As "products of human activities" (Bronckart, 2003, p. 72<sup>ix</sup>) [my translation], texts or different types of texts have been historically produced by verbal communities to serve the community's needs, interests and working conditions, and the appearance of a new type of text can be seen as a result of new social motivations, new communicative circumstances, or the emergence of new communicative media (Bronckart, 2003).

In other words, throughout human history different types of activities have been developed, which, in turn, have produced different texts that are appropriate to different language situations. These texts were previously called by Bakhtin (1986), "speech genres" or the "relatively stable types of utterances" (p. 60). The author states that these units of meaning, genres, presuppose mainly social interaction, since they emerge from a discursive inter-relation in the areas of human activity and communication and "reflect the specific conditions and goals of each sub-area" (1986, p. 60). This inter-relation occurs through the connection of three language dimensions: thematic content (that is, what to say: theme, subject), verbal style (that is, what lexical, grammatical and phraseological elements to be used: the selection of language elements) and composition (that is, how to organize the text: textual structure). These three dimensions

are determined by the parameters of context in which genres are produced and, mainly, according to Bakhtin/Volochinov (1926), by the speaker's valued appreciation of the thematic content and the interlocutors of the communicative situation. In turn, the interrelation between texts and context can be called *architext* (Bronckart, 2004, p.4), since speech genres (oral or written) are as innumerable and heterogeneous as human activities.

Due to the enormous diversity of speech genres, Bakhtin (1986, p. 62) asserts that it is impossible to classify genres. In turn, he proposes a distinction between primary ("rejoinders of everyday dialogue", for example) and secondary genres ("novels, dramas, all kind of scientific research", etc). The first are considered to be simple due to "their immediate relation to actual reality and to the real utterances of others". Secondary genres are said to be complex and "arise in more complex and comparatively highly developed and organized cultural communication, (primarily written), that is artistic, scientific, sociopolitical, and so on" (Bakhtin, 1986, p. 62). More specifically, the distinction between primary and secondary genres does not rely on the simple fact that the first are directly connected with the context of production and the second are not, but it is related to the cognitive, social and linguistic dimensions secondary genres require to be produced. During development/construction of secondary genres (ideological), primary genres are absorbed and changed.

Therefore, Bakhtin (1986) points out that the difference between primary and secondary genres is crucial to language studies, however he warns us that only the interrelation between these two types of genres and the historical process of secondary genres can explain the nature of an utterance, and also "the interrelations between language, ideology and world views" (1986, p. 62). In view of this, "to ignore the nature of the utterance or to fail to consider the peculiarities of generic subcategories of speech in any area of linguistic studies leads to (...) an excessive abstractness" (1986, p.63) of the language, that is to separate language from the context in which it is produced, therefore to deny the nature of language as a mediating tool to enable individuals act with language.

Bakhtin (1986) also refers to the fact that thematic content, style and composition can determine the lexical choices used in order to be coherent with the purpose of speech communication. And he also states that words or sentences can acquire full sense only in context, that means, within an utterance, which emerges from the relation between the interlocutors of the verbal communication chain, constituting a

link in that chain. Therefore, expressiveness does not come from the system of the language but from the meaning of words and sentences themselves. Moreover, utterance boundaries are determined by subjects' mutual exchanges in the interaction. This presupposes a relation between utterances, as the author states:

Every utterance must be regarded primarily as a *response* to preceding utterances of the given sphere (we understand the word "response" here in the broadest sense). Each utterance refutes, affirms, supplements, and relies on the others, presupposes them to be known, and somehow takes them into account (1986, p. 91).

An utterance/genre also presupposes responsiveness on the part of the participants in the speech communication, which implies the existence of, what is termed, *addressivity* (Bakhtin, 1986, p. 95). According to the author, an utterance has both an author and an addressee (an immediate interlocutor, collective specialist or unconcretized other) who is determined by the sphere of communication. This implies an active role of participants during the process of verbal communication, since the composition and style of the utterance depend on the addressee, which is on "how the speaker (or writer) senses and imagines his addressees, and the force of their effects in the utterance. Each speech genre in the area of speech communication has its own typical conception of the addressee, and this defines it as a genre" (1986, p. 95).

Taking into account language as a social, historical and ideological system (Bakhtin, 1986) and the inter-relation between text and context, SDI acknowledges Bakhtin's (1986) notion of speech genres, as seen below:

... during this century, particularly since Bakhtin, this notion has been progressively applied to the set of organized verbal productions; the usual written forms (scientific article, summary, news, advertising, etc) and to the set of oral text forms, or to standardized forms, or belonging to everyday language (enunciation, experienced events reports, conversation, etc). As a result of this notion, at present, any type of text can be designated in terms of genre, consequently, every observable instance of text can be considered as belonging to a given genre (Bronckart, 2003, p. 73<sup>x</sup>) [my translation].

Bronckart confirms this relation and defines text and genre:

Texts are the products of the operationalization of several structuring mechanisms that are heterogeneous and occasionally optional. These mechanisms decompose in several optional and/or competing operations that are performed utilizing often competing linguistic resources. Any text production consequently and necessarily implies in selections related to the combination of structuring mechanisms, cognitive operations and their modes of linguistic realization. From this perspective, **text genres** are the products of configurations of choices among these possible genres, which are momentarily "crystallized" or established by use. Such choices depend on the work that language social formations develop, so that texts are adapted to

a given communicative medium, and effective in the face of a social challenge, etc<sup>xi</sup> (2006, p. 143-144/ author's emphasis). [my translation]

In a more recent text, Bronckart (2008a) reaffirms the definitions and relation between texts and genres posed above:

Texts (...) are empirical correspondents of language activities, produced with the resources of a natural language. They are global communicative units, whose compositional characteristics depend on the properties of the interactive situations and of the general activities they relate to, as well as the socio-historical conditions of their production (...). Thus, texts are distributed in multiple genres, which are socially (...) recognized as belonging and/or adapted to a determined communicative situation (p. 113). [my translation<sup>xii</sup>]

In other words, the concept of text can be understood as “any unit of verbal production which serves as an organized message and aims to produce a coherent effect upon the addressee<sup>xiii</sup>” (Bronckart's 2008a text (p. 87) [my translation], while the concept of genre refers to “a variety of verbal productions<sup>xiv</sup>” (Bronckart, 2008a, p.87)[my translation] articulated with a language act. Bronckart (2008a) also states that “several possible text genres can correspond to a specific language act, as well as a singular language act can correspond to several text genres<sup>xv</sup>” (p. 87). [my translation]

Moreover, to Bronckart (2006) time and the movement of the growth of social formations can change genres. In this process, genres can be separated from the motivations by which they have been created, and become autonomous and available to express other finalities. Consequently, as with any other human work, genres go through different types of changes, such as: referential (type of activity the text refers to); communicational (text addressivity); cultural (text social values) changes, etc. According to the author (2003; 2006), the plasticity of genres makes any kind of classification impossible, even though, they co-exist in language environments and are historically constituted as products of human work and culture, that is, the “human pre-constructs” (Bronckart, 2006, p. 145<sup>xvi</sup>) [my translation<sup>18</sup>]. In turn, the notion of human pre-constructs leads to the existence of pre-existing texts, that is, texts that are available as referential models to be used in different communicative–discursive situations.

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<sup>18</sup> The author states that the notion of pre-constructs leads to the notions of intertext and architextuality. Intertextuality refers to the design of different types of interaction between texts (quotations, etc), whereas architextuality refers to the notion of a space where pre-existing texts remain inserted in language activities - the discourse.



### 2.1.3 The inter-relation between genre and language activity: discursive worlds and types of discourse

Taking into account that a text is produced in a “situation of language action” (Bronckart, 2006, p. 146<sup>xvii</sup>) [my translation] to produce a text, an agent should establish some relation between other interlocutor(s) in a socially organized context. In order to do this, the agent should use some representations such as a) representations of the physical context of action (the identification of the author, the interlocutor(s), the space and time); b) socio-subjective representations (type of interaction and the social roles of the interlocutors); c) other representations that can emerge from the interaction and the interlocutors’ representations or background knowledge about the content. In addition, the agent still has some representations/knowledge about the set of texts (architext) and genres available in his/her verbal community. Based on these representations and processes, the agent, then chooses a genre and adapts it, according to the specificities of the communicative situation. As a result, language is materialized and a new text is produced (Bronckart, 2003; 2006). In the author’s words:

...on a socio-historic scale, texts are the product of the language activity permanently functioning in the social formations (...) which are subsequently available in the intertext as indexed models for contemporaries and for future generations. (...) at the individual level, the production of a new empirical text by a particular agent should be conceived as the result of a proposition interfacing with the representations that are built by the agent about his/her action situation (...) and his/her representations about indexed genres that are available in the intertext (Bronckart, 2003, p. 137-138<sup>xviii</sup>) [my translation].

As seen above, individuals/interlocutors have to mobilize some social resources and representations in order to interact in communicative situations, therefore when a text is produced it requires the construction of collective worlds. In other words, individuals’ representations are transformed into realities which would be shared by the participants in interaction and, in turn, the semiotic nature of language activity itself is based on the necessity of creating virtual representation or discursive worlds (Bronckart, 2003).

According to Bronckart (2003; 2006), from the psycho-social plan, the construction of the discursive worlds<sup>19</sup>, involves two orders of relations: 1) relations

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<sup>19</sup> Bronckart (2003) based his studies on Beneviste’s concepts of “Discourse” and ‘History” and other studies (Weinrich, 1973; Simonin-Grumbach, 1975, as cited in Bronckart, 2003), in order to describe the enunciative plans and the psychological operations that constitute them and the linguistic elements responsible to translate these discursive worlds into a natural language.

between the representations of the immediate context of production of a text (general organization of the ordinary world<sup>20</sup>) and its thematic content; and 2) relations between the parameters related to the agency of the immediate context of text production (writer/reader, time and place) and the construction of the text and agencies it mobilizes (characters, groups, institutions). From these operations, two subsets of relations emerge, as seen below:

In the first case, which refers to the relation between the thematic content and the context of text production, two other types of representations emerge: a) the representations of thematic content refer to past and true facts (History) or to future or imaginary facts, in turn, text represents a time-place relation disconnected from the time-space in which the language action occurs. In this case, facts are narrated; b) the representations of the general thematic content organize themselves in a more direct relation to the general organization of the current language action. In this case, facts are shown or exposed.

These two types of representations or discursive organizations are called “NARRATION worlds order and EXPOSITION worlds order” (Bronckart, 2003, p.153)

In the second case, which refers to the relation between the writer’s agency and the context of text production during language activity, two other types of relation also emerge: a) an autonomous relation, that is, there is an independent relation between the text and its context of production/reading represented by deictic language units; and b) a non-autonomous (*implied*) relation, that is to say, there is a dependent relation between the text and the context of production/reading established by means of deictic language units. These organizations constitute four basic discursive worlds:

- a) Implied world exposition;
- b) Autonomous world exposition;
- c) Implied world narration;
- d) Autonomous world narration.

From a linguistic plan, these discursive worlds are represented by means of language resources available in each natural language. Since a text is linearly

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<sup>20</sup> This conception comes from Habermas’ (1987) concept of three formal worlds: objective world (sign representations related to the parameters of the immediate context); social world (sign representations related to historical collective knowledge); and subjective world (sign representations related to individuals’ own characteristics – abilities, courage, etc – collective knowledge).

constituted by means of these operational markers, the fusion of the elements of the psycho-social plan and elements of the linguistic plan make the existence of four main segments of texts possible, these are called types of discourse. They are:

- a) Interactive discourse → Implied world exposition;
- b) Theoretical discourse → Autonomous world exposition;
- c) Interactive report → Implied world narration;
- d) Narration → Autonomous world narration.

The author (2003) explains that, although there is a limited number of types of discourse, this cannot be taken as a reductionist classification since it can be used as an instrument of analysis to explore text composition. In addition, these four types of discourse can be blended or mixed, generating different variations of each type of discourse. In turn, as texts are products of language activities human beings use to communicate and organize themselves in society, they are always linked to determined genres, which are not static since they can be changed in the course of history.

In order to conclude this sub-section about the inter-relation between genre and language activity, it is important to show Bronckart's (2006) distinction between genres and types of discourse. For the author (Bronckart, 2006, p. 150-151), "the first are global communicative units which are articulated with a language act, whereas the second are infra-organized language units..."<sup>xix</sup> [my translation]. In other words, types of discourse are *segments of texts* that are part of different types of texts that belong to specific genres. In turn, the term discourse is similar to "language activity"<sup>xx</sup> (Bronckart, 2006, p. 141) [my translation], since "fundamentally, it refers to the process of language action verbalization or of its semiotic transformation within a natural language"<sup>xxi</sup> (Bronckart, 2006, p. 151) [my translation].

As the main concepts of SDI were reviewed, in the following sub-section we will focus on the procedures for text analysis in the light of SDI. These procedures are important for this work since they are used as the framework of analysis for the construction of a didactic model for the academic summary genre (see Chapter VI), for the analysis of the participant-teachers' academic summary texts (see Chapter VII) and for the analysis of the participants' didactic sequence plans (see Chapter VIII). Furthermore, some procedures and elements of SDI guidelines are also used to analyze participants' individual representations about their process of writing academic summaries and planning didactic sequences (see Chapter IX).

## 2.2 The Sociodiscursive Interactionism framework of text analysis

The proposal of SDI for text analysis (Bronckart, 2003; 2004; Bronckart & Machado, 2004; Machado & Bronckart, forthcoming) comprehends two main dimensions of analysis. Initially, the analysis focuses on the physical, social and psychological conditions of text production, that is, the context analysis. This is carried out before text analysis itself. Secondly, taking into account those conditions, the analysis centers on the internal functioning of the texts including macro and micro structures, in other words, text analysis.

### 2.2.1 Context analysis

Context analysis comprehends two levels of analysis:

- a) the analysis of text context of production at a macro level which refers to the analysis of socio historical context in which an interactional or communicative situation takes place, and to the aspects of the situation that can affect text organization in enunciative or pragmatic terms;
- b) the analysis of text context of production at a micro level which refers to the analysis of the physical and socio-subjective parameters of text production, such as:
  - the speaker(s) or writer (s): the individual(s) who produce(s) the text, and the social role of text producer(s);
  - the listener(s) or reader(s): the individual who the text is addressed to, and the social role of interlocutor (s);
  - the physical place where text is produced, and the social place where text is produced;
  - the concrete moment in which the text is produced, and the social moment in which it is produced;
  - the purpose of the text: the effect which it intends to produce on the interlocutor(s).

The importance of this kind of analysis relies on the fact that the development of language actions or text occurs in a specific context of production which influences and affects text production and organization. Another aspect of context analysis refers to the inter-relation between the context of production and the referential content. Both refer

to the agent's mental representations of different facts, phenomenon, knowledge and serve as a basis to the adoption of a genre that can be adequate to the communicative situation and the characteristics of the genre (signs, types of discourse, text mechanisms, etc) (Bronckart, 2004).

## **2.2.2 Text analysis**

In text analysis, a corpus of texts is analyzed in terms of occurrence, frequency and function of language units in the text. Text analysis comprehends three interrelated levels of analysis: organizational; enunciative; and semantic.

### **2.2.2.1 Organizational level of analysis**

The organizational level of text analysis involves the analysis of the infra-structure of texts and mechanisms of text organization. Text infra-structure involves the global plan of the text, the types of discourse and types of sequence, whereas text mechanisms refer to the analysis of language elements that contribute to thematic and pragmatic text coherence.

The global plan of the text refers to a kind of summary of thematic content of the text which is easily identified during reading. It depends on several factors: text size, thematic content nature, genre the text belongs to, the context of production of the text, the combination of the types of discourse, types of sequence and other forms of sequential text structures.

The types of discourse involve four types of segments of texts, namely: interactive discourse; theoretical discourse; interactive report; and narration. Based on Bronckart's (2003) framework of text analysis, Cristovão (2001; 2007) identifies the typical linguistic units for each type of discourse in the English language, as seen below:

#### **a) interactive discourse:**

- Explicit reference to the context of production;
- Types of sentences: imperative and interrogative sentences, exclamations;
- Verbal tenses: simple present (indicating simultaneity), simple past; present perfect (anteriority), to be + going to future (posteriori);
- Space and time deictic elements: here, there, this, that, these, those, now, tomorrow, yesterday;

Personal pronouns: 1<sup>st</sup> and 2<sup>nd</sup> sing/pl /reference to the interlocutor(s) of the communicative event: I, we, you, my, us, our;  
 Pronominal anaphora: 2<sup>nd</sup> p. sing/pl – you, your;  
 Modals: can, must, should, want to, need;  
 Other characteristics: oral or written text; high verbal density; low syntagmatic density<sup>21</sup> (2007, p. 20).

#### b) theoretical discourse:

Types of sentences: declarative affirmative sentences; passive sentences;  
 Verbal tenses: simple present tense, simple past (with generic sense);  
 Lack of personal, space and time deictic elements;  
 Presence of pronouns, verbs and adjectives;  
 Personal pronouns: 1<sup>st</sup> p.pl /lack of reference to the interlocutor(s) of the communicative event;  
 Logic-argumentative organizers: firstly;  
 Logic modalization: apparently;  
 Use of direct quotation;  
 Intra-textual and inter-textual anaphora; Pronominal and nominal anaphora: 3<sup>rd</sup> p. sing/pl: he/she; the author, name, etc;  
 Other characteristics: generally in monologue written type; high syntagmatic density; low verbal density (2007, p. 20).

#### c) interactive report:

Types of sentences: declarative affirmative sentences;  
 Verbal tenses: simple present tense, simple past, present perfect tense (with generic sense); sometimes these tenses are associated with simple future perfect;  
 Time organizers: when, the last week; in 1960;  
 Personal pronouns: 1<sup>st</sup> and 2<sup>nd</sup> sing/pl /reference to the interlocutor(s) of the communicative event: I, we, you, my, us, our;  
 Pronominal anaphora: 3<sup>rd</sup> p. sing: his, her, its;  
 Nominal anaphora: repetition of the previous referent;  
 Presence of adjectives and verbs;  
 Other characteristics: monologue type; oral or written text; real or fictional; verbal density higher than syntagmatic density (2007, p. 20).

#### c) narration:

Types of sentences: declarative affirmative sentences;  
 Verbal tenses: simple past, present perfect tense;  
 Time organizers: delimiting space/time relation with the beginning of the communicative event;  
 Pronominal and nominal anaphora;  
 Always monologic and generally written;  
 Lack of adjectives and pronouns of 1<sup>st</sup> and 2<sup>nd</sup> p. sing/pl pronouns, adjectives and verbs;  
 Other characteristics: verbal density higher than in the theoretical discourse but lower than in interactive discourse (2007, p. 20).

In relation to the types of sequence, Bronckart (2003) bases his studies about types of sequence on a reinterpretation of Adam's (1992; 1993, as cited in Bronckart,

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<sup>21</sup> Based on Bronckart (2003), the form of calculating nominal, syntagmatic and verbal densities is provided in Chapter V, sub-section 5.4.2.1.1.

2003) types of sequence<sup>22</sup> which are some kinds of mental/ psychological prototypes. The definition of sequence chosen for this study was offered by Bronckart as proposed below:

Sequences are relatively autonomous structural units that integrate and are organized on macro-propositions, which in turn, combine several *propositions*, and the linear organization of the text can be conceived as the product of the combination and the articulation of different types of sequences (2003. p. 218<sup>xxii</sup>, author's emphasis). [my translation]

Hence, sequences are complex and vary according to the types of discourse to which they are related. Adam (1992) identifies five types of sequence namely: narrative, descriptive, argumentative, dialogical and explicative. Bronckart (2003, p. 217-248) reviews these types of sequences and adds the imperative type of sequence<sup>23</sup>. The author also acknowledges that there are other forms of text sequential structures to the group, which can appear in a text in different forms, giving the text a heterogeneous nature. The six types of sequences will be briefly synthesized below:

a) Narrative type of sequence consists of a form of delimiting an event/a story in which narration follows a time process of beginning, middle and end. The flow of the event/story is marked by dynamic moves (the phases) and transformations which require from the reader a process of interpretation of the situation and the characters' profiles and actions. The prototype of a narrative consists of five phases:

- initial situation phase: consists of the presentation of the situation;
- complication phase: a problem/an intrigue is installed creating tension;
- action phase: the actions that emerge from the tension installed in the story/event;
- resolution phase: tension is reduced;
- final situation phase: a new situation of equilibrium is installed;
- Two other phases can be added: a commentary about the story/event, the evaluation; and an explanation about the meaning of the story, the moral phase.

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<sup>22</sup> According to Bronckart (2003; 2008a), ISD adopts Adam's concept of types of sequence because this notion can be seen as important text segments and are articulated to the types of discourse. Briefly speaking, Adam's studies (1990; 1992, as cited in Bronckart, 2003; 2008 a) are based on Bakhtin and Foulcault, and approaches the theoretical premises of Textual Linguistics and French Discourse Analysis.

<sup>23</sup> Imperative type of sequence is the translation of *tipo de sequência injuntiva*.

b) Descriptive type of sequence refers to descriptions observed in different types of empirical texts. It does not follow an obligatory linear order, but a hierarchical one, and consists of three phases:

- blending phase: indicates the theme of the sequence as a nominal term/expression which is generally introduced in the beginning of the sequence;
- aspectual outlining phase: several aspects related to the theme are outlined. Each aspect/sub-theme is then described and its proprieties outlined;
- relating phase: descriptive elements are related to other ones by comparison or metaphorical relation.
- Other aspects: a simple outline of themes is called zero degree of description.

c) Argumentative type of sequence has as a main objective to describe the semi-logical processes of thought about an object of discourse as they can be represented in texts. These cognitive operations are related to: the existence of a thesis about a theme; new information about the thesis, inferential processes about the theme; and a conclusion or a new thesis. It generally consists of four phases:

- premise phase: a theme is taken as a starting point of a discussion;
- argumentative/reasoning phase: arguments/elements about the theme are posed in order to orient discussion and lead it to a likely conclusion about the theme;
- contra-argumentative phase: new elements are used in order to refute the initial ones and redirect discussion;
- conclusive phase: a synthesis of the discussion involving the integration of the effects of arguments and contra-arguments is presented.

d) Explicative type of sequence refers to a kind of explicative thought about a natural event or human action, that is, a real phenomenon. Some reasons and causes for the phenomenon are given in the beginning of the explanation and reformulated at its end. It consists of four phases:

- initial evidence: introduction of the real phenomenon;
- questioning phase: the event/phenomenon is questioned (how?, why?) in order to know its causes, reasons and their relation to contradictory pieces of evidence;
- resolution phase: introduction of the elements able to answer questions;



- conclusion-evaluation phase: pieces of evidence of the phenomenon are reformulated and completed.

e) Dialogical type of sequence involves participants in a verbal situation of interaction in which they exchange information, ideas, etc, by means of dialogue, resulting in a coherent text. This three phase sequence is composed by interventions and exchanges, which are fragmented in acts of speech. The phases are:

- opening phase: interlocutors get in contact;
- transitional phase: thematic content is co-constructed;
- ending phase: represents the end of interactional situation.

f) Imperative type of sequence refers to programmatic, instructional or procedural forms of organization that an individual uses to direct other(s) to act in a certain manner or in a determined direction. In general terms, it encompasses the same phases as the descriptive type of sequence.

Moreover, Bronckart (2003) advises that the prototypes of the types of sequence can be seen as theoretical constructs, and they can serve as a model to the speaker or writer to produce a text through the use of the different practices of text organization available in the intertext. In other words, the type of a sequence is determined by the function of a specific genre, hence sequences result from an agent's decision, oriented by his/her own representations of the discursive object, the purpose of the communication and the interlocutor(s) to whom the text is addressed. Therefore, it is far to say sequences have a dialogic nature.

To Bronckart (2003), these six types of sequences refer to typical forms of organization of the thematic content in a text, however, sequences are not based on the same operations of the types of discourse, and thus, thematic content can be organized by different forms of text structures and segments, including supplementing operations. These operations refer to the minimal forms of schemata from the Exposition discursive world, which comprise simple informative or expository texts, and scripts of the Narration world, which consist of texts with a chronological line of events, however they do not present a conflicting process or a problematic situation.

As already stated, the type of sequence of a text is determined by the function of a determined genre, such as to create a tension in a narrative sequence; to lead the

interlocutor(s) to visualize something in a descriptive sequence; to lead individuals to take action(s) in an injunctive sequence; to solve a problem or to convince someone in argumentative or explicative sequences; to organize individuals' interaction in a dialogical sequence.

Although the theoretical propositions above contribute to the study of language functioning and text, Dolz and Schneuwly (2004, p. 58) point out that they present two main limitations in relation to their didactic application: a) the object of teaching was not the text, nor a genre, but the linguistic operations that constitute a text; and b) the analysis focuses on particular sub-sets of linguistic units forming some configurations. Therefore, only discursive typologies cannot offer a consistent basis to organize teaching.

Without denying the great contribution of the studies above, the authors (Dolz & Schneuwly, 2004) propose that genres should be grouped in order to construct language learning progression. Moreover, the authors (2004) highlight that the originality of the genre grouping does not rely on the fact itself, but on the fact that by means of genre grouping it is possible to work at a genre level and in an attempt to define global language capacities in relation to existing typologies.

The proposal of genre grouping should be organized by three criteria: a) to correspond to social teaching purposes in order to deal with students' needs related to written and oral productions; b) to re-elaborate distinctions of typologies that are crystallized in teaching materials; and c) to be homogeneous in relation of the dominant language capacities in order to lead students to mastering the grouping of genres. Based on these criteria, the authors organize their proposal in five axes representing the purposes of to tell, to report, to argue, to show and to describe actions.

Both conceptions, types of sequence and genre grouping, are important for this study since it focuses on text analysis (Chapter VI and VII) as well as teaching language capacities in the teaching/learning of writing (Chapter VIII).

Therefore, as part of the infra-structure of a text, it is important to understand the linguistic elements that contribute to text coherence and cohesion, i.e. text mechanisms.

Bronckart (2003) refers to text mechanisms as linguistic elements that contribute to the thematic progression of the text and coherence since they come together with the thematic content and organize the elements that constitute the content in several interrelated points by explicitly marking the relations of continuity, rupture or contrast

of the content. They can be easily identified on the surface of the text, and encompass three sub-sets: connection, verbal cohesion and nominal cohesion.

*Connection* refers to the language elements that contribute to thematic progression since they can mark macro articulations in the whole text. They also make explicit the existence of some micro relations between the sentences by means of textual organizers, such as: adverbs or adverbial groups (however, firstly, on one hand, finally, besides, etc), prepositional and some nominal phrases (after three days, etc), coordinating conjunctions (and, or, nor, but etc.) and complex clauses conjunctions (before, since, because, etc<sup>24</sup>), which can be translated into logic-argumentative and time organizers. These mechanisms have the functions of segmenting, marking or framing, encoding, linking, and embedding<sup>25</sup> sentences and paragraphs:

- segmenting: at the macro level, text organizers turn explicit the text organization by marking the constitutive parts of the text, showing the related types of discourse in the parts. Segmenting occurs between different types of discourse;
- marking or framing: in the level types of sequence, textual organizers can mark the connecting points between different types of sequence or with another type of text organization;
- encoding: textual organizers can mark the connecting points between sentences of the same sequence or between other form of text organization;
- linking: textual organizers can signal the interrelation in coordinating clauses;
- embedding: text organizers can signal the inter-relation in subordinate (complex) clauses.

Moreover, relating text organizers to types of discourse, Bronckart (2003) states that time organizers are generally found in types of discourse of the NARRATION order; logic organizers are more frequently used in the types of discourse of the EXPOSITION order, and the space organizers can be found in any type of discourse which includes descriptive sequence, as they are related to this type of sequence.

Bronckart (2003) refers to *nominal cohesion* as a dependent relation between the arguments of a/some specific referent(s). It has two main functions: a) to introduce a new unit of meaning or new argument(s); and b) to establish co-reference between units

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<sup>24</sup> Examples are extracted from Bronckart (2003, p. 265, 266) and translated to English.

<sup>25</sup> The terms 'segmenting', 'marking' or 'framing', 'encoding', 'embedding' and 'linking' are my translation to 'segmentação', 'demarcação' ou 'balizamento', 'empacotamento', 'encaixamento' and 'ligação'.

of meaning and the arguments. Different types of procedures are used to co-relate arguments: nominal substitution, pronominal substitution by anaphora or suppression. Both functions are marked by the use of nouns and pronouns which, in turn, are constituted by pronominal anaphora (all type of personal pronouns, demonstrative and relative) and nominal anaphora (different nominal group).

Concerning the relation between nominal cohesion and types of discourse, the author (2003) observes that in the type of discourse of NARRATION order, pronominal 3<sup>rd</sup> person anaphora is easily found since these types show the presence of characters. In the case of descriptive type of sequence, the use of nominal anaphora with possessive determiner is frequent. In the types of discourse of the EXPOSITION order, interactive discourse is characterized by the presence of personal pronouns in the 1<sup>st</sup>, 2<sup>nd</sup> and 3<sup>rd</sup> persons, with a deictic and anaphoric value. In theoretical type of discourse we can find nominal anaphora more frequently because they are associated to the complex relations of co-reference.

*Verbal cohesion*<sup>26</sup> serves to clarify the relations of time continuity, rupture or opposition between the elements of meaning expressed in a text, thus contributing both to the thematic coherence of text and to the time or hierarchical organization of facts or processes (action, state, events) verbalized in text and established by the verb tenses (Bronckart, 2004). In oral or written texts, verb tenses and adverbs express the temporality of action(s), that is, the moment of production of the action(s), which can express a simultaneous, prior or post relation to the moment of production (moment of the duration of the production/ psychological moment of production), process of production (moment of effective production) and psychological moment of referent (time reference of a specific type of discourse) of the production, according to Bronckart (2003).

Briefly relating verbal cohesion to the types of discourse<sup>27</sup>, Bronckart (2003) observes that in the type of discourse of NARRATION order, the discursive worlds are detached from the ordinary world in which the author(s) act(s) to produce the text. This

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<sup>26</sup> Verbal cohesion can be identified by means of three different classes of meanings: a) time relation; b) aspectual relation; c) modality relation. In a redirection of the SDI text analysis framework (Machado & Bronckart, forthcoming) the organizational level comprises, among other objects of analysis, the analysis of verbal cohesion in terms of temporality; the enunciative level comprises, among other objects of analysis, the analysis of modal verbs; and, the semiotic level comprises, among other objects of analysis, the analysis of the aspects/meaning of the verbs.

<sup>27</sup> About the relation of verbal cohesion to each type of discourse, read Bronckart (2003, Chapter 8, p. 224-317).

separation/detachment is marked by linguistic elements related to a time-space origin, for example: a date: August 15<sup>th</sup>, 2009. From these marks the processes are organized. In view of this, both in narration (autonomous) and in the interactive report (implicated) types of discourse, the analysis of verbal cohesion concerns the temporality of the actions as simultaneous, retroactive or prospective in a time limited reference. In the types of discourse of the EXPOSITION order, the discursive worlds are integrated with the ordinary worlds in which the author(s) act(s) to produce the text. This integration is marked by lack of linguistic elements related to a time-space origin. Both in theoretical discourse (autonomous) and in interactive discourse (implicated) types of discourse, the analysis of verbal cohesion concerns the temporality of the actions as simultaneous, retroactive or prospective in an unlimited time reference. These types of discourse are marked by a neutral reference characterized by the verbs in the generic simple present tense.

In sum, the analysis of verbal cohesion can contribute to the establishment of the relation between types of discourse and the context of production of a text, which involves three categories of parameters of the context: a) the processes that were effectively verbalized; b) reference of each type of discourse; and c) psychological time of production. Bronckart (2004) emphasizes the teaching of verbal cohesion for students since this mechanism can provoke fundamental effects in students' mental constructions/representation about time and its organization.

#### **2.2.2.2 Enunciative level of analysis**

Text analysis at an enunciative level has the purpose of checking the agent(s)' thoughts and views about a particular discursive object or thematic content, and what are the instances of enunciative responsibility (formal or internal in the text) in relation to the thematic content in question. This analysis encompasses mechanisms that contribute to the pragmatic coherence of a text, which are mainly expressed by the voices represented in the text and modality<sup>28</sup>.

As regards enunciative responsibility, when the author produces a text (written or oral) he/she makes use of knowledge already produced by previous generations and its representations, as well as the linguistic resources of a natural language. Then the

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<sup>28</sup> Other elements such as adjectives or other lexical choices are analyzed at this level. Theoretical assumptions about them can be found in Kerbrat-Orechioni (1998).

author can also choose/adapt from the different available set of representations/genres in the architext, the ones that can fit his/her purpose of communication, intentions or motives. As a result, the author can refer to the physical and social objective worlds of his/her communication. As representations – genres - are constituted through social interaction between individuals' actions and discourses, they are always dialogic since they integrate other(s)' point of views and knowledge (Bronckart, 2003; 2004). As representations are dialogic and interactive, the author of a text is not the only one responsible for the text, but enunciative responsibility can be also attributed to other, formal or not, instances, which are named enunciative voices. Moreover, regardless of the type of discourse belonging to the world of NARRATION or EXPOSITION, voices are defined “as entities that assume (or to whom are attributed) the responsibility of what is enunciated” (Bronckart, 2003, p. 326<sup>xxiii</sup>, author's parenthesis). [my translation]

According to the author (2003), in a general enunciative instance, depending on the type of discourse, a neutral voice is produced by the narrator or expositor. It is expressed in the third person text segments. In a secondary enunciative instance, three types of voices, related to narrator or expositor, can be identified:

- 1) characters' voices refer to human beings' or personified (animals, plants or things) entities' voices, that is to say, the voices of agent(s) who are implicated in the actions or situations of the thematic content of a text segment. These voices are generally identified by means of text segments written in the first and third person;
- 2) social voices standing for the ideologies, values and statutes from social groups or institutions can be identified in the characters' voices. They do not interfere in the thematic content of a text segment, but allow some thematic content external evaluation;
- 3) empirical author(s)' voice(s) refer(s) to the author(s)' own voice(s) and can be identified when the author(s) comment(s) or evaluate(s) what is said about the thematic content.

In terms of modes of expression, voices can be expressed in reported speech (direct/ indirect or reported). Direct voices are always explicitly presented in interactive discourse, that is in the speech exchanges, clearly observed by means of intonation, quotation marks, inter and intra-text references. In turn, indirect voices can be observed in any type of discourse. They can be both implicitly or explicitly stated. In the first case, they should be inferred from the global understanding of the text segment (e.g.: logic-argumentative organizers), whereas in the second, they are expressed by means of some phrases such as: X states that... (Bronckart, 2003). The author (2003) also points

out that a text can be polyphonic when it presents different voices from different instances of enunciation. In relation to the modes of expression (direct /indirect speech), there can also be explicit or implicit polyphony and both can co-exist in the same text.

In relation to modality elements, they consist of evaluations or commentaries about some aspects of the thematic content and are independent of the linearity or progression of the text, since they can be presented at text macro or micro structure. As voices, modality also contributes to the pragmatic or interactive text coherence directing the interlocutor(s) to the interpretation of the text. Based on Habermas' (1987) theory of discursive worlds, Bronckart (2003) refers to four functions of modality:

1) Logic elements refer to the evaluation of some aspects of the thematic content from the point of view of its true, tested, probable or necessary, etc conditions. Logic modality is organized in the formal directions of the objective world. Some elements that can express logic modality are: some modal verbs (can, could, may, would, will); some expressions (it is probable, for sure, it is necessary, etc);

2) Deontic elements refer to some aspects of the thematic content which underlie values, opinions and rules socially constituted, thus it refers to the social world. Elements are related to obligation or duty to the social rules. Some examples are: some modal verbs (must, ought to, can not); some expressions (it is lamentable);

3) Judgemental elements refer to some aspects of the thematic content which underlie judgement. Elements of this kind of modality can be beneficial or useful, interesting or weird according to the agent(s)'point of view. They belong to the subjective world. Some examples are the adverbs, such as 'unfortunately' or 'fortunately';

4) Pragmatic elements refer to some aspects of thematic content which underlie agent(s)' (person, entity, etc) responsibility, intentions, reasons, action capacity, etc. Pragmatic modality is generally marked by modal verbs that express mode, such as be able to, can, may; and some adverbs or adverbial phrases (for this reason, etc).

Bronckart (2003) also states modality is independent of types of discourse, however it seems the genre determines presence or lack of modality in texts, as well as its type. For example, there is a lack of elements of modality in encyclopaedic texts, but these elements are present in academic texts or political propaganda.

In relation to the importance of the enunciative mechanisms of the distribution of the voices and elements of modality for the teaching of reading and writing in language classes, Bronckart (2004) emphasizes that through the analysis of the distribution of voices, students can understand different forms individuals have to

engage in already socially constructed forms of expression, acquiring or reformulating them, thus developing their own identities.

### 2.2.2.3 Semantic level of analysis

Text analysis at a semantic level was firstly viewed as an analysis of the relation between the text and its context of production and by the identification of themes and subthemes the text brings, as stated by Bronckart (2003):

The text (as well as its immediate context: principally the cover and the back-cover) produces a global effect of meaning on the reader, which is expressed mainly in the identification of the theme(s) discussed and on the capturing of certain elements of the project where the text is inserted. In other words, the initial reading provides the indexes about the referential content that is semiotically transmitted in the text, as well as the indexes related to the context and to the way the author is situated in relation to this context (Bronckart, 2003, p. 80<sup>xxiv</sup>) [ my translation].

Later on, reviewing SDI procedures for text analysis, Machado and Bronckart (2004; forthcoming) redirect text analysis at a semantic level<sup>29</sup> focusing mainly on the analysis of the teacher's work/action. Therefore, this level of analysis encompasses both the organizational and enunciative levels in which analyses are crossed out and synthesized (Machado & Bronckart, 2004; forthcoming). In other words, at a semantic level, all the results of the analysis at the organizational and enunciative levels are re-interpreted in the light of the categories from the theory of semiotic of action (Machado & Bronckart, 2004). Therefore, text analysis at a semantic level comprehends two main stages. The first one involves the linguistic-discursive procedures of analysis: the analysis of the context of production of the texts and text analysis; whereas the second one involves the procedures to interpret the texts by means of the semiotic of action framework of analysis.

The semiotic of action can be understood as a framework for the analysis of individuals/workers' discursive actions or activities<sup>30</sup> and implies to observe the

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<sup>29</sup> Semantic analysis also encompasses the analyses about the aspectual characteristics of the verbs since types of verbs/processes refer to semiotics. Briefly speaking, process refers to the relation between meaning and form that constitutes the verbal lexeme (Bronckart, 2003, p. 278).

<sup>30</sup> Bronckart (2006, p. 212-213) distinguishes the terms 'referential act', 'activity' and 'action'. 'Act' or 'referential act' is attributed as a generic act and is defined as any form of intervention in the world which is done by a single or several persons; whereas activity lies on a more interpretative or theoretical nature that implies in motivational and intentional dimensions and in the resources used by a organized community of practice. Lastly, 'action' or 'significant action' refers to an act of a single person and also involves motivational and intentional dimensions.



individual (s)' reasons to act, the individual(s)' intentions to achieve determined objectives, and the individual(s)' resources to act.

In general terms, text analysis at a semantic level can contribute to: a) search for the teachers' interpretation about their actions revealed in their texts; b) identify the agents and the roles which are them attributed in the investigated texts; and c) identify the types and elements of agents/actors' actions which are thematized in the investigated texts.

Regarding the main analytical procedures at the three levels of text analysis from SDI perspective we have just presented, it is important to state that they can be adapted for the purposes, procedures and categories of analysis of the specific studies. Taking this into account, and in relation to semantic level of analysis, our work focuses on Bronckart's (2003) proposal for a first analysis of a text in terms of the themes identification. In our case, it refers to participants' individual representations<sup>31</sup> constructed from the experience they went through in order to write academic summaries and planning a didactic sequence for two specific genres.

In relation to the concept of representation, Bronckart (1998) defines it from a sociointeractionist perspective and largely uses it in his texts (Bronckart, 2003; 2006, for example). From this perspective, human beings are able of understanding the world they live and act, that is, individuals consciously develop this capacity in order to adapt to the environment by means of a system of thought (system of mental operations). This system of thought is, therefore, constituted by *particular representative units* or *representations* such as mental images, ideas, feelings or evaluations of what they see, generate or construct in social interactions.

Therefore, representations have a social nature, and are historically developed from generation to generation in a similar manner to development of human beings' knowledge. More specifically, they are constituted by means of contextualized social interactions in which language plays a central role. Just after they have been constructed, they are then internalized by individuals through a logic-cognitive process. In view of this, individual knowledge or representations can be seen as part of knowledge generated by others, that is, part of collective constructed knowledge (Bronckart, 1998).

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<sup>31</sup> Participants' individual representations will be also analyzed by means of an ethnographical view point as we will explain in Chapter V.

Moreover, Bronckart (1998) presents two different but interrelated types of representations: collective and individual representations. Collective representations can be found in the human beings' works, such as scientific or artistic productions, and refer to human knowledge constructed and transmitted from different generations in the course of history. We can access and interpret this knowledge through oral and written texts since texts are seen as the empirical manifestation of human beings' language. Therefore, collective representations are historically constructed, context dependent, logically organized and determined by political, cultural and economical social formations in which texts, activities or concrete situations are developed expressing human beings' evaluations, beliefs and knowledge.

In turn, individual representations come from collective representations and can be found in a singular organism/individual which implies they are restricted to the individual's portion of the socially constructed knowledge. Furthermore, an individual's knowledge is formed based on the circumstances of time and order of the events that occur in his/her life and any new knowledge acquisition establishes the conditions to subsequent pieces of knowledge. Therefore, the individual representations are organized by means of different forms which contribute to the uniqueness of any human being. More specifically, individual representations are developed by means of two different modalities: a) logical, from which abstractions occur; and b) practical which is produced during the individual's whole life.

Interestingly, due to the dialectic and dialogical nature of representations, collective and individual representations both interact and affect each other, that is, representations are collectively generated but they are re-elaborated in each individual's mind enabling human beings to understand and take part of the world.

As stated above, the term *representation* is largely used in Bronckart's texts. In his more recent texts (Bronckart, 2003; 2006), this concept is complemented by other terms, such as: *prospective representations* (the intentions), *retrospective representations* (the motives) and *representations of individuals' capacity or responsibility* and by means of these concepts oral and written texts can be analyzed from an SDI perspective. One specific way of analysis is to relate the concept of representation to the analysis of discursive worlds and types of discourse as we have reviewed in sub-section 2.1.3. For the specific purposes of this work, we will just refer to the concept of individual representation as the thoughts, ideas, points of view or perceptions, intentions, beliefs or reasons individuals, in our case our participants,

constructed in interaction during the course they attended and express by means of language in their oral or written texts.

In conclusion, in this Chapter, we have presented the main principles, concepts and procedures of text analysis from the SDI perspective. In Chapter III, we will discuss how language and language teaching is viewed from this perspective.

**CHAPTER III**  
**THE TEACHING OF WRITING IN THE LIGHT OF SOCIODISCURSIVE**  
**INTERACTIONISM**

*“...learning to write means to learn to take a courageous stance in the world and enter in complex and sophisticated relationships with others, either writing accounting reports, diplomatic greetings, newspaper articles or sociological studies. The development of learners towards becoming writers is permeated by issues of identity, affection, and happiness and by the definition of their place in the world.”*

*(Charles Bazerman, 2007, p.110<sup>xxv</sup>) [my translation].*

The aim of this Chapter is to discuss the teaching of writing of English as a Foreign Language in the light of Sociodiscursive Interactionism. In order to do so, it a) discusses the process of language teaching and learning from this theoretical viewpoint and; and b) presents a proposal for the teaching of writing also from the point of view of SDI.

**3.1. Language, and language teaching and learning in Sociodiscursive Interactionism**

As stated in Chapter II, SDI adopts and develops the theoretical basis of Socio-cultural theory (Vygotsky and followers) and was greatly influenced by Bakhtin’s and Saussure’s works. That perspective basically assumes that human development is socio-historically constructed by means of semiotic instruments, among which, language plays a fundamental role (Bronckart, 2003; 2006). Also SDI is based on the premise that knowledge is socially constructed through dialectic interactions among individuals who belong to the same discourse community, that is, knowledge is learned in collective and socially situated practices/activities by means of language interaction.

Thus, the object of study of SDI is language situated practice: “genre”, and the relations that are established between the agent who produces a certain language act and his/her individual representations of the action context in its physical, social and subjective aspects.

### 3.1.1 Genre as an instrument for language development

Bernard Schneuwly (2004), based on the Marxist philosophy, which advocates that human beings develop in society by means of the appropriation of physical instruments of production, metaphorically conceives *genre* as an *instrument of individuals' language development*. To sustain this thesis, the author takes into account two important aspects:

1) sociocultural psychology argues that activity is socially mediated by specific instruments/tools which are the product of previous generations. In this view, activity is constituted and determined by three elements: the individual, the instrument/tool and an object within a situation. The individual acts on the object in a specific situation, the instrument/tool can be seen as a mediator which materializes the activity which, in turn, represents and shapes the object. Therefore, the instrument mediates the way individuals' act and shapes the activity.

2) Rabardel (1993, cited in Schneuwly, 2004) states that any physical or symbolic instrument has two sides: one side refers to the artifact itself, and the other to the mental representations/schemas an individual has of the artifact to use it. For an instrument/tool to be seen as mediator of an activity an individual/learner should appropriate/learn it by means of the schemas he/she has of it. With the appropriation of the instrument new knowledge is constructed as well as new possibilities of actions.

In sum, we use symbolic (psychological) or concrete instruments/tools to mediate our actions. In turn, these instruments, culturally created and handed on to us, constituting of two aspects: the physical tool and the mental representations/schemas for using the tool in certain situations. The close relations between the three-polarity of activity and bi-polarity of the instrument can change our way of living or behaving when we use the instruments to mediate our actions or activities. In this view, genres are conceived as mediating instruments between the individuals and the reality/world they live in.

Moreover, to Schneuwly and Dolz (2004, p. 75) a genre can be said to act as a mega-instrument since it mediates communication and learning:

Given its generic character, genre is an intermediary reference term used in learning. From the point of view of use and learning, a genre can thus be considered a *mega-instrument* that provides support for the activity in the communicative situation as well as a reference for learners (authors' emphasis<sup>xxvi</sup>). [my translation]

Schneuwly (2004) explains that as a mega-instrument, a genre can be defined as an articulated set of several semiotic elements that allows us to act effectively in specific communicative situations. In other words, a genre as a semiotic instrument is constituted by signs which represent thematic content, organizational communicative structure and specific sets of linguistic units. These components of the genre allow language practices in specific language situations. Moreover, the author retakes some theoretical assumptions about genre from Bakhtin's (1986) and extends the analogy of "genre is an instrument<sup>xxvii</sup>" (as cited in Schneuwly, 2004, p. 23)[my translation], stating that three elements are essential to the comprehension of genres:

- any social sphere elaborates its own relatively stable types of utterance or genres;
- a genre is characterized by three elements: content, organizational structure and style;
- a genre is determined by the social sphere, needs of specific thematic content, participants and speaker's discursive intent.

In view of this, Schneuwly (2004, p. 27) states that a genre is understood as "a complex semiotic instrument, that is, a prescriptive form of language that allows reading comprehension and text production concomitantly<sup>xxviii</sup>".[my translation] As a prescriptive form of language, it is possible to understand that when we choose a genre, we do this by observing the context of production in which a communicative event takes place, that is and as previously stated, genres are historically constituted and are available to be used in particular communicative situations. Thus, they presuppose language actions and can be taken as global organizers (mega instrument) for the development of other language mechanisms (content, linguistic and communicative mechanisms) to be used in text production, which confirms the thesis that genre mediates language knowledge and actions/activities, and thus contributes to the individuals' development in society and of the society.

Moreover, Schneuwly (2004) relates Bakhtin's (1986) primary and secondary genres to Vygotsky's (1986) conceptions of spontaneous and scientific concept formation. Concerning the relation between the forms of genres and forms of concept formation in a child's development, as stated by the author, primary genres, like spontaneous concepts, emerge from verbal spontaneous communication, and are connected to child's daily experiences of interaction. Thus, primary genres are not chosen, but occur in an automatic and unconscious relation to the development. They

occur before the emergence of secondary genres. In turn, the contact with secondary genres, generally in school, represents a kind of rupture or conflict in a child's development because:

- secondary genres are not directly connected to well-known communicative situations and their form results from a complex construction of several primary genres;
- secondary genres are not directly learned /appropriated from immediate communicative situations, instead the learner faces new genres in the school context, consequently motivation to learn these genres should be constructed. Thus, the learner's appropriation of secondary genres is akin to the formation of scientific concepts.

This rupture or conflict between two systems of genres represents development in Schneuwly's (2004) view. He compares it to Vygotsky's (1978, p.86) "zone of proximal development". The new system, secondary genre, does not deny or replace the first, primary genre. Conversely, secondary genres are constructed from the bases of primary genres and as a result primary genres are radically transformed. Schneuwly (2004), using an example from a learning situation of genre in the mother language, takes into account that the learner already knows several types of primary genres and these genres are retaken to construct a new function in a secondary genre, that is a new perspective in the text (an unexpected event). Besides, the old instrument incorporates new meanings and, at the same time, requires other instruments for the construction of the new function as well as knowledge of other linguistic elements to make possible some changes from a text perspective.

In addition, the rupture that can occur in the transformation from primary to secondary genre, a "rupture at the level of learning principles and of its objects" (Schneuwly, 2004, p. 35<sup>xxix</sup>) [my translation] or "the zone of proximal development" (Vygotsky, 1978, p. 86), can be seen as the starting point of a long process of language re-construction, that occurs during school life, which leads a child to the acquisition of new cognitive and linguistic operations, such as:

- autonomy to operate on different language levels and possibilities of a conscious and voluntary control on language actions and situations;
- possibility to choose different language units and texts in a discursive perspective;

- possibility to combine different types of texts.

In general terms, it can be said that primary genres serve as the basis for the emergence of secondary genres. As primary genres gain a certain autonomy and complexity in the process of transformation, they demand the creation of a new psychological system of language construction in the child's mind.

In terms of foreign language learning, we accept the use of genre in the classroom is important, but complex. According to Vygotsky (1986, pp. 160-161), scientific concept formation and foreign language acquisition have similar roots since:

the demarcation line is drawn here between spontaneous development and systematic instruction. In a certain sense, one may call the development of one's native language a spontaneous process, and the acquisition of the foreign language a nonspontaneous process.

Therefore, teaching foreign language classes from a genre-based perspective demands double effort: learners' construction of a new psychological language system, as well as knowledge construction about how different languages are culturally and socially organized by means of language practices and how they function in society. In turn, the use of genre as an instrument of teaching in foreign language classrooms should be carefully organized in order to guide learners to achieve development of cognitive, social and linguistic dimensions related to language functioning in a particular communicative situation (Schneuwly & Dolz, 1999).

### 3.1.2 The concept of *Didactic Sequence*

A *didactic sequence* refers to a set of planned classroom activities which aims at oral and written knowledge construction and focuses on a specific genre (Dolz & Schneuwly, 2004; Schneuwly & Dolz, 1999; Dolz, et al., 2004). Dolz and Schneuwly (2004, p. 51) define a didactic sequence as:

...a sequence of teaching modules, conjointly organized to improve a given language practice. Didactic sequences establish the first relationship between a project of *appropriation* of a language practice, and the *instruments* that facilitate this appropriation. From this perspective, they intend to confront learners with historically constructed language practices, namely, textual genres, so that learners are given an opportunity to reconstruct these practices, and consequently appropriate them [authors' emphasis<sup>xxx</sup>]. [my translation]

Thus, since a didactic sequence (DS) consists of the planning of units and activities on genre-based teaching, EFL teachers may use it as one theoretical-methodological possibility and instrument for genre teaching.



For the already mentioned authors, the learners' reconstruction of "historically constructed language practices<sup>xxxix</sup>" [my translation] or "genres" occurs through three interrelated factors: "characteristics of the language practices ..., students' language capacities and teaching strategies proposed by the didactic sequence<sup>xxxii</sup>" (Dolz & Schneuwly, 2004, p. 51). [my translation]

*Language practices* are socially and historically developed and they are the reflection and the main instrument of social interaction crystallized in "forms of genres". As already stated, genres can be seen as instruments of mediation to the teaching of text micro and macro structures. Based on this view and metaphorically speaking, genre can be used as a "(mega-) instrument to act in language classroom situations<sup>xxxiii</sup>" (Dolz & Schneuwly, 2004, p. 52). Corroborating this view, Machado (2005) refers to the understanding of genres is an essential tool for socialization, since this promotes individuals to take part in different human language activities.

In relation to the analysis of the characteristics of language practices, that is, thematic content (theme), verbal style (speaker/writer's point of view and values, for example) and composition (textual structure that belongs to a specific genre) –(Bakhtin, 1986), Dolz and Schneuwly (2004) state that this is the basis on which to organize activities required for genre teaching.

*Language capacities* refer to the abilities learners should have to understand or produce a specific genre in a specific situation of interaction. Language capacities are of three types: action, discursive and linguistic-discursive, and we will specifically review them individually in subsection 3.1.2.1 below.

Finally, *teaching strategies* refer to some teachers' interventionist strategies which are used in educational contexts to foster the comprehension of a certain genre and the comprehension of the communicative situation in which the genre takes part, as well as the strategies to be used in order to improve genre production by the students.

Moreover, Dolz et al. (2004) highlight some important theoretical choices they used when they built their first DSs and that should be incorporated when teachers build a DS for genre teaching:

1. *pedagogical choices*: represents a possibility of formative evaluation; motivates students to produce oral and written texts; opens space for students to construct knowledge about the language capacities and genres by means of different activities and instruments.

2. *psychological choices*: the procedure of a DS aims to enhance students' text production, focusing on the representation of a communicative situation, content knowledge and text organization, and to make them aware of their own language behavior. In order to accomplish that, different language instruments and activities are provided to students such as: rules to re-write a text, text content knowledge, specific elements/forms to write argumentations, etc).

3. *linguistic choices*: linguistic elements are used in order to guide students to produce texts and discourses, which, in turn, are the object of the procedure of a DS.

4. *general finalities*: some main objectives of the DSs are:

- to prepare students to communicate, orally and written, in different situations , by means of efficient instruments;
- to make students aware of their language knowledge and how they act with language, by means of formative and summative evaluations;
- to make students build a representation of written and oral activities in complex communicative situations as a result of a classroom work.

### **3.1.2.1 Language capacities as an interrelated language system**

From a Sociodiscursive Interactionist point of view, language capacities are defined as a set of operations that allows the realization of a specific language action. Language, in turn, is seen by Vygotsky (1986) as a tool that mediates knowledge construction, that is, spontaneous knowledge is turned into scientific knowledge by means of language. Dolz et al. (1993) and Dolz and Schneuwly (2004) distinguish three types of language capacities: action, discursive and linguistic-discursive. In educational contexts, language capacities refer to the abilities learners should have to understand or produce a specific genre in a specific situation of interaction.

*Action capacity* refers to the genre itself. According to Bronckart (2003, p. 99) language action can be understood at both sociological and psychological levels. On the first level, it is possible to analyze the parameters of the context in which the action takes place, whereas on the second one, it is possible to identify the values the agent/writer attributes to the elements of the context production of the text as well as to its content. In other words, action capacity involves an understanding of the relation between thematic content and text context of production, as well as the writer's

intentions or purposes. Hence, action capacity constitutes, and is determined, by the following elements:

- a) parameters of context of production and reading: physical and socio-subjective aspects of these contexts (interlocutors, place and time determiners);
- b) content of the action language: what is said;
- c) purpose of the communicative language action: the reasons to say what is to say, and the expectations of the saying.

*Discursive capacity* refers to the way in which language action is organized, involving the understanding of the textual macro-structure, types of discourse<sup>32</sup> and types of sequence<sup>33</sup> used during language action;

*Linguistic-discursive capacity* involves the understanding of adequate use of linguistic-discursive units, or any linguistic or semantic language resource available in a specific language system, which contributes to turn language action real in terms of style and form. More specifically in relation to textual analysis, the elements of the linguistic-discursive language capacity refer to textual and enunciative mechanisms, for example, cohesive devices and modalizers, among others, in order to create the whole meaning of the text.

Cristovão (2007) compares the way language capacities function in a text as a set of toothed wheels working together in a system of activities within a system of genres. This comparison makes it possible to understand the intrinsic system of language capacities, that is, one capacity contributes to the functioning of the other and vice-versa. However, it is important to highlight that for the specific purposes of teaching and text analysis, language capacities and the elements which constitute them can be firstly split and discretely analyzed, and secondly, they should be again observed as a whole, because in an empirical language situation they are intrinsically related and linked.

In sum, DSs, aimed at the teaching of genres, are interventionist strategies that teachers can use in order to guide their students to understand complex communicative events and activities. In order to do this, teachers have to decompose the events/activities and work, one by one, with the problems faced by their students concerning the understanding of the genre that will be studied. This set of activities, in

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<sup>32</sup> Bronckart's (2003) definition of the four types of discourse has been presented in Chapter II.

<sup>33</sup> Types of sequence have already been presented in Chapter II. Read more about *types of textual sequences* in Bonini (2005).

turn, guides teachers' work to the object of knowledge: the genre. Moreover, through the application of *DSs* it is possible to develop the learners' linguistic and linguistic-discursive capacities to work with texts that belong to particular genres (Cristovão, 2002).

### **3.1.2.2 The didactic sequence as a dialectic procedure for the teaching of writing**

As seen above, the construction or re-construction of knowledge about genres can occur through the teaching of the characteristics of the genres by the use of the procedure of a *DS* which takes into account students' language capacities and difficulties concerning the genre to be studied. In this regard, Dolz et al. (2004) emphasize that the purpose of didactic sequences relies in promoting students' access to new and difficult genres in order to master language practices. Therefore, school work should be done with genres that students have not mastered or have insufficient knowledge about, with genres that are difficult to access for the majority of students, and with public genres. In other words, the authors seem to refer to the apparently common genres that circulate in specific spheres of communication (Dolz et al., 2004), the academic summary, for example.

With these purposes in mind, the procedure of *DS* was firstly designed, specifically for the teaching of writing. As already stated, a *DS* corresponds to a set of organized school activities to teach oral and written text genres. Specifically, a *DS* sequence is composed of a) the presentation of a communicative situation; b) the initial production of which functions as a diagnosis of what learners' capacities and needs related to the genre to be taught; c) the modules constituted by re-writings; and d) the final production. During the process, teachers can build or co-construct together with the students some checklists in order to guide students to master the genre they are learning or, as a tool teachers and students themselves can use to evaluate text production.

In what follows, we present each step of a *DS* proposed by the authors, helped by some concept of a dialectic methodology of knowledge construction in the classroom (Vasconcellos, 2002)<sup>34</sup>.

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<sup>34</sup> Based on the dialectic theory of knowledge construction (syncretism, analysis and synthesis), Vasconcellos (2002) proposes a dialectic methodology of knowledge construction in the classroom. This

As already stated, the first step of a didactic sequence refers to *the presentation of a communicative situation*. It serves to show students that a writing project will be carried out in the classroom which will result in a final text, as well as to prepare them to write their first version of a specific genre that will be taken up again in the modules. This first step can be related to the phase of *mobilization to knowledge construction* in a dialectic classroom methodology (Vasconcellos, 2002), since it helps students to link content to be learned with their language practices to make content meaningful, as well as to challenge them to build a kind of representation of the communicative situation and of the activity. In other words, the presentation explicitly confronts students with a problem of communication by challenging them to act in a situation in which they should produce an oral or written text about something meaningful for them.

The *initial production* can be characterized as a first practice with the objective of study, that is, what is called *the praxis* in a dialectic methodology. This first practice requires students to act on the object of study - a text that belongs to a specific genre- in order to make possible the knowledge articulation with the students' social practices. As a result, it allows students and teacher to have a kind of diagnosis about students' capacities and difficulties with the specific genre. Specially, it allows the teacher to initiate the process of formative evaluation. In other words, the teacher can have a clear view of students' knowledge about the genre, and then decide from what point to start the teaching process and how far she/he can deepen it. Thus, knowledge is constructed from what dialectic methodology calls *a critical view of the reality*, since the initial production makes it possible to have a diagnosis of students' capacities and needs and their decisions/ objectives in relation to the genre that is studied. In other words, the process departs from *students' syncretism* about the object of study to the construction of a qualitatively higher level of knowledge, that is to install a movement of *rupture* with the syncretical view of knowledge the students have, as well as a movement of *continuity* with the new elements/knowledge explicitly explained by the teacher to be applied in students' written or oral productions. This movement of knowledge

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methodology encompasses three main phases: a) mobilization to knowledge construction (moment to know the object of study. The teacher should challenge or guide students to construct meaning of the object of study); b) knowledge construction (moment of the analysis of the object of study. The teacher should guide students to establish internal and external relations to the object of study in order to learn it in its essence); c) elaboration and expression of the synthesis of the knowledge (moment to systematize knowledge. The teacher should guide students to systematize the constructed knowledge and express it in a concrete form).

construction starts in the initial production but should be present in the all the modules of a DS.

The problems observed by means of the analysis of the initial oral or written productions are worked one by one in *the modules*. Different activities, exercises, re-writings, text analysis related to the three language capacities and checklists with elements that constitute the specific genre are some of pedagogical instruments and resources used in the modules. Also related to text analysis, texts are analyzed in terms of contexts of production and textuality which involves the process of knowledge construction from contextual relations – *the historicism*, in which physical and socio-subjective parameters of text construction are analyzed and confronted with the current socio-historical situation. Another aspect to be compared between the procedure of a DS and the dialectic methodology refers to the movement from the complex – a text is asked to be produced in its whole – to the simple - parts of it or specific language capacities are analyzed- to the complex again - the final text of the DS. This dynamic movement represents *the rupture* with the students' views before the study of the genre to the knowledge they could construct during the process, to subsequently give *continuity* or be able to study and know other genres. The final text represents the synthesis of the process, as seen below.

As a last stage of a DS, the *final production* provides students with the opportunity to use knowledge constructed during the modules. This construction presupposes that students can make important relations inside the complexity of content knowledge /language capacities they were exposed to during the whole development of a DS. From this perspective, the whole and the parts are articulated by means of internal connections of the elements that determine the final text, therefore it represents *the synthesis* of the whole process. Moreover, final production allows teachers and students to observe students' development in text production, and thus serves as an instrument to summative evaluation.

In conclusion, we assume that the procedure of a DS as a dialectic methodology of knowledge construction in the classroom can challenge, motivate and guide students to construct knowledge about language practices and act in society by means of them. In the next section, we will very briefly discuss the current status of the teaching of writing in EFL classes in *Brasil* and present a new proposal for it from an SDI perspective.

### 3.2 The teaching of writing in English as a foreign language: Classes from a Sociodiscursive Interactionist perspective

Beato-Canato (2008) discusses the concept of writing from an SDI perspective. The author refers to Bronckart's (2003) notions of text as a form of materializing human being's action, and to text production conditions (genre characteristics, context of production and linguistic mechanisms) to state that "writing is an enunciative-discursive process that makes possible to materialize human action" (Beato-Canato, 2008, p. 40<sup>xxxiv</sup>)[ my translation]. The author reminds us about the inter-relation between text, oral or written, and context. Both types of text involve interaction between interlocutors (speaker/writer versus listener/ reader or vice-versa) although in written communication interaction is not directed established (Beato-Canato, 2008). On the other hand, written text can overcome time and space and its process of construction is consciously made, enabling the writer to plan, organize ideas and write them down on a piece of paper, re-organize them accordingly and revise language.

Genre theorists refer to writing as a dialogic activity (Bakhtin, 1986) since it responds to an active audience and involves multiple voices in its relation to other texts. Thus, writing involves the concepts of intertextuality and interdiscursivity (Bronckart, 2006) which have influenced studies on text similarities and variations. Corroborating Bakhtin's (1986) and Bronckart's (2003; 2006) views of language, we can say that writing activity is dialectic and dialogic. As dialectic, it can be understood as an enunciative-discursive process which is socially constituted and establishes itself in social contexts. As dialogic, it can be understood as a result of the enunciative-discursive process which is socially constituted and organizes language social contexts. In our view, writing encompasses the relation of enunciative-discursive process and product of enunciation. Therefore, by means of writing/texts new relationships are socially constructed and established as well as new language practices.

In *Brasil*, the work with writing in EFL classes deserves special attention, especially at primary and secondary educational levels. According to Beato-Canato (2008) at these levels writing is not, generally, emphasized, and when it occurs, most times it is limited by the objectives of a didactic book, for example, confined to the study of some grammar aspects, sentence production and translation. Ferrarini (2006) also states that the work with text genres is not explored in didactic books, which makes

the activity of writing difficult. Corroborating both authors' views, our investigation in public school contexts in Southwest Paraná<sup>35</sup> (Denardi et al., 2008), shows that:

... writing is focused on the tasks of: (a) answering reading comprehension questions; (b) translating sentences to make posters which focus on historical and cultural dates; and (c) translating texts from the didactic book. A more discursive practice refers to the taking of a text that had already been read in the classroom as a model and re-writing it as a new text. Moreover, writing practice in English classes is not a usual practice and when it occurs it is by first writing the text in Portuguese and then translating it to English (p. 236-237).

As can be seen, EFL classes at the basic educational levels are still prioritizing writing as a product and teaching it by means of a traditional approach which does not view language and language teaching as a social system and practice (PCNs/Brasil, 1998; Gazotti, 1999).

Taking into account that genre-pedagogies encourage learners to work within a contextual framework for writing, we assume, as many researchers in the field of EFL teaching in Brazil (Cristovão, 2002, 2007; Cristovão & Torres, 2006; Motta-Roth, 2006; Ferrarini, 2006; Beato-Canato, 2008; Denardi, 2004; Denardi et al., 2008, among others<sup>36</sup>), that a genre-based perspective can be used as a valuable instrument in order to go from a traditional perspective of writing teaching to a more discursive one.

Among many genre-based perspectives, we opt to follow Sociodiscursive Interactionism, as already stated, which is based on the philosophical principles of socio-cultural interactionism and encompasses different classrooms methods and procedures, such as the procedure of DS for oral and written text production (Schneuwly & Dolz, 1999; Dolz & Schneuwly, 2004; Dolz et al., 2004) as well as written comprehension (Cristovão, 2001). In general terms, the DS procedure proposes investigating texts and their contexts of production; analyzing contexts of students' specific situations; stimulating reflection on language by means of written activities; explicitly promoting comprehension of text organization, etc.

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<sup>35</sup> A more detailed description of the Paraná public school context will be provided in Chapter VI.

<sup>36</sup> Some of the cited researchers follow Sociodiscursive Interactionism, others do not.



### **3.2.1 The proposal for the teaching of writing in EFL classes from a Sociodiscursive Interactionist perspective**

Aligned with the view of writing as enunciative-discursive, the teaching of writing should be viewed from the process and product points of view. This is so because if teachers focus on process-product form of teaching writing, which is the case with discursive or genre-based approaches (e.g.: dialectic procedure of DS), students will be provided with equal opportunities to develop writing in authentic life situations. As a result, we will give students opportunities to understand the social role of writing and their own roles as citizens.

Therefore, refuting the way writing is generally taught in Brazilian schools as shown above, and basing our view on an interactionist perspective of language and its role in human development (Bakhtin, 1986; Vygotsky, 1978; 1986), on the view of language and language teaching of SDI (Bronckart, 2003; 2008a) and on the studies carried out by Pasquier and Dolz (1996), Bronckart (2003; 2006; 2008a), Dolz and Schneuwly (2004), Schneuwly and Dolz (2004), Dolz et al. (2004) and Cristovão (2001; 2008), we have organized a list containing ten main aspects teachers can focus on when teaching writing to EFL students. This list will be used as a framework to analyze a particular didactic sequence plan in Chapter VIII. It is important to say that the listed aspects below are not organized in a hierarchical order and can not be viewed as exhaustive, since other aspects can also be included.

#### **3.2.1.1 Viewing writing as a dialogic activity**

Departing from the dialogic nature of language (Vygotsky, 1978; 1986; Bakhtin, 1986), writing also can be seen as dialogic since it represents language in a materialized form. The dialogical nature of language utterances presupposes an active comprehension and response from the interlocutor.

When the listener perceives and understands the meaning (the language meaning) of speech, he simultaneously takes an active, responsive attitude towards it. He either agrees or disagrees with it (completely or partially), augments it, applies it, prepares for its execution, and so on. And the listener adopts this responsive attitude of the entire duration of the process of listening and understanding from the very beginning (...) any understanding of live speech, a live utterance, is inherently responsive, although the degree of this activity varies extremely. Any understanding is imbued with response and necessarily elicits it in one form or another: the listener becomes the speaker (Bakhtin, 1986, p. 68).

Moreover, an active responsive attitude on the part of the interlocutor presupposes a previous process of an active responsive comprehension which is turned concrete by means of an articulated/phonic response (Bakhtin, 1986). The author asserts that an “utterance is not always followed immediately by an articulated response” (Bakhtin, 1986, p. 68), since it can remain silent for a period of time, but if it was understood sooner or later it will be observed as a “delayed reaction” in the interlocutor’s answer or behavior.

In the same vein, since what is said above “pertains to written and read speech” (Bakhtin, p.68), writing is dialogic because it answers to an active audience that involves multiple voices in relation to other texts, that is writer and reader construct meaning mediated by texts. Besides, what is implicitly or explicitly said in one written text can be considered to be a response to what was said in other texts, which relates to the concepts of intertextuality and interdiscursivity. For example, intertextuality can be clearly observed in academic papers when the author refers to other authors in the same knowledge field by acknowledging or refuting their ideas. Interdiscursivity refers to the relation among different types of discourses and implies taking a position on the part of the author. For example, a public debate about the effects of pollution can attract voices from environmental and government institutions/ spheres.

Thus, in order to change the actual school reality, particularly the way writing is taught there, teachers need to take the dialogic nature of writing into account, and explicitly guide students to write texts with a purpose and a real audience in mind in order to communicate common facts and socio-historical events, ideas and information, feelings and emotions, intentions and purposes. Consequently, students’ pieces of writing would presuppose reciprocal interaction and active responsive attitudes in relation to knowledge construction of language and different subjects and disciplines, as well as developing as social human beings, as Bazerman (2007, p 110) states:

...learning to write means to learn to take a courageous stance in the world and enter complex and sophisticated relationships with others, either writing accounting reports, diplomatic greetings, newspaper articles or sociological studies. The development of learners towards becoming writers is permeated by issues of identity, affection, and happiness and by the definition of their place in the world [my translation<sup>37</sup>].

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<sup>37</sup> See Portuguese version in the end note number xxv.

### 3.2.1.2 Emphasizing the relation between text and context

Writing is a context-dependent activity influenced by the relationship and interaction between writers and readers by means of texts. In other words, the conditions in which a text is produced can exert influence in the writer(s) and in the text. These conditions relative to the context of production of the texts can be defined by the elements of the physical and socio-subjective worlds. The former are related to the material situation of production: the place of production, the moment of production, the writer, the reader; whereas the latter refer to social interaction: the social place, the objective, the author's and the reader(s)' social roles (Bronckart, 2003).

In order to show students the importance of the context in a writing activity, teachers firstly should have a clear understanding of the concepts of language, genre, text and discourse<sup>38</sup>. Secondly, teachers should guide students to have clear understanding of the influence of context of text production on the writing and the writer(s)' social role(s). To do this, teachers can involve students in a real situation of writing, that is, writing with a purpose in mind. This implies making students perceive that when being the authors of their own texts they should think about their social function, their possible reader(s), the moment they are writing, where the text would be published and the writing purpose.

The relation between text and context has influenced genre-based approaches to teaching not only by the similarities and varieties of texts, but, also and mainly, by the observation that writing depends on the contexts where texts are produced and used and on the relationships and interactions among readers and writers. From this perspective, the use of a genre-based approach to teaching writing “extends beyond texts to the sites where relationships can facilitate and constrain composing and to the discourse communities<sup>39</sup> in which texts will be used and judged” (Hyland, 2000, as cited in Hyland, 2003, p. 23).

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<sup>38</sup> The concepts of *language, text, genre and types of discourse* used in this work were discussed in subsections 2.1.1, 2.1.2 and 2.1.3 in Chapter II.

<sup>39</sup> According to Hyland (2003), discursive community is a metaphorical concept and refers to writers, texts and readers involved in a specific communicative situation.

### 3.2.1.3 Focusing on text diversity and authenticity

Bakhtin (1986) states that language is used in all areas of human activities, in different forms and for different purposes which results in a great variety of *speech genres*. Due to this great variety,

genres are boundless because of the various possibilities of human activity are inexhaustible, and because any sphere of activity contains an entire repertoire of speech genres that differentiate and grow as the particular sphere develops and becomes more complex (p. 60).

Accordingly, because of the social nature of language and its relation with the parameters of communication, language teaching can be organized around the use of genres as tools/instruments (Dolz & Schneuwly, 2004; Cristovão, 2001; 2005; 2008) or as a means to get development and critical thinking and not as an end in itself. Also, the teaching of writing can focus on the use and teaching of different social/authentic texts that belong to different genres produced in the different areas of activity. By doing this, teachers can lead students to master the use and function of language in different social situations and contexts in which they are involved, as well as guiding students to the development of different language capacities specifically related to different genres.

Dolz and Schneuwly (2004, p. 52) emphasize genre as “a (mega-) instrument<sup>xxxv</sup>” [my translation] of the teaching and learning process since it guides activities that focus on situations of communication and can be taken as references/models to students. Thus by means of the teaching of one specific genre, students can construct knowledge about similar genres or sub-genres. In addition, the authors warn that a genre should be used in schools without losing its communicative nature, that is, a genre should be used “exactly as this (really) functions in the referencing language practices” (Schneuwly & Dolz, 2004, p. 79<sup>xxxvi</sup>) [my translation]. In other words, to write well-structured and effective texts, students should be explicitly taught about different genres, how they are structured and why they are written the way they are.

### **3.2.1.4 Elaborating/selecting goal-oriented writing activities: language capacities<sup>40</sup> in an interrelated form**

Aligned with the topic above that emphasizes the teaching of writing by means of genre, the teaching of writing should focus on the teaching of different language capacities. Language capacities have to do with “learners’ required abilities to produce a genre in a specific situation of interaction”<sup>xxxvii</sup> (Dolz et al., 1993, as cited in Dolz & Schneuwly, 2004, p. 52) [my translation]. Cristovão (2007, p. 13), based on Vygostkian principles, considers “language capacities as a set of operations that allows the realization of a specific language action as an instrument to mobilize the concepts we have and to operacionalize learning of scientific concepts”<sup>xxxviii</sup>. [my translation]

Based on Dolz et al. (1993, as cited in Dolz & Schneuwly, 2004), Dolz and Schneuwly (2004) and Cristovão (2001; 2007), the three interrelated language capacities are named action, discursive and linguistic-discursive and have already explained in section 3.1.2.1.

Specifically for the teaching of writing, teachers should organize activities in which language capacities are well linked one to the other in order to provide students a clear understanding of the language system and functioning and guide them in building coherent texts.

### **3.2.1.5 Focusing on the activity of writing: writing, re-writing, peer-revision, teacher’s feedback and final text**

Writing is a complex task as it demands “a double abstraction: abstraction from the sound of speech and abstraction from the interlocutor” (Vygotsky, 1986, p. 181), thus it demands a conscious effort. Writing is also a complex system and its complexity

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<sup>40</sup> It is important to highlight that in SDI, the term *competence* is suggested to be replaced by the term *capacity* since the first seems controversial from a perspective which asserts that knowledge is constructed in social interactions. Bronckart (2006) discusses and explains that *competence* refers to the innate subjects’ dimensions implying subjects/students any effort to participate of their own learning and development processes. More specifically, this term was coined by Chomsky as a biological capacity, then Hymes tried to conceptualize it as an adaptable and contextualized capacity, an then it gained a more technical and economic concept as agents’ required performances since ‘know how’ is prior to knowledge and meta-cognitive processes and prior to declarative knowledge. In SDI, the notion of competence should be viewed as a type of symbol of the necessity to define building objectives in terms of ready-made knowledge.

goes from text diversity and its specific problems to the psycholinguistics processes readers and writers go through (Hayes & Flowers, 1980).

Pasquier and Dolz (1996) state that when students write a text they face many difficulties: to contextualize the writing project according to the teacher's orientations or views; to select a type of discourse related to the authentic texts they know; to build thematic content to be developed in the text; to have a global view of the text; to link the different parts of the text; to connect words and sentences, to organize the thematic progression of the text; to use words or verbs (modals) according to the enunciative perspective they choose.

Bearing this in mind, the student-writers' own text should be considered an object to be reworked, redone, revised, corrected, and in some circumstances put off, in a continuous and tentative process until the text is ready to be read/sent to an interlocutor/audience. In other words, students should be conscious that this process is beneficial for them and that by practicing writing they can learn how to write (Dolz et al., 2004). Moreover, peer-work and teachers' feedback by means of the use of checklists and other resources can guide and motivate students in the writing task leading them to write effective final versions.

In spite of its complexity, writing as a process permits teachers' explicit/systematic monitoring as they can observe and give support to learners' work during the development of the task in the classroom and give enough feedback<sup>41</sup> (Dellagnelo, 1998) to the different drafts learners write inside/outside class.

### **3.2.1.6 Presenting content knowledge in a cyclical form**

Vygotsky (1986)<sup>42</sup> compares the process of acquisition of scientific or non-spontaneous concepts to the learning of foreign languages. For the author (1986), neither of them is acquired in a linear form but they are mediated by the native language or by already acquired concepts. Transferring this comparison to the teaching of writing in an EFL classroom, content knowledge of any type (grammar, semantic or textual)

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<sup>41</sup> From a process-oriented perspective, Dellagnello' (1998) proposes an analytical model for text evaluation which is constituted by a set of rules. The rules encompass mainly content, textual organization and grammar.

<sup>42</sup> "In learning a new language, one does not return to the immediate world of objects and does not repeat past linguistic developments, but uses instead the native language as a mediator between the world of objects and the new language. Similarly, the acquisition of scientific concepts is carried out with the mediation provided by already acquired concepts" (Vygotsky, 1986, p. 161).

should be presented in a cyclical form. In other words, content knowledge that was previously taught could be used as a supporting or mediating tool for the presentation of new ones. In view of this, they should be revised depending on the students' capacities and needs (Rojo, 2001) and not accordingly to a fixed program stated in didactic books or in prescriptive documents.

In the same vein, Pasquier and Dolz (1996); Dolz and Schneuwly (2004) and Dolz et al. (2004) refer to *learning in a cyclical form* to teach different genres at different levels of apprenticeship. According to Dolz et al. (2004), contrary to traditional conceptions of writing which presuppose that the teaching of writing should start by focusing on the simplest moving to more difficult types of texts (descriptive to narrative to argumentative) to be taught in different grades/levels, the emphasis should be on the objectives in relation to different genres (dimensions, complexity of contents, text organization and size). Thus, students could produce different genres, at each level<sup>43</sup>, depending on the communicative situation they would be exposed to.

Moreover, the authors (Dolz et al., 2004) recommend teachers to avoid repetition, but to provide different levels of complexity of the elements to be taught, since working again with the same genre in a subsequent phase or grade allows teachers to observe the effect of teaching after a period of time, and to guarantee a continuum of knowledge construction.

Dolz et al. (2004) cite as an example, the teaching of the genre fairy tale that could be taught in different grades of basic school, for us *Ensino Fundamental*, with graduated objectives in relation to its organization and character building or its linguistic elements. Thus, in the first grades, students can discover the main characteristics of the genre and in the last they could re-write other versions as a parody. It is important to state that it is not the case of repeating the study of one specific genre every year, but of working again with the objectives or contents after a certain period of time from a new perspective in order to make learning of basic content knowledge effective. From our view and from a grammar perspective, another example can be the teaching of the use and function of verb tenses. The simple past tense of verbs that is traditionally taught in the 7<sup>th</sup> grade of *Ensino Fundamental* can be re-taught in the subsequent grades (8<sup>th</sup> grade of *Ensino Fundamental* or the grades of *Ensino Médio*) if the

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<sup>43</sup> Dolz and Schneuwly (2004) propose a possibility of grouping genres in order to allow a progressive teaching of language capacities in basic school.

teaching focuses on a genre that requires the learning of this verb tense, such as the “advice letter”.

### **3.2.1.7 Relating grammar knowledge to text production**

From a genre perspective, which is the one we take in this work, students’ texts should not be seen as means to study language structure itself, however this point also deserves attention. According to Dolz et al. (2004), when students write they face problems related to syntax, morphology and orthography that affect their texts. Therefore, according to the authors (Dolz et al., 2004), meta-linguistic and linguistic analysis of language forms and functions should be emphasized in relation to the general rules of sentence organization. In relation to the problems of orthography, the authors say that errors should be viewed as source of information to the teacher, and the recurrent errors in students’ texts should be used as criteria to select some orthographical notions to be studied or revised in the specific moments reserved for the teaching of orthography.

Concerning the teaching of writing and grammar, Figueiredo (2002) emphasizes the need of using a non-traditional form to teach a foreign language. In traditional approaches, grammar is taught by means of the teaching of language rules which are viewed as language products to be acquired and students do not have the possibility to think of how language is structured and how meaning is constructed. Instead, teachers should teach grammar as a process in which students would depart from the discourse in order to construct hypothesis about the system of the target language, in the same way children systematize the rules of their first language.

Matching the authors’ guidelines above, our view is that the students’ own texts can be used to teach language forms and functions in a contextualized way. For example, non-accurate sentences can be firstly extracted from students’ texts, then written on the board and together teacher and students can analyze them in terms of meaning and accuracy. Therefore, mistakes would be understood as a diagnosis of students’ learning and, in turn, as a departing point to teach some language aspects. In other words, by means of epilinguistic<sup>44</sup> analysis, students would be involved in reflecting about the system of the foreign language in order to internalize its rules for a

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<sup>44</sup> The term “epilinguistic” is used by Rojo and Cordeiro (2004) as a translator’s note in Dolz et al.’s (2004, p. 116) text.



communicative purpose instead of learning them by rote as a non-sense activity. The use of metalinguistic terminology, thus, can be accepted since it can facilitate teacher and students' comprehension of language structure and communication.

### **3.2.1.8 Using different strategies and pedagogical resources**

In order to deal with students' different learning styles, such as visual, auditory, and kinesthetic<sup>45</sup>, and motivate students to study, teachers should use different strategies, resources or materials to teach writing, and this way lead students to acquire knowledge about the content they would write and about different types of genres. Teachers can talk directly to learners or promote peer discussion about the topics and genres and also provide learners with oral and written texts (songs, poems, letters, graphics, pictures, news, comics, maps, etc) by means of films, music, printed texts, computing, the internet, overhead projector or multi-media projector. Thus, strategies and resources can be used as mediating tools in the process of teaching and learning writing about some specific genres.

Dolz et al. (2004) suggest three large categories of activities or exercises to promote writing development:

- activities of observation and text analysis: activities that can be developed from the comparison of different texts that belong to a specific genre or to different genres. They are crucial to the learning of how to write;
- simplified tasks of written production: exercises that focus on specific particularities of a genre. They allow students to avoid some linguistic problems. For example: students can turn a descriptive narrative text to a explicative one or to write the end of an incomplete text;
- elaboration of a common language: some terms, expressions or words that serve as a resource to enable students to talk/comment on their own texts or their colleagues'.

Specifically, the acts of writing and reading together can be seen as a mediating strategy, as they are intrinsically related. Furthermore, the process of writing, reading,

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<sup>45</sup> The concept of learning style refers to a general predisposition towards learning (Skehan, 1991) a second language. Reid (1987, as cited in Skehan, 1991) shows that many students have distinct preferences for different learning materials such as auditory, visual or kinesthetic.

re-writing, revising and editing can all be seen a potential strategy because it allows students to think about language, about content and about their process of writing.

Another important resource is the *checklist* (Pasquier & Dolz, 1996) that teacher and students can build, with the main characteristics of the studied genre. It serves to guide students to identify and evaluate discursive and linguistic-discursive language elements during the writing activity and functions as a mediating tool (object-regulated) that is first, an external resource provided by the teacher or co-constructed between teacher and students, when raising genre characteristics or other language elements, and secondly becomes an internal tool (self-regulated) when students acquire/internalize those characteristics or elements. Also, that list serves as an interactional mechanism through which the teacher can converse with students to check what they have or not already done in relation to the writing activity.

In addition, Paiva (2000) suggests that writing, reading, speaking and listening can be taught in an integrated form, since the teaching of one capacity means teaching the other. Thus, the text can be seen as a mediating tool and used to bring new information and knowledge to students by means of reading, which in turn, can provoke oral discussions in which listening and speaking are used. In sum, by means of practicing oral and written capacities, the classroom would be more dynamic and students more motivated to learn.

### **3.2.1.9 Teaching collaboratively and in a systematized form**

Emphasizing classroom interaction by means of collaborative work, with the teacher taking a leading role to *scaffold* (Wood et al., 1976) students as they move towards a potential level of performance is crucial in EFL classes. The metaphorical concept of *scaffolding* can be understood as a kind of ‘expert help’ the teacher provides to the learners to move from the level of development they are in to a potential level of performance they can achieve throughout mediated semiotic teaching. In genre-based pedagogy, scaffolding is seen as more effective in the earlier stages of learning about genres since the teacher can help learners to do what they can not do by themselves in relation to the comprehension and production of a specific genre. Thus, in the early stages, the teacher should mediate learning by modeling and discussing texts and text language and structure (Hyland, 2003). In written tasks, one means to scaffold students is by the construction of *checklists* as pointed out before. As the learners move from

other-regulated to self-regulated stages helped by the teacher's guidance, the teacher removes the scaffolding. In other words, as the learners internalize the strategic processes of constructing, deconstructing and generating different types of texts by means of checklists or other scaffolding mechanisms (teachers' feedback, colleague's revisions) and progress in their zones of proximal development (ZPDs), the teacher, as a more capable participant of the social interaction context, diminishes his/her semiotic help (other-regulated), until the students have the knowledge to write their texts independently (self-regulated). Therefore, teacher and students share responsibilities in the construction of a specific text and peer revising.

Moreover, the teaching of writing in the EFL classroom articulated by different genres would be effective if it were explicitly taught to the students, leading them to identify and use the different language capacities concerning specific genres (Dolz & Schneuwly, 2004).

#### **3.2.1.10 Using formative and summative evaluation**

From the perspective here proposed, knowledge is socially built by means of the interaction between classroom participants, thus it should be viewed as a continuous process. Evaluation, which is part of this teaching/learning process should not be viewed just as an administrative tool teachers use to give students a grade or assessment for their tasks. Furthermore, writing is conceived as a system (Mas, as cited in Pasquier & Dolz, 1996), and to develop it requires students' efforts, which could be minimized if teachers organize writing activities around DSs (Dolz et al., 2004). In those sequences, the first version of a text students write should be used as a form of diagnosis for teachers to observe learners' language capacities and needs. Based on this diagnosis, learning tools can be constructed (the checklists, for example) to guide students in the task as well as to observe their progress from the first version to the second, and so on. This kind of observation and monitoring is understood as formative evaluation. There is also another type of evaluation, the summative. This type refers to the evaluation of the final version of a text and can be also make use of the checklist(s) that was/were constructed during the DS process. Teachers can also organize other criteria to evaluate the final work. However, it is important that students find in the lists the elements that were taught in class, as the use of explicit criteria allows teachers to focus their intervention on the main points of the sequence and avoid subjectivity when evaluating

written texts. Formative and summative evaluations also permit observation of what was learned, planning the continuity of the work, and, if needed, to return to the points that were not learned. By providing students with formative and summative evaluations, teachers can have a more humanistic and responsible attitude towards students and their learning.

In order to conclude this section, it is important to highlight that the ten listed aspects above should be used interchangeably in order to guide students to develop cognitively, socially and linguistically by means of writing, as Hyland (2003, p. 27) emphasizes:

Writing is a basic resource for constructing our relationships with others and for understanding our experiences of the world, and as such genre is centrally involved in the ways we negotiate, construct, and change our understanding of our societies and ourselves.

In sum, based on all what we have already discussed in this Chapter, it is important to state that genre-based writing can be also viewed as an important tool for reflection and teacher development.

Chapter IV will discuss the relation between didactic transposition and some knowledge base dimensions for the English foreign language teacher education.

## CHAPTER IV

### ESTABLISHING RELATIONS BETWEEN DIDACTIC KNOWLEDGE CONSTRUCTION, TEACHER'S KNOWLEDGE AND REFLECTIVE DIMENSIONS

*“A teacher needs to have some degree of knowledge, but above all, she/he has to be able to understand this knowledge so that she/he is able to manipulate it, deconstructing knowledge and reorganizing it: How was this knowledge historically constructed? In which conditions was it reproduced? What is the meaning of certain phenomena? Why was certain knowledge developed? What are the existing relations among different sources of knowledge, etc.”*  
(António Nóvoa, 2002, p. 36<sup>xxxix</sup>). [my translation]

The aim of this Chapter is to establish an interrelation between the concepts of *didactic transposition* and teacher knowledge base construction through the teaching of writing. In order to do so, it a) discusses the complexity of the process of *didactic transposition*; b) establishes a relation between the concepts of *didactic model* and *didactic sequence* and the concept of *teacher knowledge base dimension*; and c) suggests the construction of a *didactic model* and *sequences* as a theoretical, methodological and reflexive mechanism for English foreign language teacher development.

#### **4.1 The complexity of Didactic Transposition**

In general, the notion of *didactic transposition* (Bronckart & Plazaola Giger, 1998) refers to the complex process of transforming knowledge from the scientific knowledge sphere to the didactic knowledge sphere. The complexity of didactic transposition (DT) is revealed by the several ruptures and changes that occur during the transition, and also by the fact that scientific knowledge should be selected, transformed or adapted in order to be taught in a classroom situation and understood by students. Machado (1997) and Machado and Cristovão (2006), based on Chevallard (1985), state that DT goes through three basic stages: firstly, scientific knowledge is built; secondly, scientific knowledge is transformed into the knowledge to be taught; thirdly, the knowledge to be taught is transformed into knowledge that is effectively taught in order to be effectively learned. In other words, transposition occurs from scientific to didactic knowledge, and from didactic to pedagogical knowledge.

Based on Machado (1997), Petreche (2008) states that DT departs from the social communicative sphere, in which language social practices and activities constitute different text genres. Then, these genres are studied and scientific knowledge is constructed. Therefore, once knowledge about social language practices and actions is included in the process of DT, scientific knowledge about different text genres is transformed into pedagogical knowledge and materialized by means of didactic material which results in knowledge to be taught. When this pedagogical knowledge is taught in a classroom situation, it is transformed into knowledge that is effectively taught and can be learned by students and used in new language actions.

Machado and Cristovão (2006) warn that DT in genre-based teaching should not be viewed as a direct transference from theoretical knowledge to content knowledge to be applied in schools, but as a set of transformations of some specific knowledge. For example, to teach a specific genre (a letter, a tale, an academic summary), a study of its contextual, organizational and linguistic aspects should be made before preparing activities to be applied in the classroom. Due to the required transformations that have to be made to adapt some specific knowledge for the educational purposes, DT can go through some difficulties. The table below shows some of the specific difficulties for the construction of DT at the three levels: a) scientific knowledge level; b) didactic level; and c) pedagogical level.

LEVELS	DIFFICULTIES OF DIDACTIC TRANSPOSITION FROM A GENRE-BASED TEACHING PERSPECTIVE
1 <sup>st</sup> level: Scientific knowledge level (Machado, 1997; Machado and Cristovão, 2006)	<ul style="list-style-type: none"> <li>-lack of research on language social practices affects implementation of genre-based teaching;</li> <li>-lack of legitimacy of scientific knowledge (disconnection from the source theory) leads scientific knowledge to receive different meanings/conceptualization;</li> <li>-lack of a language teaching theory that integrates all language issues leads to a subdivision of language discipline into sub-disciplines (grammar, phonology, semantics, pragmatics, text and discourse analysis).</li> </ul>
2 <sup>nd</sup> level: Didactic knowledge level (Machado, 1997)	<ul style="list-style-type: none"> <li>-researched knowledge is taken as absolute truths;</li> <li>-content knowledge is prior to teaching objectives: knowledge is displayed in form of a list in official documents to be taught; however the school context in which content knowledge would be applied is not observed;</li> <li>-a theoretical-methodology coherent to the finalities and pedagogical objectives not always is taken into account;</li> </ul>

3 <sup>rd</sup> level: Pedagogical knowledge level (Machado & Cristovão, 2006; Érnica, 2004)	-grammar teaching is not contextualized or language system knowledge is disconnected from textual or discursive knowledge; -teaching tools are unbalanced with learning community's cultural representations; -genre is taught by means of common-sense or ideology <sup>46</sup> .
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Table 1: Difficulties of DT from a genre-based teaching perspective

It is important to say that the difficulties of the first level trigger difficulties at the second and third levels, and only a systematic analysis of the teaching macro-context<sup>47</sup> can reveal those difficulties, adding another difficulty, especially for pre- and in-service teachers. This happens because issues of this type are not usually explicitly discussed in teacher education programs, and this leads the majority of language teachers to not have a clear view of the context or social system they are inserted in. Although teachers have been directed to teach language elements in a contextualized form, (cf.: PCNs/BR and DCELEM/PR), this is not always observed in schools. Based on a *genre-based teaching perspective*, we firmly believe that: a) the empirical teaching unit is the text; b) the genre is a tool; and c) the object of teaching is any language operation necessary to produce or comprehend a text belonging to a text genre. Therefore, the teaching process that is developed by means of the construction of a *didactic model* (DM) and a *didactic sequence* (DS) can be seen as a feasible alternative to DT in the effective teaching of writing. The following sub-sections discuss the concepts of DM and DS for genre-teaching.

#### 4.1.1 *Didactic Model as a genre-based reference material*

De Pietro, Énard and Kaneman-Pougatch (1997) define DM as both a descriptive and procedural didactic instrument that helps learners to understand the complex task of learning the specific characteristics of a certain genre, and, consequently, to guide the classroom work with that genre. DM functions as a reference to didactic interventions, “allowing communication and generalization of the development” (de Pietro et al., p. 105<sup>xl</sup>) [my translation] of the work with a specific genre, involving theory and practice. In other words, DM refers to a synthesis of the characteristics of a particular genre in

<sup>46</sup> Following Althusser' philosophy, the term “ideology” can be understood as a symbolic system in which the practical-social function is prior to theoretical function, according to Machado (1997).

<sup>47</sup> In this work and as already stated, we will discuss the macro context of EFL in *Brasil* and in the State of Paraná in Chapter V.

which teaching objectives and dimensions are stated in order to make possible the construction of different DSs. Therefore, a DM permits teachers to have a clear understanding of the main characteristics of a genre and to select the teaching elements or dimensions to be taught to students in classroom situations. Dolz, Schneuwly and de Pietro (2004, p. 259) assert that by means of a DM any piece of scientific knowledge can be taught<sup>48</sup>, since DM defines “principles, guides the didactic intervention and, finally makes possible a progression between different levels of learning”<sup>xli</sup>. [my translation]

#### 4.1.1.1 The construction of a *Didactic Model*

According to Dolz and Schneuwly (1998), the process of the construction of a DM should, theoretically, follow three interrelated principles:

- The principle of *legitimization*, where reference to experts’ works is acknowledged.
- The principle of *pertinence*, where school goals and objectives related to learners’ capacities are taken into account.
- The principle of *solidness*<sup>49</sup>, where coherence between teaching goals and content knowledge is observed.

Those authors also state that, in practice, three sets of data, which are related to the three principles mentioned above, should be used in order to construct a DM:

- *Data from experts’ behavior*<sup>50</sup>, that is, the discursive and enunciative theories and/or the current situation of a particular genre; experts’ knowledge about linguistic and textual aspects and analysis of a corpus of texts of the given genre.

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<sup>48</sup> A DM can be mainly related to the 2<sup>nd</sup> level of DT, that is from scientific to didactic knowledge.

<sup>49</sup> The terms pertinence, legitimization and solidness are translations of *pertinência*, *legitimidade* and *solidarização* from Schneuwly and Dolz’ (2004) and Schneuwly (2004) texts.

<sup>50</sup> About experts’ behavior, it is important to mention the valuable contribution of teachers and researchers involved with research about the use of language in different spheres of human activities and teaching. Some studies quoted in Araujo (2000) are the works of Alves da Silva (1992) about the structure of academic interview; Ramos (1992) about commercial communication; Santos (1995) about abstracts; Motta-Roth (1995) and Araújo (1996) about academic review. Other examples are the studies of Cristovão (2001) about book blurb and ads; Rodrigues (2001) about the article in the journalistic sphere; Machado (2003) about summaries; Meurer (2000; 2002; 2005) and Marcuschi (2003; 2008) about theoretical concepts and aspects of genres, to quote just a few. Examples of genre-based teaching through *DMs and DSs* to the teaching of Brazilian Portuguese and EF languages can be found in Machado and Cristovão (2006), in Cristovão (2007; 2008) and in Denardi et al. (2008; 2009).



- *Data from the learners' behavior*, that is, related to the learners' capacities and difficulties in relation to the specific genre are observed in order to propose the teaching of language capacities properly to the level of the learners.
- *Data from teaching experiences*. The teaching context is observed through the learners' outcomes and evaluations, i.e.: this is about the relation teaching-learning which is expressed in official documents.

In the table below, we relate the principles and data needed for the construction of a DM.

PRINCIPLES	DATA OF CONSTRUCTION
principle of <i>legitimization</i>	<i>experts' behavior'</i>
principle of <i>pertinence</i>	<i>learners' behavior</i>
principle of <i>solidness</i>	<i>teaching experiences</i>

Table 2: DM: principles and data of construction

- Dolz, Schneuwly and de Pietro (2004) state that a genre-based DM can be built by:
- describing the genre to be studied;
  - checking students' level of understanding/knowledge in relation to the genre to be taught, which although it does not allow the teacher to determine the students' ZPD levels, it may allow him/her to have a clear idea of students' capacities and needs in relation to the genre to be taught;
  - comparing the description of the genre and the students' level of understanding/knowledge in relation to the specific genre;
  - constructing a DS for the specific genre from the results of the comparison above. More specifically, establishing objectives, planning material and activities, as well organizing the period of time to develop the activities with the students in a classroom situation.

Therefore, the DM can be considered an instrument that can guide language teachers' classroom interventions when teaching specific genres. And, the DM can contribute to an effective *genre-based didactic transposition*. In addition, and according

to Cristovão (2002), the construction of DMs can be also considered an instrument to EFLTE, as we will see below.

#### **4.2 Didactic Model and Didactic Sequence as mechanisms for teacher education**

Cristovão (2002; 2005) asserts that the construction of DMs for genre teaching, aimed at written comprehension and production, is an important instrument for teacher development. The researcher has been conducting important research in the area, and motivating and guiding EFL teachers to study different genres in order to construct DMs to be used in *Ensino Fundamental* and *Médio* (see for example, Cristovão, 2007; 2008). According to Cristovão (2002), DMs serve as:

- a pre-requisite to the construction of DSs;
- a tool to make adequate changes in the sequences;
- parameters of students' evaluation concerning their language capacities development;
- an instrument for teacher education.

We assume that not only the construction of DMs, but also the construction of DSs can be used as important mechanisms in teacher education since these processes can contribute to developing the teachers' pedagogical knowledge and serve to promote teachers' and students' understanding of how language functions in different communicative spheres.

It is around the construction of DSs that this research work is centered. Taking into account that the construction of a DS for genre can serve *as an instrument for teacher education* means to say that when pre- or in-service teachers<sup>51</sup> engage in its production they can develop important knowledge-base dimensions (Shulman, 1987; Richards, 1998).

##### **4.2.1 The concept of teaching development**

Concerning the question of “professionalism of teaching” and looking for teacher's standards of education and performance, Shulman (1987, p. 3) and his

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<sup>51</sup> See definition of the terms of “pre-” and “in-service teachers” in footnote 3.

colleagues developed a longitudinal study involving novice and expertise teachers' case studies. As a result, the researcher has outlined seven required knowledge base categories for teaching and identified four main sources for the teaching knowledge-base.

According to Shulman (1987), the seven categories that underlie teacher's knowledge in order to promote students' learning are: 1) knowledge of content; 2) knowledge of pedagogical principles; 3) knowledge of the curriculum; 4) pedagogical knowledge<sup>52</sup>; 5) knowledge of students; 6) knowledge of educational contexts; and 7) knowledge of educational objectives and socio-historical parameters.

According to the author (1987), these seven types of teaching knowledge emerge from four main sources:

1) *Scholarship in content disciplines*: this refers to content knowledge (knowledge or understanding of a particular subject or skill) which results from knowledge of literature and studies in the different content areas and the historical and philosophical nature of such knowledge. As a teacher is a member of a school community, s/he must have consistent knowledge about the subject he/she teaches (the structure of subject matter, the principles of conceptual organization and of inquiry of the subject matter), and he/she "has special responsibilities in relation to content knowledge, serving as the primary source of student understanding of the subject matter" (p. 9).

2) *educational materials and structures*: this is related to materials and contextual structures and conditions that organize the teaching and learning process. These elements can either facilitate or inhibit teaching efforts, however teachers should know them. Some examples are: curricula, tests and testing materials, institutional systems, teachers' organizations, government agencies and mechanisms of governance and finance.

3) *formal educational scholarship*: this refers to the large body of scholarly literature related to scientific knowledge about "teaching, learning, and human development" as well as "the normative, philosophical and ethnical foundations of education" (p. 10).

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<sup>52</sup> Teacher's pedagogical knowledge can be generally understood as the set of teachers' accumulated knowledge about the act of teaching and serves as the basis for their classroom behavior and activities (Gatbonton, 1999; Mullock, 2006). There is vast literature on pedagogical knowledge, although termed differently: pedagogical knowledge (Gatbonton, 1999; Mullock, 2006); practical knowledge (Elbaz, 1981); personal practical knowledge (Clandinin & Connelly, 1987; Telles, 1997; 2002; 2004).

4) *wisdom of practice*: this concern to the principles that guide teachers' practices that emerge mainly from highly contextualized observation of teachers in effective practice , and can contribute to documenting good teaching practices.

As Shulman himself (1987) states, his conception of teaching emerged from philosophical and empirical sources. Corroborating this view, Johnson and Freeman (2001), referring to EFLTE, point out that the process of learning to teach is socially constructed, normative, and life-long built on different social contexts i.e., from teachers' experiences as students in schools, in education programs and in their working communities.

Revisiting the discussion about the notion of the process of teaching itself, Shulman (1987, p. 13) states that "teaching begins with an act of reason, continues with a process of reasoning, culminates in performances of imparting, eliciting, involving, or enticing, and is then thought about some more until the process can begin again". Underlying this definition there are the interrelated teaching premises of "teaching as comprehension and reasoning" and teaching "as transformation and reflection" (Shulman, 1987, p.13). Grounded on these two major axes, the author (1987) developed a model of the process of teaching, involving pedagogical reasoning and action. The author explains that, in an educational situation and starting from a text or any object of study, a cyclical process should be installed. It would involve activities of comprehension, transformation, instruction, evaluation, and reflection and comprehension should start and end the process. Below we briefly synthesize each of the activities involved in Shulman's (1987) model of pedagogical reasoning and action.

*Comprehension*: concerns teachers' clear understanding of ideas or content to be taught and how they are related to each other, as well as the understanding of teaching purposes. They also should know how to transform content and ideas into pedagogical content enabling students to learn, taking into account students' abilities and backgrounds.

*Transformation*: involves the way teachers transform ideas and content into a form which can be taught. This requires the combination of the processes of preparation, representation, selection, adaptation and tailoring, according to Shulman, 1987, p. 16):

*Preparation*: critical interpretation and analysis of texts, structuring and segmenting, development of a curricular repertoire, and clarification of the purposes

*Representation*: use of a representational repertoire that includes analogies, metaphors, examples, demonstration, explanations, and so forth

*Selection:* choice from among an instructional repertoire that includes modes of teaching, organizing, managing, and arranging

*Adapting and tailoring to students characteristics:* consideration of conceptions, preconceptions, misconceptions, and difficulties; language, culture, and motivations; and social class, gender, age, ability, aptitude, interests, self-concepts, and attention

Moreover, “the process of transformation is the essence of the act of pedagogical reasoning” (Shulman, 1987, p. 16) since it represents a movement from personal comprehension to another’s comprehension, thus, it implies thinking about and planning teaching.

*Instruction:* is related to many aspects of the pedagogical process: management, explanation, discussion, interaction, checking work, and so on.

*Reflection:* involves reconstructing events or accomplishments as a way of going through an analytical process of review of the teaching and about the purposes to be achieved.

*New Comprehension:* occurs by means of the consolidation of new understandings of the purposes, subject matter, students, teaching and self which can be seen as a result from the act of reflective teaching.

Shulman (1987) warns us that although the processes above are presented in a linear order, his model involves an intricate combination of processes and activities above described since many of the processes or activities can occur in different order, not occur at all or some may be re-elaborated. In sum, the pedagogical model can be summarized as follows:

- Firstly, teachers should have clear understandings of the ideas or content to teach and the objectives to be achieved.
- Then, taking into account students’ backgrounds, the subject matter and the objectives of teaching, the content/subject matter should be transformed into pedagogical knowledge.
- Teaching occurs, in a recursive process, during classroom management of all activities.
- Evaluation involves different forms of checking (more or less formal) students during interactive teaching.
- As a cyclical process, reflection or reasoning involves the reconstruction and critical analysis of the development of all activities, leading to the consolidation of some learning experiences and opening spaces to new ones.

Transferring the above model to EFLTE, EFL teacher development can be understood as the construction of the knowledge bases which are required to the teaching activity that emerge from formal education and experience (Shulman, 1987; Gimenez, 2002). It is also important to remember Shulman's (1987) recommendation that when teaching, teachers must be able to engage in all of the processes of comprehension, reasoning, transformation and reflection.

#### **4.2.2 The concept of English teaching knowledge-base**

Richards (1998) states that understanding the nature of the teacher knowledge base is crucial for the development of English as a second language (ESL) teacher education programs, in our case for EFLTE. Based on Shulman's (1987) categories of knowledge-base dimensions, Richards (1998) characterizes the teacher knowledge base into six dimensions, which are summarized below:

1- *Theories of Teaching*: this refers both to transmitted teaching theories or methodologies developed by educational researchers' and theorists' views of classroom life or theories of teaching, or to "teachers' implicit theories of teaching" (Richards, 1998) which involve the teachers' personal principles and beliefs about teaching;

2- *Teaching Skills*: this refers to the pedagogical tasks or instructions, in Shulman's (1987) terminology, a teacher of any subject use to teach. Some tasks/instructions are: selection of learning activities; presentation of activities; checking students' understanding and giving feedback; re-teaching. Some specific teaching skills to EFL teachers refer to activities which promote communication interaction and treatment of errors. According to Richards (1998, p. 5) "different theories of teaching assume a priority for different teaching skills".

3 - *Communication Skills*: this concerns teachers' "ability to communicate effectively" through the use of general communication skills, and specifically with non-native teachers, to the teacher's English language proficiency since teachers can give directions and explanations in a clear way so as to provide the students with adequate understanding.

4- *Subject Matter Knowledge*: this relates to the "specialized concepts, theories and disciplinary knowledge that constitute the theoretical basis for the field of second language teaching" (Richards, 1998, p. 8), such as phonetics and phonology, grammar, language acquisition and discourse analysis. In other words, this dimension refers to the

content knowledge and meta-language second language teachers need to know in order to teach what they teach.

5- *Pedagogical Reasoning Skills and Decision Making*: this refers to teachers' critical view of the process of teaching and learning language. Shulman (1987, p. 15) refers to pedagogical reasoning as the teacher's capacity to unite content and form of teaching. In the author's words pedagogical reasoning is:

the key to distinguishing the knowledge base of teaching lies at the intersection of content and pedagogy, in the capacity of a teacher to transform the content knowledge he or she possesses into forms that are pedagogically powerful and yet adaptive to the variations in ability and background presented by students.

6- *Contextual Knowledge*: this refers to the teacher's understanding about the relation between the practice of language teaching, the context in which it takes place, and the role of societal, community and physical factors (language policies, school culture and program, learners' attitudes, expectations and needs and learning styles, and teaching resources) that are involved in the process of teaching and learning a second language.

In order to map out the content domain of second language teaching, Richards (1998) hypothesizes how the six dimensions of teaching are related. The author suggests that the amalgam of *communication skills* and *language proficiency* would contribute to the development of basic *teaching skills* since partial or insufficient proficiency may lead to an inadequate use of teaching skills, for example in providing comprehensible explanations in the classroom. On the other hand, mastering *teaching skills* may lead to the acquisition of a reflective and *personal philosophy of teaching*. In addition, the acquisition of *subject matter* knowledge and *knowledge of educational context* may serve as the basis for the development of *pedagogical reasoning skills* and *decision making*. The results of this last fusion would depend on the type of content knowledge.

Reviewing the philosophical bases/processes (comprehension, reasoning, transformation and reflection) of Shulman's (1987) "*pedagogical model of teacher development*" and Richards' (1998) ESL/EFL teaching knowledge dimensions has led us to build up the following hypothesis:

- if the dialectic movement that underlies the model starts from comprehension of the object of study and its determining features, goes from reasoning to transformation, and then from reasoning/ reflection again back to new comprehension;

- then, the notion of DT (Bronckart & Plazaola Giger, 1998; Bronckart, 2003; 2006) or *didactic knowledge construction*<sup>53</sup> which involves the construction of DMs and DSs (Dolz & Schneuwly, 2004; Dolz et al., 2004) resembles Shulman's (1987) model and more specifically is really close to Richards' (1998) dimension of 'Pedagogical Reasoning', represented by the two principles of "teaching as comprehension and reasoning as transformation and reflection" (p. 13).

From the above considerations, we can pinpoint several aspects of intersection between Shulman's and Richards' views on "*teacher knowledge bases*" and the concepts of *didactic knowledge construction*, DM and DS. For instance, it can be said, that in the moments of the construction, application and evaluation of DMs and DSs for genre-teaching, *reflection* is always present; thus, generating a dialectic movement focusing on the comprehension and criticism of texts, contexts and the activity of teaching. Also, the object of study, the genre, is *transformed /adapted* to be taught, where transformation is, directed or not, mediated by the activity, in a process of rupture with the existing reality of teacher education and practice generating new actions and pedagogical practices. Moreover, the model of teacher knowledge base dimensions (Shulman, 1987) takes the *text* (in broad sense) as the starting and ending point to teacher development. Also, the procedures of DM and DS (Dolz & Schneuwly, 2004; Dolz, Noverraz & Schneuwly, 2004) take the text as the empirical object to develop students' cognitive, social and linguistic development<sup>54</sup> (Dolz, Schneuwly & de Pietro, 2004).

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<sup>53</sup> It is important to say that the term "DT", coined by Chevallard (1985) and borrowed from Mathematics, is largely used in the theoretical texts of SDI (Bronckart & Plazaola Giger, 1998; Bronckart, 2003; 2006; and followers) to explain how knowledge is transformed from a contextual sphere of communication to the school sphere. Although this term suggests a kind of knowledge transition paradigm, we understand that it is used, within the SDI, as a form to express that historically constructed language practices and actions should be adapted accordingly to the school sphere in order to be effectively taught and learned. This can be seen, especially in the procedure of DS, that is, knowledge is co-constructed in the classroom by means of mediated instruments (texts, checklists, dialogue, etc) and classroom interaction. For these reasons, from now on, we opt to use, instead of "DT", the term "didactic knowledge construction".

<sup>54</sup> Specifically in Dolz, Schneuwly and de Pietro's (2004) text, the authors focus on the *public debate* genre stating that by means of the study or the characteristics of that specific genre students can develop linguistically (acquisition of specific language functions, such as taking the turn), cognitively (critical awareness) and socially (listening comprehension and respecting other's opinions as well as knowing how to take the floor to speak or expressing his/her point of view). Our position is that, depending on the purpose and the way the object of study is organized, it is possible to have these forms of development with genres in general.



From the relations established above, we have strengthened our choice to work with written production in EFLTE contexts from the perspective of SDI since this perspective involves genre “comprehension and criticism”, “transformation and reflection”, thus, it can contribute to enhance EFL teachers’ knowledge base dimensions. In the following sub-section, we will try to show the procedures of construction of a DM and a DS as a mechanism to enhance EFLTE.

### **4.3 The construction of Didactic Model and Didactic Sequence for genre teaching as a theoretical and methodological mechanism for EFLTE**

As we have just discussed, the model of pedagogical process (Shulman, 1987), the construction of DM and DS (Dolz & Schneuwly, 2004; Dolz, Noverraz & Schneuwly, 2004) and the six dimensions of knowledge base to EFL teacher development (Richards,1998) are close related. This leads us to suggest that the production of DM and DS could be seen as a mechanism to enhance EFLTE.

In order to explain our suggestion, in the table below, we will briefly compare Richards’ dimensions to some of the required factors/elements for the construction of DM and DS.

THE CONSTRUCTION OF DM AND DS AS A MECHANISM OF EFL TEACHER KNOWLEDGE DIMENSIONS	
The six dimensions of teacher knowledge base (Richards, 1998)	The construction of DM and DS
1 - Theories of Teaching:	Pre- or in-service teachers can be introduced to theoretical aspects of the SDI and methodological techniques and procedures to teaching language by means of the understanding of specific genres through the construction of DMs and DSs, and can also bring with them their own views of good teaching
2 - Teaching Skills	Pre- or in-service teachers can develop different strategies and classroom procedures to work with oral and written genres by means of a DS
3 - Communication Skills	Pre- or in-service teachers can improve the four communicative abilities (speaking, listening, reading and writing) during the work of constructing DMs and during DS application in the classroom
4 - Subject Matter Knowledge	Pre- or in-service teachers can study genres and their characteristics as well as be introduced to new terms, conceptions and theories through different activities: academic readings and writing, lectures, building DMS and DSs

5- Pedagogical Reasoning Skills and Decision Making	Pre- or in-service teachers can become conscious of the process of didactic knowledge construction as well as be able to transform content knowledge into teachable and learnable knowledge by means of the construction of DMs and DSs
6- Contextual knowledge	Pre- or in-service teachers can discuss the physical, social and subjective factors that imply in teachers' work, as well as take the information (resulted from discussion) as a starting point to the development of the DMs and DSs for specific genres

Table 3: The construction of DM and DS as a mechanism of EFL teacher knowledge dimensions

As the table shows, when pre- or in-service teachers *study language functioning* by means of genres as teaching and learning objects, they can develop knowledge pertaining to the dimensions of *Theories of Teaching, Communication Skills* and *Subject Matter Knowledge*. And, when teachers *plan activities* to be applied in their practicum or in their classes by means of the construction of DMs or DSs, they can develop knowledge related to the dimensions of *Teaching Skills, Pedagogical Reasoning* and *Decision Making* and *Contextual Knowledge*.

In the next sub-section, we will try to show how the procedures of DM and DS for genre teaching can be also understood as a reflective mechanism for EFLTE.

#### **4.4 The construction of Didactic Model and Didactic Sequence for genre teaching as a reflective mechanism for EFLTE**

The construction of DMs and DSs for genre teaching can be also understood *as mechanisms of reflection* in teacher education since these procedures involve research on texts and educational contexts. Especially in the case of DS construction, the teaching of planning is seen as a semiotic tool that allows teachers to reflect about their pedagogical practice (Vasconcellos, 2002) Therefore, it is through planning and organizing activities that teachers may become aware of their own pedagogical practices, of the students' difficulties and capacities, and of the object of knowledge to be taught and learned – the selected genre (Cristovão, 2002, 2005).

##### **4.4.1 A brief overview of studies on reflection**

Dewey (1916, p. 145) defines reflection as “the discernment of the relation between what we try to do and what happens in consequence”. This implies that

reflection is a form of specialized thought (Gimenez, 1999; Pessoa, 2003). In so doing, Dewey makes a distinction between the concepts of “routine action” and “reflective action”. The former refers to a kind of passive form of thinking in which the individual is guided by habits, tradition and authority surveillance, while the latter refers to an active form of thinking in which the individual is guided by will, persistence in doing something, careful consideration of any belief knowledge that supports the doing and by possible consequences of it, and by the search for justice and truth (Dewey, 1916; Smyth, 1992; Pessoa, 2003).

To Dewey (1916), *reflection* refers to thinking by doing and is closely related to planning (attempt to do something), to experience/practice (the doing), and to anticipation of facts/events (the consequences). Thus, reflection involves the features of a *reflective experience* (Dewey, 1916, p. 151) such as:

- *perplexity, confusion, doubt*: one is involved in an on going situation which is not yet determined either in fact or to the individual;
- *a conjectural anticipation*: an attempt to interpret the elements of the whole situation and anticipate what goes on and its consequences- a careful survey: an analysis of an investigation of the conditions and clarification of the problem;
- *hypothesis elaboration*: the elaboration of some hypotheses as an attempt to solve the problem;
- *testing hypotheses*: the elaborated hypotheses, as a plan of action, are applied to the problematic situation.

The author (1916, p. 151) also states that mainly through extension and improvement of the investigation of the situation and its conditions and the elaboration of hypotheses to solve the problem is what makes “thinking itself into our experience”. In addition, he distinguishes thinking/reflection from the passive form of thinking such as thinking as a routine action. Therefore, *reflection* can be understood as reflective experience since thinking “is the intentional endeavor to discover specific connections between something which we do and the consequences which result, so that the two become continuous” (Dewey, 1916, p. 145).

In Dewey’s (1916, pp. 146-147) view, reflection presupposes responsibility and concern with the course of events. Responsibility refers to the commitment of thinking

in a current problematic situation and anticipating what could happen, trying solutions for it and not just expecting that things get solved naturally. Thinking about the course of events before its occurrence implies in an individual's impartial attitude in which he/she tries to anticipate what can occur in the flow of the event in order to see the situation as an outsider and by means of a reasoning way.

Moreover, the concept of reflective action (Dewey, 1933) related to teaching can be characterized by the principles of *open-mindedness*, *responsibility* and *whole-heartedness*.

- *open-mindedness* refers to a form of observing things from different angles and perspectives and recognizing that error can occur even in the most anchored beliefs;
- *responsibility* involves the careful examination of the consequences (personal, academic and sociopolitical) of a certain action; and,
- *whole-heartedness* refers to the teacher's attitude in examining his beliefs and the outcomes of his action in order to generate knowledge and learn new things.

From Dewey's writings (1916, 1938) until now, a significant number of studies has been carried out, which have stated the need of engaging pre- and in-service teachers, in our case EFL teachers, in reflective processes by investigating their own teaching approach in order to have a critical understanding of their practice. Some of these studies advocate that reflective teaching could promote changes in school and society. Therefore, reflection also implies a connection with the struggle for equity and social justice, as seen in Zeichner's (2003, p. 12) words:

It is often believed that if teachers are more reflective about what they do, they will necessarily be better teachers. I believe that efforts to prepare teachers who are reflective to engage in learner-centered instruction must both foster genuine teacher development, and support the realization of greater equity and social justice in schooling and society.

Departing from Dewey's studies, Schön (1983) popularizes the concept of reflection and shows how it works in practice. Based on a time dimension, Schön (1983) states that reflective practice occurs before, during and after an action. In educational contexts, when reflection occurs during planning or after classes when teachers think about their practices, reflection is called *reflection on-action* and when it occurs during the interaction of teacher and students, it is termed *reflection in-action*. From this perspective, teaching how to plan activities to be applied in the classroom, as we will discuss in this study, rests on reflection on-action.

Zeichner and Liston (1987) based on Van Manen (1977), and Gimenez (1999) based on Habermas (1987), distinguish three levels of reflectivity:

1) the level of technical rationality which implies the exclusive concern with the efficient and effective way of applying theoretical knowledge in order to get the ends which are accepted as given, which means that, there is no concern with the problems faced by the institutional contexts, involving the classroom, school, community and society;

2) the level of practical action refers to the assessment of educational objectives and the way they are achieved by the students. Also, every action is understood as connected with certain value commitments and the reflective actor checks the value of educational ends, and;

(3) the level of critical reflection that encompasses the previous two levels and incorporates moral and ethical criteria into the discourse, thus a proposal of both individual and collective reconstruction of teaching practices. In other words, critical reflection presupposes teachers' thinking on the educational goals, experiences and activities focused on different forms of life and mediated by the concerns with social justice and equity. This way of reflection leads teachers to question their own educational contexts and actions as well as to struggle for a better society.

Despite the appeal for moral and ethical aspects, only the two first levels have been taken into account by those that advocate a reflective teaching approach (Smyth, 1992; Gimenez, 1999). This finding is corroborated in a more recent study carried out by Greggio (2009). The author investigates the concept of the teacher as a reflective professional and its use in EFLTE programs in *Brasil* by means of researching sixty-four empirical studies published in Brazilian books, journals and proceedings of important events in the field. According to the author the most important finding in her study was that although the technical, practical, and critical levels of reflection are observed and permeate teachers' reflection in the investigated studies, the technical and the practical levels predominate over the critical level of reflection.

According to Zeichner (1993), the notion of reflective practice that has been used in teacher education programs in the United States of America has been insufficient to motivate teacher development. Conversely, it has created an illusion of teacher development, thus maintaining teachers' subservience.

Some criticism has been raised by the fact that reflection is usually a teacher's individual activity, or it emerges from a dialogue between the teacher-educator and the

student teacher. Due to that, some EFLT researchers and educators (Zeichner & Liston, 1996, as cited in Pessoa, 2003; Pessoa, 2003; Gimenez, 1999; 2004; among others) have advocated the role of collaborative reflection. Pessoa (2003), for instance, asserts that ‘interactive reflection’, that is, when teachers among themselves talk about their teaching, is highly positive since it leads teachers to think about the consequences of their actions, generates alternatives and makes teachers aware of the possibilities of their pedagogical practice. According to those authors, the great contribution of the notion of reflective practice is that it tries to overcome the dichotomy between traditional theory and practice that exists in educational discourse.

#### 4.4.2 The concept of reflectivity from Sociodiscursive Interactionism

As a linguistic-discursive perspective concerned with human development, SDI is also concerned with the issue of reflection, although it does not adopt it as a central concept. In other words, SDI takes for granted that *language propitiates reflection* and that *reflection occurs by means of language*. As seen in many of studies and throughout this work, for ISD, language is a potential mechanism to foster human development. One main premise of SDI highlights the strong bond between language and context, and gives support to the idea that *the reflectivity* (Bronckart, 2004, p. 9) about texts that belong to different genres and their contexts of production can lead students to the development of “practical consciousness”<sup>xliii</sup> [my translation] about social values such as citizenship and social inclusion (Bronckart, 2004, p.10). In relation to teacher education and EFLTE, we acknowledge that the development of “practical consciousness” about social order should be the teachers’ major concern.

Based on the Symbolic Interactionism<sup>55</sup> of Goffmann (1973, as cited in Bronckart, 2004) and Ethnomethodology<sup>56</sup> (Garfinkel, 1967, as cited in Bronckart, 2004), Bronckart (2004) states that the social order rests on the individuals’ practical knowledge which serves to guide individuals’ or social members of a community’s practices. Therefore, this knowledge should be investigated by means of its two main

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<sup>55</sup> Symbolic Interactionism is derived from the American Pragmatism and from G. H. Mead’s work. The term “Symbolic Interactionism” was coined by H. Blumer, one of Mead’s students. This term represents a major sociological perspective which is influential in many areas of Sociology (<http://en.wikipedia.org/wiki/>. Accessed on, May 4th, 2009).

<sup>56</sup> Ethnomethodology refers to the sociological study of the rules and rituals underlying ordinary social activities and interactions (<http://dictionary.reference.com/browse/>. Accessed on May, 4<sup>th</sup>, 2009).

characteristics: a) *reflectivity*; and b) *accountability*. The former refers to the fact that any individual/actor has the capacity of knowing the procedures he himself carries out and explain them (the procedures) by means of language; whereas the latter refers to the fact that language, as discursive acts/actions, allows individuals' to interpret some of the characteristics of the individuals' practices.

According to Bronckart (2004), Giddens' (1987, as cited in Bronckart, 2004) study of the object of Sociology encompasses characteristics of the two perspectives above (Ethnomethodolgy and Symbolic Interactionism) and interprets the dialectic that permeates the movement of individuals' practical knowledge. To Bronckart (2004b, p. 10), Giddens' *theory of structuration* aims to show that "social practices emerge from already established, or more or less stable structured characteristics, and permanently recreates them, and, at the same time, they [social practices] allow actors to express and develop themselves"<sup>xliii</sup>. [my translation]

Moreover, Bronckart (2004) acknowledges Giddens' theory (1987) since it gives emphasis to individuals' *reflectivity* or to the capacity individuals have "to understand (and even to control) what they do in the continuous flow of social life" (Bronckart, 2004, p. 10, author's parenthesis<sup>xliv</sup>). [my translation] He also points out that although *reflectivity* can be expressed by means of discourse or at a discursive level, it is at the practical consciousness level that it deeply operates, that is at the tacit knowledge level in which individuals can express what they know without explaining it discursively (Giddens (1987), as cited in Bronckart, 2004).

Therefore, based on Giddens' perspective, Bronckart (2004) states that education process/work must be grounded on the actors' "practical consciousness" on social values with the aim of developing their discursive consciousness and capacity. From this perspective, and according to the author (2004), education focusing on social values should start from an analysis of real situations in which students have faced some problems, for example, citizenship and social inclusion, that is, an "analysis of effective actions"<sup>xlv</sup>, (p. 11). The author suggests two levels of analysis to work with the students' development of practical consciousness concerning problems of citizenship and social inclusion:

- 1) to work with the problems that surround students' reality by identifying the characteristics of the actions: physical properties, social values and conventions that determine their actions, and the motives or intentions they assume in their actions or which are attributed to them;

2) to ask students to write, in different contexts of production, texts focusing on different themes but related to the problems they face. The texts should encompass different genres. With this work students could develop discursive competences in relation to the themes/problems and to explore the different concepts or points of view about the issues in question.

Therefore, by taking *reflectivity* as the capacity individuals have “to understand (and even control)”<sup>xlvi</sup> [my translation] their acts/activities, as Bronckart (2004) seems to advocate, we can also conclude that for SDI, the concept of reflectivity stands at a critical level, in which social values are emphasized, and historical, cultural, ethical, economics and political factors are taken into account. In our view, the concepts and assumptions above can be transferred to the teaching education context, in our case to EFLTE, since we understand that for students to achieve practical consciousness, teachers, first, should acquire it. In relation to the procedures to foster reflection, it is possible to conclude that one alternative should be asking students/teachers to write texts about specific themes in real practice. This activity serves three main purposes: a) to encourage teachers to think about and research their contexts of teaching; b) to provoke teachers to develop knowledge about language functioning and its use in different contexts and situations; and c) to lead teachers to observe their own or colleagues’ conceptions about different themes they write about in their texts.

The present study has tried to focus on the last alternative, as it aims at showing how a group of in-service teachers were guided to understand two specific genres by means of writing academic summaries, in order to plan DSs for the writing of those specific genres.

Another important point from the discussion above refers to the fact that by asking students to write different texts in different communicative situations, Bronckart (2004) seems to understand “reflectivity” at a conscious and critical level, that is, students should be asked to write about different themes or thematic content passing from a process of abstraction of the themes to be then materialized, by means of language, in their written texts. Therefore, what we have in texts are not the agents’ own reflections about the themes, but their mental representations of the themes. In turn, representations are shaped by innumerable factors such as: social, cultural, economics, ethical, etc (Bronckart, 2003), since “**human beings’ development is accomplished in action** which means, in the first place, that **all kinds of constructed knowledge are products of an action**” (Bronckart, 2004, p. 1, author’s emphasis<sup>xlvii</sup>) [my translation].



In order to carry out research on individuals' representations about different aspects of work and life, the author (2004) suggests the use of the theoretical principles and procedures of the "Semiotics of Action" (Bronckart & Machado, 2004<sup>xlviii</sup>)[my translation] that he and collaborators use to analyze verbal or non verbal acts with adults in working situations, especially in educational settings. Also, text analysis at an enunciative level can be carried out in order to interpret individuals' representations concerning specific working situations. Based on this, SDI researchers have carried out many studies on different subjects concerning professional life (Bronckart, 2004; Clot, 2007) and teaching about professional life (Bronckart & Machado, 2004; forthcoming; Machado, 2004; Amigues, 2004; to cite just a few) and its implications. In *Brasil*, most of the studies, which investigate teachers' work, analyze teachers and educators' representations about official and working documents<sup>57</sup>.

Based on what we have discussed above, that is, on the procedures for the construction of DM (this Chapter) and on the dialectic procedure of DS (Chapter II), in the present work *reflection* can be conceived as a *reflective activity*. And, this reflection is mainly about language functioning and use from a contextual perspective and about teachers' language and language teaching development. In order to accomplish the proposed task, the teachers being investigated here should be guided to reflect on the didactic triad constituted by students, the object of study – the genre- and teacher/teacher's practice, that is, to think of what they know about language and about students, how they teach they way they do in their classroom, and how they can change in order to improve as language learners and professionals. In view of this, pre- and in-service teachers can be engaged with research/reflection of texts and their contexts of productions as well as the macro (the role of English in language classrooms; analysis of official documents such as PCNs of the discipline of English, etc.) and micro (school curriculum, students' progression, etc.) educational contexts.

Specifically, by means of the construction of DMs and DSs for genre teaching EFL teachers should:

- a) understand the complexity of didactic knowledge construction;
- b) be aware of the educational context (micro and macro) and social values;

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<sup>57</sup> Some brief references or reviews of some studies that analyze teacher work from official documents, such as PCNs, decrees or teaching orientations, on teaching working documents and on teachers' own representations about their work can be found in Machado and Bronckart (forthcoming).

- c) base choice of genres on criteria that can contribute to students' inclusion in modern society
- d) study the specific genres to teach;
- e) reflect on their students' capacities, needs and interests;
- f) adapt the characteristic of the specific genres to be taught in their classrooms;
- g) plan a sequence of activities - the DS itself - coherent with the pedagogical objectives, thematic content and students' needs and expectations, among other requirements.

Therefore, by developing such activities, teachers are supposed to assume some responsibilities related to the development of the necessary knowledge base dimensions to work in their profession since they would be engaged in a process of integrating theory to practice and vice-versa.

In sum, we assume that this type of reflection would contribute to *teachers' practical consciousness* about pedagogical work involving choices and changes in their practices, resulting in changes in educational contexts. In addition, we also propose that teachers' reflection should be based on five macro-dimensions: *Epistemological, Ontological, Linguistic, Pedagogical and Axiological*<sup>58</sup>.

- *Epistemological dimension*: teachers should be guided to research and reflect on the theoretical assumptions that involve the object of study - the genre;
- *Ontological dimension*: teachers should be guided to research and reflect on the teaching context in which participants (teacher, students, the school participants, official authorities, etc) live and work, and on the official discourse;
- *Linguistic dimension*: teachers should be guided to research and reflect on language itself and language functioning in different contexts;
- *Pedagogical dimension*: teachers should be guided to research and reflect on teaching language practices in the classroom. This involves the study of at least three phases: the planning of projects, units, and activities; b) the application of planning in the classroom; c) the registering/ note taking of the process of the application;

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<sup>58</sup> In Chapter IX, the *Epistemological, Ontological, Linguistic, Pedagogical and Axiological* dimensions will be used as categories to analyze participant-teachers' individual representations of the reflective activity they were involved with to construct their DSPs.

- *Axiological dimension*: teachers should be guided to reflect on the values that are involved in the whole teaching situation, that means, on the micro and macro educational contexts, and on the social values that are intended to be developed in order to have a more equalitarian society. Therefore, teachers should be guided to reflect on the different factors that are involved in education, such as social, historical, cultural, economics, and political ones.

Moreover, the possibility of organizing the curriculum following a genre-based perspective, focusing on the construction of DM and DS, seems to lead the teachers to research different texts and reflect on their development as self and on their pedagogical practices, as well as be aware of their roles in the society they live and work. Cristovão (2005, p. 160) reminds us that:

The objective of this perspective is to enable teachers to be autonomous and emancipated. The reflection that permeates this whole process is the guiding light of this education, since it constitutes the construction process of a DM of genre, that is, the instrument that contributes to the student-teacher work planning. This means looking for opportunities that enable the participating student-teachers to learn and develop specific knowledge for their profession, to make informed and critical decisions and to develop research as a constituent component of their education<sup>xlix</sup>. [my translation].

Above, Cristovão (2005) states that the aim of a genre-based approach focused on the construction of DMs and DSs is to make teachers autonomous professionals by means of reflection on the process they go through, and that implies that the process of the construction of DMs of genre and the planning of DSs for genre teaching views teachers as *researchers* and *reflective teachers*. Therefore, the construction of *DM* and the planning of *DS for genre teaching* can be seen as a theoretical, *pedagogical and reflective mechanism* for EFLTE.

In conclusion, based on the understanding of the concepts of mediation, interaction and language (Vygotsky 1978; 1986, Bakhtin 1986; Bronckart, 2006) as well as on the understanding of the concept of genre as a tool for the teaching and learning process (Dolz, Noverraz & Schneuwly, 2004; Schneuwly, 2004) with the inclusion of mechanisms of didactic knowledge construction, we can say that it is through interaction mediated by language and materialized in texts that individuals develop and get things done in society. It is also important to state that reflection on experience (Dewey, 1916) or reflectivity (Bronckart, 2004), as individuals' conscious and critical capacity to think about their actions/ activities, permeates the whole process of

development. In view of that, we assume that knowledge about the concepts of *reflection*, *interaction* and *language practices* are essential for the studies of EFLTE.

#### **4.5 The role of a genre-based methodology to EFLTE**

As we have seen, it is possible to say that SDI can provide EFL teacher-educators and teachers with a solid theoretical basis to work with different genres, hence to work with different issues related to writing instruction. For example, through written instruction, pre- and in-service teachers could be guided to develop linguistic and textual knowledge, world and cultural knowledge, to reflect about their writing process and to analyze texts according to their aims, context of production and the receptive context. Therefore, genre-based teaching to EFL writing instruction would go beyond the limits of the language structure towards a teaching approach that includes the social, historical and cultural aspects embedded in the language (i.e.: the social context and its relations and individuals' social roles in a given communicative situation in a particular place and time) of the various communicative spheres and situations.

Moreover, we have also stated that through the construction of DMs and DSs EFL pre- and in-service teachers could plan teaching units and activities related to different genres. These units and activities, in turn, would be constituted by sections related to the learning of language capacities (action, discursive and linguistic-discursive capacities) and, in this way they (the units and activities) would organize classroom work through the development of collective and individual tasks. Therefore, EFL student-teachers and professional teachers would be instructed to perceive values and ideologies that underlie the texts that circulate in society as well as discursive practices and social relations that constitute human interaction. Consequently, departing from the notion of language as a genre, pre- and in-service teachers may co-construct linguistic, cognitive and social knowledge and to understand their roles in society. In other words, when teachers construct DMs of specific genres and plan didactic activities based on the theoretic-methodological strategy of DS, they can not only improve their knowledge about language, but they can also reflect about their pedagogical practice.

In conclusion, apart from being an efficient way of teaching writing to students, a *genre-based approach to writing* can become a useful tool for teacher development as it is a tool that can foster reflection on experience. In other words, a genre-based

approach to writing can be seen as an approach that links research and reflection since it focuses on research of texts and contexts, and can help EFL teacher educators to guide teachers to achieve different knowledge base dimensions and levels of reflection. Therefore, a genre-based approach to writing can illuminate teachers' views of themselves and make them aware of their social roles in the schools they work in and in the society in which they live.

In Chapter V, we will focus on the research methodological aspects of the present study.

## CHAPTER V

### RESEARCH METHODOLOGICAL ASPECTS

*“Theory and methods are inextricably bound together in conducting and reporting interpretive qualitative research. (...) Methods of data collection, analysis, and especially interpretation are also utilized with the goal of generating theory”.*  
(Davis, 1995, p. 436).

This Chapter aims at contextualizing the study and presenting its methodological procedures of data collection and analysis. In order to do so, it a) presents some brief remarks about the content and nature of the research; b) describes the context of the study, including course design and classroom procedures, participants’ profiles and roles; c) presents the objectives and research questions that guided this work; and d) outlines the procedures used to collect and analyze data.

#### **5.1 The nature of the research**

Trying to create a bridge between EFLTE and the teaching of writing within a genre-based perspective, this study is based on the theoretical-methodological approach of SDI, which views language as a social system and language teaching as a social activity (Bronckart (2003; 2006; 2007; 2008a; 2008b; Machado, 2004; Schneuwly& Dolz, 2004; Cristovão, 2001; 2007; 2008). Epistemologically, this work can be seen as a qualitative interpretative research work. According to Denzin and Lincoln (1998, p. 8):

The word *qualitative* implies an emphasis on processes and meanings that are not rigorously examined or measured (if measured at all), in terms of quantity, amount, intensity, or frequency. Qualitative researchers stress the socially constructed nature of reality, the intimate relationship between the researcher and what is studied, and the situational constraints that shape inquiry. Such researchers emphasize the value-laden nature of inquiry. They seek answers to questions that stress how social experience is created and given meaning.

As pointed out by the authors, qualitative research is a kind of research that emphasizes processes and meanings and the use of interpretative techniques and methods to collect and analyze data. Therefore, qualitative research should not only be distinguished for the techniques and methods which are applied in it, but also by its philosophical, theoretical and methodological aspects (Davis, 1995; Denzin & Lincoln,

1998) or by the highly abstract researcher's premises that combine beliefs of ontology, epistemology and methodology, named the researcher's paradigm or interpretative framework (Guba, 1990, as cited in Denzin & Lincoln, 1998).

Following the main premises of qualitative research, this work tries to understand the writing process a group of in-service teachers went through during a 60 class-hour course in order to learn how to write academic summaries (from now on ASs) and plan a DS for the teaching of writing based on a genre-based approach, as well as capturing the individual representations they constructed from the activities in the course. Moreover, this piece of research refers to an interventionist research in which the researcher has two main roles: the role of teacher-educator and the role of researcher. As a teacher-educator, the researcher also plays the roles of course-designer and course-teacher, since she has organized the course as a whole and taught the classes. As a researcher-teacher, the researcher has video and audio recorded the classes, transcribed classes and analyzed participants' oral and written production. Due to the hybrid nature of this work, it is difficult to classify it in a fixed paradigm, for example as a case study or an action-research.

In relation to data collection, as recommended by qualitative research, the work makes use of a variety of instruments to gather a solid set of information, such as:

- a) participant observation of the educational and teaching contexts;
- b) audio and video-recordings;
- c) data transcriptions;
- d) text selection.

In relation to data analysis, the research involves an interpretative approach. There is also some quantification to support specific analytical purposes (Lazaraton, 1995; Richards, 2003), as for example in the analysis of a corpus of texts used to build a specific didactic model to serve as framework to analyze participants' written production of AS genre (see section 4.4 below and Chapters V) or in the analysis of participant-teachers' ASs (Chapter VI). Thus, data analysis is carried out using different types of analysis (corpus analysis, classroom analysis, participants' production and participants' individual representations) and from different perspectives in order to get an organic view of the specific and main subjects. From this view, an understanding or theory is formulated.

## 5.2 Context of the study

Understanding context is fundamental in qualitative research since it allows “intelligibility and comprehension” (Altheide & Johnson, 1998, p. 307) of the object of study. Also, from SDI, understanding the context in which language activity takes place is prior to any kind of analysis (Bronckart, 2003; 2004; 2006). Therefore, in this work, context is analyzed at a macro and micro levels. At a macro level, the teaching of English in *Brasil* and in Paraná will be described in Chapter V. In this section, we focus on the micro level describing the specific context of study, explaining our choice for it and including information about the course design and classroom procedures, as well as participants’ profiles and roles.

As already stated, this research draws on data from a course which is part of a project on EFLTE carried out in a city in Southwest Paraná/BR. The choice for this kind of context came from the requirement of a group of in-service teachers to have courses in order to improve knowledge about English and English teaching. More specifically, in February, 2007, during a pedagogical meeting, a group of teachers from *Núcleo Regional Estadual de Pato Branco/PR* (NRE/Pato Branco-PR) asked the representative member of NRE for some pedagogical support in order to be able to follow the recommendations of the official documents (PCNs/BR, DCELEM/PR) and facilitate the adoption of the new public didactic book<sup>59</sup>. Aiming to provide for these teachers’ needs and difficulties, a plan for the year 2007 was organized containing ten proposals. One of these proposals refers to a partnership between NRE and UTFPR /Campus Pato Branco-PR (through its *Centro Acadêmico de Letras Estrangeiras Modernas* (CALEM) to organize a teacher development project. Since I have been a teacher at this university and interested in the area of teacher development, I myself proposed to design and teach a 60 class-hour course for in-service public school teachers of NRE/ Pato Branco-PR. Therefore, the course had two main purposes: to contribute to teachers’ knowledge-base development and autonomy; and to inquire if a genre-based approach to the teaching of writing could contribute to teacher development as language learner and professional.

Participants were invited to take the course by means of a circular from NRE to all *documentadores de escola*<sup>60</sup> asking them to talk to teachers in their towns. It may

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<sup>59</sup> We will refer to the public didactic book for English (SEED/Paraná, 2006a) in Chapter VI.

<sup>60</sup> The term “*documentadores de escola*” refers to the teachers who are the representatives of NRE in their own town, working part of their time as teachers and the rest as members of NRE.



seem strange, but only two teachers answered the invitation. In order to understand what had happened and to recruit participants for the course/study, the researcher-teacher started calling some schools and asking to talk to the English teachers. She succeeded in talking to twenty-two teachers about the aims of the course, the tasks, duration, certificate and requirements. As the aim of the course was to provide linguistic and methodological support for the teachers, a proficiency test was not applied. The requirements to attend the course were: 1) commitment to attend all classes and available time to study and do all course tasks, and 2) teachers having 3 to 10 years of experience in the teaching of English. Just nine out of the twenty two teachers agreed to participate. Because among them there were prospective participants with 1 and 15 years of experience<sup>61</sup>, the first requirement, commitment to the course and the development of the tasks prevailed in the selection of the participants. In the second class two other teachers entered the group however, one of them attended just that class. Therefore, ten participants attended the whole course. Before starting the course, participants were informed that it was being designed to serve two major purposes: as a teacher development course and as a research project. As regards the second purpose, since the first contact with them, the participant-teachers were informed about the purposes, activities and burdens of the present study (Erickson, 1986, as cited in Davis, 1995). Thus, for the research ethical purposes, in the first class of the course, participants signed a consent form allowing video and audio recordings, as well as the use of their written text productions.

### 5.2.1 Participant-teachers' profiles

Participants<sup>62</sup> were in-service teachers from public schools that belong to NRE in *Pato Branco* /Southwest Paraná, who teach at *Ensino Fundamental* and *Ensino Médio* schools. They were all females, and here are fictionally named as: Hanna,

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<sup>61</sup> Participants with one and fifteen years of experience were accepted. because even the ones who have worked for 15 years will stay at least for more 10 or 15 years in their schools before retiring, and hence benefitting students through the adoption of genre-based perspective to the teach of writing. They also would not give up in the middle of the course because they need certificates to progress in their careers. The *Plano de Carreira, Cargo e Vencimento (PCCV) of Secretaria Estadual de Educação do Paraná* (2003) establishes that teachers can progress in their careers every two years. To accomplish this, teachers have their performance evaluated by means of some official mechanisms and they are also required to have a 250 or 300 class-hour course certificate in their specific area or in the educational field. To get specific information about *PCCV* see [www.diaadiaeducacao.pr.gov.br](http://www.diaadiaeducacao.pr.gov.br).

<sup>62</sup> The terms “participant-teachers”, “participants”, or “teachers” are used interchangeably in this work.

Clarice, Débora, Deny, Helena, Rosi, Rosa, Sandra, Vanda and Vania<sup>63</sup>, and come from four cities: six participants from Clevelândia, two from Coronel Vivida, one from Mangueirinha and one from Pato Branco/PR. The youngest was thirty-one and the oldest forty-six years old. Their average experience as language teachers was 8 years. At the time of the course, all participants had a post-graduate course at the level of *Especialização*, either in their first or a foreign language. Rosy also had a degree in Pedagogy, Helena and Sandra were attending a Psychology and a Pedagogy courses respectively, and Clarice was attending a second *Especialização*. In general, most of the teachers were attending more than four courses or workshops at that time since they were required to have a 250 or 300 class-hour course certificate every two years in their specific area or in the educational field in order to progress in their careers as public school teachers.

Therefore, the ten in-service public school teachers had a relatively homogeneous educational background. As a group of EFL teachers, they had a wide variety of previous teaching experience with children and adults, with homogeneous and heterogeneous classes, and with rigid and flexible curriculum guidelines. Although one of the requirements for attending the course was to have available time to study, most of teachers were engaged in many other courses and activities. This fact limited the time teachers had to do the tasks of the course and to study, and hence affected negatively the development of some class procedures and tasks, as well as of some participants' performance in the course.

### **5.2.2 Researcher-teacher's profile and role**

As already stated, as a doctoral student of PPGI/UFSC and interested in the area of EFLTE and a teacher of English at *UTFPR/Pato Branco/PR*, this study can be seen as a meaningful experience for me as a teacher educator, and a means of preparing myself to teach in-service teachers of *Letras Português-Inglês* in the near future. My role was of an interventionist researcher-teacher. As a teacher-educator, I designed the course and, in the classroom, I tried to guide participants to develop the writing tasks through explicit explanations and directions on the subjects. As a researcher-teacher, I

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<sup>63</sup> Davis (1995) recommends that participants' names should be changed for fictional names for the sake of anonymity. Some participants have chosen their fictional names, for others I have.

taught the classes, video tape recorded the classes and audio tape recorded the groups, and carried out data analysis.

### 5.2.3 Course Design and Classroom Procedures

The course was named “*The teaching of writing through a genre-based perspective & Reflection on the pedagogical practice*”, and followed a genre-based theoretical and methodological approach related to the procedure of DS for the teaching of oral and written genres (Schneuwly & Dolz, 2004). It had two main objectives: to introduce teachers to a genre-based perspective to the teaching of writing in schools by means of giving the participants practical and theoretical support, and to encourage them to reflect on language and language teaching, and thus about their pedagogical practice<sup>64</sup>. In order to achieve the course objectives, I guided participants to carry out the following activities and classroom procedures<sup>65</sup>:

- 1) Group discussion of the concept of genre and the teaching of writing in a genre-based perspective;
- 2) Group discussion about the school contexts (teachers’ own points of view; Tamarozzi & Cristovão, 2007; Denardi et al., 2008);
- 3) Selection of genres: out of five genres (pen-pal letter, biography, fairy tale, postcard, advice letter), “fairy tale” and “advice letter” were chosen by the participants to be studied and then be developed as a DS for writing;
- 4) Reading comprehension of the DMs of “fairy tale” genre<sup>66</sup>( Saito & Cristovão, forthcoming) and of “advice letter” genre (Cristovão et al., 2006)<sup>67</sup>.
- 5) Writing of ASs of Saito and Cristovão’s (forthcoming) and Cristovão et al.’s (2006) articles<sup>68</sup>;

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<sup>64</sup> Pedagogical practice here extends classroom context.

<sup>65</sup> The detailed description about classroom objectives, procedures and activities developed in the course can be found in Appendix I. More details about the methodological procedures of the activities 5, 9 and 11 are given in Chapters VII, VIII and IX respectively.

<sup>66</sup> The didactic models of these genres were constructed based on Paraná public school context, thus addressed mainly to public school teachers. Didactic models for other genres such as pen-pall letter, biographical report, postcard and game rules, can be found in Cristovão (2007).

<sup>67</sup> Saito and Cristovão’s (forthcoming) and Cristovão et al.’s (2006) articles are provided in Appendix II of this dissertation.

<sup>68</sup> Although this piece of research involves the teaching and learning process by means of the procedure of a DS its main focus relies on the participants’ learning. Thus, the DS for writing AS designed for this study and applied in the course will not be analyzed in details. Conversely, we will briefly describe the procedures of its application in Chapter VII, sub-section 7.1.

- 6) Dialogic lecture about the concepts of genre (Bakhtin, 1986; Bronckart, 2003), and about the concepts and procedures of didactic transposition, didactic model and didactic sequence (Dolz & Schneuwly, 2004; Dolz et al., 2004).
- 7) Collaborative work: analysis of a corpus of text of the “fairy tale” and “advice letter” genres in terms of text infra-structure, and textual and enunciative mechanisms (Bronckart 2003).
- 8) Study the procedures to build a DS for writing (Dolz et al., 2004) and analysis of one didactic sequence for writing (Denardi, unpublished).
- 9) Planning DSs for writing of the “fairy tale” and “advice letter” genres by means of establishing objectives and procedures and designing activities (More details about the methodological procedures of this activity are given in Chapter VIII);
- 10) Class presentation of the ready-made didactic sequence plans (DSPs) for writing of the “fairy tale” and “advice letter” genre in a seminar format.
- 11) Direct written self-confrontation (DWSC) session<sup>69</sup>: participants watched three classroom episodes from the course and wrote about them.

In sum, it was hoped that by means of these activities, teachers could take part in a reflective activity as language learners and professionals.

### **5.3 Objectives and Research Questions**

As already stated, this interventionist study on EFLTE was conducted from a qualitative methodological perspective since it involves an interpretive and naturalistic approach (Davis, 1995; Denzin & Lincoln, 1998) to its subject matter. It has as a main objective to investigate in what aspects and to what extent an interventionist practice concerning the teaching of writing by means of a genre-based perspective can contribute to EFL teachers’ development as language learners and professionals.

The specific objectives are: a) to identify which elements related to the language capacities - action, discursive and linguistic-discursive - can be taught for the writing an academic summary (AS); b) to investigate in what aspects and to what extent the process of writing AS by means of a didactic sequence (DS) can contribute to teachers’ development; c) to investigate in what aspects and to what extent the process of developing a didactic sequence plan (DSP) for the teaching of writing of specific genres can contribute to the teachers’ development; and d) to investigate which individual

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<sup>69</sup> This methodological procedure of data collection will be better explained in topic 5.4.2.3.

representations were constructed during the processes of writing an AS and developing a DSP for the teaching of writing of specific genres.

This investigation can be translated into some specific Research Questions:

RQ 1) What are the characteristics of the academic summary genre?

1.1 Which are the main teachable language elements to work with when teaching AS writing?

RQ 2) In what aspects and to what extent, can the activity of writing academic summaries contribute to the EFL participant-teachers' development as language learners?

RQ 3) In what aspects and to what extent, can the activity of planning a didactic sequence for the teaching of writing of specific genres contribute to the EFL participant-teachers' development as language professionals?

RQ 4) Which individual representations did the EFL participant-teachers construct from the reflective activity of writing an academic summary and planning didactic sequences for the teaching of writing?

In view of this, this study tries to answer the RQs from three different perspectives: participants' process-product, classroom interaction and individual representations, which will be described in what follows.

#### **5.4 Data Collection and Analysis**

As already stated, several different instruments and procedures were used to gather a consistent set of information and to analyze data in order to get an organic view of the subject (Davis, 1995; Denzin & Lincoln, 1998). The diagram (see below) aims at synthesizing and providing an overview of the whole research process.

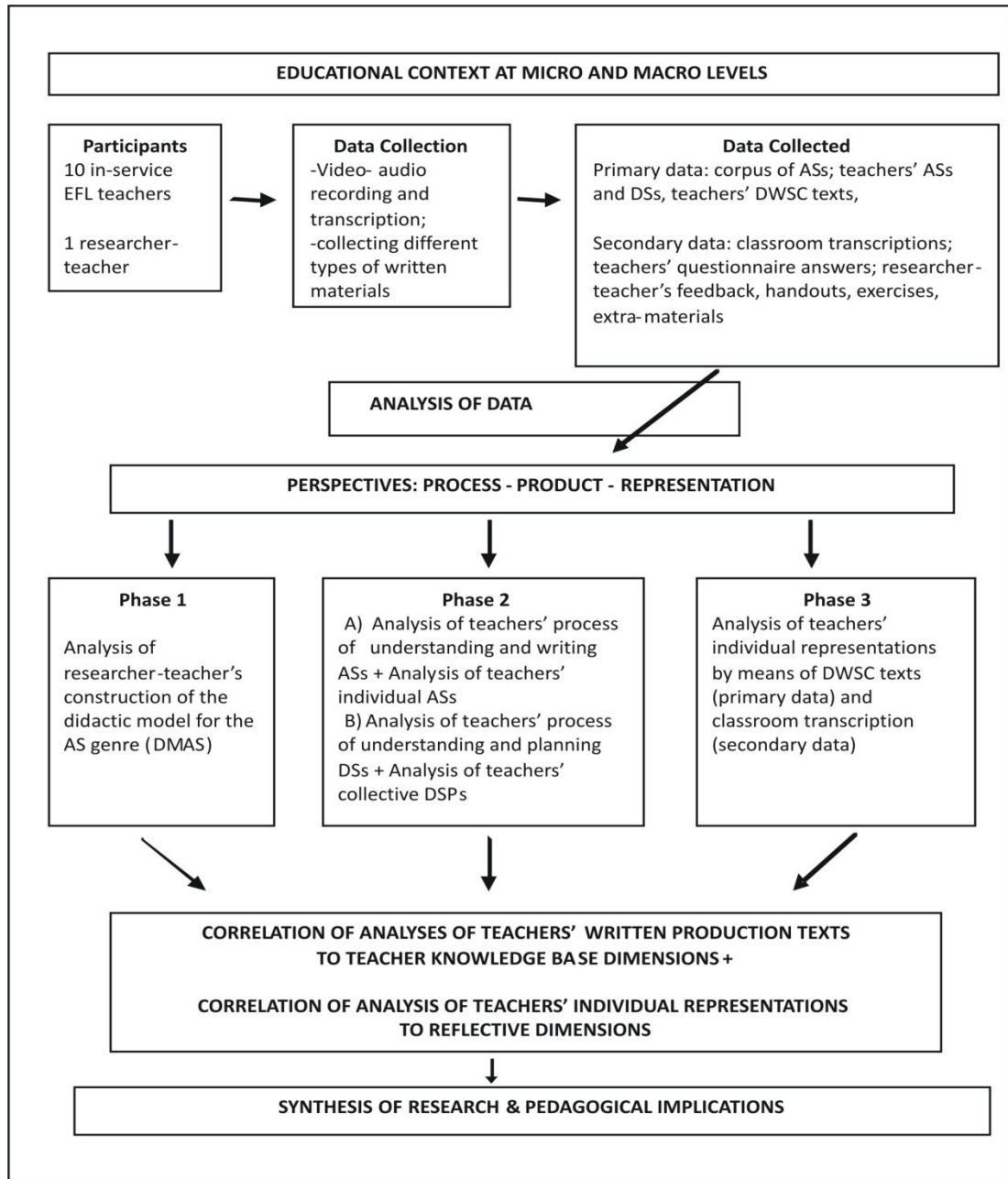


Figure 1: The research process

Data instruments and procedures of analysis will be specified in the following sub-sections.

#### 5.4.1 Data collection

As previously stated, data came from some classroom written material produced in a course with ten in-service teachers, especially their AS production and DSPs, and from a corpus of 10 ASs used for the construction of the didactic model for academic summary (DMAS) genre. As a result, we had four sets of data to be analyzed. They

were analyzed in three phases (see Figure 1). The first phase refers to the analysis of a corpus composed of 10 ASs written by six Masters and a doctoral candidate of PPGI / UFSC. The second phase is subdivided into two: a) the analysis of a corpus of 18 AS written by the participant- teachers; and b) the analysis of participants' DSPs. In the third phase we analyze participants' written recollections or individual representations about the key points of the course, that is, mainly the teachers' DWSC texts. Other data collection instruments were used as secondary data, such as: classroom and group-work transcriptions, reflective questionnaires, AS checklists, linguistic exercises, text analysis, course handouts and the researcher-teacher's written feedback.

## **5.4.2 Data analysis and procedures**

The analysis of the ASs and DSPs is based on SDI (Bronckart, 2003; 2006; 2008a) and involves a corpus analysis and an analysis of teachers' written production. However, the analysis of teachers' individual representations about the experience they went through in an interventionist situation to learn how to write an AS and plan a DS follows a more ethnographic interpretive perspective making use of the main tenets of SDI (Bronckart, 2003; 2006; 2008) and some other theoretical constructs from Socio-cultural theory (Vygostky, 1978; 1986; and followers' works). The specific procedures of analysis of each set of data are outlined below.

### **5.4.2.1 Academic Summary**

#### **5.4.2.1.1 The Didactic Model of the Academic Summary genre**

As stated above, the DMAS is built for the purposes of analysis of the participants' ASs. It is important to say that although there is important literature about the AS genre (Swales & Feak, 1999; Machado, 2003; Machado et al., 2008, just to cite a few), there is not a specific analysis of AS genre encompassing contextual analysis and textual analysis that follows SDI procedures of text analysis. In order to construct the specific DMAS, an analysis of the learning context was carried out which was followed by an analysis of a corpus of 10 ASs, written by Masters' students and by a doctoral student. Through AS corpus analysis, the main characteristics of the genre are described and the elements related to the language capacities of action, discursive and linguistic-discursive are identified. Bronckart's (2003; 2006; 2008), Bronckart and Machado's

(2004) and Machado and Bronckart's (forthcoming) procedures for text analysis are used as a framework. Therefore, the analysis of ASs consists of a contextual analysis of the academic articles (AAs) to be summarized, as well as a textual analysis, on the three interrelated levels: organizational, enunciative and semantic.

(1) Analysis of the context of production of the academic source texts: as this analysis refers to the genre AS, the context of production analyzed focuses on the intertext, that is, on the context of production of the source academic articles, and not on the context of production of the summaries. Therefore, the thematic content and objective of the source texts are identified, followed by the identification of specific elements, that is the information related to the physical and social contexts (the writer/ the author, the reader or audience, the moment of production and the social place) in which the source texts are produced.

(2) Analysis of ASs at an organizational level: at an organizational level, text infrastructure, the types of discourse and types of sequence, as well as the related textual mechanisms are analyzed, such as:

a) text infra-structure: encompasses types of discourse, modes of connection among the types of discourse and types of sequence. Through this analysis we, firstly, identify how the content of the summaries is organized, so as to have a kind of summary represented by semantic topics or rhetorical units. The predominant type of discourse and the predominant type of sequence as well as the phases of the sequences are also identified through the analysis of the occurrence of linguistic elements, such as verb tenses, time deictic elements, types of sentences, etc, which indicate a text dependency or autonomy relation, and a conjunction or non conjunction time relation. By means of this, it is possible to identify the discursive world the analysed summaries belong to.

b) textual mechanisms are analyzed in order to check the occurrence of linguistic elements that indicate connection (logic-argumentative and time markers), nominal cohesion (nominal anaphora and pronominal anaphora), and verbal cohesion (identification of the predominante verbal tense and verbal density are checked in order to support the analysis. According to Bronckart (2003), to calculate verbal density, the number of verbs in the text is divided by the number of words of the text).

(3) Analysis of ASs at an enunciative level: at this level, enunciative mechanisms are analyzed to check occurrence of the use of personal pronouns and modal terms, such as: words/expressions, verbs, which can translate logic, deontic, pragmatic or judgmental modalization, as a way to express the writer's thoughts and views. Nominal and



sintagmatic densities are used as support to this kind of analysis. Nominal density can be calculated by dividing the number of nouns (nouns, adjectives, adverbs) by the number of words in the text, while syntagmatic density can be calculated by dividing the number of modifiers of a nominal group by the number of nucleus (Bronckart, 2003).

(4) Analysis of ASs at a semantic level: at this level, specifically the reporting verbs are analyzed in terms of language capacities. Also, the three interrelated levels of analysis are matched in order to provide a synthesis of the elements/characteristics that constitute the studied genre as a language activity. In this relation, the analyzed contextual operations are related to a sociological level of analysis, and the analyzed textual operations refer to a psychological level of analysis.

#### **5.4.2.1.2 Analysis of participants' Academic Summaries**

##### **5.4.2.1.2.1 General analysis**

In this work, and as already stated, the DMAS is constructed to serve as a reference to analyze the participants' ASs. Thus the elements that are checked in the teachers' AS text in relation to the three language capacities (action, discursive and linguistic discursive):

(1) action capacity is subdivided in context of production and content. In relation to context of production the elements to be checked are: a) AA author(s)' name(s); b) AA author(s)' social role(s); c) AA author(s)' representation(s) of the reading context/reader(s); d) date of publication of the AA; and e) media support of the AA. In relation to the content the checked elements are: f) objective of AA author(s)' source text; and g) thematic content of AA (adequate to the situation: text main ideas; some secondary ideas, few examples/illustrations).

(2) discursive capacity comprises three main parts: text introduction, development and conclusion in which the predominant type of sequence of an AS (descriptive<sup>70</sup>) and its phases can be identified. The elements to be checked are: a) blending phase; b) aspectual outlining phase; and c) relating phase. In relation to the type of discourse (theoretical) it is mainly checked by the inter-relations of the discursive elements of the AS.

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<sup>70</sup> Although the type of sequence and type of discourse of the AS genre are some findings of this work related to the DMAS (Chapter VI), we mention them here because they refer to the criteria we will use to define the elements to be checked in the participants' ASs (Chapter VII).

(3) linguistic-discursive capacity involves the analysis of textual and enunciative mechanisms. The elements to be checked in this capacity are: a) use of affirmative declarative sentences; b) use of simple present tense and simple present passive; c) presence of intra-text reference; d) presence of inter-text reference; e) use of modal verbs with logic function; f) use of modal verb with pragmatic function; g) use of logic-argumentative text organizers; h) use of text place organizers/markers.

Although language capacities are inter-dependent, they are discretely analyzed given the purposes of analysis. The corpus of the participants' ASs is analyzed in terms of occurrence and adequacy. In order to involve these two objectives, concomitantly, that is, checking occurrence and adequacy of the elements related to each capacity, three conceptual categories are created: Adequate Knowledge of the situation (AK), Partially Adequate Knowledge of the situation (PAK) and Non Adequate knowledge (NAK). It is important to state that the criteria applied are the same to the three language capacities: action, discursive and linguistic-discursive. As the analyzed AS texts had been written in a learning situation, the concept of adequacy seems to be pertinent to our analysis/study, since it refers to how content or an element is expressed/written in a satisfactory way of comprehension of the communicative situation, not in an excellent way. Below, we try to define each category illustrating them with some examples extracted from participants' ASs.

- AK: when the element is presented in the AS text and adequate to the specific communicative situation. In this category both meaning and accuracy were taken into account.

Example a: refers to the element 'f' (objective of the author(s)' AA) from the analysis of action language capacity:

...Cristovão et al. (2006) have the aim of analysing the genre advice letter, through the study of language capacities ... (Deny).

Example b: refers to the element 'b' (predominance of simple present and present passive) from the analysis of linguistic-discursive capacity:

According to Saito and Cristovão (forthcoming), the genre Fairy Tales in the literature is not abstract and fairy is image of real that born from heart and fairy is a man's creation. Fairy Tales show difficulties of the reality inner personal conflict, but with a solution; they also represent the man's wish and introduce a clean and accessible language because this kind of text transmits values... (Débora).

- PAK: the element is present in the AS, however some inferences should be made in order to have a satisfactory understanding of it. Especially meaning was taken into account in this category.

Example c: refers to the element ‘a’ (blending phase) from discursive language capacity:

The article “análise e Desconstrução do Gênero “Conto de Fadas” em Língua Espanhola” by SAITO, and Cristovão, this article was development with objectives of the teachers auxiliary in elaboration material didactic. (Rosy).

- NAK: the element is not present in the AS or it is too fragmented that it is impossible to infer any meaning from it.

Example d: in the linguistic-discursive capacity, lack of the use of text place organizers/markers (element ‘h’) is observed in Hanna’s, Débora’s and Rosy’s last versions.

Specifically in relation to the analysis of element ‘g’ (thematic content of AA) from action language capacity, it is important to say that main ideas of both AA are identified in the ASs written by the researcher-teacher and the first criteria to the AS to receive AK concept is that it should have at least three main ideas<sup>71</sup>. In relation to elements ‘c’, ‘d’, ‘e’, ‘f’, ‘g’ and ‘h’ (see above) of linguistic-discursive language capacity, the criterium refers to the identification of at least one element (for example, the presence of one intra-text reference, or the presence of one modal verb with logic function) in the AS text.

The teachers’ development related to each language capacity will be shown by means of the following procedures:

1) three different tables, each one related to one language capacity, will be presented in order to show participants’ occurrence and adequacy in the specific language capacity. Each checked element is allotted in the tables by means of one of the following math signs:

- (+) for Adequate Knowledge of the situation (AK);
- (+-) for Partially Adequate Knowledge of the situation (PAK); and
- (-) for Non Adequate Knowledge of the situation (NAK);

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<sup>71</sup> Some of main ideas of Saito and Cristovão’s (forthcoming) AA and of Cristovão et al’s. (2006) AA will be shown in Chapter VII, sub-section 7.2.1.

2) the signs/ concepts of each participant's production are summed up in order to verify in what categories of language capacity and to what extent participants have developed;

3) the results of these occurrences are translated into 3 graphics which represent participants' performances in first, middle and last summary versions of each language capacity and also makes it possible to have a general comparison of the participants' development in each language capacity;

4) finally, taking essential elements/categories from the three language capacities (some already listed in the tables, and adding other elements that constitute the AS genre such as title, conclusion and reference), another table is built in order to show participants' development in the three language capacities related to the AS genre. See Table 18 in Chapter VII.

#### **5.4.2.1.2.2 A descriptive analysis of one participant-teacher's AS versions**

In order to illustrate how a relation between participant-teachers' development of language capacities and their development as language learners is established, a more descriptive analysis in terms of EFL writing production of one of the participants' AS initial, middle and final versions is carried out. Since one of the objectives of the task of writing AS in the course was to help teachers to construct knowledge about the "advice letter" and "fairy tale" genres in order to have a solid knowledge base to plan a didactic sequence for these two genres, the criteria to choose the set of ASs to be analyzed was that the set should have more AK concepts in all capacities in the final version.

This descriptive analysis is carried out by, first, identifying adequacies and inadequacies related to the language elements identified in the DMAS (Chapter VI, section 6.4), and then commenting on them. Thus, the analysis checks: a) the participant's adequacies and inadequacies presented in the three versions of AS; and b) the language capacities she developed in relation to the task of writing and AS.

#### **5.4.2.2 Analysis of the participants' didactic sequence plans**

As already stated, in the course, the teachers chose two genres: "advice letter" and "fairy tale", to study and plan a DS, and were divided into three groups. One group elaborated a DSP for the "advice letter" genre and two other groups for the "fairy tale" genre. In order to analyze these DSPs, the DMs of the "advice letter" (Cristovão et al.,

2006) and “fairy tale” (Saito & Cristovão, forthcoming) genres are used respectively. Specifically, we use as corpora to this analysis, the descriptions of the objectives and the activities related to the language capacities which would be develop by the students. Also, researcher-teacher’s orientations based on the DS framework (Dolz et al., 2004) and personal or written feedback provided to participants by means of handouts and checklists are used as a secondary reference in this analysis. In addition, these materials are used to analyze some explicit or implicit conceptions that underlie the DSPs, such as the notions of writing, teaching of writing and the student’s and teacher’s roles. Therefore, three main types of analysis are carried out:

1) Analysis of coherence between the elements of the DSPs

In this analysis, occurrence and adequacy of some aspects of planning are observed in order to check:

- a) adequacy between the criteria to choose a genre to be taught in school and the chosen genre;
- b) adequacy between the thematic content (the genre) and the audience;
- c) adequacy between objectives and activities;
- d)adequacy between methodological procedures of the plans and the ones prescribed by the theoretical guidelines and structure of a DS (Dolz et al., 2004).

Acronyms and math signs of NAK /(-) (non- adequate knowledge), PAK /(+ (partial adequate knowledge) and AK/ (+) (adequate knowledge) used in the analysis of ASs (see sub-item 5.4.2.1.2.1 above) are used again in the analysis of DSPs. It is important to state that as the production of the DSPs occurred in a learning situation, the concept of adequacy is used when content or an element is used in an adequate way in the learning situation, not in an excellent way. In order to better clarify this point, definitions of the levels of adequacy are provided below.

- AK: when the element is present in the DSP and adequate to the specific learning situation as well as to the theoretical and methodological guidelines of the procedure of a DS (Dolz et al., 2004).
- PAK: the element is present in the DSP; however, the way it is designed / organized only partially corresponds to the theoretical and methodological guidelines of a DS (Dolz et al., 2004).
- NAK: the element is not present in the DSP or it lacks relation to the theoretical and methodological guidelines of the procedure of a DS (Dolz et al., 2004). Thus, it lacks contribution to the learning content/object.

2) A comparative analysis of the DMs of the “advice letter” and “fairy tales” genres and the elements related to the three language capacities (action, discursive and linguistic-discursive) to be taught in the planned DSs

The DSPs are compared to the DMs of ‘advice letter’ and ‘fairy tale’ by means of contrasting the language capacities of action, discursive and linguistic-discursive which are selected in the DMs (see section 8.2.3 in Chapter VIII) and the ones that are effectively stated to be taught in the DSPs. The concepts of AK, PAK and NAK levels of adequacy of the elements in the DSPs are also used to qualify this analysis. Definitions presented in the item 1 above, that is, “Analysis of coherence between the elements of the DSPs” also serve to illustrate this analysis.

3) Analysis of the writing teaching approach in the DSPs

The most adequate DSP in relation to the set of analyses above (analysis 2 of DSPs) is taken for the analysis of the writing teaching approach. This analysis is carried out by contrasting the ten principles to the teaching of writing on a genre-based approach we have elaborated and shown in section 3.2.1 of Chapter III to the participants’ DSPs.

It is important to say that before showing these three types of analyses, the process of application of the DSs in the course as well as a description of the three DSPs and their main parts will be presented in Chapter VIII.

#### **5.4.2.3 Analysis of the participants’ individual representations on the process of writing ASs and on designing DSPs**

As already stated, this study follows a qualitative interpretative paradigm and adopts an emic perspective to the procedures to collect and analyze data in order to get satisfactory understandings of how participants make meanings of their social actions. (Davis, 1995; Denzin & Lincoln, 1998). Therefore, besides the linguistic analysis of texts and teachers’ text productions, we also interpret participants’ individual representations<sup>72</sup>, that is, their views or perceptions, about the experience they had in the course in order to hear participants’ voices and triangulate the data.

With the aim of understanding teachers’ individual representations of the reflective activity they went through in writing ASs and designing DSPs for two

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<sup>72</sup> The concept of representation used in this work has already been presented in sub-section 2.2.2.3 of Chapter II.

specific genres, participants' direct written self-confrontation (DWSC) texts are taken as primary data. Other secondary data were used in order to complement the analysis. DWSC can be seen as an adaptation of the second phase of the self-confrontation methodological procedure of data collection<sup>73</sup> (Clot, 2007), the direct self-confrontation. Briefly speaking, self-confrontation is intensively used in studies of SDI to understand teacher's work. It can be defined as a methodological procedure to investigate teacher's work by the use of images to foster workers' reflection about their working practices. According to Silva-e-Souza (2004), in the direct self-confrontation: a worker/teacher, in a teaching and learning research context, has his/her classes video recorded which are later on watched and commented on by him/herself about his/her actions or attitudes in the classroom. Comments are audio recorded, transcribed and analyzed by the researcher. In the present study, we video and audio recorded all the classes, selected three classroom episodes related to specific objectives of the research and to the main aims and tasks of the course, edited them and showed participant-teachers in the last class of the course. Teachers watched the episodes and wrote about them.

Participants' DWSC texts are analyzed at a thematic level (Bronckart, 2003) and from a more "pure" ethnographic perspective, however, some linguistic elements that correspond to the text analysis proposed by SDI are also used in order to contribute to a better understanding of the themes. The specific procedures to carry out this analysis are:

- a) texts are extensively read in order to identify sub-themes since the main themes are provided by means of the selected classroom episodes;
- b) sub-themes are interpreted in terms of the literature and theories in the field, and most of the topic reviewed in the theoretical Chapters that constitute this dissertation;
- c) some linguistic elements related to the voices that appear in the DWSC texts are identified and analyzed.

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<sup>73</sup> Self-confrontation has been developed by Yves Clot from Conservatoire National des Arts et Métiers (CNAN) of Paris who is the mentor of the Clinic of Activity. According to Silva-e-Souza (2004), self-confrontation is constituted by four main phases: 1) observation of the working context by the researcher; 2) direct self-confrontation: one worker, in our case a teacher, has his/her classes video recorded to later on be watched and commented on by himself/herself; 3) crossed self-confrontation: two workers/teachers have their work/classes filmed to later be exchanged, watched and commented on, that is one teacher watches the other teacher's class and comments it and vice-versa; and 4) extension to the work group: refers to the researcher's work of selecting some classroom episodes and together with the two participants show the episodes to other teachers of the school. They all discuss the classes and teachers' ways of teaching.

#### 5.4.2.4 Correlation of analyses

Bearing in mind the general aim of this research: *to inquire in what aspects and to what extent an interventionist practice concerning the teaching of writing by means of a genre-based perspective can develop EFL teachers as language learners and professionals*, the results or findings of the different types of analysis related to the specific objectives of this work are cross-referenced to the *teacher's knowledge base dimensions* (Richards, 1998). In relation to the analysis of participants' individual representations, findings are cross-referenced to the five *reflective dimensions* we have developed to serve as framework for this type of analysis. Both teaching knowledge-base dimensions and reflective dimensions were presented in Chapter IV.

In conclusion, in this Chapter we have contextualized the study and outlined its main methodological aspects. Following the guidelines proposed by SDI perspective, Chapter VI aims at presenting the Didactic Model of Academic Summary.



## CHAPTER VI

### THE CONSTRUCTION OF A DIDACTIC MODEL FOR THE ACADEMIC SUMMARY GENRE

“... *the didactic model of a genre provides us with, in effect, potential objects for teaching*”.  
(Dolz, Schneuwly & Haller, 2004, p. 182<sup>1</sup>). [my translation]

The main aim of this Chapter is to show the process carried out for the construction of a didactic model for the academic summary genre. In order to do so, it a) analyzes the learning context in which the specific genre could be taught; b) reviews literature concerning the genre; c) analyzes a corpus of texts the genre belongs to; and d) outlines the AS genre main language elements to be taught, related to the three language capacities.

#### **6.1 The construction of a Didactic Model for the Academic Summary genre**

As already stated in Chapter III, in order to construct a DM for a specific genre (Schneuwly & Dolz, 1999; Dolz & Schneuwly, 2004; Schneuwly & Dolz, 2004), three sets of data are necessary: *experts' behavior, learners' behavior and teaching experiences*. In order to achieve data related to *learners' behavior and teaching experiences* the analysis of the teaching and learning contexts is recommended, and in order to achieve data related to *experts' behavior* it is important to review the literature about the specific genre. Therefore, in this section we will analyze some aspects of the teaching and learning context of EFL in *Brasil* and *Paraná* and review the specific literature.

##### **6.1.1 The analysis of the EFL teaching and learning context<sup>74</sup>**

As our study focuses on EFLTE for in-service teachers of public schools in *Paraná*, we will first discuss the teaching of English in *Brasil*, emphasizing some

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<sup>74</sup> From an SDI perspective understanding the context in its macro and micro levels is necessary prior to any kind of analysis (Bronckart, 2003; 2004; 2006). Therefore, the present analysis will serve to guide the construction of the DMAS as well as the other three analyses this work will present.

aspects related to the prescriptive official documents because of the influences they have on teachers' work; we will then describe the context of teaching English in public schools of *Ensino Fundamental* and *Médio* in Paraná and from it identify teachers' and students' language capacities.

### **6.1.1.1 Social and political aspects of foreign language teaching in *Brasil***

Official curricula documents can be seen as documents that organize the knowledge to be transmitted in educational institutions, thus they are not neutral texts. (Gimenez, 2002; 2005). Therefore, it is necessary to ask who has the power to design these documents and what are the consequences of what is designed. In other words, such official documents are ideologically loaded since they disguise the knowledge that is valued by official authorities, but this knowledge is not necessarily valued by the whole of society. Therefore, any official curriculum is made to be homogenous since it tries to organize knowledge in a consensual form (Gimenez, 2005).

In 1996, the *Lei de Diretrizes e Bases da Educação (LDBEN 9394/1996, Brasil, 1997)* - Law of Guidelines and Educational Bases (LDBEN 9394/1996, Brasil, 1997) - in *Brasil* made the curriculum more flexible. This flexibility was mainly marked by *LDBEN* objectives which were related to efficiency, quality and equity in the educational system (Namo de Mello, 2004). We briefly summarize the objectives as follows: to strengthen teaching institutions in order to enable them to apply the policies determined by the State; to provide Brazilian people the right to have access to school, which should be assured not only by governmental resources but also by private ones; and to promote learning quality so that students could be oriented to learn how to learn.

On the other hand, the underlying intentions behind these objectives were that *LDBEN* legally, following the guidelines of international institutions such as the World Bank, transferred of the responsibility for teaching and education from the Brazilian State to the states, municipal districts and private spheres. The State has to establish the objectives of the educational system and define the criteria to evaluate the quality of the educational system as a whole (Almeida Júnior, 2002, as cited in Bronckart & Machado, 2004, p.142). Three concepts ruled the transformations cited above:

*quality*, which is understood as the abilities and competences defined by the job market; *autonomy*, meaning autonomy over budgetary management; *evaluation*, as the control by the state over the

efficacy of the education systems in relation to criteria that are pre-established by the state itself<sup>ii</sup> (authors' emphasis).[my translation]

Specifically in relation to teacher education, the main official guidelines, based on the neoliberal agenda are: a) the State establishes the rules and strongly controls teacher education programs; b) teacher education (*Ensino Fundamental*- Elementary Education and Middle education - for first and second cycles) is out of the scope of the universities; c) teacher education courses occur in a short period of time; d) private institutions are encouraged to offer teacher education courses (Silva, 2004).

Some educational researchers (Loureiro 2003; Freitas, 2004; Palma Filho, 2004; Carvalho, 2005; Silva, 2004; among others) criticize the fragmentation of the educational system based on neoliberal policies by pointing out the fact that although the State does not lose the control of the infra-structure and the evaluation of the educational system<sup>75</sup>, it loses the power to provide an integrated national curriculum. As regards teacher education, this sort of policy made it difficult for teacher development to assume an emancipating nature due to the deeply excluding system. According to Freitas (2004), in order to overcome the effects and consequences of such policies of teacher education, historical references for teacher education should be rescued. The author (Freitas, 2004, p.108) refers to the concept of “national common base<sup>lii</sup>” [my translation] which is a form of resistance against the teacher’s process of disqualification and depreciation from a technical and productive perspective. The concept breaks with the idea of minimum curriculum, parameters and directions and defends university autonomy by means of a national common base which would be developed in each institution according to their specificities. Defending an integrating curriculum can be seen as a form of promoting teacher education based on the multiple

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<sup>75</sup> Based on the objective of evaluating the educational institutions, all schools in *Brasil* have started to be evaluated in relation to the instruments used by teachers (didactic book), in relation to the learners’ acquired competences, and in relation to teachers, a program of certification, for example the exams of *SAEB*, *ENEM*, *Provão* (Freitas, 2004). Briefly speaking, *SAEB*, *ENEM* and *Provão* or *ENADE* refer to Brazilian national evaluation systems coordinated by *Instituto Nacional de Estudos e Pesquisas Educacionais* – *INEP*. Specifically, *Sistema de Avaliação da Educação Básica* (*SAEB*) evaluates students of 4th and 8th grade of *Ensino Fundamental* and students of 3<sup>rd</sup> grade of *Ensino Médio* in relation to their knowledge about the disciplines of Portuguese, Mathematics and Science. *Exame Nacional do Ensino Médio* (*ENEM*) is a non-mandatory Brazilian national exam, which evaluates high school education, and the students can also use their individual scores to be admitted at a university, however, not all universities in *Brasil* accept it. *UTFPR* in *Paraná* adopted this exam in 2009. *Exame Nacional de Desempenho de Estudantes* (*ENADE*) integrates the *Sistema Nacional de Avaliação da Educação Superior* (*SINAES*) and aims at checking undergraduate students’ development in relation to content knowledge, abilities and competences of the different courses. More details can be found at <http://www.inep.gov.br>.

dimensions of human development: cognitive, ethics, politics, scientific, cultural, ludic and artistic. Although the considerations above refer mainly to basic teaching programs, they can be perfectly applied to EFL teacher education and programs.

Aiming to consolidate the *LDBEN* policy, and to provide teachers with some methodological references to teach the different disciplines of the curriculum, the *Parâmetros Curriculares Nacionais* (PCNs) – National Curricula – (PCNs) - were published for *Ensino Fundamental* – elementary and Middle Education - in 1997 (Brasil, 1998), and in 1998 for *Ensino Médio*- High School - (Brasil, 1999). In the area of foreign language teaching and learning, the document *PCNs of Ensino Fundamental* “rescues the role of foreign languages in regular education in *Brasil*. Until this reformulation, foreign languages had not been compulsory subjects and were interpreted as extra activities” (Gazzotti, 1999, p.30). The author also observes, in the document, the emphasis on cross-disciplinary teaching<sup>76</sup> and reading comprehension in order to promote students’ sense of citizenship stating that the document conceives language as a social system and learning as a social interactional process, thus teachers should have a new view of language and language teaching (Gazzotti, 1999). Moreover, many researchers tried to make the academic community and teachers aware of Brazilian reality about some social and political aspects related to foreign language classroom situations (Gimenez, 2005a; 2005b, 2005c; Leffa, 1999; 2006; Pagel, 2002; Paiva, 2003; 2005).

In relation to the emphasis the PCNs gives to teaching of reading, Paiva (2000) states that “focusing the teaching of EFL on the development of reading is to ignore the fact that learning a language is part of individual’s general development as a world citizen, and that by understanding the other and how others interact helps interpersonal relations”<sup>liii</sup> (Paiva, 2000, p. 26) [my translation]. In the same line, Leffa (1999, p. 22) states that the emphasis on the teaching of reading comprehension is not enough to improve students’ language learning in *Brasil*.

This emphasis on reading has resulted in several criticisms by many teachers. It is argued that while the law itself is based on a plurality of ideas and pedagogical concepts (Art. 3<sup>rd</sup>, Clause III), the Parameters restrict the teacher’s freedom of action. Although there are many arguments supporting such emphasis as is made explicit in the parameters themselves, the school is not going to recover foreign language teaching that has been ‘dislocated to the [private sector] language courses’, due, exactly, to this emphasis on reading. Very soon the student will probably

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<sup>76</sup> PCNs proposes some themes to be discussed and investigated in classroom, such as Ethics, Environment, Cultural Plurality, Health, Sexual Orientation, Work and the Consumer Society.

realize that the only way to ‘speak’ a foreign language is to face a ‘language course’ (author’s emphasis)<sup>liv</sup>. [my translation]

Acknowledging Leffa’s (1999) point of view, Gimenez (2005a) states that society in general has inevitably compared the teaching of foreign languages in regular schools to language institutes, however the author points out that this comparison does not make sense because the objectives and forms of teaching are different in both institutions. Besides, according to the author, the comparison clearly translates as a means of demanding private schools for the teaching of foreign languages.

As regards the implementation of the guidelines of PCNs in language classes, this document emphasizes that schools should be clear about the content and methodological procedures to teach, thus observing students’ capacities and necessities and, from this point, building a didactic project able to promote more comprehension of specific knowledge or content, integration and inclusion in the world, consequently contributing to students’ citizenship (Dourado & Obermark, 2006).

However, Dourado and Obermark (2006) point out the fact that the theoretical references based on Vygotsky’s learning theories (1978;1986, as cited in Dourado & Obermark, 2006) and Bakhtin’s genre theory (1986, as cited in Dourado & Obermark, 2006) that underlie the PCNs are inaccessible to most teachers which leads the program *PCNs em Ação of Ministério de Educação e Cultura (MEC)* – the Ministry of Education (MRC) National Curricula in Action - to establish some partnerships with *Secretárias de Educação* – Secretaries of Education - in order to promote teacher education programs in which teachers of foreign languages could be supported with strategic reading practices of PCNs, in order to understand and implement the principles and guidelines the document proposes (2006, as cited in MEC/SEF, 2000, p. 5). In addition, as pointed out by Gimenez (2002), an official curriculum can be understood differently, even though it has been well planned and elaborated, or re-interpreted in schools by teachers according to their working conditions, life experiences, and educational and language conceptions. Therefore, it is also important to investigate and take into account the teachers’ practical and hidden curricula<sup>77</sup> in order to understand their views of foreign language teaching and learning.

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<sup>77</sup> Practical curriculum and hidden curricula are not materialized in texts. Thus, practical curriculum can reveal the diversity of a system and should be only submitted to the eyes of the ones who lived it. In turn, hidden curricula occurs in the school routine, in what is not seen in the classroom, in teacher and students’ interaction, in didactic materials (Gimenez, 2002).

With the purpose of helping teachers of all schools in Paraná to build their own school curricula, the *Secretaria Estadual de Educação (SEED)* – State Secretary of Education (SEED) - involved teachers of all disciplines and from all schools, pedagogy teachers, NRE pedagogical teams and pedagogy specialist of SEED in a collaborative work which culminated with the publication of *Diretrizes Curriculares da Educação Básica do Paraná*<sup>78</sup>, in 2006 (DCELEM/SEED/Paraná, 2006b). Just at the beginning of the consultation of public school teachers for the elaboration of the document, Gimenez (2004), based on the set of principles established by the PCNs, discusses some of its aspects concerning foreign languages, and she focuses on English since it has been mainly chosen by society due to its legitimacy as *língua franca*. The author discusses four important aspects:

1-foreign language and socio-cultural identities: refers to the importance of taking the classroom context as a place to (re-)construct identities and cultural identities. Social identities can be constructed by means of participants' interactions and by their representations and world views which can be revealed during classes. Thus, by means of language participants construct their own identities. Cultural identities, in turn, can be re-constructed, since the idea of imitating native speakers and incorporating their habits does not fit the concept of teaching an international language such as English. English is nowadays used all around the world by different peoples, thus it transcends different cultures. Moreover, the teaching of foreign language should deal with the development of abilities to master intercultural situations.

2-foreign language and citizenship: the concept of citizenship can be interpreted in different ways<sup>79</sup>. In the PCNs for *Ensino Fundamental*, this concept seems to be related to the concept of sympathetic citizenship since it is linked to “rights and duties, criticism and respect to the democratic order” (p. 2<sup>lv</sup>) [my translation], and also to the notions of responsibility, solidarity, autonomy and the feeling of belonging to a community. Different themes, such as health, sex, family and social life,

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<sup>78</sup> *Diretrizes* refers to a set of principles, values and purposes for foreign language teaching (Gimenez, 2004).

<sup>79</sup> Gimenez (2004) distinguishes four different perspectives to define citizenship: a) legal: emphasis on nationality, civism and some humanitarian rights; b) solidarity: emphasis on the development of responsibility, solidarity, volunteering and the feeling of belonging to a community; c) cultural: emphasis on the development of intercultural competence; and d) critical: emphasis on the development of the consciousness about power relations, individual and collective agencies, the capacity to act in the world.

environment, work, science and technology, culture and languages are articulated and pointed to the relation between education and citizenship. However, it is not sufficient only discussing these themes in the classroom, but to live citizenship in the school and classrooms by means of collaborative work activities and activities that involve “controversial themes which demand different points of view, critical evaluation of different sources of information, students’ active participation in reading comprehension, in searching for alternative ways to solve problems, among others” (p. 2-3<sup>lvi</sup>).[my translation]

3- foreign language in the curriculum: comparing the status of foreign language in the LDBEN 5692/71 and in the LDBEN 9394 /96, it can be said the discipline of foreign language has gained a better position since it was made compulsory in the common base of curriculum from the 5th grade of *Ensino Fundamental* and through *Ensino Médio* with the possibility of adding another optional foreign language. This last situation although emphasizing multilingualism, triggers some dilemmas about the selection of which languages should be taught in schools and communities.

Concerning the relation between society’s expectations and the academic community regarding the teaching of foreign languages in schools, a document produced during the *II Encontro Nacional sobre Política de Ensino de Língua Estrangeira* (ENPLE<sup>80</sup>) establishes a comparison between these two spheres in terms of valorization of foreign languages, multilingualism, quality in teaching and professional valorization. That document also emphasizes that there is not an equilibrium among those aspects since: a) foreign languages do not have the same status as other disciplines, for instance they are excluded from some general national evaluation systems (SAEB, ENEM, ENADE); b) languages are selected by the accessibility to teachers and not because they are chosen by the community; c) although public contests have lately included specific tests of foreign languages, teacher education is not good enough and there is little investment in in-service teacher education. The *Letras* course curriculum has been revised; d) private schools do not require their teachers to have pedagogical education, they only need to be language proficient. Also there is a growing

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<sup>80</sup> It refers to Carta de Pelotas produced by the participants of II Encontro Nacional sobre Política de Ensino de Línguas Estrangeiras – II ENPLE - in Sep, 2000 at Universidade Católica de Pelotas. In the document participants affirm the proposals already established in Carta de Florianópolis (I ENPLE Florianópolis/SC, 1996). Both documents can be found in [www.alab.org.br](http://www.alab.org.br) For an interpretation of Carta de Florianópolis, read Bohn (2000).

interest in transferring to the private sphere the teaching of foreign languages without ensuring better working conditions and salaries for teachers.

Specifically related to the quality of teaching, usually society compares the teaching of foreign language in public and private schools. Private schools objectives seem to be concerned with linguistic proficiency for traveling or working situations, whereas in public schools, as official documents emphasize the development of citizenship in which learning would be viewed as means to understanding the other in order to understand himself and the culture of his own country. In view of this, the quality of teaching foreign language should be evaluated.

4- *English language and planetary citizenship*: as an international language, English “plays the role of a mediator of the relation between people from different mother languages, constituting a space of intercultural communication” (Gimenez, 2004, p. 5<sup>lvii</sup>)[my translation]. Knowing English is fundamental to participate in different activities and different social spheres, thus this kind of knowledge can contribute to the development of planetary citizenship, that is, to the establishment of local, regional and international relations. Concerning English classes, it is important for teachers and students to discuss the social roles citizens play in a globalized world ruled by capitalism.

To conclude this part, it can be said that there is a great distance between what is posed in official documents, what the professional community and society want and what really happens in schools, since this situation reproduces the dominant culture and current socio-economic society. Although PCNs for foreign languages and DCELEM/PR emphasize language as a social and dialectic system and that language teaching and learning should be viewed as a social practice, teachers still seem to face great difficulties to teach language consonant with these views. Therefore, a genre-based perspective can contribute to enhance teachers’ views about language since it involves the understanding of how language practices are socially built, historically changed and commonly used by the members of a community of practice as communication and knowledge tools.

#### **6.1.1.2 Public schools and the EFL teaching/learning in Paraná**

In order to describe the public schools of *Ensino Fundamental* and *Ensino Médio* and the EFL teaching in Paraná, we will focus on some of their main physical



and socio-subjective aspects, and base our descriptions mainly on Tamarozi and Cristovão's (2007) observation of schools in Londrina/PR and Denardi et al.'s (2008) observation of school context in Southwestern *Paraná*.

As regards the general characteristics, because schools follow the administration rules by SEED/PR, they are similarly structured and organized. Public schools are both urban (central and suburban) and rural, of medium and small size (720/ 240 students respectively). They are equipped with classrooms and bathrooms; there is a library, but there are not many books - neither books written in English or sufficient Portuguese/English dictionaries; there is a computing laboratory, but with insufficient number of machines, and not all of them are connected to the internet nor in good condition; there is a video room, but it lacks CDs; there is a refectory as well as an open space for sports and recreation.

At present, schools are equipped with some technological support, that is, in all classrooms there is a multimedia TV to which teachers can connect a pen-drive making it possible to show pedagogical content using authentic means of communication (tv, radio, movie, newspapers) and in different forms. All teachers received a pen-drive, and were instructed on how to use it, in 2007<sup>81</sup>. This way, classes were expected to become more dynamic and students more motivated to study, hence improving the process of constructing knowledge in schools. However, it is important to be conscious that technological apparatus should be seen as teaching resources/tools, and not as an end in itself, as a neutral object.

The discipline of English is curriculum compulsory except for the first grades of *Ensino Fundamental* and university. As regards the use of a didactic book in *Ensino Fundamental* and *Médio*, it is optional. In *Ensino Fundamental*, teachers themselves choose a didactic book. In *Ensino Médio*, since 2006 *Secretaria de Educação do Paraná (SEED/PR)* has distributed the *Livro Didático Público* (SEED/Paraná, 2006a<sup>82</sup>)

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<sup>81</sup> Information about educational policies in Paraná and didactic materials offered by SEED /PR can be found in the site [www.diadia.pr.gov.br](http://www.diadia.pr.gov.br). Teachers were trained by *Centro Tecnológico Regional de Educação*, which is an organ of SEED/PR.

<sup>82</sup> The construction of the *Livro Didático Público* is part of a project of SEED/PR (of. Circ. No. 11/2007/SEED/ Paraná, 2006a), which aims to elaborate new guidelines for *Ensino Médio*; to promote continuing teacher development through symposia, groups of study, technical meetings and the *Projeto Folhas*, which is constituted by in-service teachers' studies and didactic material about specific knowledge contents; and to organize specific book collections, such as library for teachers, composed of general literature and Paraná thematic literature. The public didactic book of Modern Foreign Language-Spanish and English is part of the collection of the 12 books related to the curricular disciplines of *Ensino*

to all students. Another general aspect refers to teachers and students low motivation to teach/learn a foreign language (FL). We can infer that on the part of students, this is mainly because they come from the working class with some difficulties to study. In turn, on the part of teachers, most of them think they do not receive a good salary and have bad teaching conditions, for instance, the large number of students (35/40) per class and heterogenic classes, contribute to teachers not being motivated to teach.

In relation to classroom characteristics, studies (Denardi et al., 2008) have shown that teacher centered-classes predominate in public schools, thus, teacher and students' roles as knowledge transmitter and knowledge receivers also predominate. As regards classroom methodology and communicative abilities, teachers focus most on translation and grammar teaching, however grammar is not contextualized. They also provide reading activities, but the teaching of oral skills and writing are insufficient. For instance, writing activities are taught by translating sentences and texts, copying from the board or answering questions.

From the above descriptions we have an inadequate FL teaching scenario showing that language is taught by means of discrete elements and teachers and students' knowledge is limited to some basic language structures and vocabulary which results in a non-effective language teaching and learning process. Therefore, we can relate the pedagogical practice in public schools in Paraná as well as the students' and teacher's profiles to the language capacities of action, discursive and linguistic-discursive, as can be seen in the table below<sup>83</sup>:

LANGUAGE CAPACITIES	PEDAGOGICAL PRACTICE	STUDENTS' LANGUAGE CAPACITIES	IN-SERVICE TEACHERS' LANGUAGE CAPACITIES
Action capacity	focus on a thematic content and language functions	students identify lexical elements related to the themes proposed in didactic books	teachers know lexical elements related to the themes proposed in didactic books

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*Médio* and was designed by public school teachers who developed the *Projeto Folhas* from 2004 to 2006. The activities are based on the guidelines of *Diretrizes Curriculares Estaduais*. The best projects of *Folhas* were selected and revised by supervisors of *Departamento do Ensino Médio*, and then distributed free of charge to 450 thousand students of public schools of *Ensino Médio* in Paraná in the beginning of the school year of 2007. The books can be also virtually found at the site [www.diaadiaeducacao.pr.gov.br](http://www.diaadiaeducacao.pr.gov.br). A new edition will be compiled from the new *Folhas* that teachers have been constructed.

<sup>83</sup> Table 4 is adapted from Tamarozzi and Cristovão (2007, p. 31) since the findings about school contexts in Southwest Paraná schools corroborate theirs.

Discursive capacity	presentation of a text -format as a model	students recognize some text formats (e.g.: letters, post cards, leaflets, dialogs, interviews, magazine, articles).	teachers know text formats (e.g.: letters, post-cards, interviews, leaflets, dialogs, magazine articles); teachers recognize the types of sequences: narrative, explicative, injunctive, descriptive, argumentative, dialogical.
Linguistic-discursive capacity	predominance of grammar- translation teaching	students know some basic rules of the language and vocabulary	teachers know some basic points of grammar and vocabulary

Table 4: Analyzed school context and students' and in-service teachers' profiles in relation to the language capacities

Moreover, it is important to understand who these teachers are and the nature of the language learning process they went through to become teachers. It is possible to reveal the public school teacher's profile as the one who has not enough language knowledge and lacks consistent general knowledge - which seems to be the result of basic school in which English language classes were insufficient and extremely traditional: too much grammar and translation, too few reading comprehension tasks, no discussion and no effective writing. There was no systematic reflection about language, its object, functioning and use (Leffa, 1999; Almeida Filho, 2000; Weininger, 2006) - even in the mother language: Portuguese. In addition, university, in *Brasil*, fails to make teachers reflect on a) the ways and purposes of learning languages (Moita Lopes, 2005); b) the complexity of classroom life (Paiva, 1997; Celani, 2006); c) the specificities of oral and written language (Moita Lopes, 2005), among other aspects. Therefore, there are still many courses of *Letras* in *Brasil* that fail to prepare teachers for effective teaching, leading language teachers to have a crystallized conception of language, revealed by the teaching of discrete words (morphology) and discrete sentences (syntax).

Taking the above analysis into account and acknowledging that nowadays official documents (PCNs/BR; DCELEM/PR) emphasize language as discourse and teaching and learning as a social practice, we maintain that the teacher's situation and FL teaching and learning in universities and continuing teacher development programs need special attention from the part of teacher-educators, researchers and official authorities in order to better prepare teachers for effective teaching. We also argue that EFL teaching and learning should migrate to a more discursive perspective such as the one

we want to present in this work. Now that we have analyzed the teaching and learning of EFL in *Brasil*, we will go to the second stage to the construction of the DMAS, that is, the review of literature about the AS genre.

## **6.2 Review of literature about the Academic Summary genre**

### **6.2.1 The process of summarization, summary as a genre and Academic Summary**

The process of summarization is crucial to summary writing. Research on the process of summarization and the teaching of summary writing has emerged with van Dijk's (1976) and van Dijk and Kintsch's (1983) studies on the development of reading comprehension which were based on the theoretical assumptions of Textual Linguistics.

Firstly, summarization, or semantic synthesis, was viewed as a mental line with the function of producing in the reader's mind a macrostructure that expresses the main ideas of the text (Kintsch & Van Dijk, 1978; Van Dijk & Kintsch, 1983; Gagné et al., 1993). According to Gagné et al. (1993), "a macrostructure is like a mental outline and can be thought of as a set of hierarchically arranged propositions that capture the main ideas of the passage" (p. 275). In view of this, summarization relies on inferential comprehension, that is, the main ideas are very often implicit in the text and the readers should make some inferences from their world knowledge in order to have a clear representation of the text. To construct a mental outline, readers would use some unconscious rules in order to get the meaning of the text.

Kintsch and Van Dijk (1978, pp. 366-367) state that the reading comprehension process can be outlined in three sets of operations, the macro-rules for summarization named *deletion*, *generalization* and *constructing*. In deletion, each proposition that is neither directly nor indirectly connected with a subsequent proposition may be deleted; in generalization, each sequence of propositions may be replaced by the general proposition; and in constructing, each sequence of propositions may be replaced by a new proposition which denotes the inferences a reader generates to supply information that is not explicit or present in the text in order to make the text coherent. So, firstly, "the text is organized into a coherent whole" (p. 363), then, its main propositions are condensed and thirdly, a new text is generated.

Moreover, macro-rules were characterized as recursive, and could be applied under a schema control. Therefore, their application depends on the relevance of the given propositions in relation to their contexts and on the importance of the type of

information for the comprehension task. Another important point is that the application of these rules relies not only on the linguistic and world knowledge the reader makes use of when reading, but on his purposes, on the author's perspective, and on the reading context. Although contextual factors were observed in those studies, and text typology and structure were focused on, the question of genres was not taken into account, either in relation to the process of summarization, the source texts or the summarized texts, as observed by Machado (2003).

Machado (2003) states that the theoretical principles generated by the above research soon influenced studies in reading comprehension instruction (Brown & Day, 1983; Kleiman, 1989; Paes de Barros, 1989; 1991, as cited in Machado, 2003) by proposing the teaching of reading through the application of some reading strategies in order to develop reading comprehension and summary writing. As a strategy, the process of summarization focuses on "integrating information across sentences, paragraphs and pages of a text" (Mikulecky & Jeffries, 1996, p. 77), by including the main ideas and the major supporting points, in order to ensure text understanding or to explain the sense of a passage to others. Other works such as Swales and Feak (1999) and Machado et al. (2008) outline the characteristics of academic summary through the development of didactic material to be used in different areas of study. Machado (2003) believes that didactic interventions that take the summary as a teaching object, still follow at least intuitively, the guidelines proposed by the previous studies.

Recently, by following a social interactionist view of language, Machado (2003; 2005) proposes the notion of summary as a genre. The author departs from Bakhtin's (1986) notion of genre, who conceives genres as language practices historically constructed in different human activity spheres for human communication, and characterized by a thematic content, specific structure and style. Transferring this concept to the didactic sphere, Schneuwly (2004) states that in language activities, genres are constituted by complex semiotic tools which allow us to produce and comprehend texts. Thus, according to Machado (2003), a summary as genre can be characterized as: a) an autonomous text; b) a text that concisely presents the content of the source text; c) a text that reproduces the source text organization; d) a text which aims to inform the reader about the source text content; and e) the author is the reader of the source text. These characteristics imply taking into account the context the text is produced in, its content and, the audience it would be addressed to, among other aspects.

### 6.2.2 Some guidelines for Academic Summary writing

Based on the theoretical principles of the reviewed studies above and on the theoretical and methodological guidelines of a DS (Dolz & Schneuwly, 2004, among others), Machado et al. (2005) establish four macro procedures to guide students in writing academic summaries. Thus, the authors extend Swales and Feak's (1999)<sup>84</sup> guidelines for the writing of ASs, since they also focus on the influence of the context of production in which students write their texts and their social roles as summary writers as seen in procedure 3 below. According to Machado et al. (2005) in summary writing, teacher-educators should lead students to:

1. identify the general characteristics of a summary in terms of similarities and differences between ASs and summaries in the media by means of providing them with different types of summaries;
2. develop different types of activities involving the process of summarization, that is the reduction of the thematic content, by means of two main strategies: deletion and substitution (Kintsch & Van Dijk, 1978). Deletion refers to the elimination of unnecessary or repetitive information, whereas substitution can be subdivided into two other strategies: generalization and construction. In generalization, names of things or beings, actions and properties are replaced by just one name, action or property. In construction, sequences of propositions are replaced by a proposition that keeps the relationships of meaning;
3. observe the influence of the context of production on the students themselves during the writing task by reflecting on the summary author's text; social function of the text; summary author's image of his audience; places and media in which the summary circulates; time of production; and summary author's aim;
4. summarize the source text. This step encompasses five sub-steps:

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<sup>84</sup>Swales and Feak's (1999) procedures to write a good summary are: read the source text carefully and understand it thoroughly; skim the text in order to identify the important information; read the text, highlighting topic sentences/important information; write down the main points from the topic sentences, using own words; include support for main points for the topic sentences, using own words; include support for the main points, but leave out the minor details; revise the text, changing whatever is necessary.

- 4.1 develop an analysis of the context of production of the source text (theme, author, aim, support, date of publication);
- 4.2 comprehend the source main ideas and their relations by means of questions and activities that focus on text markers;
- 4.3 understand how to refer to the author(s)' source text in the sense of establishing the differences between the author(s)' text and the reviewed author(s);
- 4.4 understand that summarizing an article implies interpreting the author's text acts "attributing to him the effectiveness of some specific acts" (Machado et al., 2005, p. 98<sup>lviii</sup>) by means of activities of interpreting some language actions (e.g.: the author defines, X discusses) which is followed by the choice of the adequate reporting verb;
- 4.5 revise all procedures in order to see if they are used adequately. Ideally, students can exchange and compare their summaries in order to improve them.

Moreover, Machado et al. (2005; 2008) state that AS is produced with academic ends and it is one of the most important genres in the school sphere since it is regularly required by professors of different disciplines, and that its peculiar linguistic capacities are also observed in other academic genres, such as critical reviews, essays, written reports and academic articles.

### **6.2.3 Experience of academic writing teaching**

Cristovão and Torres (2006) report an experience they had with in-service teachers in the discipline of "Written Language" in a post-graduate course in 2000. The main objectives of the course, which followed the principles of SDI, were to "reflect on the learning process and evaluate the written production, to produce academic texts, and to engage learners in a revision process in which they have evaluated their own texts and their colleague's texts" (Cristovão and Torres, 2006, p. 45<sup>lix</sup>) [my translation]. In the course, teachers were taught to write the genres of academic summary, critical review and essay by means of the procedure of DS (Dolz, Noverraz & Schneuwly, 2004), that is by means of writing a first production, two re-writings and a final production. Together with the in-service teachers, the researcher-teachers co-construct some checklists with the characteristics of the genres to serve as guidelines and evaluative mechanisms. As a result, Cristovão and Torres (2006) say that the experience in-service teachers went through by means of the DS methodology led them to improve writing of those specific genres because a) teachers could put into practice their background

knowledge about those genres; b) teachers could focus on the specific aims of the tasks and on the specific characteristics of each genre; c) re-write their texts; d) teachers collaboratively reviewed and evaluated texts; and e) teachers improved their reading comprehension and writing.

### **6.3 Analyzing the corpus**

#### **6.3.1 Description of the corpus**

The analyzed corpus<sup>85</sup> consists of eight ASs written by Masters Students of PPGI/UFSC who attended the program from 2000-2002. In this program, the discipline *O Texto Acadêmico em Estudos Lingüísticos* is usually taught in the first semester and aims to prepare Masters students to read and write academic texts focusing on the text specificities in Linguistics and Applied Linguistics studies. Two other ASs were written by the researcher-teacher and were added to the corpus. These two specific ASs were written with the purpose of constructing knowledge about the content of the two genres participants had chosen to study and then plan their DSs, as well as a guideline to teach participants to write their own. It is important to emphasize that all ASs follow the same framework, were written in English by non-native speakers of English, and summarize the content of only one academic article or book chapter. These criteria match the teaching context which the present DM aims to be addressed.

#### **6.3.2 Corpus Analysis<sup>86</sup>**

##### **6.3.2.1 Corpus contextual analysis**

The context in which ASs were produced was identified by means of some supra-textual elements, in this case the titles which show the social place and time and the involved actors. Then, the thematic content and objective in summarizing academic articles was identified. This way it was possible to determine the writer/ author, the reader or audience, the moment of production and the social place where the AS was produced, as seen in the table below.

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<sup>85</sup> The corpus of AS texts can be found in Appendix III.

<sup>86</sup> The selected procedures to analyze the corpus of ASs were already presented in the sub-section 5.4.2.1.1 of Chapter V.



ASPECTS OF THE PHYSICAL AND SOCIO-SUBJECTIVE CONTEXT OF PRODUCTION OF ASs	
Writers/Authors <sup>87</sup>	-5 Brazilian Masters students from PPGI/UFSC; -1 Doctoral candidate from PPGI/UFSC: the researcher-teacher
Addressed to	-PPGI/UFSC professors; -the students themselves
Objectives	-to develop reading comprehension and writing of academic texts; -to evaluation; -for further reference
Thematic Content	Major areas: EFL teaching-learning; EFL teacher education; EFL reading comprehension; writing and reading comprehension processes; lexicography, genre-based pedagogy
Place	home / PPGI-UFSC
Period of time	2000 – 2002/ at the beginning of the Masters course; Sep. 2007 –just after participants had chosen the genre to study

Table 5: Context of production of the analyzed ASs

It is also important to highlight that the writers of the ASs are Brazilian students in a post-graduate program in English language and literature. The importance of this data relies mainly on two aspects: a) these teachers, although at a different level, are in a similar situation to the participants of this research, that is, they are the subjects of a teacher development process; and b) for these students the task of writing AS has the same objectives that the participant-teachers of this study would have, that is, to improve knowledge about specific theories and concepts and to practice reading comprehension and writing.

As the situation related to language action in the context of production of the ASs has been defined, we will outline some of the main linguistic-discursive characteristics of the analyzed texts

### 6.3.2.2 Text Analysis of Academic Summaries

#### 6.3.2.2.1 Analysis of ASs at the organizational level

This analysis shows that text infra-structure (Bronkard, 2003) of AS is constituted by five rhetorical units: title, introduction, content development, conclusion and references, which are explained in the table below:

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<sup>87</sup>The term *writer* is used to refer to the physical world, whereas *author* to socio-subjective world. In addition, *AS author* will be used for academic summary author, whereas *AA author* for academic article author.

ACADEMIC SUMMARY INFRA-STRUCTURE	
The title comes in different forms:	<ul style="list-style-type: none"> <li>- the term 'Summary' is written down to refer to the written task and the complete bibliographical reference of the source academic article (AA) follows (ASs 3, 4, 5, 6, 8);</li> <li>- the term 'Summary of' is explicitly stated as part of the title followed by the title of the source AA or author(s)' reference (ASs 2 and 9);</li> <li>- the AA complete reference is used as title (ASs 1, 7 and 10).</li> </ul>
The introduction presents:	<ul style="list-style-type: none"> <li>- reference to the source AA by means of the title of the AA or by author(s)' reference -author(s)' surname and year of publication (ASs 1, 2, 4, 5, 6, 7, 9);</li> <li>- objective and statement of the thematic content of the source AA (all ASs);</li> <li>- explicit indication of the kind of the readers /the audience (ASs 1, 2, 6);</li> </ul>
Content development refers to:	<ul style="list-style-type: none"> <li>-a synthesis of the main ideas of the source AA ;</li> <li>- inclusion of some secondary ideas: examples, illustrations (AS 2, 6, 8 );</li> <li>-direct citations (ASs 7, 8, 9, 10).</li> </ul>
The conclusion presents:	-a synthesis of AA author(s)' conclusion, in all ASs.
References present:	-references of the summarized source AA, in all ASs.

Table 6: AS infra-structure

In relation to the type of discourse, the theoretical type of discourse (Bronckart, 2003) predominates in the analyzed summaries. The organization of the thematic content is not explicitly distant from the ordinary world in which the language action happens which shows a closed relation between the author's linguistic and ordinary worlds. In the analyzed ASs, this is shown by means of the lack of space-time organizers, by the higher number of verbs in the simple present tense with generic function (describes, discusses, emphasize, offer, raise, list, states, creates, establishes, concludes) and present passive (are materialized), by the predominance of declarative affirmative sentences (only one non declarative sentence was found in AS6) as a form of indicating that facts or ideas are true or tested. Concerning the author's agency - his capacity to act and make his own choices- with the physical parameters of the language activity, the theoretical type of discourse shows an independent relation to the reader's physical parameters, thus the text/genre is termed 'autonomous'. In the analyzed ASs, this is seen by the presence of the 3<sup>rd</sup> person singular and plural pronouns, mainly used in the introductory sentences of each paragraph (after he defines learning strategies/AS 8, the author divides clause relations / AS9), which shows an autonomous relation to the reading context. Although the theoretical type of discourse predominates, there are some sentences in the narrative type of discourse embedded. Narrative type of discourse is characterized by the use of verbs in the past, and the presence of space and time organizers which shows a non conjunction between the reading and writing contexts. In

the analyzed ASs, there are some sentences in the perfect tense as a form of providing examples of the thesis the authors intend to prove, for example: “Studies *have demonstrated* that...” (AS4), or “... research *has changed* from the so-called planning and product, to the focus on building up learning via interaction” (AS 5).

The way content is distributed in the ASs can be identified by the local plan of the academic article, since content/topics and parts of ASs are linearly described as they are in the source AA. Thus, the predominant type of sequence in the analyzed ASs is descriptive, constituted by the three phases (Adam, 1992, as cited in Bronckart, 2003), as shown through the table below which explains the phases and provides some examples from the AS 9:

DESCRIPTIVE TYPE OF SEQUENCE	
Phases of descriptive sequence	Examples from the analyzed ASs
- blending <sup>88</sup> : it appears in the introductory paragraph to indicate the thematic content / some context information can be also found.	Winter (1994), in his article <i>Clause relations as information structure: two basic text structures in English</i> , examines two basic discourse structures within their linguistic contexts. (AS9)
- aspectual outlining: it follows the blending phase as a way of outlining the theme in sub-themes.	Firstly, Winter presents the three assumptions, which form the basis of his theoretical approach.(...) Secondly, the author divides clause relations into two types, basic clause relations and basic text structure.(...) The author, then, presents the second type of clause relation, the basic text structure, (...) (AS9)
- relating: the sub-themes outlined in the previous phase are then described.	The first assumption deals with the notion of relevance in the message for both the encoder and decoder (...) Basic clause relations refer to the connections that occur when the clauses or sentences are arranged,(...). (AS 9)

Table 7: Descriptive type of sequence

It's worth observing, by means of the above example, the interpretative work done by the writer of AS9 in describing the source text author's cognitive actions by means of some verbs such as: *examines*, *presents*, *compares*, *divides*. Also, some actions are attributed to the text or content itself, for example: *The first assumption deals with...*

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<sup>88</sup> Without denying the function of the title as an important form of blending thematic content for the text, in our analysis we focus on identifying the phases of descriptive sequence in the body of the analyzed texts.

In relation to the textual mechanisms, the linguistic elements that contribute to the thematic progression of the text and coherence, ASs were analyzed in terms of connection; verbal cohesion; and nominal cohesion.

a) connection was observed to happen by means of macro and micro descriptive organizers, which served to link the types of discourse (segmenting), the types of sequences (framing); the sentences in the same sequence (encoding), the coordinating sentences (linking) and complex sentences (embedding). In the analyzed ASs, the logical-argumentative organizers were used to emphasize the coherence between the author's actions, which can be observed in the adverbs or adverbial groups (*In the introductory part; firstly, secondly, then*), prepositional and some nominal phrases (*according to, in the light of, after that*), the conjunctions (*in order to, thus, but, moreover, etc*);

b) verbal cohesion: as already stated, simple present and present passive were the predominant verb tenses used to confirm the ideas, information or facts from the source text as truth or tested. Some occurrences of verbs in the simple past, and in the past passive, present and past perfect and in the passive were also found. This implies that ASs are constituted by the theoretical type of discourse, which in turn, belongs to the exposition world, with some insertions of narrative type of discourse since a) in relation to the theoretical type of discourse, the predominance of verbs in the present (*He argues that, this hypothesis fails; adults acquire a second language, why they do not become as...*) is justified because the processes/actions are included in an situation in which a definite time is not required, and the predominant verbal tense is used as generic; b) in relation to the narrative type of discourse, time relation is mainly isochronical in order to show continuity of processes or actions (*research in both first and second language has supported it; Studies have also demonstrated that*), and in thus, the use of both simple present and present perfect can be justified, however a few occurrences of past tense were also found (*his intention was; they followed the procedures of; the authors based their analysis on*) to refer to the author's research actions diachronically.

c) nominal cohesion<sup>89</sup> was identified by the use of pronominal and nominal anaphora related to the author(s) of the source academic article, to the article /study, and to some theses provided in the source text. Reference to the author is done by the repetition of the author(s)' full name (*Cohen, A. D*), in the introduction or reference, or surname (*Cohen*), in the development of the AS, by nouns: *the author(s)*, *the researcher(s)*, and by the use of 3<sup>rd</sup> person singular (*he*); reference to the study is constituted by the introduction of the title of the academic article in the beginning of the text (*the chapter begins...*) which is re-taken by the use of related nouns (*in the chapter*), and by the 3<sup>rd</sup> person pronouns (*it, they*); finally some series of abstract theses/arguments are re-taken (*five problematic issues in the language learning field*) or repeated and replaced by nominal anaphora (*five problematic issues; L2 teaching and learning*) as a way of explicitly stating their association/ implication and enhancing local and global coherence.

#### 6.3.2.2.2 Analysis of AS at the enunciative level

In this analysis, enunciative mechanisms such as voices, modalizers and adjectives are identified. In specific text analysis, this kind of identification can lead to an understanding of the way writer(s)' thoughts and views are represented in the ASs. The voices that appear in the ASs are mainly the voice(s) of academic source article author(s) which are clearly identified by the expressions of *according to the author, the author says, mentions, explains, etc*, which are followed by the AA author(s)' statement paraphrases, direct or indirect quotations; or by the use of some personification device such as *the article states, the article tries to ...* The voices of other authors/researchers can also be identified by means of explicit nominal reference or by means of the thematic dialog that is established in the summarized article.

Moreover, there are some modal verbs and expressions, words, verbs, that belong to logic (categorical statements), deontic (duty, obligation), pragmatic

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<sup>89</sup>To find the referents in the ASs, an analysis of anaphoric chains was carried out. The average number of anaphoric chains in the analyzed ASs was 15.1 chains, in which the average number of pronominal anaphora was 11.1 and the average of nominal anaphora was 75.2 (26.1 by repetition and 49.1 by substitution). The higher number of nominal anaphora corroborates what is showed by Bronckart's (2003, p. 271) text analysis that in theoretical discourse nominal anaphora is more frequent and is associated to complex co-reference relations (association, contiguinity, inclusion, implication, etc).

(possibilities, intentions) or judgmental (value) types of modalization. The table below shows the modal verbs and the number of occurrence in the analyzed ASs.

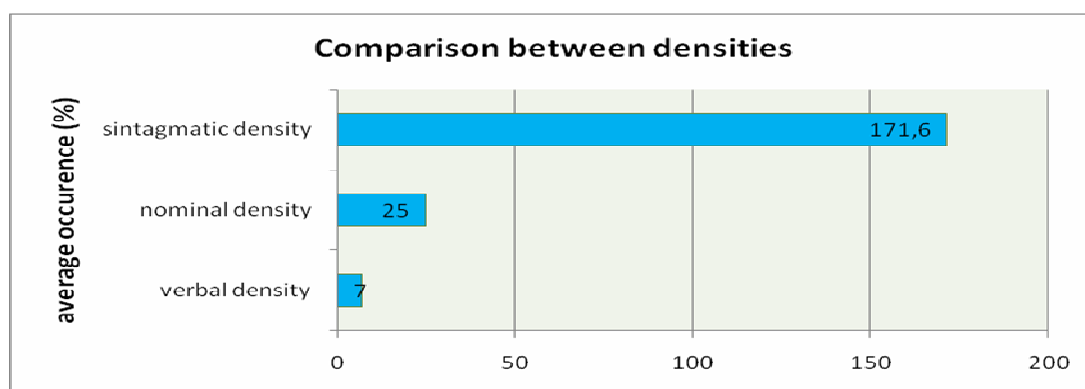
MODALIZATION IN THE ANALYZED ASs				
Academic summary	Logic	Deontic	Judgemental	Pragmatic
1	have (1), can (5)	-	-	-
2	can (2)	-	-	could (1)
3	-	-	-	-
4	can (1)	-	-	will (2), may (6)
5	can (1)	should (1)	-	-
6	can (2)	should (2)	-	will (1)
7	can (4)	should (2)	-	will (3), may (2)
8	can (2), have (1)	should (2)	-	might (1), will (2), may (5)
9	can (1)	must (1)	-	may (1)
10	have (1)	-	-	may (1), will (3), would (1)

Table 8: Modalization in the analyzed ASs

As can be seen from the table, logical and pragmatic types of modalization are predominant, which shows a kind of objectivity and an autonomous AS author(s)' position in relation to the academic article content.

Concerning adjectives<sup>90</sup> that refer to the content of academic article, a higher use of objective adjectives (*sufficient, adequate, cognitive, integrated, international*) than subjective ones (*important, interesting, valuable*) was observed. In summary, the analysis shows that adjectives are highly influenced by the source text, and by the rule(s) of objectivity or the neutral fashion of AS.

Nominal and sintagmatic densities<sup>91</sup> were used as support to the analyses above. Moreover, a comparative analysis of verbal, nominal and sintagmatic densities was carried out, which shows higher percentage of sintagmatic density, as can be seen in the graphic below:



Graphic 1: Comparison between verbal density, nominal density and sintagmatic density in the analyzed ASs.

<sup>90</sup>Due to high sintagmatic density, adjectives were not systematically analyzed.

<sup>91</sup>About how to calculate nominal and sintagmatic densities, see sub-section 5.4.2.1.1 of Chapter V.

As can be seen in the graphic, the higher number of nominal sintagmas/ higher syntagmatic density in relation to lower number of the verbal sintagmas/verbal density in the analyzed ASs collaborates to classify the AS as a genre that belongs to the exposition world and to the theoretical type of discourse since it shows a conjunct but autonomous relation to the parameters of production.

### 6.3.2.2.3 Analysis of AS at the semantic level

This analysis focuses on the analysis of reporting verbs, and synthesizes the above analyses. The manner in which the AS author(s) introduce(s) source text content by the use of reporting verbs was identified and coded in order to check how content is evaluated or interpreted by the AS author(s). In the analyzed ASs, reporting verbs were mainly used in the *simple present tense* so as to establish a synchronic relation between the writer and the author. Only one occurrence of a reporting verb in the past was found (*they followed the procedures of.../AS2*), with the objective of describing authors' research actions. The identified reporting verbs are: describe, explain, justify, say, state, affirm, inform, name, point out, advise, discuss, argue, question, raise question, believe, know, acknowledge, aim, present, analyze, explore, examine, define, review, establish, divide, list, develop, conclude, suggest, propose, provide, offer, base, show, add, draw attention, emphasize, reiterate, begin, start.

Based on the concept of language capacities (Bronckart, 2003), Muniz Oliveira (2005) classifies the reporting verbs presented in the academic review genre. In turn, we used the author's classification to relate the reporting verbs identified in the analyzed ASs to the language capacities they belong to, and express AS author(s') interpretations of the AA author(s') work. As we can see through the table below, some verbs can fit more than one capacity (for example: discuss, argue, questions, raise question, develop). A clear distinction of the capacity the verb(s) belong to depends on a whole text reading comprehension.

REPORTING VERBS/ LANGUAGE CAPACITY (Muniz- Oliveira, 2005)	REPORTING VERBS IN THE ASs	EXAMPLES
<b>Action:</b> verbs that refer to the AS writer's interpretation of the author's source text aim(s) or effect the author wants to achieve	aim, present, suggest, propose, show, offer, base, provide, discuss, argue, question, raise question	"In the article, the authors <i>aim</i> at discussing conceptions of teaching (...)as well as examining the implications..." (AS3) "Meurer also <i>proposes</i> a possible general itinerary followed in rewriting a text." (AS7) "Firstly, Winter <i>presents</i> the three assumptions, which form the basis of his theoretical approach." (AS9)
<b>Discursive:</b> verbs that refer to AS writer's interpretation of the establishment of a global plan by the author and the sequencing organization of the content	begin, start, add, conclude, discuss, argue, question, raise question, describe,list, explain, analyze, explore, examine, establish, divide, develop, justify, show	a) global plan (indication of the main parts of the article): "This chapter <i>begins</i> by providing working definitions for language..." (AS8)/ "the authors <i>conclude</i> the chapter with an extensive discussion, where some of the main points of the article are reviewed." (AS10) b)types of sequences -exploratory: "They <i>argue</i> that the myth of supremacy and of choice prevail in the majority of teacher education programs..." (AS3). -explicative: "...the authors <i>explain</i> that CANCODE is the abbreviation for Cambridge and Nottingham Corpus of Discourse in English..." (AS6) -descriptive: " the article "Implementing Research in Language Classroom in the Brazilian Context" by (...), <i>describes</i> the Brazilian context in the research area on language teaching and learning." (AS5)
<b>Linguistic-discursive:</b> verbs that refer to the AS writer's interpretation on the way thematic content is organized and selected by means of the thematic and pragmatic coherence	say, state, affirm, inform, name, point out, advise, define, review, draw attention, emphasize, reiterate, develop, acknowledge, believe, know	a) thematic coherence (showing the relevance of the theme): - "The authors emphasize the classrooms as an important place to develop research in language teaching..." (AS5) b) pragmatic coherence (making reference to other authors, voices; showing author(s)' position): - "The writers <i>acknowledge</i> that the programs organized around a developmental view are favorable because ..." (AS3)

Table 9: Reporting verbs and language capacities in the analyzed ASs

In conclusion, when making an analysis such as the one presented previously, language actions are carried out by AS authors at both sociological and psychological levels. (Bronckart, 2003; Cristovão & Nascimento, 2005). At the sociological level, language actions are defined as "a portion of a group's language activity, cut by the general mechanism of social evaluations and put inside a singular human organism" (Bronckart 2003, p. 99<sup>lx</sup>) [my translation] and involves the contextual operation.

According to Cristovão and Nascimento (2005) the contextual operation is responsible for the production of referential values of signs, of situational values such as the representations of physical context parameters and of the interactional values such as the representations of social context parameters. Moreover, the authors state that this



operation can be identified by means of semantic and syntactic language units as they can be seen as marks of author(s)' oriented-base text construction. The analysis of the context of production of AS (Table 5) relies on the physical and socio-subjective parameters of production that belong to the academic sphere of communication.

At the psychological level, language action is defined as “the available knowledge of an active organism on the different views of his own responsibility in verbal interaction” (Bronckart, 2003, p. 99<sup>lxi</sup>) [my translation]. From this perspective, the concept of language action refers to the integration of the parameters of the context of production and the thematic content by means of some textual operations (text-based operations, adequate text-structure operations, linguistic-discursive strategy operations) an individual makes use in verbal interactions.

#### 6.4 Answering the RQ1: What are the characteristics of the academic summary genre? 1.1 Which are the main teachable language elements to work with when teaching AS writing?

Based on the previous analyses (contextual, organizational, enunciative and semantic), the diagram below synthesizes the main characteristics of AS as a genre:

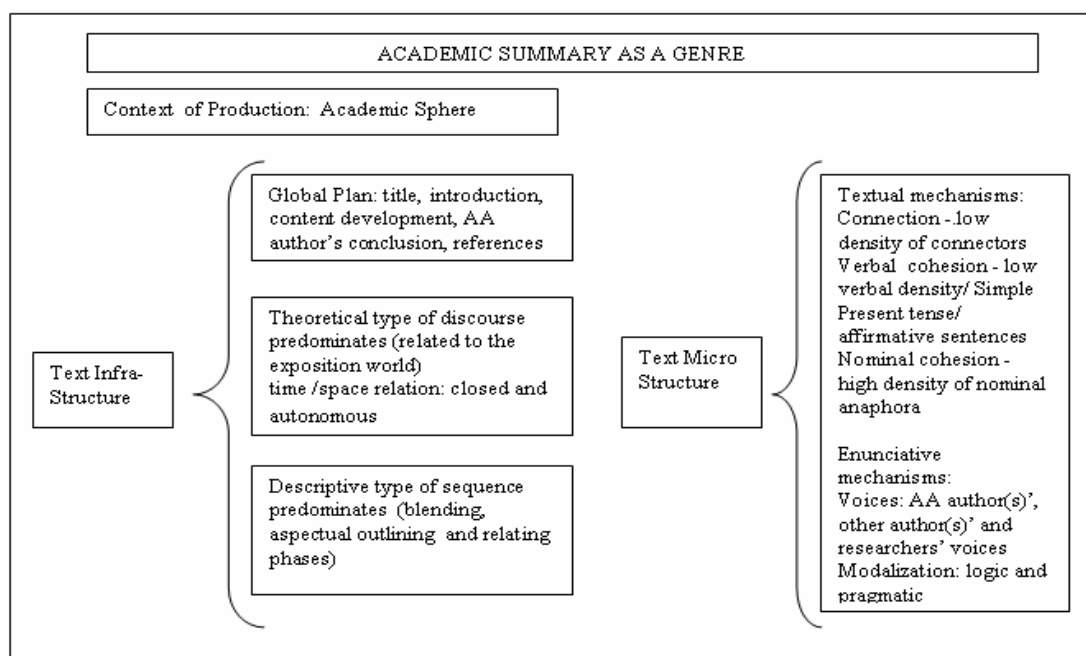


Figure 2: Characteristics of the Academic Summary as a genre

Also based on the analyses already presented and as regards the linguistic elements related to action, discursive and linguistic-discursive language capacities

(Bronckart, 2003; Dolz & Schneuwly, 2004)<sup>92</sup> to be focused on when teaching AS writing, we suggest that in the:

a) **action capacity:** learners should be guided to observe the content and context of the production of the source text. Content would be explored by the reading of the whole source text trying to identify its objective and thematic content. Context would be explored by the reading of the AAs reference which involve elements of: the author/s' source name(s) and the institutions the author(s) represents, information about the publication (year, journal /book). This way, it is possible to put learners in a typical situation of reporting the context of production of the academic source text, and of guiding learners to establish some relations between thematic content and the main elements of the context of production of the source text.

b) **discursive capacity:** learners should be led to understand the different aspects composing the AS at the organizational level, that the *text infra-structure* of a summary is constituted by the observation of the three basic parts: introduction, development and conclusion. Each part is articulated by textual and enunciative mechanisms. The introduction or the introductory paragraph concerns thematic content and contextual information about the source text, and is constituted mainly by a descriptive sequence. The development refers to the development of the source text content. Paragraphs are constituted by descriptive sequences involving its three phases: blending, aspectual outlining and relating. In relation to the *type of discourse*, theoretical discourse predominates, however some segments of narrative discourse can be identified. The conclusion, generally the final paragraph of the summary, brings the author's source text conclusions.

c) **linguistic-discursive capacity:** students should be made aware of the predominant textual and enunciative mechanisms such as: a) complex nominal group with adjective modifiers, since syntagmatic density is high; b) nominal and pronominal anaphora; c) the Simple Present Tense and Present Passive with a generic function since they state true facts or propositions; d) the modal verbs with logical and pragmatic functions, especially have, can, will, and could; e) cohesive devices, such as adverbs or adverbial

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<sup>92</sup> See Chapter III, sub-section 3.1.2.1.

phrases (In the first part of..., In the methodological part, ...) and connectors (in order to, thus, therefore, but, moreover, etc); f) introductory verbs (see table 9 above).

To conclude, we have tried to make explicit the main characteristics of the genre AS, as well as its teaching elements in order to build a DM (Schneuwly & Dolz, 2004) for the genre academic summary (DMAS). It is interesting to observe that the selected elements to teach AS corroborate the elements of Swales and Feak (1999) and Machado (2004) and those we had used to teach participant-teachers during the process of DS for AS. As the construction of the DMAS was developed after the interventionist practice with participant-teachers, the teaching elements establish in the model will be used as a framework to analyze participants' development in the task of AS writing, in this work. The model can be also used as a guideline/support mainly by EFLteacher-educators and teachers when studying this specific genre during didactic interventions.

Moreover, we would like to propose AS as a basic genre for EFLTE. Two main reasons lead us to this proposal: a) summary writing can contribute to teachers' development as language learners, since by means of reading academic articles and summarizing them, teachers can construct knowledge about specific content in their area of study, improve reading and writing and improve language capacities of the specific academic genres; b) summary writing can contribute to teachers' development as professionals since the knowledge about how to write AS summary can lead teachers to master other academic genres, such as critical reviews, essays, articles, etc. Thus, by means of the task of summarizing, teachers can attend post-graduate courses and progress in their careers.

Chapter VII will focus on the analysis of the process of application of a didactic sequence of the AS genre and the analysis of participant-teachers' ASs.

**CHAPTER VII**  
**ANALYSIS OF THE PARTICIPANT-TEACHERS' DEVELOPMENT AS**  
**LANGUAGE LEARNERS BY MEANS OF THE ACADEMIC SUMMARY**  
**WRITING**

*“...the teaching of writing AS can be seen as a mediating tool to foster the interrelation between theory and practice, therefore a systematic methodological and theoretical mechanism to lead EFL teachers to become autonomous and reflective professionals”  
(Denardi, Gil & Cristovão, 2009, p.16 ).*

The main aim of this Chapter is to analyze participant-teachers' AS texts. In order to do so, it a) briefly describes how a DS for the teaching of writing of the AS genre was applied in the course with ten in-service teachers; b) analyzes the teachers' development related to the individual activity of AS writing; and c) discusses the findings of the analysis.

### **7.1 Description of the application of a Didactic Sequence of AS**

As already stated in Chapter IV, the main individual task participant-teachers were asked to accomplish in the course was to write an AS in order to achieve the following objectives:

- to construct knowledge about the “advice letter” and “fairy tale” genres in order to have a solid knowledge base to plan DSs for these two genres;
- to practice writing;
- to construct knowledge about the AS genre;
- to take part in an experience of the teaching of writing on a genre-based methodology that follows SDI perspective.

The DS for AS writing was applied by following the theoretical guidelines of a DS proposed by Dolz et al. (2004), which consisted of a set of organized activities focusing on the writing of an AS involving the process of writing a first version, re-

writing and producing a final version. The specific classroom procedures used in the application of the DS for AS, and some of the implications of the process teachers went through to write the ASs were already described in the sub-section 5.2.3 of Chapter V. Here, we will briefly describe some of the main moments of the process in order to explicitly describe the production of the participants' first versions, the process of re-writing and producing the final versions.

### **7.1.1 The production of the AS first version**

Teachers were asked to write their AS first version without any researcher-teacher's direction. According to Dolz et al. (2004), the process of application of a DS in the classroom should go from the complex to the specific. The first text version is seen as a learner's diagnosis of his/her capacities and difficulties related to the specific genre. After that, learners' capacities are matched to the guidelines of the DM of the genre, and adequate procedures and activities are organized in order to lead the learners to master the specific genre. Thus, the aim here was to assess teachers' language capacities in order to identify their abilities, difficulties and needs, and then organize activities to supply their needs and overcome their difficulties. Also, in this way formative evaluation was provided to the teachers.

Participants first wrote their ASs in Portuguese, and then translated them into English. As our purpose was the teaching of writing in the English language, we consider as first versions the ones translated into English. Teachers did not hand in their first versions at the same time. Until the third class just three participants had handed in the first version, five others handed them in after the fourth class, and two participants just handed them in Portuguese, in the last class of the course. The fact of writing first in Portuguese and then translating, the delay to hand in the first versions, and the negative result of the three participants' first versions, such as: a badly written paragraph of five lines or an outlined list of some AA main ideas, showed that teachers' major difficulties, in general terms, were related to the reading comprehension of the AAs they were supposed to summarize and to lack of linguistic knowledge of English to produce the ASs.

### 7.1.2 The process of re-writing and feedback

Many resources were used to tackle the participants' difficulties and to conduct the process of re-writing the ASs. For instance, the contents of both AAs were intensively explored during the first classes of the course in order to make the participants to identify text main ideas of both AAs. This was done by means of lectures, pair/ group-work and class discussions. In addition, some guidelines on the writing of AS were provided. In relation to the guidelines, firstly, Swales and Feak's (1999) guidelines<sup>93</sup> to write a good summary were handed out and discussed. Then, Machado's (2003) characteristics of summary as genre were discussed. Trying to provoke a more effective result in teachers' learning, one AS analysis (Denardi et al., 2008) was discussed in class focusing on the characteristics and guidelines already presented as well as relating the guidelines to the action, discursive and linguistic-discursive capacities of the genre AS.

Specifically, focusing on participants' development of some language forms, in the eighth class an analysis of participants' AS texts was done in order to identify the most recurrent grammatical problems of those texts. From this identification, a grammar exercise was designed through epi-linguistic and meta-linguistic analyses in the classroom<sup>94</sup>. Also guidance to self-correct texts by looking for grammar explanations in didactic books and dictionaries was given, and teachers were asked to share texts among themselves with the purpose of systematizing knowledge about specific grammar content.

In relation to researcher-teacher's feedback, it was possible to have one private conference with almost all teachers after they had handed in their first versions, and a second one with teachers who wrote three or more versions of AS. In an attempt to respect teachers' individual processes of writing/re-writing the AS versions, the majority of feedbacks occurred as soon as each participant handed in her text. This was

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<sup>93</sup>Swales and Feak's (1999) AS guidelines and Machado's (2003; 2005) characteristics of AS were discussed in sub-section 6.2.2 of Chapter VI.

<sup>94</sup> Eleven (11) grammar problems were identified in teachers' ASs, which were: inadequate construction of nominal group, inadequate use of verbs, inadequate use of personal pronouns (mainly use of possessives adjectives), inadequate use of "the", inadequate use of sentence order (sentences without subject/sentence with double subjects), inadequate use of genitive/'s case, inadequate lexical choices, inadequate use of passive voice, lack of complement of verbs, inadequate use of adjective/adverb, inadequate use of prepositions. A grammar exercise consisting of 26 inadequate sentences extracted from the participants' ASs summaries was designed and applied. The aim of the exercise was to make teachers reflect on some language structural aspects in a more explicit form. The exercise can be found in Appendix IV.

done personally and out of the class or by means of e-mail exchanges. I wrote comments/questions on participants' texts and asked them to re-write their texts. It is also important to say that the problems texts presented (AA content, text organization and syntax, spelling, punctuation) were not treated separately, but were dealt together as they were presented in the texts.

In the classroom, besides the researcher-teacher's explanations, group and pair-work, we, frequently, used checklists and handouts related to different characteristics of the genre AS. Another form of feedback used in the course was the use of handouts<sup>95</sup> with explanations, examples and guidelines related to:

- a) the content of AAs for the participants to identify and review the text main ideas of the two AAs by means of their linguistic and world knowledge and knowledge of text organization (van Dijk & Kintsch, 1983; Mikulecky & Jeffries, 1996; Swales & Feak, 1999), for example;
- b) the context of production of source AAs;
- c) the moves that constitute AS text infra-structure;
- d) some linguistic mechanisms: for example, a list of terms and expressions found in the source texts and translated into English; specific explanations on coherence and cohesion and a list of textual organizers, a list of terms and expressions teachers should use to introduce AA authors' ideas or information, theoretical assumptions, methodology and findings in their AS texts.

As already stated, teachers were asked to write at least three AS versions, but not all of them wrote first, middle and last AS versions. The exact number of productions of each participant was: Hanna: 3; Clarice: 4; Débora: 6; Denny: 3; Helena: 2; Rosa: 1; Rosy: 6; Sandra: 5; Vanda: 2 and Vania: 1. Thus, only the six of them (Hanna, Clarice, Débora, Denny, Rosy and Sandra) who wrote three or more versions had their ASs analyzed. The selection of middle versions depended on the participants' number of versions and their development of them. For example, Hanna and Denny just wrote three versions, their middle versions were the second ones. Conversely, Débora, Clarice, Rosy and Sandra wrote from 4 to 6 versions, therefore, their middle versions were chosen depending on the developments they showed from the first to the last version.

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<sup>95</sup>Most of the handouts were e-mailed to participant-teachers.

### **7.1.3 The AS last version**

A checklist (Dolz et al., 2004), consisting of the main characteristics/elements that were taught during the activity of AS writing, was designed and handed to participants in the last class. This checklist (see Appendix V) had the aim of helping teachers to self-evaluate their final versions and also to evaluate a colleague's summary. To do this, teachers should once again revise macro and micro structures of their AS last version, that is review AA content, revise the organization of ideas in the AS and edit their own and their colleagues' texts. Participants choose a partner to exchange summaries with. After they checked texts, they sent the summaries to me. If they wanted they could re-write their summaries once again based on the colleague's feedback; however, no one did this.

In sum, in this process participants were guided to write an AS by means of an interventionist practice. The process was developed in a cyclical way of learning, departing from complex to simple to complex again. In other words, after writing a first version, problems were identified and rectified during the classes by means of peer/group discussions and oral and written researcher-teacher's feedbacks. This way, after participants' re-writing, new discussions, feedbacks and re-writing were carried out until they got to a last production. As Dolz et al. (2004) recommend, the last version can not be seen as the perfect one, but the best one each learner could write during the process. In our course, participants wrote the number they could during a certain period of time, and the last version was seen as a result of a process of knowledge construction and not as a ready-made final product. In what follows, we will present the analysis of the six participants' sets of ASs.

### **7.2 Analysis of the participant-teachers' ASs**

As pointed out in Chapter IV, in order to analyze in what aspects and to what extent the task of AS writing can contribute to participant-teachers' development as language learners, three types of analysis were carried out: a) analysis of the context of production of the ASs; b) AS textual analysis in terms of occurrence and adequacy of the main characteristics of AS genre; and c) a descriptive analysis of one participant's set of AS versions.



### 7.2.1 Analysis of the participants' AS context of production

In this analysis physical and socio-subjective aspects of the AS context of production were analyzed. They refer to the six participant-teachers who wrote three or more AS versions, as can be seen in the table below.

PHYSICAL AND SOCIO-SUBJECTIVE ASPECTS OF THE CONTEXT OF PRODUCTION OF PARTICIPANTS' ASs	
Writers/ Authors	6 in-service public school teachers from Southwest Paraná
Addressed to	- the researcher-teacher in order to enable them to cope with one of the course requirements
Objectives	- to practice reading and writing; - to develop language capacities related to the specific genre of AS; - to know key features of the "fairy tale" and "advice letter" genres; - to provide the participants with the necessary 'instruments' to construct DSs of the specific genres; - to keep as a further reference
Thematic Content	- "fairy tale" and "advice letter" genre characteristics (see below); - AS genre characteristics
Physical / Social Place	home/school
Period of time	September –December 2007 during the EFLTE course

Table 10: Context of production of the participants' ASs

Here again, it is important to emphasize the participants/writers' social roles during the task of writing ASs. Participant-teachers are Brazilian in-service teachers that work at *Ensino Fundamental* and *Médio* in Southwest Paraná, thus hereby considered English foreign language learners and teachers attending an EFLTE course as a form of developing knowledge about language and language teaching. Another aspect, that it is worth mentioning, is the fact that the researcher-teacher is also a public school teacher who has recently taught in schools of *Ensino Fundamental* and *Médio* and is in the process of preparing herself to work with EFLTE (pre-service) at the post-graduate level. These aspects greatly contributed to good interaction between the participants themselves and the participant-teachers and the researcher-teacher.

In relation to the thematic content matter analyzed in the participants' ASs, it is important to say that in this analysis, the text main ideas in Saito and Cristovão's

(forthcoming) and in Cristovão et al.'s (2006) AAs were considered by means of the researcher-teacher's own production of ASs of both academic articles<sup>96</sup>. Some of the text main ideas identified in Saito and Cristovão's (forthcoming) AA are: the importance of teaching fairy tales in elementary and high school contexts; the socio-subjective aspects of the context of production of the corpus of texts to be analyzed; the characteristics of the "fairy tale" genre; the analysis of one sample of "fairy tale"; some suggestions about the main elements to teach the "fairy tale" genre in relation to the capacities of action, discursive and linguistic-discursive. In turn, some of text main ideas in Cristovão et al.'s (2006) AA are: the concept of genre; the procedures to analyze a corpus of texts that belong to the "advice letter" genre; the characteristics of the "advice letter" genre; the analysis of one sample of "advice letter"; some suggestions about the main elements to teach the "advice letter" genre in relation to the capacities of action, discursive and linguistic-discursive.

### **7.2.2 Analysis of ASs in terms of occurrence and adequacy of the main characteristics of AS genre**

In this analysis, a corpus of 18 ASs<sup>97</sup>, produced by six participants consisting of the first, middle and last versions of their ASs, will be analyzed in terms of the occurrence and adequacy of genre characteristics. In order to do this, some categories of analysis related to the action language capacity, discursive language capacity and linguistic-discursive language capacity were designed based on the teaching guidelines used to write ASs during classes and on the constructed DMAS. These categories were already stated in Chapter V, section 5.4.2.1.2 and here are shown in the table below:

ACADEMIC SUMMARY LANGUAGE CAPACITIES		
Action: context and content	Discursive: type of sequence and type of discourse	Linguistic-discursive: textual and enunciative mechanisms
AA author(s)' name(s)	Introduction	Use of affirmative declarative sentences

<sup>96</sup> As already stated, Saito and Cristovão's (forthcoming) and Cristovão et al.'s (2006) AAs are presented in Appendix II, and the researcher-teacher's ASs of these both articles can be found in Appendix III.

<sup>97</sup> Corpus of Participants' ASs can be found in Appendix VI.

AA author(s)' social role(s)	Development: Descriptive sequence: 1) blending phase; 2) aspectual outlining phase 3) relating phase	Use of Simple Present Tense and Present Passive
AAauthor(s)' representation(s) of the reading context/reader(s)	Conclusion	Use of Nominal group
Date of publication of AA		Use of Personal pronouns
Media support of the AA		Use of Nominal anaphora
Objective of AA author(s)' source text		Use of modal verbs with logic and pragmatic functions
Thematic content of AA (adequate to the situation: text main ideas; some secondary ideas, few examples/illustrations)		Use of text markers with place function (adverbial phrases) and logic-argumentative function (connectors)
AA adequate title		Use of specific vocabulary and expressions

Table 11: Elements related to the language capacities of the AS genre

From checking the occurrence and adequacy of the teaching elements in the participants' three versions, it is possible to observe quantitatively and qualitatively the participants' development as language learners in relation to the action, discursive and linguistic-discursive capacities. With the aim of synthesizing and showing the results of the analysis of the language capacities in a clear form, we will use three tables, each one related to one language capacity. As already stated, math signs (+ / +- / - ) represent the concepts of adequate knowledge (AK), partially adequate knowledge (PAK) and non-adequate knowledge (NAK) respectively, and the initials F, M and L letters below the participants' names refer to first, middle and last AS versions respectively.

### 7.2.2.1 Action language capacity

The analysis of action language capacity encompasses two macro elements: context of production and content of participants' ASs. In table 12, we can see how participants developed in relation to the elements that belong to the action language capacity in terms of occurrence and adequacy.

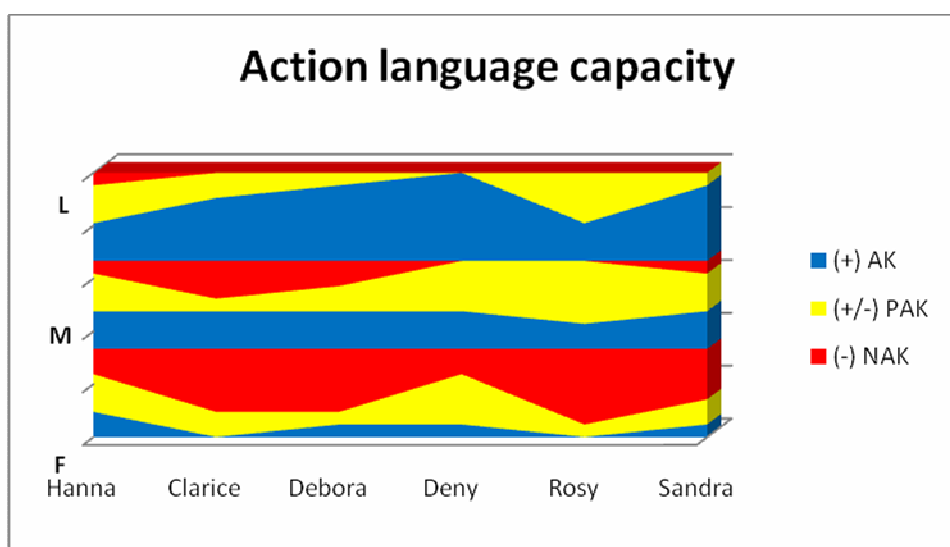
Action language capacity		Hanna			Clarice			Débora			Deny			Rosy			Sandra		
		F	M	L	F	M	L	F	M	L	F	M	L	F	M	L	F	M	L
Context of production	a) AA author (s)' name(s)	(+)	(+)	(+)	-	(+)	+	-	(+)	+	(+)	(+)	+	-	(+)	(+)	-	+	+
	b) AA author(s)' social role (s)	(+)	(+)	(+)	-	+	+	-	(+)	+	(+)	(+)	+	-	+	+	-	+	+
	c) AA author(s)' representation (s) of the reading context/ reader	+	+	+	(+)	+	+	(+)	+	+	(+)	(+)	+	-	+	+	(+)	(+)	+
	d) AA date of publication	-	+	+	-	-	+	-	-	+	-	+	+	-	(+)	(+)	-	(+)	+
	e) AA media support	-	-	(+)	-	-	(+)	-	-	(+)	-	+	+	-	(+)	(+)	-	-	(+)
Content	f) objective of author(s)' AA	(+)	(+)	(+)	-	+	(+)	-	+	+	(+)	(+)	+	(+)	(+)	(+)	(+)	(+)	+
	g) thematic content of the AA	+	+	+	(+)	+	+	+	+	+	+	+	+	-	(+)	+	+	+	+

Table 12: Participants' development on the Action language capacity

As can be seen from Table 12, participants improve knowledge related to the action capacity, although differently between the versions and in different proportions. Hanna's versions shows improvement in context of production from the first to the middle version related to date of publication of AA, and from middle to last version related to media support of AA (items 'd' and 'e'). Clarice's first version shows she focuses most on the thematic content of AA, although she mentions the reading context of the AA. In her middle version, she adds information related to AA authors' names and social roles and refers more accurately to the reading context of AA as well as to thematic content of AA (items 'a', 'b', 'c', 'g'). In her last version, she improves in all categories. Débora's first version shows the same characteristics Clarice's does. In her middle version, she adds information related to AA authors' names and social roles and the objective of AA (items 'a', 'b' and 'f'), improves information about the reading context of AA and thematic content of AA (items 'c' and 'g'). In the last version, Débora shows improvement in almost all categories as represented by AK concepts, the only exception being related to AA media support, for which the concept is PAK. Deny's first version shows PAK related to three categories of context of production of AA (items 'a', 'b', 'c') and NAK related to date of publication and media support of AA. It shows AK related to thematic content (item 'g'). Her middle version shows few improvements, just the NAK related to items 'd' and 'e', however her last version shows AK in all categories, showing 100% of occurrence and adequacy in this capacity. Rosy's first version presents almost NAK in this capacity. Her middle version shows great improvement. It shows PAK in almost all categories (items 'a', 'd', 'e', 'f', 'g')

and AK related to items 'b' and 'c'. Rosy's last version maintains PAK in almost all categories with an improvement to thematic content that is adequate of the situation. Lastly, Sandra's first version focuses on the reading context, objective of AA, in which the version shows PAK and AK related to thematic content. In the other categories it shows NAK, that means lack of occurrence of these elements in this first version, Her middle version shows the addition and adequacy of the elements related to categories of AA authors' names and social roles, but PAK related to AA reading context and date of publication, and the other categories maintain the same concept. In her last version, she improves information related to AA reading context, date of publication and objective, and adds information related to AA media support, although PAK.

The graphic below synthesizes information related to all categories of the action language capacity, and thus shows the participants' development at the action language capacity. The letters 'F', 'M' and 'L' from the bottom to the top in the vertical left line means 'first', 'middle' and 'last' versions respectively. The colors 'blue', 'yellow' and 'red' match the concepts of 'AK', 'PAK' and 'NAK' respectively.



Graphic 2: Participants' development on the Action language capacity

Graphic 2 offers a clear representation of all the teachers' development in relation to the action language capacity, although differently from the first to the middle to the last version, and in different proportions. Hanna improves from the first to the middle version and maintains this development in the last version. Clarice, Débora, Rosy and Sandra show an increased growth from the first to the middle to the last versions, as they diminish the NAK concepts and increase the concepts of PAK and AK

related to specific categories of action language capacity. Back to Denny, she also shows great development: in her first and middle versions PAK concept predominates which is replaced by AK in all categories in the last version.

### 7.2.2.2 Discursive language capacity

The analysis shows that the descriptive sequence is the predominant type of sequence in all participants' ASs in accordance to the DMAS. Thus, the blending, aspectual outlining and relating phases, associated with descriptive sequences, were analyzed in the teachers' ASs. From our reading of the participants' texts, we observe that just Hanna's texts present the three phases of the descriptive sequence linearly. In the other participants' texts, at least in their last versions, the blending phase is well delineated, and the aspectual and relating phases overlap. This can be seen as a form of introducing the sub-themes and then describing them, and not as a problem, although for the purposes of analysis it is important to check if in the participants' ASs these phases are clearly delineated. The table below shows the participants' individual performance related to the elements/phases that belong to the discursive language capacity in terms of occurrence and adequacy.

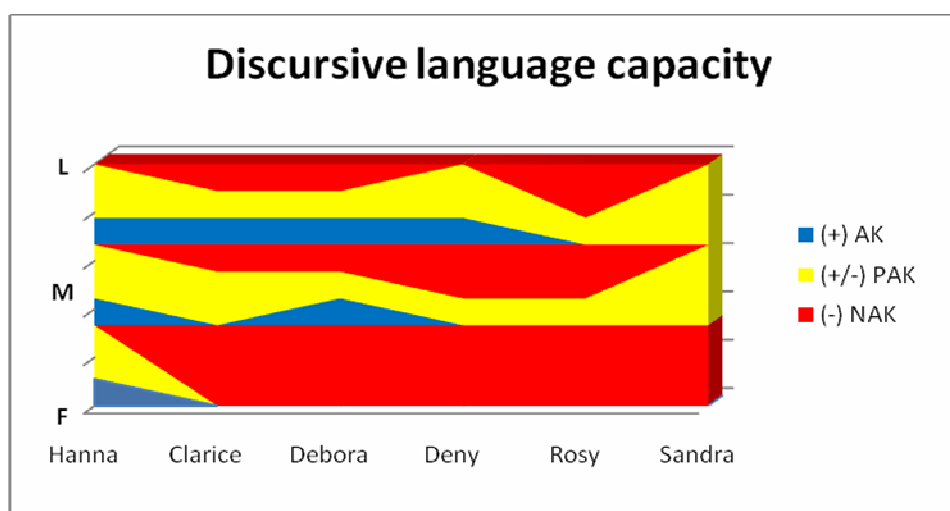
Discursive language capacity		Hanna			Clarice			Débora			Deny			Rosy			Sandra		
		F	M	L	F	M	L	F	M	L	F	M	L	F	M	L	F	M	L
Predominant type of sequence: descriptive sequence and phases	a) blending phase	(+)	(+)	(+)	-	(+)	+	-	+	+	-	(+)	+	-	(+)	(+)	-	(+)	(+)
	b) aspectual outlining phase	+	+	+	-	-	-	-	-	-	-	-	(+)	-	-	-	-	(+)	(+)
	c) relating phase	(+)	(+)	(+)	-	(+)	(+)	-	(+)	(+)	-	-	(+)	-	-	-	-	(+)	(+)

Table 13: Participants' development on the Discursive language capacity

Observing the participants' performance in the table, we can see they had some improvement in this capacity, although not significant. Hanna's first version shows AK in the aspectual outlining phase and PAK in the other ones. These concepts are repeated in the middle and last versions, which means she did not progress. Clarice's, Débora's, Deny's, Rosy's and Sandra' first versions present NAK in all phases, that is, teachers

lack knowledge of the phases of a descriptive sequence and also of the text mechanisms used to connect the descriptive phases. In Clarice's middle version, blending and relating phases can be identified but they are partially adequate. In the last version, the blending phase is adequate to the situation, and the other ones remain the same. Débora's middle and last versions present AK in the blending phase and PAK in the relating phase. She shows some progress from the first to middle version only. In Deny's middle version, just the relating phase is partially adequate to the situation, however in her last version, the blending phase is adequate to the situation and the other phases are partially adequate. In Rosy's middle version, we can observe that she improves the blending phase, but the other ones remain non-adequate to the situation. This evaluation is the same for the last version. In Sandra's middle and last versions she gets PAK concept in all three categories. As she shows NAK in her first version, it means she just progressed from the first to the middle version.

The graphic<sup>98</sup> below illustrate participants' development in relation to discursive language capacity.



Graphic 3: Participants' development on the Discursive language capacity

As can be seen, except Hanna, whose performance remains the same in all versions, the other participants' performances improved meaningfully from the first to the last versions. Clarice's, Débora's, Deny's, Rosy's and Sandra's first versions lack all characteristics related to the phases of a descriptive sequence (see the red dashes),

<sup>98</sup> The same letters and colors used in the Graphic 2 are used with the same attribution in the Graphic 3 above and in the Graphic 4, which will come in the sequence.

conversely the characteristics/elements are introduced and improved in the middle and last versions. In Clarice's, Débora's, and Rosy's AS last versions some NAK still remains, but it is also possible to observe that PAK related to the phases is constructed. In Deny's last version we have AK and PAK and in Sandra's PAK.

### 7.2.2.3 Linguistic-discursive capacity

In a linguistic-discursive capacity, text and enunciative elements are analyzed since they are responsible for thematic and pragmatic coherence and cohesion of the text. The following table shows participants' individual performance related to the checked elements that belong to the linguistic-discursive language capacity in terms of occurrence and adequacy.

Linguistic-discursive language capacity		Hanna			Clarice			Débora			Deny			Rosy			Sandra		
		F	M	L	F	M	L	F	M	L	F	M	L	F	M	L	F	M	L
Analyzed elements	a) predominance of affirmative declarative sentences	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+	+
	b) predominance of simple present and present passive	+	+	+	+	+	+	+	+	+	+	+	+	+	(+)	+	+	+	+
	c) presence of intra-text reference	-	(+)	(+)	-	(+)	+	-	(+)	(+)	-	-	+	-	+	+	-	(+)	+
	d) presence of inter-text reference	(+)	(+)	(+)	-	(+)	+	-	(+)	(+)	-	-	+	-	-	(+)	-	-	-
	e) use of modal verbs with logic function	(+)	(+)	(+)	(+)	(+)	+	-	(+)	(+)	+	+	+	-	-	-	-	(+)	(+)
	f) use of modal verbs with pragmatic function	(+)	(+)	(+)	-	-	+	-	(+)	(+)	+	+	+	-	-	-	(+)	(+)	(+)
	g) use of logic-argumentative text organizers	-	-	(+)	-	-	+	-	-	(+)	+	+	+	-	-	-	-	-	+
	h) use of place text organizers/markers	-	-	-	-	-	(+)	-	-	-	+	+	+	-	-	-	-	-	+

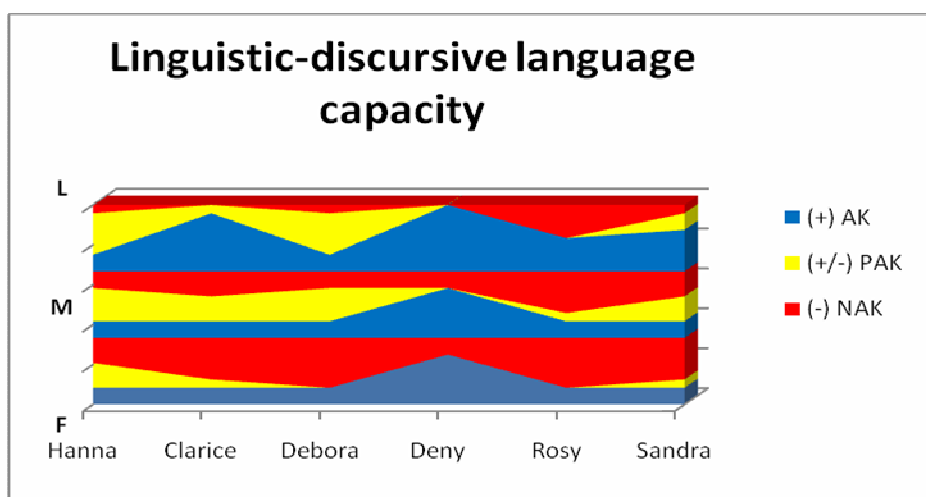
Table 14: Participants' development on the Linguistic-discursive language capacity

As occurred in the two other language capacities (action and discursive), in the linguistic-discursive capacity the participants also show improvement from the first to last version in the analyzed elements. Hanna's and Débora's performance were similar in their middle and last versions, however Debora's improvement was greater since her first version lacked elements related to items 'c', 'd', 'e', 'f', 'g' and 'h' which were introduced in her middle and last versions, except item 'h', however partially adequate (PAK). Hanna improves from the first to second version when she introduces some intra-text reference and from the second to the last by introducing logic-argumentative text organizers, however in both cases she gets PAK.



In relation to Clarice's texts, in her middle version she introduces intra- and inter-text references and modal verbs with logic function. These three elements passed from PAK in the middle version to AK in her last version. Also in Clarice's last version, two other elements (a modal verb with pragmatic function and logic-argumentative text organizers) were adequately added and used, thus she received AK concept, and a third element (place text organizer) was introduced but it was not adequate enough, thus she received PAK concept.

In turn, Deny's first and middle versions lack intra- and inter- text references which were adequately introduced in the last version, thus she receives AK concept in all checked elements. Rosy shows improvement from the first to last version, however in just two elements: intra-text reference with adequacy and inter-text reference with partial adequacy. Sandra improves from the first to the middle to last version. In the middle version she introduces, with partial adequacy, intra-text reference and modal verb with logic function; in the last version intra-text is adequately used and she also adds adequately logical-argumentative and place text organizers. Participants' individual development in relation to the linguistic-discursive capacity is better illustrated in the graphic below.



Graphic 4: Participants' development on the Linguistic-discursive language capacity

### 7.3 The participants' development in relation to the three language capacities

Comparing the eighteen analyzed ASs in terms of language capacities (action, discursive and linguistic-discursive), it was possible to conclude that action capacity

was the one participants most developed, followed by the linguistic-discursive capacity and then the discursive capacity as illustrated in the three graphics above.

The lower development in linguistic-discursive and discursive capacities, makes us think about the reasons participants developed better in the action capacity. We reached the conclusion that *action language capacity* is easier to teach and learn than the others, although it also requires some effort since they are related to the reader's or writer's representations of both the physical and the socio-subjective worlds. The physical world aspects refer to the information related to time and place in which the text is produced, such as author's name, date of publication, media, etc and rely on the surface of the text, thus easily identified when an agent produces or receives an oral or written text. The socio-subjective world aspects refer to the agent's knowledge of social places, of the rules and the participants' social roles in the communicative situation, thus require from the writer or reader an understanding of the inter-relation of the context of production of the text and its content and aim/s.

On the other hand, *the discursive and linguistic-discursive capacities* are more complex. They are intrinsically related, since the first refers to the types of sequence and type of discourse that, in turn, are constituted by the latter, that is by linguistic elements that belong to the system of a language, especially the ones which serve to establish cohesion and coherence to the text, such as textual and enunciative mechanisms. Briefly speaking, textual devices, such as connectors and linking phrases have the function of marking the phases of a sequence, other ones, such as verbs, function to establish text verbal cohesion. In turn, enunciative devices provide modality to the text by means of modal verbs, adverbs, other terms or expressions, whereas personal pronouns establish inter and intra-text references, and other pronouns, such as demonstrative, relative ones serves to establish time-space relations.

This intrinsically relation between discursive and linguistic-discursive capacities makes its teaching and learning complex. However, observing teachers' development in the linguistic-discursive capacity (see graphic above), we expected a better outcome in this capacity since the subject matter that teachers teach in schools focuses on the structure of language and vocabulary (see Chapter VI, sub-section 6.1.1.2 about the public school context in Paraná). Taking into account these pieces of evidence, we would like to say that the teaching of discrete language elements does not lead to effective learning. It could be more fruitful and effective if language teachers could

teach language by means of a more discursive perspective which integrates language and context, that is, by means of a genre-base perspective.

Particularly in relation to the AS genre, firstly, it is possible to say that the complexity of discursive capacity is mainly due to the complexity of the descriptive sequence structure composed of three phases: blending, aspectual and relating phases which sometimes occur in a non linear order. The linguistic-discursive capacity is not specific to the AS genre, but it refers to the system of the language as a whole. Since both discursive and linguistic-discursive capacities are intrinsically related, knowledge (or lack) of one capacity affects the other and vice-versa. Thus, in order to overcome such difficulties, participant-teachers would need more time and more intensive writing practice to develop/learn both capacities adequately. In other words, participants should have been provided with more explicit explanations and exercises on the structure of descriptive sequence and its phases, as well as exercises focusing on connectors and linking phrases.

With the aim of providing a more specific analysis in terms of EFL writing production involving the interrelation of the three language capacities, a descriptive analysis of one of the participants' AS set of versions was carried out and will be shown in the next subsection.

#### **7.4 A descriptive analysis of Deny's ASs**

Before carrying out the analysis, it is important to state that Deny's set of ASs was chosen for this analysis because her last version shows the best development in all language capacities. The analysis is carried out based on the DMAS presented in Chapter VI and constructed for the present work, and on the reviewed literature (Swales & Feak, 1999; Machado, 2003; Machado et al., 2005; 2008).

Below, Deny's first, middle and last AS versions are analyzed in terms of adequacies and inadequacies related to the characteristics of the AS genre.

### 7.4.1 The first version

Some adequacies and inadequacies in relation to the characteristics of the AS genre are identified in Deny's first version<sup>99</sup>, which is firstly shown in the table below by means of the letters A (Adequacy) and I (Inadequacy) respectively, and combined with numbers, for example (A1), (I1).

DENY'S AS FIRST VERSION	
Adequacies (A)	Inadequacies (I)
(A1) presence of some of the main ideas of the AA related the section of review of literature <sup>100</sup> ; (A2) use of connectors or linked expressions or cohesive phrases (underlined in the text); (A3) satisfactory use of syntax; (A4) predominance of affirmative sentences; (A5) predominance of verbs in the simple present tense and simple passive (underlined in the text).	(I1) title is not adequate; (I2) lack of reference to the context of production and its relation to the objective of the AA and its content; (I3) lack of intra- and inter-text reference by means of reminder sentences, introductory phrases or author(s)' reference between parenthesis to acknowledge the AA authors and other voices that constitute inter-textuality; (I4) presence of AS author's voice (Deny's) in a way of interacting with the reader (underlined in the text); (I5) presence of argumentative statement.

Table 15: Deny's performance of AS first version

Before presenting the descriptive analysis, it is important to relate the listed adequacies and inadequacies in the Table 15 above with the way they are presented in the Deny's first text. Adequacies (A2), (A3), (A4) and (A5) can be observed in the whole text, and some of them are also underlined. The same occurs with inadequacies (I2) and (I3). Inadequacy (I2) refers to lack of elements of the context of production that should be provided in the first paragraph with the aim of informing the reader of the AS about the reference and objective of the summarized text, at least. Inadequacy (I3)

<sup>99</sup> Deny's three AS versions are not provided in the Appendix Part of this work since they are presented here. Moreover, as Deny's AS versions are presented as a direct quotation, the type and size of the letters are changed, but the layout of the set of texts are maintained as they were handed in to the researcher-teacher. As already stated, participant's name is changed to a fictional name and information related to her place of work is not provided. Both measures are used to preserve her identity.

<sup>100</sup> The identification of main ideas in participants' ASs and now in Deny's text were done based on the researcher-teacher's identification of the main ideas of Saito and Cristovão's (forthcoming) and Cristovão et al.'s (2006) AA, through the researcher-teacher's own ASs which can be found in Appendix III (ASs 1 and 2).

refers to lack of intra- and inter-reference that should be provided throughout the text in order to acknowledge the AA authors' or other authors' concepts or ideas.

Deny's summary

#### ADVICE LETTERS (I1)

(1) (A1, A2, A3, A4, A5/ I2, I3) Due to the fact (A2) of being quite diversified the human activity produces several types of texts, which constitute in discourse genre that are characterized by a thematic content, a determined style and a compositional construction (I3). Knowing the nature of the text genre and its use conditions is, therefore, of highest importance, considering that it cannot be dissociated of its essentially interactionist nature. As socially elaborated instruments, they should not be separated from the historical context in which are inserted. And as communication acts, the textual genres can contribute largely to the construction of the linguistic-discursive knowledge in the school ambit, because of its articulation with the learner's "real world". Thus (A2), the genre "advice letter" comes as an (I0) excellent way of knowledge construction for being a social fact historically observed, a common practice. They are items sent mainly to feminine magazines or directed to the adolescent public, through e-mail, fax or mail which are summarized usually by the editor and report a problem, an existential situation, a doubt and are addressed to the magazine editorship to specialized people in the treatment of problems that will answer those items supplying the requested advice, as well as, to the buyers of that publication, which can take advantage of the given answer to whom wrote it, for perhaps being in a similar situation of life. But (A2) what contributions can the use of advice letters authentic texts supply for the improvement language use in the English classes? ( I4. I5) Considering that to most students the English language is just one more curriculum subject,

Observing the layout of the text, we see that Deny's AS first version consists of only one long paragraph written in English, with no typing problems. However, as a first inadequacy (I1), we observe that the title that comes in the center of the page refers to the task of summarizing and not to the summary itself. Also its sub-title, in capital letters, refers to the specific content of the AA. Both aspects are not adequate according to the DMAS.

As regards content, Deny's first version does not summarize the whole AA, since it finishes with an incomplete sentence ending with a comma. This version refers to the first part of a translation from a previous version written in Portuguese, as already stated. However, this fact can not be seen as a problem since in a DS the first written production does not need to be complete as it serves as a diagnosis for the teacher to observe learner's capacities and difficulties in relation to the genre that is been taught (Dolz et al., 2004).

Moreover, this version brings some main ideas of the first part of the AA (A1), that is, its content brings information from the review of literature in which theoretical assumptions about the concept of genre, its characteristics and role in language teaching

is discussed, and some characteristics of the “advice letter” genre are described. Concerning the AA content organization, Deny’s text shows an introduction (the discussion on the concept of genre and its role in language teaching) that can be understood as a proposition. Then, some argumentative statements about advice letter as a genre are presented. At the end, a question introduced by the adversative conjunction - but (“But what contributions can the use of advice letters authentic texts supply for the improvement of language use in English classes?” – lines 17-18) implies an argumentative type of sequence and not a descriptive one as it would be in the case of AS (I 5). Thus, the way the content is organized characterizes the text more as a review than as an AS. By the description above, it can be inferred that this participant does not make a clear distinction between an AS and a review, because it does not follow the same line of information as AA, for example.

Lastly, it is important to relate the identified characteristics in Deny’s first version to the language capacities identified in the DMAS. This relation shows that in the:

a) action capacity: Deny does not master this capacity, since the text lacks reference to the context of production and its relation to the objective of the AA and its content;  
 b) discursive capacity: the predominant type of sequence is not the descriptive sequence since there is some evidence of argumentative statements and an argumentative question;

c) linguistic-discursive capacity: Deny masters it better as we can identify the use of affirmative sentences, the use of verbs in the simple present, the use of some cohesive phrases and satisfactory syntax, for example.

#### 7.4.2 The middle version

The table below shows some adequacies (A) and inadequacies (I) presented in Deny’s AS middle version.

DENY’S AS MIDDLE VERSION	
Adequacies (A)	Inadequacies (I)
(A1) inclusion of the AS author’s name indicating authorship; (A2) presence of some of the main ideas of the AA	(I1) inadequate title; (I2) inadequate reference to the context of production and its relation to the objective of

<p>from the section of the review of literature;  (A3) satisfactory use of syntax;  (A4) predominance of affirmative sentences;  (A5) predominance of verbs in the simple present tense and simple passive (underlined);  (A6) use of linking words or phrases, connectors (underlined);  (A7) introduction of intra and inter-text reference (underlined);  (A8) AA topic is tried to be stated;  (A9) AA context of production is clear stated;  (A10) presence of authors' AA conclusion (last paragraph);</p>	<p>the AA and its content;  (I3) presence of the author's voice in the question;  (I4) inadequate use of intra/inter-text reference;  (I5) descriptive type of sequence can not be clearly identified due to the use of wrong lexical choices (some introductory phrases, connectors, phrases) and punctuation and the use of a question.</p>
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Table 16: Deny's performance of AS middle version

Relating the adequacies and inadequacies, listed in Table 16 above, with the way they are presented in Deny's AS middle version, we can observe that adequacies (A2), (A3), (A4) and (A5) are presented in the whole text, so they are marked at the beginning of the text, whereas adequacies (A6), (A7), (A8), (A9) and (A10) are signaled in the text. In turn, all inadequacies are pointed out in the text by means of the sign "I" and respective number (e.g.: I1; I2; I5).

#### ADVICE LETTERS ( I1)

Deny (A1)-----<sup>1</sup>

(1) (A2, A3, A4, A5) Due to the fact of being quite diversified the human activity produces several types of texts, which *constitute* in speech genre that are characterized by a thematic content, a determined style and a compositional construction (Bakhtin, 1979/1992) (A7). Knowing (I5) the nature of the text genre and its use conditions is, therefore, of highest importance, considering that it cannot be dissociated of its essentially interactionist nature. As socially elaborated instruments, they should not be separated from the historical context in which are inserted. And (A6) as communication acts, the textual genres can contribute largely to the construction of the linguistic-discursive knowledge in the school context, because of its articulation with the learner's "real world". Thus (A6/ I5), the genre "advice (10) letter" comes as an excellent way of knowledge construction for being a social fact historically observed, a common practice (A8).

As it was observed (A6) by Cristovão, et al (2006) (A7), in the article Cartas de Pedido de Conselho: da descrição de uma prática de linguagem a um objeto de ensino published in the journal Linguagem e Ensino vol 9, # 1 (41-76) (A9) ( I 2) (I6), that kind of item is sent mainly to feminine magazines or directed to the adolescent public, through e-mail, fax or mail which aresummarized usually by the editor and report a problem, an existential situation, a doubt and are addressed to the magazine editorship to specialized people in the treatment of problems that will answer those items supplying the requested advice, as well as, to the buyers of that publication, which can take advantage of the given (20) answer to whom wrote it, for perhaps being in a similar situation of life. But (A6) what contributions can the use of advice letters authentic texts supply for the improvement language use in the English classes? (I3, I5) Considering that (I5) to most students the English language is just one more curriculum subject, and that there is not a specific work on the operation of the language in specific textual genres, the construction of a didactic model was proposed by Cristovão, et al. (2006)(A7) through the study of the language capacities that can be developed by means of the reading and writing of items asking for advices. The motivator theme is chosen after firstly to be considered the language capacities already dominated by the students, the social way where they live in, their interests and knowledge. And in order to (A6) the communicative event happens, it is necessary

(I5) to know which (30) language capacities can be developed, considering that the work is orientated by a language action situation capacity, characterized by the structure analysis of the advice letter in which consists its production situation, the author, the addressee, the objective, the content, the social space of production, the historical moment of production and the item means of transmission. This capacity guides the student to an appropriate and critical text reading. Then (A6), Cristovão, et al. (2006)(A7) apply to the analysis of the items' organization, observing the lines in common that they present, as for instance, the interactive speech that looks for simulating a communication in real time with the use of certain verbal tenses such as simple present, simple past, and the modal verb "should".

(39) In conclusion (A6, A10), Cristovão, et al. (2006), (A7) according to Dolz & Schneuwly (1998) (I4) state that the use of advice letters in English language classes is worthwhile so that the learner, using that model of communication critically, can increase his learning in a more conscious and effective way.

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Although Deny improves her text, particularly in relation to the action capacity and linguistic–discursive capacity, it is not completely adequate, as can be seen from the identification of adequacies and inadequacies related to the characteristics of an AS. Deny's text is now constituted of three paragraphs. The first one (lines 1-11) is shortened by transferring some information to the second one, includes the definition of the concept of genre based on Bakhtin (A7), and presents, in some terms, the topic of the AA (A8). The second paragraph is a long one (lines 12-38) which starts by introducing the elements related to the context of production that belongs to the physical world (A9), such as authors' names, name of the journal in which the AA was published, year of publication, pages and volume. Then, the characteristics of the "advice letter" genre are synthesized and the question related to the role of authentic texts (advice letter texts) in English classes is posed, which, in fact, shows Deny's voice (I3). She tries to answer this question by using Cristovão et al.'s (2006) propositions, but reference to the AA authors is blurred (I4). As the answer progresses, AA authors' proposal for the construction of a didactic model for the genre is stated. This can be interpreted as a means to re-state the topic of AA (A8). The objective of the AA is not stated (I6). Still in this paragraph, Deny presents some procedures the AA authors use to build the didactic model. In the conclusion (third paragraph/ lines 39-42), Deny presents the AA authors' conclusion of their article (A10), in which they emphasize the importance of using advice letters in English classes, however she mixes up reference (I4) to the article she summarized (Cristovão et al., 2006) and the article the AA authors use as a review of literature (Dolz & Schneuwly, 1998) for their AA.



In sum, it can be said Deny' learning of action and linguistic-discursive capacities related to the AS genre improved since she tries to a) contextualize the AA; b) integrate the context of production and reading, the topic (not objective) and content of AA by covering the main ideas of the whole AA, similar to the way the information is presented in AA; c) acknowledge AA authors by establishing intra and inter-reference; d) establish thematic progression by means of cohesive devices (e.g.: thus, in order to); and e) introduce a few typical words and expressions (e.g.: in conclusion) as well as other elements related to the micro text structure.

In relation to the discursive capacity, it can be observed from Deny's text and from the previous general analysis of the participants' versions related to language capacities, that Deny's development of discursive capacity is very little. The first part of her middle version is the same as it is in the first version. However, with the introduction of information about the context of production and reading of the AA (although not in a suitable place) and the attempt to justify the reasons for writing the AA, in a certain way constitute the blending phase of a descriptive sequence. The aspectual and relating phases can not be identified in her summary. It can be said that the lack of text mechanisms with the function of presenting themes/main information in a logical and linear way and establishing relations between them, constrain or do not even allow the presence of these two phases. As already stated, the second paragraph is long and there are problems of punctuation in it. If punctuation was better used, then it could serve at least to introduce the sub-themes and to establish relations. Thus, the way the text is written makes it difficult to identify the predominant type of sequence.

### 7.4.3 The last version

The table below shows the adequacies (A) and inadequacies (I) in Deny's AS last version.

DENY'S AS LAST VERSION	
Adequacies (A)	Inadequacies (I)
(A1) adequate title and explicit reference to the genre AS; (A2) introduction of the AS author's name by	(I1) the use of pronouns 'they' and 'their' is ambiguous (lines 8 and 9); (I2) lack or inadequate intra- reference or inter-

<p>characterizing the text as an autonomous one;  (A3) context of AA is established by means of its physical and socio-subjective parameters such as AA authors' names and roles, AA objective, AA audience, year of publication in the introduction, as well as other physical aspects (journal, pages, volume) can be found in the reference;  (A4) AA aim is clearly stated;  (A5) presence of AA main ideas organized in a similar line of presentation as they are in the AA;  (A6) use of good syntax, spelling, word choices;  (A7) use of linking words or phrases, connectors (underlined);  (A8) predominance of affirmative sentences;  (A9) predominance of verbs in the simple present tense and simple passive (underlined).  (A10) use of intra and inter-text references;  (A11) use of reporting verbs (underlined)  (A12) inclusion of some examples;  (A13) reporting of the AA authors' conclusion;  (A14) inclusion of AA reference in APA style.</p>	<p>reference;  (I3) inadequate link or misunderstanding of content;  (I4) inadequate use of verb 'show' (line 10);  (I5) presence of Deny's voice as a way of interacting with the reader;  (I6) inadequate use of introductory phrase or connectors.</p>
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Table 17: Deny's performance of AS last version

Just from comparing the number of items from both of columns of the Table 17, it is possible to state that Deny has progressed from her middle version to the last one. With the aim of observing this progression, we will present a description of Deny's last version identifying adequacies (A) and inadequacies (I) posed in the table and in the text below.

Here again, we first try to relate the adequacies and inadequacies listed in Table 17 above with the way they are presented in Deny's AS last version. By doing so, we can observe that adequacies (A5), (A6), (A8) and (A9) are presented in the whole text, so they are marked at the beginning of the text, whereas other adequacies are signaled in the text by the letter 'A' combined with the respective number. In turn, all inadequacies are pointed out in the text by means of the letter 'I' and respective number.

Summary of Cristovão et al.'s (2006) article (A1)

Deny (A2) -----<sup>1</sup>

(1) (A5, A6, A8, A9) In the article "Cartas de pedido de conselho: da descrição de uma prática de linguagem a um objeto de ensino", Cristovão et al (2006) (A3) have the aim of analysing the "advice letter" genre, through the study of the language capacities that can be developed by means of the reading and the writing of items asking for advices (A4), after they had observed a tendency which proposes the genres as teaching objects. Such tendency is presented in the recent pedagogical projects that are based on the PCNs. From this analysis, (A7) the authors (A10) propose (A11) to the English teachers the elaboration of a set of activities called "didactic sequences" (Dolz & Schneuwly, 1998) (A10) so that they (I1) can reach the objectives established in their (I1) pedagogical project. (A5)

The results of data analysis that was developed by the authors shows as evidence (I1) that due to the fact of being quite diversified, the human activity produces several types of texts, which constitute in genres (I3). Genres are characterized by a thematic content, a determined style and a compositional construction (Bakhtin, 1979/1992) (A10). Knowing the nature of the genres and their use conditions is, therefore, of highest importance, considering that they cannot be dissociated of their essentially interactionist nature. As socially elaborated instruments, the texts that compose a genre should not be separated from the historical context in which they are inserted. And as communication acts, these genres can contribute largely to the construction of the linguistic-discursive knowledge in the school context, because of their articulation with the learner's "real world". Thus (I8), the genre "advice (20)letter" comes as an excellent way of constructing knowledge because it is a social fact that can be historically observed, or, in another words (A6), a common practice among the human beings (I2).

Based on a review of literature about the genre "advice letter" and on an analysis of a corpus of determined advice letters, the authors (A7) state (A11) that the people who write the referred items want to report a problem, an existential situation, a doubt or an anxiety, at the same time that they want to get a solution for their situation. So the advice letters are sent mainly to feminine or adolescent's magazines through e-mail, fax or mail. Then they are summarized by the magazine's editor and finally addressed to people specialized in the treatment of problems. After that the specialists will answer the items supplying the requested (30) advice, not only to the people who wrote them, but also to the buyers of that publication, who can take advantage of the answer given, for perhaps being in a similar situation of life. But what contributions can the use of advice letters, that is, authentic texts supply for the improvement language use in the English classes? (I5)

Considering that (I6) to most students the English language is just one more curriculum subject, and that there is not a specific work on the operation of the language in specific genres, the construction of a didactic model of the genre "advice letter" was proposed by Cristovão, et al. (2006). The results of data analysis that was developed by the authors identified the students' profile and the teaching situation. The study of the learning context, which was the 4<sup>th</sup> cycle of the Fundamental Teaching, helped to reveal the students' (40) social dimension, their interests and knowledge, as well as their current language capacities. From this data, it was possible to choose a motivator theme to achieve a better development of the students' capacities in this genre specifically. And in order to the communicative event happened, it was necessary to know which language capacities could be developed. This was obtained by means of observing the actual students' language, action, discursive, and linguistic-discursive capacities. The work was orientated by the study of the language action situation capacity, characterized by the structure analysis of the advice letter in which consists its production situation, the author, the addressee, the objective, the content, the social space of production, the historical moment of production and the item means of transmission. This capacity guides the student to an appropriate and critical text reading.

Another aspect (A7) the authors (A10) point (A 11) is the analysis of the items' (51)organization, observing the lines in common that they present, as for instance (A 12), the interactive speech that looks for simulating a communication in real time with the use of certain verbal tenses such as simple present, simple past, and the modal verb "should".

In conclusion, (A7/ A13) Cristovão, et al. (2006), refer to Dolz & Schneuwly (1998) state that the use of advice letters in English language classes is worthwhile (I3) since by constructing knowledge of this genre, students can increase learning in a more conscious and effective way.

Reference:

Cristovão, V.L.L. et al.(2006). Cartas de Pedido de Conselho: da descrição de uma prática de linguagem a um objeto de ensino. *Linguagem e Ensino*. vol 9, n.1, p. 41-76. (A14)

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Starting our analysis from the text layout, it is seen that in Deny's AS: a) the title is adequate with explicit and adequate reference to the AS genre (A1); b) the AS

author's name is maintained as a form of authorship (A2); c) the number of paragraphs is extended to six; d) paragraphs are re-organized; and e) a complete reference in APA<sup>101</sup> style (A 14) is added.

In relation to text content and organization, Deny's AS is composed of six paragraphs delineating the macro text infra-structure. The first paragraph refers to the introduction, the following three paragraphs describe AA main information and the sixth one refers to AA authors' conclusion. Specifically, the first paragraph (lines 1-9) introduces the AA article by posing information related to the theme, objective and elements from the physical and socio-subjective AA world, as can be observed through the adequacies (A3/A4). In this way a blending phase of a descriptive sequence is clearly established.

Second paragraph (lines 10-22) introduces two sub-themes, that is, some theoretical assumptions about a) the concept of genre based on Bakhtin's 1979/1992 text in line 12; and b) the "advice letter" genre (line 19) as a form of constructing knowledge of genre as a social practice, however it lacks reference to the AA authors (I5). Both sub-themes are not adequately introduced. In the first, the introductory sentence "The results of data analysis that was developed by the authors ..." (line 10) is ambiguous. What analysis? Which authors? It could be related to Cristovão et al. (2006) in the paragraph above or it could also be an anaphoric reference to Dolz and Schneuwly (1998). This sentence is problematic, since in the first part it seems to indicate that it will show the results of Cristovão et al.'s (2006) data analysis and in the second part it refers to the Bakhtin's concept of genre, thus indicates that Deny has used an inadequate link or misunderstood content (I3). Besides, this sentence breaks the thematic progression that is established in the first paragraph. The second sub-theme is introduced by the sentence "Thus, the genre "advice letter" comes as an excellent way of constructing..." (line 19) as an embedding form to conclude the idea posed in the first paragraph.

In the sequence, in paragraph three (lines 23 - 33) we have: "Based on a review of literature about (...) the authors state (...)" (line 23). Here again the AA reference is missing which turns authorship ambiguous. Who's is the voice here? Cristovão et al.(2006)? or Dolz and Schneuwly (1998)? Some characteristics of the "advice letter"

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<sup>101</sup> APA style refers to "American Psychological Association" style which is a documentation style mainly used in studies of social sciences. *APA Publication Manual provides the guidelines for documentation.*

genre are presented and the paragraph ends with the question: “But what contributions can the use of advice letters, that is, authentic texts supply for the improvement language use in the English classes?” (line 32- 33). As already stated, the question above represents the voice of the AS writer, that is Deny’s voice, which is not a common practice in ASs (I5).

The fourth paragraph (lines 34 - 48) refers to Cristovão et al.’s (2006) didactic model proposal of the “advice letter” genre, the establishment of the procedures to build the model and to the analysis of a corpus of “advice letters”, as well as some explanations and examples about the analytical procedures. It starts with the verb “considering” (line 34) which is not an adequate verb in AS since its interpretation leads to the formulation of a hypothesis, which is not the purpose of AS. The fifth paragraph (lines 50 -53) should not be separated from the fourth one, since it complements the sub-theme of the procedures to analyze data. In fact, paragraph distribution related to the development of the AS is not adequate. Also, lack of introductory phrases or connectors with logic and pragmatic function affects the consolidation of a descriptive type of sequence. We can say that sub-themes are introduced similarly as they are presented in the AA , however the second and third phases of a descriptive sequence, that are aspectual outlining and relating phases, are blurred or in some sense overlap.

The last paragraph (lines 54 - 57) is the conclusion of AS and refers to AA authors’ recommendation of the “advice letter” genre to be taught in EFL classes (A13). In relation to the topic of conclusion, it is adequate, however Deny again mixes up intra and inter-text reference (I2). It is implied that Dolz and Schneuwly (1998) recommend the “advice letter” genre, but in fact the authors’ recommendation refers to the use of genre as an instrument of teaching and learning language in schools and not to the specific “advice letter” genre. Thus, the recommendation to teach and learn “advice letters” comes from Cristovão et al.’s (2006) text, that is, the AA Deny has summarized.

As a whole, Deny’s last summary version presents, in relation to the development of the thematic content, a predominance of theoretical type of discourse (Bronckart, 2003, p. 192), and a segment of interactive type of discourse in the question: “But what contributions can the use of advice letters, that is, authentic texts supply for the improvement language use in the English classes?” (lines 32-33). It is also well-written in terms of spelling, presents few limitations in relation to syntax, although punctuation and long sentences (see paragraph 1) and paragraphs should be improved among other aspects. In relation to verbal density, it relies on 10% with the

predominance of simple present tense and present passive sentences, whereas syntagmatic density relies on 38%<sup>102</sup>. In terms of modalization, logic modalization (“this capacity guides the student to ...” (line 49) / “The use of advice letters in English classes is worthwhile since (...), students can increase learning in a more conscious and effective way” (lines 55-57) seems to express categorical statements.

In relation to the development of language capacities, it can be argued that Deny shows better development in the action and linguistic-discursive capacities than in the discursive language capacity. It is possible to infer that this result is due to Deny’s knowledge about the language structure, and her understanding of the parameters of the context that constitutes the AS. In addition, it is important to recognize Deny’s involvement with the task of summarizing and especially with the matter of teaching by means of the use of authentic texts in EFL classrooms, such as “advice letters”, since her voice in the question: “But what contributions can the use of advice letters, that is, authentic texts supply for the improvement language use in the English classes?” (lines 32-33), is maintained in all three versions. This also denotes this participant shows a predisposition to learn other academic genres which in turn can lead her to look at teaching and learning with new eyes and present her with new opportunities as a professional.

### **7.5 Answering the RQ2: In what aspects and to what extent, can the activity of writing academic summaries contribute to EFL teachers’ development as language learners?**

Participants’ learning related to the writing of AS as a whole can be seen in the table below, which refers to the occurrence and adequacy of the elements/characteristics of the AS genre in participants’ productions. Thus, it focuses on essential elements/characteristics of the three language capacities of the AS genre. Some elements/characteristics were already listed in the previous tables, other elements such as title, conclusion and reference were added in the following table since they are

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<sup>102</sup> Verbal and syntagmatic densities in Deny’s last version. Verbal density corresponds to 01014304 or 10%, since, in the text, there are 78 verbs which were divided by 769 words, whereas syntagmatic density corresponds to 0.383615 or 38%, since, in the text, there are 295 words (nouns=nouns, adverbs, adjectives) which were divided by 769 words.

considered to be part of the action capacity, thus they greatly contribute to the whole understanding of the genre and consequently to the participants' knowledge about it.

Academic Summary: analyzed elements in relation to context of production, text infra-structure and content		First Version		Middle Version		Last Version	
		No of participant-teachers = 6	%	No of participant-teachers = 6	%	No of participant-teachers = 6	%
a) Title: AS genre is explicitly stated		0	0	5	83	6	100
Introduction	b) mentions AA context of production (AA author(s)' name(s)/date of publication/AA objective)	0	0	4	66	6	100
	c) links the thematic content to the context of production (descriptive blending phase)	1	16	5	83	6	100
Development: the way thematic content is presented	d) outlines and describes the relating sub-themes /main ideas (aspectual outlining and relating phases)	1	16	2	33	3	50
	e) presents logic-argumentative text organizers	1	16	1	16	5	83
	f) presents intra text references	1	16	5	83	6	100
g) Conclusion: brings AA author(s)' conclusions/recommendations		2	33	5	83	6	100
h) Reference: presents complete AA reference, written in APA style		0	0	2	33	4	66
Average			12,1		60		87

Table 18: Participants' development on the three interrelated language capacities

Although not all participants learned/acquired all the main characteristics of the AS genre, the table above shows participants' meaningful learning concerning the intrinsic relation between the three language capacities of action, discursive and linguistic-discursive, and between the three productions (first, middle and last). In regard to a) the action capacity, teachers focused on the context of production (writer, audience, social time and place), thematic content and purpose of the texts that belong to three specific genres (academic article, fairy tale and advice letter); b) the discursive capacity, teachers recognized the macro structure of some texts (types of discourse and types of sequences) and also applied this knowledge when writing their ASs; and c) the linguistic-discursive capacity, teachers were provided with some epi-linguistic and

meta-linguistic exercises and knowledge about some specific language units/content (knowledge of nominal group, sentence order, simple present tense, personal pronouns, text organizers or conjunctions, etc). In sum, their progress increased from 12,1 % in the first version to 60% in the middle to 87% in the last version.

Specifically, in relation to the participants' linguistic or linguistic-discursive development, we come to a conclusion that consistent linguistic knowledge affects writing development and genre-knowledge. On the one hand, our analysis shows that a language learner who has good linguistic development will have a better one when studying text genres, as it is in the case of Deny. On the other hand, data also shows that the teaching of the specificities of a genre, in this case AS, enables teachers to develop in all language capacities, for example as was seen mainly in the case of Clarice, Débora and Rosy, since it was perceived in their first versions (Table 14 and Graphic 4) that they had poor linguistic-discursive knowledge.

As regards the participants' behavior during the task of AS writing, it is possible to say that they perform similarly as language learners, since they had many difficulties during the task of writing, such as understanding the task, dealing with writing in English (e.g.: translation from Portuguese into English), they delayed the return of their re-writings, and sometimes they were unmotivated. In other words, most of the teachers behaved as initial learners.

In conclusion and as already stated, we assume that the task of writing AS can be seen as another mechanism to contribute to EFL teacher development as language learners since it involves reading comprehension, writing and critical thinking. In addition, as the task of writing ASs requires teachers to search for texts and contexts, it also contributes to their development as professionals<sup>103</sup>. By synthesizing knowledge from texts and applying it in their classrooms, teachers can become reflective teachers, as Denardi et al. (2009, p. 16) state:

the teaching of writing AS can be seen as a mediating tool to foster the interrelation between theory and practice, therefore a systematic methodological and theoretical mechanism to lead EFL teachers to become autonomous and reflective professionals.

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<sup>103</sup> In Chapter X , we will relate the results of the participants' AS set of analyses to Richards'(1998) teaching knowledge base dimensions and then try to show in which dimensions the participants' developed as language professionals.



Specifically, in relation to the reading of the didactic models of genre - the type of academic articles teachers were required to read and summarize in the course - teachers would be motivated to migrate from a traditional to a more socio-interactionist teaching perspective.

Chapter VIII will focus on the analysis of the participant-teachers' DSPs.

**CHAPTER VIII**  
**ANALYSIS OF THE PARTICIPANT-TEACHERS' DEVELOPMENT AS**  
**PROFESSIONALS BY MEANS OF THE REFLECTIVE ACTIVITY OF**  
**PLANNING DIDACTIC SEQUENCES**

*“Planning (...) is also an excellent self-development instrument as it promotes critical reflection about practice...”.*  
*(Celso Vasconcellos, 2006, p. 147<sup>bvii</sup>). [my translation]*

The main aim of this Chapter is to analyze the DSPs participant-teachers have developed for the teaching of writing of the “fairy tale” and “advice letter” genres. In order to do so, it a) briefly describes how the participant-teachers were guided to construct, collaboratively, their DSPs for writing the two genres; b) analyzes the participant-teachers’ DSPs and their development as language teachers; and c) discusses the findings of this analysis.

**8.1 A brief description of the participants’ process of constructing a didactic sequence plan**

As already stated in Chapter V, the activity of constructing DSPs for writing the two specific genres, “fairy tale” and “advice letter”, refers to the collaborative work the participants went through during the course. As already stated, the course had as its main objectives: a) to lead the participants to elaborate a DSP for a specific genre; that is, to enable teachers to get some theoretical and methodological knowledge on how to build a DSP; and b) to lead participants to think about the students, the content (the genre to be taught) and how to apply that content in their classrooms.

In relation to the first objective, to *lead participants to elaborate a DSP for a specific genre*, it was expected for teachers to be able to transform the scientific knowledge of a specific genre into knowledge to be taught to their students, consequently to enable them to participate in the *didactic knowledge construction* as active professionals, that is, as ones who can build their own teaching materials. As observed during the course, this objective fits teachers’ expectations; for instance,

Helena said: “I don’t want to be a half-teacher” (Sep. 22<sup>nd</sup> class, 2007) [my translation], which we interpret as the participant’s desire to be able to organize her own proposal of work to be applied in the classroom. Besides, according to Vasconcellos (2006), planning is the core of the teacher’s work since it concerns the way the classroom activities are structured, students’ needs, objectives to be achieved, proposed contents, means of evaluation, among other aspects. Moreover, as a teacher’s real work it encompasses, both, the official document guidelines and the teachers’ own prescriptions (Lousada, 2004).

Concerning the second objective, *to lead participants to think about the students, the content (the genre to be taught) and the application of that content in their classrooms*, the experience would be used as a reflective activity. Here again, teachers were supposed to participate actively, since by planning their work and activities to be applied to their students in the classroom they could reflect about some aspects of their pedagogical practice. In view of this, Vasconcellos (2006) argues that planning is limited but indispensable, since it is a plan of action to promote social transformation and “also an excellent self-development instrument as it promotes critical reflection about the practice” (2006, p. 147<sup>lxiii</sup>). [my translation]

Participants’ collaborative work of constructing DSPs for the “fairy tale” and “advice letter” genres was developed in three main moments, as we will show next.

### **8.1.1 Guiding the participant-teachers to construct didactic sequences for writing of specific genres**

The activity of writing the ASs was required to be developed by participants to serve as the basis for the development of the collaborative activity of planning DSs, since it encompassed reading comprehension of the chosen AAs. Therefore, two main aspects should be highlighted here: by means of producing an AS, teachers could: a) practice writing of this specific genre; and b) abstract and consolidate knowledge about the chosen genres to be taught as well as the procedure of a DS for the teaching of writing. Some of the main specific activities for guiding teachers to construct their DSPs were:

- dialogic lectures: through dialogic lectures, some theoretical key concepts of SDI (Bronckart, 2003) were explained. For example, the concepts of genre (Bakhtin, 1986), the genre-based teaching approach in the ISD which includes

didactic transposition by means of didactic models and didactic sequences and the concepts of language capacities (Dolz & Schneuwly, 1998);

- classroom discussion about the genres to be taught in schools: for this, Cristovão's (2001) criteria were shown to teachers in order to guide them to select two genres to study and develop a DSP. According to the author, criteria to select a genre are: a) genres should have the objective of achieving the established teaching aims postulated in the official documents (PCNs/DCLE/PR); b) genres should be used as a form to connect social practices and school objectives; c) genres should motivate participation, interaction and self-identity, thus promoting students' development;
- reading comprehension: in this activity, teachers were asked to discuss, in small groups and after with the whole class, the contents of the AAs (Cristovão & Saito, forthcoming; Cristovão et al., 2006). The understanding of both AAs was important since it enabled teachers to synthesize information and then write their ASs and to plan their DS, since the AAs served as a DM, that is, a teaching reference for the planning of a DS for the "fairy tale" and "advice letter" genres;
- writing an AS: in this activity, the AAs (Cristovão & Saito, forthcoming; Cristovão et al., 2006) were asked to be summarized. Teachers were guided to write a first version as a diagnosis, rewrite it as many times as necessary and produce a last version. During the whole process, some specific procedures, such as the use of checklists, peer revising, the researcher-teacher's feedback and corrections, were used. In sum, during the writing activity, participants were invited to participate as language learners of an authentic writing activity and also as language professionals by means of reflecting on how to work with writing in the EFL classroom in a genre-based perspective;
- reading comprehension and classroom discussion of Dolz et al.'s (2004) AA: in this activity, teachers were explicitly exposed to the guidelines to construct a DS for the teaching of writing of the specific genre they had chosen;
- analysis of a DSP for writing: here, participants collaboratively analyzed a DSP for the "ping-pong interview" and "biography" genres (Denardi, 2007), by means of guiding questions. After that, some characteristics of the procedure of DS were clarified by the researcher-teacher;

- analysis of “fairy tales” and “advice letters”: in this activity teachers were guided to work collaboratively on an analysis of some samples of the “fairy tale” and “advice letter” genres. Teachers were asked to focus their attention on the three language capacities, therefore they would plan a DS in order to gain enough knowledge about the specific genres.

### **8.1.2 Planning the didactic sequences for writing the “fairy tale” and “advice letter” genres**

The process of planning a specific DS was segmented and guided following three main phases corresponding to the main parts of the planned DSs:

- teachers were asked to establish objectives, mechanisms to motivate students and ways of making students’ writings public or providing a dialogic movement between writers and readers;
- teachers were directed to establish classroom procedures to guide the process of writing of the specific genres, selecting/ elaborating activities, and establishing the types of students’ evaluation;
- teachers were asked to edit the DSPs, justify procedures in the light of the provided theoretical assumptions, thus reflecting on the process of planning a DS.

Explicit directions on how to develop each part of the task were given during classes by means of researcher-teacher’s explanations, in classroom and group discussions, the materials and handouts were provided, as stated in the sub-section above. However, teachers were observed to face many difficulties in establishing objectives and elaborating activities. It seemed teachers needed more practical mediating tools. Thus, three checklists<sup>104</sup> were constructed by the researcher-teacher and provided at three different moments.

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<sup>104</sup> The first checklist is an adaptation on Dolz et al.’s (2004) graphical representation of the DS procedure. The second was designed to help teachers to plan their DSs and to serve as a dialogic mechanism to guide their works since it contains specific and sequencing procedures to perform the task. The third one, which is the last, refers to a structured form used to guide participants to organize their plans. This can be perceived in the format/structure of the last DSPs in Table 19. In order to complement the last checklist, some questions were posed to guide teachers to complete/explain each topic. This last checklist can be found in Appendix VII.

### 8.1.3 Showing the constructed didactic sequence plans

Participants showed their constructed DSPs<sup>105</sup> to the class by means of a seminar format. Each group had 30 minutes for presentation plus 10 minutes for questions and comments. Since all participant-teachers were guided to develop their DSs by means of a structured plan, their DSs are similarly constituted into seven main parts, as previously stated and shown in the table below:

THE STRUCTURE OF THE PARTICIPANTS' DSPs	
Content	Description
1-General information about the context of production of the DSPs	- social place and time, addressed to researcher-teacher, authors - title - audience: teaching context - number of classes and period of time to apply the DSP
2-Objectives	-General: involves the specific ones. -Social <sup>106</sup> : related to the social content, that is, to the action capacity -Discursive: related to text organization -Linguistic-discursive: related to language structure and vocabulary that contributes to text cohesion and coherence
3-Language capacities	-focus on the teaching of action, discursive and linguistic-discursive language capacities. Elements were selected based on participant-teachers' own representation of their school context, on the previous analysis of the public school micro context and on the DMs of the "fairy tale" and "advice letter" genres
4-Methodological procedures (Dolz et al., 2004)	Classroom procedures: - motivation/ warm-up - first production - second production - final production - evaluation - forms of publication or dialogic movement of the students' texts
5-Evaluation	Evaluation of the work of planning a DS
6-References	Bibliography /Filmography
7-Appendixes	According to each DSP

Table 19: Description of the structure of the constructed DSPs

During the whole process of constructing the three DSPs<sup>107</sup>, the researcher-teacher tried to foster participants' reflections about the activity of planning the DSs and

<sup>105</sup> During presentation teachers read the slides that were written in English, and used Portuguese to ask and give explanations or make some comments.

<sup>106</sup> The *social objective* can also be read as *action objective* since it has to do with the thematic content and the context of production of the studied genres.

on their practices by means of the own task of developing the DSPs and by the use of other mechanisms<sup>108</sup>.

## 8. 2. Analysis of the constructed didactic sequence plans

### 8.2.1 The context of production

To carry out this analysis, we take into consideration that the form in which a specific text is organized is influenced by the context of its production, that is to say, by the socio-subjective worlds (Bronkard, 2003). Therefore, the physical and the socio-subjective aspects of the contexts in which DSPs were produced are synthesized in the table below:

PHYSICAL AND SOCIO-SUBJECTIVE ASPECTS OF THE CONTEXT OF PRODUCTION OF THE PARTICIPANTS' DSPs	
Authors	Ten in-service teachers from Southwest Paraná who developed collaboratively 2 DSPs for the genre fairy tales and 1 for the genre advice letters
Directed by	the researcher-teacher
Addressed to	-the researcher-teacher as a requirement of the course; -the students of <i>Ensino Fundamental</i> and <i>Ensino Médio</i> public schools of Southwest Paraná
Objectives	Researcher-teacher's perspective: -to provide teachers theoretical knowledge about the process of didactic knowledge construction about DM and DS; -to guide teachers to develop methodological knowledge on genre-based teaching of writing; -to guide participants to construct, collaboratively, DSPs for the "fairy tale" and "advice letter" genres.
	Participant-teachers' perspectives: -Clarice, Helena, Vanda: to teach students how to write updated versions of fairy tale "Snow White and Seven Dwarfs"; -Débora, Rosy,Sandra: to teach students how to write a "fairy tale"; -Deny, Hanna, Rosa, Vania: to teach students how to write an "advice letter".
Thematic Content	Content related to "fairy tale" and "advice letter" genres
Physical/social place	University ( <i>UTFPR/ Pato Branco/PR</i> )/ participants' homes /schools
Period of time to build the DSPs	September to December 2007
Period to the application of the DSPs	Probably, one school bimester in 2008 (around 16 or 20 classes)

Table 20: Physical and socio-subjective aspects of the context of production of the participants' DSPs

<sup>107</sup> The three DSPs can be found in Appendix VIII.

<sup>108</sup> Among the mechanisms, there is a questionnaire composed by six questions about the process of construction of DSPs and its implications in the teachers' practices which is provided in Appendix IX.

### 8.2.2 Analysis of DSPs in terms of coherence between thematic content and audience, objectives, activities and methodological procedures

This analysis comprehends the three DSPs, which were developed collaboratively by participant-teachers, named DSP1 and DSP2 related to the “fairy tale” genre and DSP 3 related to the “advice letter” genre (see Appendix VIII). It concerns the occurrence and adequacy of some important aspects of planning (see Table 21 below), thus the criterion of this analysis was based on a mix of guidelines from the official documents (PCNs) and SDI perspective.

The same acronyms and math signs used in Chapter VI<sup>109</sup> were used again for the development of this analysis, named AK (adequate knowledge); PAK (partial adequate knowledge); and NAK (non- adequate knowledge). Below, we show a table with the results of the analysis and next present our interpretation.

CHECKED ASPECTS		DSP 1	DSP 2	DSP 3
1. Adequacy to the criteria to choose a genre to be taught in school and the chosen genre (Cristovão, 2001) <sup>110</sup>		AK	AK	AK
2. Adequacy between the thematic content (the genre) and the audience		PAK	NAK	AK
3. Adequacy between objectives and activities of the DSP	a) social	NAK	PAK	AK
	b) discursive	PAK	AK	AK
	c) linguistic-discursive	NAK	PAK	AK
4. Adequacy between the methodological procedures of the DSPs and the DS theoretical proposal (Dolz et al., 2004).	a) presentation of the written proposal / motivation	PAK	PAK	PAK
	b) first production	PAK	PAK	PAK
	c) discussion of content of the specific genres and context of production	NAK	NAK	AK
	d) studying genre organization	PAK	AK	AK
	e) second production	AK	AK	AK
	f) contextualized grammar exercises	NAK	PAK	AK
	g) third production	AK	AK	AK
	h) dynamic of revision/correction	NAK	PAK	AK
	i) final production	NAK	AK	AK
	j) dynamic of evaluation (formative /summative)	PAK	PAK	AK

Table 21: Occurrence and adequacy of elements in the DSPs

<sup>109</sup> The use of acronyms and math signs were also explained in Chapter V, the Chapter about the methodological aspects of this study.

<sup>110</sup> See Cristovão's (2001) criteria to choose a genre to be taught in schools in sub-section 7.1.1 above.



## 1) Adequacy to the criteria to choose a genre to be taught in school and the chosen genres

In relation to aspect 1 (Table 21), the three criteria to choose a genre to be taught in schools, which are: adequacy to the teaching guidelines posed in official documents, connection with social practices and motivating students to become active learners, are observed in all DSPs. The chosen genres (“fairy tale” and “advice letter”) can promote the study of language as a social practice, as recommended in the *PCNs and DCELEM* and the practice with both genres through writing may promote interaction and self-identity. This way, we can say that the principles of *pertinence* (relation between school goals and objectives related to learners’ capacities) and *solidness* (coherence between teaching goals and content knowledge) are observed in these three DSPs.

More specifically, the work with the “fairy tale” genre makes possible the development of imagination and creativity as well as the sense of criticism in relation to social aspects of reality. Therefore, students can create new characters and situations according to their views of reality. It is important to say that teachers from the two groups who developed the DSPs for the “fairy tale” seem to choose this genre also because of their backgrounds, personal preferences and working situations. For example, Clarice (DSP1) stated, during the course, that she enjoys this genre so much, Rosy and Sandra (DSP2) work with adolescents and adults as English teachers, but also with little children as a school supervisor and a teacher respectively.

In the same case, the work with “advice letters” in DSP 3 can promote interaction and students’ self-identity. The task of writing to the teacher asking for a piece of advice contributes to students thinking about themselves, their problems and expectations and allows the teacher to know the students better. Therefore, writing turns into an effective task since it is done with an objective and in a dialogic form. In view of this, we conclude that **all DSPs** present **AK** concept in this first aspect.

## 2) Adequacy between the thematic content (the genre) and the audience

In relation to the aspect 2 (Table 21), **DSP 1** and **2** respectively receive **PAK** and **NAK** concepts in this aspect. Firstly, in DSP 1, although the objective of leading students to write updated versions of a “fairy tale” is adequate to the audience, that is, the 8<sup>th</sup> grade students, the fact of all students writing simultaneously the same “Snow White” tale could lead them to cheat from one another. Another limitation lies in the fact that this kind of task is too hard for public schools students. In Chapter VI (sub-

section 6.1.1.2/ Table 4), we have shown that in public schools in *Paraná*, teachers and students' language knowledge is limited to some basic language structures and vocabulary, which in turn affects the teaching and learning process. Moreover, the way the thematic content would be taught in this DS, there is the great risk of students copying the story from books or internet sites.

In **DSP 2**, the task of asking students of 8<sup>th</sup> grade of *Ensino Fundamental* and 1<sup>st</sup> grade of *Ensino Médio* to just re-collect some "fairy tales" in the written form is also not adequate. As already stated, the genre of fairy tale can contribute to the students' development as citizens, however in order to make this occur, teachers should explore content and context in order to raise students' awareness of how things happened in the past, are established in the present and what are the consequences in the future. By asking students of 1<sup>st</sup> grade of *Ensino Médio* to just re-collect stories, they would not be guided to construct critical knowledge about how language functions in order to maintain the already established social order, that is, the reproduction of the dominant culture and current socio-economic society (Tamarozzi & Cristovão, 2007). In our view, the way the content – the genre - would be treated does not fit the audience's needs nor the capacities the teaching is addressed to.

**DSP 3**, on "advice letter", receives AK concept, as it is addressed to 7<sup>th</sup> and 8<sup>th</sup> grade of *Ensino Fundamental* or to 1<sup>st</sup> and 2<sup>nd</sup> grades of *Ensino Médio* in which students are between 13 and 16 years old and face many emotional and affective problems, among others, due to the fact they are trying to build their identities, personalities and social structures. Also, according to the participants, many of their students do not count on their families to talk about their personal problems during this phase. The participants also describe students as very shy, problematic, responsible, irresponsible, too extroverted at this age, but all of them want attention and care from the adults and teachers' sides (from Group work transcription /Oct. 15<sup>th</sup>, 2007). Therefore, it is possible to say that the teachers could work with "advice letter" genre in the grades they chose because of the phase of life students are living, but they also should be conscious about students' interests and needs in relation to each grade.

### **3) Adequacy between objectives and activities of the didactic sequences**

Aspect 3 (Table 21) is subdivided into three sub aspects each of which corresponds to one of the specific objectives related to the three language capacities:

action capacity, discursive capacity and linguistic-discursive capacity. Regarding the relation between the objectives and activities of the **DSP1**, we can observe some inconsistencies:

a) the general objective: “To study the genre fairy tale, in particular the “Snow White and the Seven Dwarfs” tale, to better comprehend this genre and discuss basic literary concepts present in that kind of narrative”, seems to be too broad and addressed to teachers themselves and not to students since it refers to the knowledge related to the literary concepts;

b) the general objective does not match what is expressed in the guidelines to the first and second productions of the “fairy tale”. According to the guidelines, the general objective of DSP 1 seems to be to write an updated version of the “Snow White and the Seven Dwarfs”. In other words, the parameters of the context in which characters are in (time and place) should be changed to the present time, and slangs and internet language, for example, should be used as updating forms of communication, as seen below:

The students will write individually a new and updated version of “Snow White and the Seven Dwarfs” in English (..) as if the story happens nowadays, in 2008. The characters and story can be the same, but the context (time and place) they are in, means of communication, ways of speaking should be different from the traditional version. (Guidelines to students to write their first versions).

c) most of the activities do not match the objectives, are insufficient or there is no activity that correspond to each objective of the plan. The table below compares objectives and activities related to the three language capacities:

DSP 1: “THE SNOW WHITE AND SEVEN DWARFS NEW VERSION”			
Language capacities	Objectives	Activities/Guidelines	Level of adequacy
Social/Action	“To examine values such as honesty, envy, solidarity.”	The plan brings some display <sup>111</sup> questions about the fairy tale characters’ language actions and actions, but lacks activities related to the work with the concepts of ‘honesty’, ‘envy’, etc. There are just some guidelines: “the teacher and students will talk about the values...” / “the teacher will also guide a discussion about the themes and of environment and work in the past and nowadays”.	NAK

<sup>111</sup> In general terms, display questions refer to the ones that the person who asks them already knows the answer.

Discursive	“To show and study the structure of the fairy tale”.	The plan suggests: - a comparison of a piece of a news article and a fairy tale, however the news article is not provided neither are any exercises or guidelines; - that the “Snow White” tale will be read/analyzed, and collaboratively teacher and students will plan a checklist with the main phases of a ‘fairy ‘tale’(initial situation, complication, actions, resolution, final situation). The plan provides a table with the main phases of a “fairy tale”, however it does not give any examples.	PAK
Linguistic-discursive	“To study the genre fairy tale through the relation to textual mechanism: connection, verbal and nominal cohesion.”	The plan mentions the use of a dictionary to find appropriate words during the writing, and brings two discrete grammar exercises focusing on the use of simple past tense with no relation to the studied genre. The exercises seem to have been copied from some didactic material, however they lack reference. The plan does not present any guidelines/exercises focusing on textual and enunciative mechanisms.	NAK

Table 22: Adequacy of objectives and activities related to the three language capacities in the DSP1

As the Table 22 shows, the **DSP 1** gets **NAK** concept in the action and linguistic-discursive capacities concerning the relation between objectives and activities. The social/action capacity presents only a few specific activities/guidelines, such as: a) to explore the thematic content and context of the tale; and b) to discuss the concepts of envy, honesty and goodness in some readings of “fairy tales”. However, in this capacity there is no guideline on how to explore the context of production of the fairy tale, nor clear explanation of how the discussion about the mentioned concepts would be constructed. In the linguistic-discursive capacity, the plan does not offer contextualized activities that focus on form nor provides any guideline or activity focusing on text mechanisms as stated in the objective.

In relation to the discursive objective, this aspect receives **PAK** because the plan describes the structure of the tale, but there are no activities with text mechanisms (space-time organizers: when; after that,) that have the function to mark the phases. In sum, the teachers should go back to the objectives and activities related to all the three capacities and try to design activities that integrate the study of specific language elements to the language activity they are related with.

**DSP 2** refers to the writing of different fairy tales and has as a general objective “to comprehend the new genre and the promotion of students’ interaction” (see the general objective of DSP 2 in the Table of Action Capacity/ Appendix VIII), by means

of writing. Concerning personal interaction, the plan suggests, in one part that interaction would occur between students from different schools, but in another part, it states that teachers would ask students to dramatize their tales in the classroom and then show them on the school board in the hall. The table below compares objectives and activities of this plan.

DSP 2: "FAIRY TALE" GENRE			
Language capacities	Objectives	Activities/Guidelines	Level of adequacy
Social/Action	"To promote interaction between the students that will occur during the realization of the work".	The plan suggests students will be collaboratively organized in order to produce their texts, thus the work of getting together and the process of writing a tale collaboratively will promote interaction. The plan lacks guidelines about the context of production of the "fairy tales" and just presents some questions about students' knowledge related to the "fairy tales".	PAK
Discursive	To know the genre "Fairy Tale" which narrative discourse predominates, and to guide students to write different versions of a fairy tale story, etc".	The plan suggests: - the teacher will point out to each group some characteristics of a "fairy tale" in their 1 <sup>st</sup> productions -an analysis of the global plan of "Cinderella"(initial situation, complication, actions, resolution and final situation/ text in English) in the classroom; -students will analyze their 1 <sup>st</sup> production having as parameters the analysis of Cinderella and a checklist with the main characteristics of a fairy tales provided by the teacher. The analysis of a discursive plan of Cinderella (tale, script and moves) as well as the checklist (title, characters, thematic content, indefinite time and space, moves) are provided in the plan. - the teacher will provide feedback about the structure of the fairy tale and students will do collaborative revisions, using the checklist as a guideline.	AK
Linguistic-discursive	"To lead students (...) to write in the past. To teach the Simple Past Tense. To teach words and expressions related to the genre Fairy Tales (...). To build vocabulary knowledge (...). To teach other linguistic aspects (punctuation...)..."	The plan suggests: -five activities with verbs in the simple past tense: 1)identification of verbs and expressions in the past in the story of Cinderella; 2) classify verbs in the simple past tense in regular and irregular forms; 3) insert verbs in the simple past tense in the story of Sleeping Beauty; 4) the use of a checking list with verbs in the past to check students' own texts; and 5) to extract from the text Cinderella two negative sentences with verbs in the simple past.; -1 exercise with time markers; -1 exercise related to punctuation (to extract from the text Cinderella one dialogical sequence); - no exercise with enunciative mechanisms.	PAK

Table 23: Adequacy of objectives and activities related to the three language capacities in DSP2

As observed in the Table 23 above, the **DSP 2** presents an adequate relation (**AK**) between objective and activities in the discursive capacity: the reading and the analysis of the global plan of the tale “Cinderella” and the construction of a checklist with the main characteristics of a “fairy tale” genre. However, the relation between objectives and the respective activities in the social and the linguistic-discursive capacity is partially adequate (**PAK**). The social/action capacity objective is included in the activity of discussion of content of “fairy tales”, but not in the parameters of context of production and reading or in the purposes of the “fairy tales”. In turn, the activities related to the linguistic-discursive objective focus mainly on verbal cohesion with verbs in the past.

As previously stated, **DSP 3** refers to the “advice letter” genre. Its main objective: “to ask for advice and obtain answers” and the specific ones (see below) seem to be well linked and explained in the DSP, as we can see in the table below:

DSP 3: “ADVICE LETTER” GENRE			
Language capacity	Objective	Activities/Guidelines	Level of adequacy
Social/ action:	“To give students the opportunity to perceive that everybody has problems and conflicts in his life and that through the advice letter they can get help with their own problems and conflicts, ...”.	The plan suggests: -the students will watch and discuss the first scenes of the film “Message in a Bottle” (Mandoki, 1999) which refers to the production and repercussions of a letter after it is published in a newspaper. Questions to guide the discussion are provided; -the students will be asked to report from their experiences something about the content/purpose and the context of production of different letters. Questions are provided in the plan; - the students will discuss the content, context of production and purpose of an advice letter; -guidelines to an analysis of some “advice letters” (written in Portuguese) in terms of content, purpose and context of production and reading are provided. Items related to this capacity are provided in the plan.	AK
Discursive	“To provide the students the understanding of the advice letter internal structure through the global textual plan study”.	The plan suggests: - students will analyze of some “advice letters” (written in Portuguese) in terms of internal organization (initial greeting, problem, advice question, pseudonym); - students and teacher will, collaboratively, build a checklist of the genre “advice letter”, focusing on action and discursive language capacities; - students will revise their letters by means of the checklist with the main characteristics of an “advice letter”	AK
Linguistic discursive	“To present to the students the linguistic units	The plan suggests: -explanations and searching for specific vocabulary and expressions;	AK

	which are necessary to write an advice letter properly”	- grammar explanation about “the structure of a statement of the problem” and “the structure of an advice requirement”; - grammar exercises and explanations: verbs in the simple present and past tenses, modal verbs (should, can) , and pronominal anaphora, etc, will be provided by means of work with a song (Mr. Postman) and through the sentences extracted from students’ own text productions.	
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Table 24: Adequacy of objectives and activities related to the three language capacities in DSP3

We can observe from Table 24 that the objectives and activities of the DSP 3 related to the three language capacities are adequately related, thus it receives AK concept in all categories of analysis. Moreover, it is possible to say that in this DSP the guidelines and activities of one capacity are connected to the others, that is, they are integrated and contextualized. Due to its coherence, as will be shown by means of a sub-subsequent analysis, the DSP 3 was chosen to be analyzed in more depth in this work, thus this point and others will be reviewed in the sequence.

#### 4) Adequacy between the methodological procedures of the planned DSs for the “fairy tale” and “advice letter” genres and the DSP structure

In the aspect 4 (see Table 21), it is possible to say that all DSPs follow, in a general way, the structure of a DS procedure as proposed by Dolz et al. (2004), since the plans present the proposal for the written task, initial production, modules and final production in which teacher’s feedback and peer-revising are contemplated. However, in terms of adequacy of the relation of these three main phases, the plans need some improvement. In relation to the sub-aspects “a”, “presentation of the written proposal/motivation” and “b”, “first production”, **all three DSPs get PAK** concept because, to a greater or lesser extent, normally some aspects of each genre would be studied before students’ first texts, but does not correspond to the procedure of a DS, as we will explain below.

In **DSP 1**, before students write their first productions, they would read and discuss the content of the “Snow White” tale, and compare the tale with a current news item in terms of structure and vocabulary. Similar procedures would be used in **DSP 2**, since students would be asked to talk about the content and characteristics of “fairy tales” they knew and the teachers would provide students with different tales to be

compared in terms of structure and specific vocabulary. Also in DSPs 1 and 2, the teacher would help students to write their first texts.

In **DSP 3**, sub-aspects ‘a’, “presentation of the written proposal/motivation” and ‘b’, “first production” are better organized, but still there are some inadequacies. To begin, the teacher would motivate students to write an ‘advice letter’ by means of a film scene (Mandoki, 1999)<sup>112</sup> and by exploring the context of production of a letter and its repercussion after it was published in a newspaper. We observe here that the participant-teachers wanted to explore the dialogic nature of writing and, specifically, the “letter” genre. Secondly, teacher and students would discuss about the students’ experience with letters in general (if students write or receive letters, for example) and some of organizational characteristics of this genre. By these means it seems that the teachers would involve students in a real situation of writing an “advice letter”, thus working with the action capacity. Still, students would be free to write the letter in Portuguese or in English.

In conclusion, the sub-aspects ‘a’ and ‘b’, in the **three DSPs**, do not match the theoretical and methodological procedure of a DS because participants’ DSPs reveal a high concern in helping students to write their texts before the first production, instead of exploring the kind of knowledge learners already have about the selected genres. As stated above, teachers would give explanations about the organization of the genres and about some linguistic elements (the use of the dictionary, writing in Portuguese first, list of typical words, expressions of a genre). According to Dolz et al. (2004), first production is supposed to be a diagnosis of what students know and what they do not know, therefore, it should be required before any formalization regarding the specific genres.

It is also important to say here, that the fact of participants asked students to write their first versions in Portuguese matches the same procedures they used in the course, that is, they wrote their first AS versions in Portuguese, although not asked by the researcher-teacher. This conclusion corroborates what we have stated in the subsection related to the reality of the teaching of EFL in public schools in Paraná (see Chapter VI) that participant-teachers and students have difficulties concerning language knowledge and the process of writing in EFL, and that the participant-teachers based

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<sup>112</sup> See reference in Appendix VIII- DSP 3.



their work in translation methods of teaching EFL and teach following a traditional teacher centered perspective.

In relation the **sub-aspect ‘c’**, “discussion of content of the specific genres and context of production”, **DSP 1** tries to explore the content of the “Snow White” tale by means of classroom discussion and a questionnaire; however, the questionnaire only presents simple display questions, such as the name of a character or what happened with another one. This type of questions implies that students already knew the answers before reading the tale. **DSP 2** just explores content during the discussion about what stories students know. In relation to the context of production of the tales, both, **DSPs 1** and **2** lack consistent guidelines and activities. Since the tales cited in the DSPs are all written by The Grimm Brothers (Snow White, Sleeping Beauty, Cinderella), it would be interesting if the teachers had asked students to search for literature about the authors or other authors of the Middle Ages context as the stories come from that time. For this reasons **DSP 1** and **2** receive **NAK** in this aspect. In turn, in **DSP 3** there are clear guidelines and relation between content and context of production, as already stated, so that it receives **AK** concept.

In relation to the **sub-aspects ‘d’**, “studying genre organization”, and **‘f’**, “contextualized grammar exercises” they were already discussed in **aspect 3** above, since “studying genre organization” (sub-aspect ‘d’) refers to the discursive capacity and “contextualized grammar exercises” (sub-aspect ‘f’) refers to the linguistic-discursive language capacity. Thus, the commentaries already made related to aspect 3 (specifically sub-aspects ‘b’ and ‘c’) should again be considered. In sum, the **three DSPs** receive **PAK**, **AK** and **AK** respectively in sub-aspect **‘d’**, and **NAK**, **PAK** and **AK** respectively in sub-aspect **‘f’**.

In relation to the **sub-aspects ‘e’**, “second production” and **‘g’**, “third production”, all **the three DSPs** present similar orientations and get **AK** concept. In the second production, students would be guided to re-write their texts by the use of checklists organized by the teacher (DSP2) and co-constructed by teacher and students (DSPs 1 and 2). Then, students would use the checklists of typical expressions and text organization elements of the genre. In the third production, students would use the previous checklists and an additional one related to linguistic elements (e.g.: in DSP 2, list of regular and irregular verbs in the simple past tense).

In the **sub-aspect 'h'**, “dynamics of correction”, it is possible to observe in **DSPs 3 and 2** adequate and partial procedures, which implies participants' **AK** and **PAK** concepts respectively related to text revision and correction. In DSP3, we observed four procedures: a) individual revision; b) peer revision (both by means of checklists; c) co-constructed correction between teacher and students during grammar explanations using students' sentences extracted from their texts; and d) teacher's correction after third production. In DSP 2, since students' production refers to a collective work, students would revise/correct their texts collectively during the entire process by means of the checklists and there would also be a teacher's correction after the third production. In this aspect, **DSP 1** gets **NAK** concept because only an individual revision is intended to be done during the process of writing the tales, and a peer- revision/correction is supposed to be carry out after the third production.

In the **sub-aspect 'i'** , “final production”, **DSP1** gets **NAK** concept because it does not refer to a re-writing of students' texts but to a moment in which students would be led to illustrate and transform their story-texts into a book. In turn, **DSPs 2 and 3** get **AK** concept because in both DSPs, this moment would be used to lead students to edit their texts using again the checklists and teacher's correction.

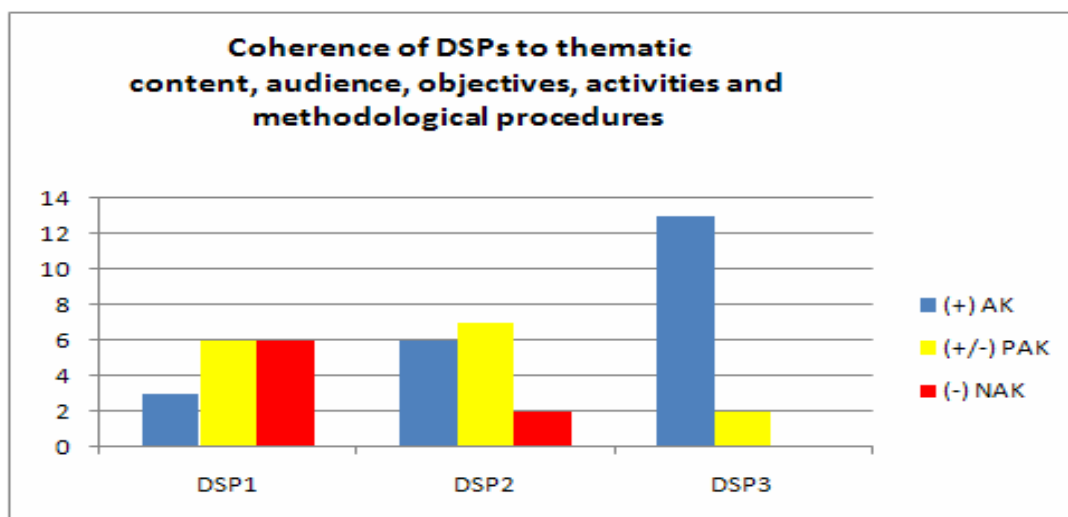
Finally, the **sub-aspect 'j'**, “dynamics of evaluation”, refers to the way formative and summative evaluations are planned in the DSPs. Specifically, formative evaluation should involve and reflect all the process of a DS. For example, if objectives are not clearly stated or if activities do not correspond to the stated objectives of the specific genre, they reflect on inadequate designed procedures and activities, which, in turn affect all the processes of a DS. Thus, looking vertically at the Table 21 “Occurrence and adequacy of elements in the DSPs”, it is possible to check how formative evaluation occurred in every DSP. **DSP 1** gets **6 NAK** (aspects 3, sub-aspects 'a' and 'c' and aspect 4, sub-aspects 'c', 'f', 'h', 'I') and **6 PAK** (aspects 2, 3 , sub-aspect 'b' and aspect 4, sub-aspects 'a', 'b', 'd', 'j'). Specifically in relation to aspect 4, sub-aspect 'j', the plan includes formative evaluation, but not a summative one. In sum, the aspects marked with **NAK** and **PAK** are the ones that demand the teacher's the highest level of abstraction from the whole process of planning a DS, since they are related to the objectives, activities and subjects that are involved in a learning discursive situation. The **3 AK** concepts (aspects 1 and 4 ('e' and 'g') this DSP gets are important since they refer to the teacher's behavioral attitude in observing official guidelines and guiding students to build their texts (revision and re-writing), but this

procedure by itself is insufficient to lead students to master the three language capacities of a specific genre in an interrelated way, thus in having an effective students' learning result.

**DSP 2** is better planned and as a result it has only **2 NAK** concepts (aspect 2 and aspect 4, sub-aspect 'c'), **8 PAK** (aspect 3, sub-aspects 'a' and 'c', aspect 4, sub-aspects 'a', 'b', 'f', 'h' and 'j') and **6AK** (aspects 1, 3, sub-aspects 'b' and aspect 4, sub-aspects 'd', 'e', 'g', 'i'). This shows a more adequate organization of the DSP because of the coherence between objectives and activities and the structure of a DS. Concerning summative evaluation, although it is not clearly stated in the plan, it is inferred that it would occur since the plan mentions that the teacher would correct students' text after their third version.

**DSP 3** gets **13 AK** concepts (aspects 1, 2, 3 and 4, except sub-aspects 'a' and 'b' of aspect 4) and **2 PAK** concepts (aspects 4: sub-aspects 'a' and 'b'). This means a coherent relation between the objectives, activities and the structure of a DS procedure.

The graphic below presents the participant-teachers' development in the task of constructing a DSP for the teaching of writing, since it compares the three DSPs in terms of adequacy and occurrence of the aspects selected for the analysis.



Graphic 5: Comparison of the three DSPs

In general terms, the results of the analysis above, illustrated in the graphic, shows that:

a) the six participants who developed the DSPs 1 (Clarice, Helena and Vanda) and 2 (Débora, Rosy and Sandra) improved knowledge about language teaching and the

teaching of writing, but they still lack enough knowledge to plan a DS for the teaching of writing of a specific genre;

b) the four participants who designed the DSP 3 (Hanna, Deny, Rosa and Vanda) acquired more consistent knowledge about language teaching and the teaching of writing by means of the procedure of the construction of DSP for a specific genre.

As Graphic 5 shows, the DSP 3 can be said the most adequate plan for the teaching of writing in relation to the aspects we selected for this analysis. In the next sub-section we will compare the elements the DMs recommend to be taught for the “fairy tale” and “advice letter” genres and the elements that are present in the constructed DSPs.

### **8.2.3 Comparison of the elements of the three language capacities to be taught proposed by the DMs for the “fairy tale” and “advice letter” genres to the elements the participants’ DSPs emphasize**

In this section, we will check if some aspects to be taught in the three DSPs, already analyzed, are coherent with the aspects already established in the DMs of the “fairy tale” genre developed by Saito and Cristovão (forthcoming) and “advice letter” genre developed by Cristovão et al. (2006). Firstly, we will check the DSPs 1 and 2 that refer to the “fairy tale” genre and secondly the DSP3.

#### **8.2.3.1 Comparison of the elements to be taught recommended by the Didactic Model of the “fairy tale” genre and the ones in the participants’ DSPs**

The DM of the “fairy tale”<sup>113</sup> genre (Saito & Cristovão, forthcoming) suggests that in the action capacity the teachers should:

- teach students the thematic content of fairy tales that refers to a hero and a heroine’s story with the purpose of showing a moral lesson where at the end the good always defeats the evil;

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<sup>113</sup> Saito and Cristovão’s (forthcoming) DM was build from a corpus of Spanish written fairy tales selected from the internet. Stories were analyzed following Bronckart’s (2003) text analysis. This DM for the “fairy tale” genre was used in the course because of the universal nature of fairy tales and because of at that time we did not have a specific DM designed from fairy tales written in English. Recently, Ferrarini (2008) has carried out a study also based on Bronckart’s (2003) text analysis with a corpus of short or didactic-format fairy tales in order to be as adequate as possible to the teaching/learning situation.

- guide students to create an imaginary scenario, that is, an imaginary context of production (social place and time, authors, audience, purpose) for their stories.

In the **DSPs 1 and 2**, there is a table that synthesizes most of the elements of the action plan (thematic content; purpose of the story, the social place and time, authors, audience and form of publication of the produced tales) proposed by the DM. Thus, they are coherent with the DM. However, as discussed in sub-section 8.2.2, aspect, in Table 21, the form in which the objectives, guidelines and activities are organized in the DSPs 1 and 2 do not correspond to an effective teaching of the action capacity, since in these DSPs, the content of the tales is more focused and the context of production and purpose is underdeveloped. Thus, DSP1 gets NAK concept and DSP2 gets PAK concept in the action capacity.

In relation to the discursive language capacity, the DM of the “fairy tale” genre emphasizes:

- the need to teach students the infra-structure of fairy tales constituted by the following stages: initial situation, complication, some actions, resolution and final situation. According to Saito and Cristovão (forthcoming), this organization contributes to the consolidation of the objective of the genre, that is “to draw reader’s attention and involvement with the text” (p. 19<sup>lxiv</sup>).[my translation]
- the need to teach students about narration as the predominant type of discourse, which can be identified by the use of affirmative declarative sentences and verbs in the past, as well as adverbs of time and place where the universe of the story, such as characters, place, time, actions do not coincide with the readers’ universe. On the other hand, lack of linguistic units such as 1<sup>st</sup> and 2<sup>nd</sup> person pronouns and definite time and place adverbs indicate an autonomous position from the part of the reader since the characters exist but there is no need to mention the writer(s) or their origin;
- the need to teach students about the presence of some embedded interactive report type of discourse marked by the 3<sup>rd</sup> person pronoun and verbs (he asked, she answered) that introduce dialogical sequences, as well as other types of sequence such as descriptive, injunctive and explicative (Saito & Cristovão, forthcoming).

In the **DSP 1**, the guidelines for students to work on discursive capacity are very vague, although there are some references to this capacity in two instances, thus it receives PAK. The first instance refers to the reading comprehension of the “Snow White” tale and its text structure. The DSP just mentions that the teacher and students would “do a table ... about the structure of the fairy tale text containing the stages of initial situation, complication, action, resolution, final situation” (DSP 1), however it does not provide any explanation about the stages, neither does the table provide any examples. In a second instance, students would use the table to check their own versions in terms of narrative stages. Here again neither guidelines nor questions to guide the students are provided. In addition, there is no mention in the work related to the teaching of different types of discourse or sequence, although the “Snow White” tale students would read and analyze presents many examples of different types of sequences, for example:

a) dialogical: “... and each day asked: Magic mirror...who is the fairest one of all?/ ...the mirror answered: You are the ...” ;

b) descriptive: “ Her lips blood red, her hair like night, her skin like snow...”;

c) injunctive: “...kill her!”

The **DSP 2** provides clear guidelines to practice the discursive capacity. The discursive objective states the aim of leading students to know that in the “fairy tale” genre the predominant type of discourse is narrative. Also, in the section on discursive capacity, there is a statement that the predominant type of sequence is narrative, but that other types such as dialogical and descriptive types of sequences would also be explored. In the discursive capacity section, the stages of a fairy tale (initial situation, development and end) are again emphasized. In addition, the participant-teachers designed an analysis of “Cinderella” in which text organization is very well evidenced since they identified its parts related to the stages of initial situation, complication, actions, resolution and final situation. Another activity provided in the plan refers to a checklist constituted by the characteristics related to the three language capacities of the fairy tales for students to follow when writing their own texts. Therefore, we can say participants who wrote the DS2 acquire adequate knowledge (AK) in relation to the discursive capacity of the “fairy tale” genre.

Concerning the linguistic-discursive language capacity, the DM suggests that teachers should teach some text and enunciative mechanisms such as:

- connection by means of conjunctions, since they function as a textual mark for the reader to perceive the introduction of a new phase of the narrative sequence and thus they signal a new fact in the story;
- nominal cohesion, which includes pronominal as well, by the use of third person singular personal and possessive pronouns since they show text autonomy;
- and verbal cohesion by means of verbs in the simple past and present perfect tenses and adverbs to show the distance-relation between the context of production of the genre;
- voice management by the presence of narrator's, characters', empiric author's and institutional and social voices; and the use of logic, deontic and appreciative types of modalization;
- specific vocabulary.

**DSP 1**, again, does not show a coherent guideline to work on the linguistic-discursive capacity, since it provides only two focus-on-form exercises on verbs in the simple past tense and no orientation to work with other texts or enunciative mechanisms, although in its specific objective of linguistic-discursive capacity, there is reference to the study of connection, nominal and verbal cohesion. Moreover, the types of exercises provided do not lead students to an understanding of the relation between the use of verbs in the past and the genre fairy tales. Thus, participants got NAK concept in relation to their development in this knowledge.

In **DSP 2**, through the analysis of two tales “Cinderella” and Sleeping Beauty”, students would be taught about punctuation, simple past and simple present tenses, some adverbs of time and specific expressions related to the genre (once upon a time, etc). In this DSP, through the number of exercises and forms of exploring the content of the three language capacities, that is, by means of the texts and in an interrelated way, the participants would lead the students to a comprehensive view of the characteristics of the “fairy tale” genre. However, the plan should also provide exercises or guidelines related to enunciative mechanisms and modalization. For this reason, participants got PAK concept.

### 8.2.3.2 Comparison of the elements to be taught recommended by the Didactic Model of the “advice letter” genre and the ones in the participants’ DSPs

As regards **DSP3**’s comparison with the DM for the “advice letter” genre (Cristovão et al., 2006), we observe the following adequacies in relation to the three language capacities.

In relation to the action capacity, the DM emphasizes the importance of guiding students to observe the communicative situation that involves the use of the advice letters: adolescents or adults writing to an expert of a specialized magazine reporting a problem and asking for some advice. Therefore, the elements or aspects to be taught in this capacity are:

- the author, addressee reader, objective, subject, social time and place in which letters are written and media (magazine) in which they would be published, if it is the case.

The DSP 3 explores the action capacity of this genre quite well, since it makes the elements of the communicative situation (the author, addressee reader, objective, subject, social time and place in which letters are written and media) explicit, and in different forms and moments of the DSP: in the ‘warm up’ section; questions in Portuguese about a film scene; in a table related to the action plan; and in activities just after students would write their first productions by exploring the context of production of some letters in Portuguese; and the questions about students experience with letters.

Concerning discursive language capacity, the DM of the “advice letter” states that the analyzed letters are constituted predominantly by the *interactive type of discourse*. This type is characterized by the presence of personal deictic elements (first person personal and possessive pronouns: I, my, me) and verbs in the simple tense to report the problem and ask for advice. The *interactive report type of discourse* also appears in the analyzed corpus of the DM and is observed through the use of simple past tense to express facts before the exposition of the problem which implies the writer and readers are in a separated/distant but implicated situation of interaction. The writer reports the problem s/he has experience reflecting a present situation and asks for advice, the reader (expert) interprets and gives the advice. Another aspect of discursive capacity refers to type of sequence in the advice letters. According to Cristovão et al. (2006), as advice letters are constituted by an answering letter, fragments of descriptive



sequence<sup>114</sup> predominate with the presence of explicative and descriptive segments. In this way, the vocative that introduces the letter blends the theme and puts the reader in the expectation of what comes after. Then, the writers' attitudes or emotional state are described and related to the content of the letter. As advice letters presuppose an answer, the authors state that the phase of problematization of the descriptive sequence is in the questioning-letter and the phase of resolution is in the answering-letter. From what is shown, Cristovão et al. (2006) suggest that the teachers should lead students to:

- analyze the way “advice letter” genre is organized in terms of infra-structure by putting emphasis on the teaching of an initial greeting, the exposition of the problem, the request for advice and the use of a pseudonym. In order to do this, the linguistic elements posed above should be taught.

The **DSP 3** states that text infra-structure of the “advice letters” would be explored by means of an analysis of the elements that constituted types of discourse (interactive and interactive report) and sequences in letters written in Portuguese first. To do this, some letters would be provided to the students. The stages (the initial greeting, the exposition of the problem, the request for advice, the pseudonym) of the advice letter would be identified in the letters and after that teacher and students would build a table with these characteristics to serve as a reference to students to write their own letters.

In relation to the linguistic-discursive language capacity, in the DM of the “advice letter” genre, the elements/aspects to be taught should be:

- simple present tense to express the problem or ask for the advice;
- the simple past tense to report what has happened in the past that led someone to have a problem;
- the modal should to ask for the advice/help;
- some lexical items related to the most recurrent situations in advice letters;
- the use of the pronoun ‘I’.

The DSP 3 states that some terms and expressions related to greetings and pseudonyms, and explanations to structure problem statements would be provided before the students' writing of the second version. After students' second version, by means of an activity with a song lyric, the teacher would lead students to identify the

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<sup>114</sup> Descriptive sequence composition is explained in Chapter VI, section 6.3.2.2.1 which refers to the analysis of ASs at the organizational level.

structure of the verbs in the simple past and simple present in the lyrics, as well as to understand the function and use of the anaphoric pronouns. The modals ‘can’ and ‘should’ would be studied through of the students’ own letters. This way, it can be said that DSP 3 includes the elements that are selected to be taught in the DM for the “advice letter” genre, thus it receives AK concept.

In conclusion of this sub-section and from the results of the analysis in terms of adequacy of the elements to be taught in the analyzed DSPs in relation to the elements suggested in DMs for the “fairy tale” and “advice letter” genres, we have just shown, it is possible to infer the level of knowledge adequacy the participants have achieved in the three language capacities (action, discursive. linguistic-discursive) related to the specific genres of “fairy tale” and “advice letter”. (See synthesis of our conclusions in Table 25 below):

PARTICIPANTS’ DEVELOPMENT ON THE CONSTRUCTION OF DSPs FOR THE “FAIRY TALE” AND “ADVICE LETTER” GENRES			
Language Capacities	DSP 1 (Clarice, Helena and Vanda)	DSP 2 (Débora, Rosy and Sandra)	DSP 3 (Hanna, Deny, Rosa and Vania)
Action language capacity	NAK	PAK	AK
Discursive language capacity	PAK	AK	AK
Linguistic-discursive language capacity	NAK	PAK	AK

Table 25: Participants’ development on the collaborative task of planning a DS

As the table shows not all participants developed consistent knowledge to plan a coherent DS in terms of language capacities. However, when asked (Nov. 22<sup>nd</sup>, 2007 Questionnaire<sup>115</sup>) if they were able to build a DS for writing, in English, taking as an object of study a specific genre, they answered:

Acreditamos que sim, pois com este curso tivemos orientação para trabalhar com o gênero conto de fadas, o qual podemos adaptar para outros gêneros (Group DSP 1: Clarice, Vanda and Helena).

Sim. Porque ocorreu a aprendizagem do conteúdo e adquirimos as habilidades necessárias de apreensão (Group DSP 2: Sandra, Rosy and Débora).

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<sup>115</sup> This questionnaire is presented in Appendix IX, as already stated.

Sim, desde que seja desenvolvido em grupo (Group DSP 3: Hanna, Deny, Vania and Rosa).

This seems contradictory if we compare the results of our analysis to the teachers' individual representations. The contradiction lies in the fact that participants who said they were able to build another DS are the ones that did not develop or just partially developed guidelines or activities to work on the three language capacities. Whereas, the participants who said they were able to build another DS if it were done as a collaborative work, are the ones who developed it adequately. Maybe, the positive answers of participants of groups 1 and 2 can be justified by their level of satisfaction of having accomplished the task of planning a DS for the genre they had chosen, and from their own representation of their development in the task. More detailed analysis about teachers' individual representations about the experience of planning a DS and writing will be shown in Chapter IX.

With the aim of providing a more systematic analysis in terms of the writing teaching approach that underlies a DS for a specific genre, DSP 3 was chosen due to its adequacy to the theoretical and methodological guidelines proposed for the procedure of a DS (Dolz et al., 2004), and will be analyzed in the next sub-section.

#### **8.2.4 Analysis of the DSP3: matching the guidelines for the teaching of writing in EFL classes to the teaching approach that underlies the DSP for the “advice letter” genre**

This analysis has the aim of comparing the DSP 3<sup>116</sup> with the 10 guidelines we have systematized in Chapter III of this dissertation. As already stated, the guidelines were based on some studies (Pasquier & Dolz, 1996; Bronckart, 2003; Dolz & Schneuwly, 2004; Schneuwly & Dolz, 2004; Dolz et al., 2004; Cristovão, 2001; 2008) related to the procedure of DS. Also, most of the aspects related to language and language teaching that encompass the guidelines were taken into consideration when the researcher-teacher applied the DS for AS and the task of planning the DSs for writing the two specific genres in the course.

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<sup>116</sup> See DSP 3 in Appendix VIII.

#### 8.2.4.1 Viewing writing as a dialogic activity

The task of writing an advice letter requires a dialogic movement per se. Students would write a letter with a purpose (to tell a problem and ask for some advice) and audience (the teacher as an advisor) in mind. Students would certainly expect an answer. Since in the participants' school there is not a psychologist or an expert person to whom to send the letters to be read and answered, the participant-teachers themselves would be their students' advisors. Playing the role of advisors, teachers can preserve students' identities and secrets, and understand their needs, problems or difficulties.

From this perspective, the activity of writing becomes significant and highly interactive to the students since by means of it they can express their ideas, feelings, emotions, anxieties or problems to an interlocutor, the teacher, who, in turn, is presupposed to have an active comprehension attitude, materialized by means of an articulated response (Bakhtin, 1986). As participants' suggest in the DSP 3, they would be the students' "advisor(s)". Also, in this way, writing "advice letters" can contribute to enhance students' affectivity and identity building, which corroborates Bazerman's (2006) point of view about the students' development as writers (see the epigraph of Chapter III).

#### 8.2.4.2 Emphasizing the relation between text and context relationship

In this DSP, the relation between texts and their contexts is expressed in three main instances:

- a) in the warm up activity, since it is established that the teacher should guide a discussion on the theme of writing letters by means of some movie scenes and some questions. This way, the teacher focuses on the thematic content of the task<sup>117</sup>;
- b) before the first writing production, as stated in the plan, the teacher would ask students questions about their experiences with writing/receiving letters, such as:

“Você já recebeu uma carta? O que sentiu? Você a respondeu?/ Você já escreveu uma carta? Por quê?/ Que tipo de carta você conhece?/ Como uma carta é escrita? Quais os elementos necessários para este tipo de escrita?/ Você já viu a seção de cartas de alguma revista?/ Você já viu a parte em que as pessoas escrevem para pedir ajuda ou conselho?/ Você já pensou em pedir ajuda/conselho através de uma carta enviada para uma revista?”

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<sup>117</sup> The term “task” refers to the writing classroom activity, whereas the term “activity” refers to writing as a socio-cultural activity.

And in the sequence, in requiring students to write advice letters, since “writing is also a way to ask for help”, according to the participants;

c) during reading comprehension of some advice letters in Portuguese. However in this third instance, references of Portuguese letters that would be analyzed in the classroom and the letters are not provided in the DSP.

Therefore, it seems that participant teachers tried to develop activities to motivate and involve students in a real situation of writing, in which they would write for a real purpose and to a real audience: to ask the teacher for some advice. Therefore, the objective of leading students to write the letters would not only be to be lexically or grammatically corrected, but to advice letters be answered, thus to establish real communication.

#### **8.2.4.3 Focusing on text diversity and authenticity**

Obviously, as the DSP explores the genre of ‘advice’ letter’, the predominant genre is the ‘advice letter’; however, it also includes activities with the lyrics of the song “Mr, Postman” (The Carpenters<sup>118</sup>), and with some dialogues extracted from the film “Message in a Bottle (Mandoki, 1999<sup>119</sup>). The activities with the song and film dialogues and perspectives are coherent with the objectives of the DSP. Although there is no mention of how the dialogues from the film would be explored, a good suggestion could be to transcribe the dialogues, hand them to the students in order to explore oral language and pronunciation, for example. Specifically in relation to the different activities with the “advice letters”, such as the analysis of some letters written in Portuguese and the students’ own pieces of writing written in a real communicative situation, it can be inferred that in the work with the letters the teacher(s) can explicitly show students how they are structured, and for what purposes they can be used, since they would be analyzed in terms of content, structure and vocabulary. Moreover, by means of the study of the “advice letters” students can construct knowledge about other sub-genres (Dolz & Schneuwly, 2004), such as other kinds of letters (“familiar letter”

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<sup>118</sup> See reference in Appendix VIII - DSP 3.

<sup>119</sup> See reference in Appendix VIII - DSP 3.

and “e-mail”, for example), as well as other language functions such as asking for a favor/help, telling a problem, etc.

#### **8.2.4.4 Elaborating/selecting goal-oriented writing activities: language capacities in an interrelated form**

Firstly, the activity of writing a text itself promotes the interrelation of the three language capacities, thus the way activity is developed in this DSP, at the same time it introduces a new (contextual, linguistic-discursive or linguistic) element, it restates the previous one. As stated in sub-section 8.2.4.2, “Emphasizing the relation between text and context relationship”, in this DSP the action capacity is observed in three main moments and promotes the involvement of students with the activity of writing an “advice letter” in a real language communicative action. Letters would be written with a real purpose, in a social context which is authentic for the students and addressed to the “advisor”– the teacher- who would read and answer the letters giving advice. The discursive capacity is explored by means of reading comprehension of “advice letters” in Portuguese, and by building a checklist with the phases of the advice letter. This provides students the understanding of the structure of a narrative type of discourse and sequence. The linguistic-discursive capacity is explored by means of building of a checklist with expressions related to greetings and the structure of an advice requirement; verbal cohesion and pronominal anaphora are explored by means of the lyrics of “Mr. Postman” and from examples taken from the students’ own production. Also, modalization (the use of should and can) would be practiced by means of the students’ own productions.

#### **8.2.4.5 Focusing on the activity of writing: writing, re-writing, peer-revision, teacher’s feedback and final text**

This DSP proposes that the activity of writing advice letters should be done by means of a first production, two re-writings and a final production between the tasks students would be guided, by means of the teachers’ orientations, peers’ collaborative work on the letters and the use of checklists, to construct knowledge of the genre, as can be observed in some excerpts extracted from the plan:

**1<sup>st</sup> production:** The teacher (...) will ask students to produce a first written version of their advice letter. In a box whose decoration makes allusion to letter writing, the learners will place their advice letters written in Portuguese (...). As the teacher picks up the letters from the box, he/she will analyze the learners' letters one by one to check their background knowledge related to this subject.

**Activities**

The learners, in groups of three, will analyze some advice letters written in Portuguese (...). The teacher will guide learners in order to make them identify the elements of the context of production (situação de produção, autor, destinatário, objetivo, conteúdo, espaço social de produção, momento histórico de produção, meio de veiculação) and the stages of an advice letter (saudação inicial, problema, pedido de conselho, pseudônimo), in Portuguese at first.

The teacher and the learners will build a checklist with the stages of advice letter writing, considering specifically the language action plan and the discursive plan.

The teacher and students will translate into English some expressions and sentences that express the greetings and some pseudonyms. The teacher will also explain about the structure of a statement of the problem, the structure of an advice requirement...

**2<sup>nd</sup> production:** The teacher will give back to the learners their first version and explain that they are going to read the first version but they do not have to correct it. Instead, they are supposed to produce a second written version of their advice letter now in English. They will do this through the use of the two checklists: the list of expressions and the list of the advice letter stages.

**Activities:**

In order to improve students' textual (coherence / cohesion) and grammatical knowledge (verb tenses, pronouns), the teacher will work with the song "*Mr. Postman*" (The Carpenters, 1975). Students will get in pairs and they will be given the lyric with the verses of the song in disorder, then, while they listen to the song, they are supposed to order it by numbering the verses.

The teacher will provide the translation of the song, but the students will have to match the song verses with their correct meaning.

The teacher will call the students attention to the verb tenses found in the song, and will pick up some sentences as examples of simple present and simple past.

At this point there will be an explanation about the use of the modals 'can/should' in the context of the advice letter genre writing. The teacher will also review the pronominal anaphora by using some sentences from the song as examples. Other grammar exercises will be designed in the sequence and should be implemented during the application of this didactic sequence.

**3<sup>rd</sup> production:**

At this phase, the learners will be given their second production back and the teacher will ask them to write a new version of their advice letter. Having the checklists as guide; they will also be asked to check the linguistic elements such as the verb tenses, the modals, the pronouns, for instance.

**Activities:**

With the use of the checklists, the learners will be asked to check, in pairs, their third version.

The teacher will request the learners to put the third version of their letter in the box, and then will check the learners' written production. First, by praising their progress. Then, the teacher will only point out the mistakes. After that, the letters will be given back to the students for them to make the suggested changes or corrections.

**Final version:** With their third version in their hands, the learners will write their final version of the advice letter by following the suggestions, previously, given by the teacher.

As seen from the excerpt above, in order to guide students to write their "advice letters", the teachers developed a teaching plan with some activities to explore the content, the structure and the linguistic elements that constitute the "advice letter" genre. Therefore, by means of what is established in the plan, students can have clear guidelines to select a type of discourse related to the "advice letter" genre – "the interactive report type of discourse"; to build thematic content to be develop in their texts; to have a global view of the genre; to connect words and sentences, to organize

the thematic progression of the text; to use typical words and the modals verbs of “can” and “should”, as well as personal pronouns.

Moreover, it can be said that the continuous process of writing, revising or re-writing and the teachers’ and peers’ feedback can be observed in this DSP, which would contribute to the students’ ability to write effective texts if the plan was applied in the teachers’ classrooms.

#### 8.2.4.6 Presenting content knowledge in a cyclical form

In this DSP, there are some pieces of evidence of content knowledge presented in a cyclical form. One piece refers to the use of the native language –Portuguese – as in the guidelines below:

- The teacher (...) will ask students to produce a **first** written version (...) in **Portuguese** (...) the teacher will analyze the learners’ letters one by one to check their background knowledge related to this subject.
- The learners, organized in groups of three, will analyze some advice letters written in **Portuguese** in order to identify the characteristics of an advice letter.(author’s bold types)

The use of Portuguese in the first production and the analysis of some letters in Portuguese can be interpreted from two different perspectives. On the one hand, as a means of assessing students’ background knowledge; and as a way of introducing new knowledge in terms of content and structure of the “advice letter” genre. By these means, the principles of “continuity” and “rupture” of a dialectic methodology of language in the classroom are observed in this DSP. In addition, the learners’ acquired concepts on the issue are mediated by means of the mother language. Therefore, the use of Portuguese as a form of mediation to the learning of a foreign language is justified (Vygotsky, 1986), and, in our view, productive. On the other hand, the use of Portuguese in the first production, was previously interpreted in this work as an indication of the difficulty teachers and students have with English, which we reaffirm here, since the guidelines to write the letters first in Portuguese corroborates our observation that writing is usually taught by means of grammar-translation techniques in Brazilian schools as discussed in Chapter VI.

Another piece of evidence that content is presented in a cyclical form refers to the choice of assigning the planning of a DS with the “advice letter” genre to the 8<sup>th</sup> grade of *Ensino Fundamental* or 1<sup>st</sup> and 2<sup>nd</sup> grades of *Ensino Médio*. This shows that the



participants' criterion to choose the genre was the students' age (as previously discussed) and not the fact that they should first teach students to describe something, then to tell about something and after that to discuss facts producing argumentative texts, as it was in the traditional writing teaching approaches, mainly in first language classes. Here in this DS, the emphasis seems to rely on the language objective to teach the "advice letter" genre, as well as its dimensions, complexity of contents, and text organization.

A last example related to the way content knowledge is presented in this DSP refers to the way linguistic elements such as verbs in the present and past tenses, modals (can/should) or personal pronouns are suggested to be taught. As they are intended to be taught in a contextualized form (see list of activities related to the linguistic-discursive capacity in Table 24), it is assumed that these elements would be revised later on with the study of other genres (similar or not) or have already been studied in previous grades, for example, the case of the verbs in the simple present tense.

#### **8.2.4.7 Relating grammar knowledge to text production**

As seen in the sub-sections above (8.2.2 and 8.2.3) related to the analysis of the linguistic-discursive capacity, the study of language structures in this DSP is intended to be done through the process of writing and re-writing the letters. In relation to the elements to be taught, the DSP clearly states in the part related to the linguistic-discursive plan:

The learners will study lexical items, in order to obtain cohesion and coherence in their letter writing, such as verb tenses – simple present (to expose the current problem/situation); simple past (to tell something that happened in the past, but with consequences in the present time); the modalizers: the modal verbs "can" or "should" (to ask for advice/help) – to verbal cohesion; and anaphoric deitics: personal pronouns (subjective, objective and possessive), demonstrative pronouns – to nominal cohesion, as well as connecting words (linking words).

Therefore, this DSP focuses on epilinguistic and metalinguistic analysis which will become concrete by means of teacher' explanations and feedback as well as from the analysis of some sentences extracted from students' letters and from the lyrics of a song (Mr. Postman) that will be used in the task. Thus, by means of epilinguistic and metalinguistic analysis, students will be involved in reflecting on the English language,

internalizing its rules to be used in a concrete communicative situation, as well as sharing the same meanings in relation of language structure, which, in turn, can facilitate classroom communication.

In terms of errors/mistakes, they seem to be seen as a diagnosis of what students know or how language knowledge has been constructed in the process of writing since just after the third production, the DSP suggests:

The teacher will request the learners to put the third version of their letter in the box, and then will check the learners' written production. First, by praising their progress. Then, the teacher will only point out the mistakes. After that, the letters will be given back to the students for them to make the suggested changes or corrections.

#### **8.2.4.8 Using different strategies and pedagogical resources**

The analysis of the DSP 3 shows that it presents a variety of strategies and procedures to lead students to write the “advice letters”, as recommended by Dolz et al. (2004). Below we synthesize some of the procedures and strategies in order to illustrate this point. The strategies and procedures are divided in two main types: a) motivational; and b) reading/writing-based, as we can see in the following excerpts extracted from DSP 3:

Concerning motivational strategies/procedures we can list:

- Watching of some scenes of the film “Message in a Bottle” (Mandoki, 1999) and discussion about two main topics: a) Writing is a way to ask for help, b) The interaction that the letter from the film provoked through the analysis of its context of production.
- Classroom discussion about the students' personal experiences with different types of letters.
- Use of a box whose decoration makes allusion to letter writing for the learners to place their advice letters in.

Regarding procedures and strategies to enhance communicative abilities (listening, reading and writing), it is observed:

- Listening to the song “Mr Postman” (the Carpenters, 1975) and analysis of its lyrics in relation to some linguistic elements that match with the language structures that constitute the ‘advice letters’, as shown in sub-item 8.2.4.7.
- Analysis of some ‘advice letters in Portuguese in terms of text organization: global plan, involving reading and writing.
- Elaboration of a common language in order to facilitate teacher and students comprehension about the topic in question;
- Construction of checklists: list of typical vocabulary and list of ‘advice letter’ text structure.

In sum, this DSP makes appropriate use of resources and uses them as a means of promoting students' learning about the "advice letter" genre.

#### **8.2.4.9 Teaching collaborative work and in a systematic form**

This DSP suggests that the teacher and students work collaboratively during the whole process of writing the letters, as illustrated in the excerpts below:

- The learners, organized in groups of three, will analyze some advice letters...
- The teacher will guide learners in order to make them identify the elements of the context of production (...) and the stages of an advice letter (...).
- ..., the teacher and the learners will build a checklist with the stages of an advice letter
- ...the teacher and students will translate into English some expressions and sentences that express greetings and some pseudonyms. The teacher will also explain about the structure of a statement of the problem, the structure of an advice requirement...
- With the use of the checklists, the learners will be asked to peer-review/check their third versions.

As observed in the excerpts above, the teachers aim to scaffold (Wood et al., 1976) students in their productions and make them progress in their ZPDs (Vygotsky, 1997), that is, by constructing knowledge about the genres (Hyland, 2003; Dolz & Schneuwly, 2004). To do this, the plan proposes that texts should be modeled and discussed concerning language and structure. More specifically, the plan proposes collaborative mediation by means of the subject-mediation (teachers' explanations and feedbacks, classroom discussions on the theme, analysis of advice letters, construction of checklists and peer's corrections); by the use of object-mediation (the use of checklists about structure and specific vocabulary of 'advice letter') and by self-mediation (the students' own revisions and rewritings). Therefore, collaborative work and explicit teaching can be observed in the DSP 3.

#### **8.2.4.10 Developing formative and summative evaluation**

From the previous analysis, we can observe that this DSP shows that the process of writing "advice letters" is constituted by writing of the first version, as a diagnosis, and re-writings of the second one and the third versions as the final production. Also, the plan emphasizes the use of different procedures for correction: individually, in groups and by the teacher. This continuous process, of learning how to write the letters

and the dynamism of corrections, seems to be perceived by the participants as mechanisms to promote formative evaluation.

The learners will be assessed through their individual production throughout the advice letter writing process according to the acquired knowledge during the application of the didactic sequence. The teacher will intervene, showing the way in which the writing can be improved, guiding the learning process of writing an advice letter by following the means of evaluation suggested by Dolz et al. (2004), that is the formative and summative evaluation (DSP 3).

Otherwise, the DSP does not explicitly mention how summative evaluation would be made. An effective possibility would be by the use of the checklists already conjointly built by the teacher and students, as recommended by Dolz et al. (2004).

Concluding the relation with the ten points we have elaborated in Chapter III, it is possible to say that although there are some limitations, as previously observed, the DSP 3 follows the dimensions of **a dialectic methodology of knowledge construction** in the language classroom because:

- it aims to motivate and involves students in a real communicative situation: to write an “advice letter”, as a way of making content knowledge meaningful to the students. In other words, students would be able to write asking for an answer to a problem or a doubt. Therefore, the **mobilization to knowledge construction** could occur;
- it departs from the complex to the simple, that is, students would be asked to write an “advice letter” in its whole and then its specific parts would be analyzed together with the students, by means of first writing and re-writings. Therefore, **knowledge about this genre would be constructed**;
- it proposes a final production. Therefore students’ **knowledge construction about the genre “advice letter” would be synthesized**.

### 8.3 Answering the RQ 3: In what aspects and to what extent, can the activity of planning a didactic sequence for the teaching of writing of specific genres contribute to the EFL participant-teachers' development as language professionals?

Despite some inconsistencies and problems observed mainly in DSPs 1 and 2, which can be interpreted as a reflection of participants' doubts, difficulties, lack of language knowledge-base, methodological knowledge and confidence to elaborate a DSP, it is possible to say that as a whole the participant-teachers improved their pedagogical practical knowledge. Pieces of evidence of this improvement can be seen through the comparison between information in Chapter VI (see Chapter VI, Table 4 in the sub-section 6.1.1.2) and the synthesis of information extracted from the analyzed DSPs above in this Chapter. In order to illustrate this point, teachers' pedagogical practice is compared before and after participant-teachers had experienced the work of planning a DS for the teaching of writing in a genre-based perspective, as shown in Table 26 below:

LANGUAGE CAPACITIES	PARTICIPANT-TEACHERS' LANGUAGE CAPACITIES	
	General (before the course)	Participant-teachers (after the course)
<b>ACTION</b>	teachers know lexical elements related to the themes proposed in didactic books	Three participant-teachers get PAK concept and four participant-teachers get AK concept in this language capacity (see Table 25). In general terms, they: - have some knowledge about the concept of genre and know a genre-based proposal for the teaching of writing; - recognize the process of <i>didactic knowledge construction</i> <sup>120</sup> ; and are confident to develop other DSPs collaboratively
<b>DISCURSIVE</b>	teachers know text formats (letters, post-cards, interviews, magazine articles); and recognize types of sequences <sup>121</sup>	Three participant-teachers get PAK concept and seven participant-teachers get AK concept in this language capacity (see Table 25). In general terms, they: - understand the functions of different types of sequences (narrative and descriptive mainly); - can identify the "narration", "interactive discourse" and "theoretical" types of discourse;

<sup>120</sup> The term "didactic knowledge construction" was coined for this work and was explained in Chapter IV.

<sup>121</sup> Types of sequence based on Adam (1992, as cited in Bronckart, 2003) are: narrative, explicative, injunctive, descriptive, argumentative and dialogical.

<b>LINGUISTIC-DISCURSIVE</b>	teachers know some basic points of grammar and vocabulary	Three participant-teachers get PAK concept and four participant-teachers get AK concept in this language capacity (see Table 25). In general terms, they: - have some knowledge about thematic and pragmatic coherence by means of connection, nominal and verbal cohesion; - have some knowledge about text and enunciative mechanisms related to the “academic summary”, “fairy tale” and “advice letter” genres
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Table 26: Participants’ language capacities and pedagogical practice before and after the experience of planning DSs.

Taking into account that the task of planning DSs is part of *didactic knowledge construction* and that official documents of foreign language teaching (specially DCELEM/PR) emphasize the genre-based pedagogy, the understanding of the complexity of how socio-cultural knowledge, the genre(s) is constituted and then transformed into knowledge to be taught and learned in the classroom is of fundamental importance to the participant-teachers’ process of language teaching/learning. This knowledge construction represents hard work as shown in the Chapter IV, that is, knowledge from social context should be transformed into scientific knowledge, then into didactic knowledge implying many changes in content and purpose of the primary activity.

Another aspect refers to the participant-teachers’ awareness about how this process occurs, since most of them are used to adopting and following didactic books which bring prescribed approaches and ready-made activities to be applied in the classroom. We believe that due to the fact that the participant-teachers had been exposed to a methodology that focuses on the different spheres of knowledge construction – social, scientific, didactic - in which language knowledge is generated and had gained experience planning a DS for specific genres, they have developed as language professionals.

As already mentioned, some of the participants stated they didn’t feel comfortable to develop a DSP alone, but they were able to develop such a task collaboratively. Moreover, it can be said that although not all of the participant-teachers constructed enough knowledge to develop an ideal DS, they all certainly understood the complexity of *didactic knowledge construction* and the methodology for the building of a DS which can, at least, enable them to choose didactic materials that focus on the teaching of writing in a genre-based perspective.

Lastly, but equally important, as the planning of a DS was a completely new task for the teachers, this kind of planning represents an initial step towards a genre-based pedagogy of teaching of writing. In addition, the teachers' construction of their own working tool, that is, the development of the DSPs, represents a highly meaningful activity for professional development since it is central to the teaching act itself. In sum, the experience of planning the DSs for the "fairy tale" and "advice letter" genres can be translated as a mechanism of teachers' reflection on practice and teachers' growth, as we will see in the next Chapter.

## CHAPTER IX

### ANALYSIS OF THE PARTICIPANT-TEACHERS' INDIVIDUAL REPRESENTATIONS

*“... it is in acting and by means of the acting itself that we truly understand ourselves and construct our knowledge”  
(Bronckart, 2006, p. 21<sup>lxv</sup>).[my translation]*

The main aim of this Chapter is to present the analysis of participant-teachers' individual representations as language learners and professionals which were constructed during the course by means of the writing of ASs and development of DSPs for the “fairy tale” and “advice letter” genres. In order to do so, it: a) briefly describes the criteria and procedures used to organize the “direct written self-confrontation” (DWSC<sup>122</sup>) session, and presents the context of production of participant-teachers' DWSC texts; and b) analyzes<sup>123</sup> the participant-teachers' DWSC texts.

#### **9.1 Criteria and procedures used to organize the direct written self-confrontation session and its context of production**

In the present work, the aim of the DWSC session was twofold: a) as part of the course, and b) a research instrument of data collection. As part of the course, it had the aim of providing an opportunity for teachers to re-construct the experience they went through in order to learn/improve the writing of ASs, to learn about the procedure of DS construction, as well as to reflect about language, language teaching and language teaching in a genre-based perspective, among other aspects. As a research instrument of data collection, its aim was to collect material that could allow us to understand participant-teachers' views about the experience they went through in the course, as well as to give voice to participants to express their opinions, capacities, needs and expectations.

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<sup>122</sup> The methodological procedure of DWSC was explained in the sub-section 5.4.2.3 of Chapter V.

<sup>123</sup> Secondary data (classroom/group work transcriptions and answers of a questionnaire) will be used to investigate participants' individual representations as a form of complementary data.



In the present study, we video and audio recorded all the classes of the course, then based on the general objective of this research, *to investigate in what aspects and to what extent an interventionist practice concerning the teaching of writing by means of the procedure of didactic sequence can contribute to EFL in-service teachers as language learners and professionals by developing some teaching knowledge base and reflective dimensions*, and the main aims and tasks of the course, we selected three classroom episodes. After that, we edited the three episodes and organized a video to be shown to participant-teachers in the last class of the course. As a form of contextualizing the course, the video starts with some pictures showing the physical context in which the course took place and some general information, followed by the presentation of the participant-teachers' and researcher-teacher' pictures and respective names. After that, some acknowledgements are made and finally the three classroom episodes are presented. The three key filmed moments of the course, are briefly described in the table below:

DESCRIPTION OF THE CLASSROOM EPISODES USED IN THE DWSC SESSION			
	1 <sup>st</sup> Episode	2 <sup>nd</sup> Episode	3 <sup>rd</sup> Episode
Title/theme	Discussing the concept of genre and the possibility of teaching through a genre-based perspective	Talking about academic articles and the task of writing academic summaries	Planning a didactic sequence
Description	In the first class (Sep. 8 <sup>th</sup> , 2007), firstly, in small groups, the participants discussed the concept of genre and genre teaching. After that, participants of each group reported their conclusions to the whole class.	In the fourth class (Oct. 6 <sup>th</sup> , 2007), in pairs, the participants compared their AS first versions in terms of content and structure. In a second moment, they reported their findings to the whole class.	In the tenth class (Nov. 22 <sup>nd</sup> , 2007), the participants showed their DSPs by means of a seminar format <sup>124</sup> . After that, comments and explanations were exchanged.

Table 27: Description of the three classroom episodes used in the DWSC session

The DWSC session took place on December, 5th, 2007, in the evening, in an auditorium of a university in the Southeast of Paraná. As it was a rainy night and most

<sup>124</sup>Participants showed the main parts of each DSP in a power point presentation.

of the participants came from neighboring cities, some of them arrived late. Around 8:00 pm, all participants had arrived and the session started. It was organized as follows:

- Participants were told they would watch a 40/45 minute length film consisting of an introduction and the three specific episodes of the course.
- Teachers and researcher-teacher together watched the video. After each episode the video was stopped and participants had 10 minutes to write about it.
- Participants wrote about the three episodes. After that, orally, teachers and researcher-teacher made general comments about the good and bad aspects of the course, concluding that it was productive.

As all participants came to this session, the DWSC data comprises a corpus of ten written reports on the three main episodes of the course written by the participants, as briefly described in the table above.

## **9.2 Analysis of the participant-teachers' individual representations about the process of writing ASs and planning DSs by means of the DWSC texts<sup>125</sup>**

Before starting the analysis, it is important to re-state that based on Bronckart (2006, p. 68), we understand *individual representations* as a kind of “comprehensive interpretation” participants constructed about the experience they went through which reveals, by means of language<sup>126</sup>, their thoughts, ideas, intentions, beliefs, reasons, and so forth. In other words, participants' individual representations refer to their idiosyncratic representations, that is, to the meanings they co-constructed from their experience and interaction in the course. Another aspect that is important to highlight, again, is that, in a first reading, texts should be observed in terms of the meanings they convey (Bronckart, 2003). It is from this perspective that we carried out the analysis of participants' written protocols in terms of identifying and interpreting the data, from the three themes related to the three episodes already provided in the video and a new theme that emerged from the DWSC texts. Data also includes the sub-themes participants derived from the development of the whole reflective activity they

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<sup>125</sup> The term “DWSC texts” refers to the written protocols the participants produced in the DWSC session. These texts are presented in Appendix X.

<sup>126</sup> According to Bronckart (2006, p. 245) we can have access to individuals' representations by means of texts they produce, by themselves or as an answer to a task requirement, before, during or after having carried out a certain task.

experienced in the course. In this analysis, we try to highlight some linguistic elements that contribute to the understanding of a) the thematic content of the analyzed texts or segments of texts; b) the macro and micro contexts of teachers' work and learning; and c) the participants' agency in relation to the content and contexts they took part as learners and teachers.

From the thematic analysis of DWSC texts written by the participants after watching the three episodes, ten sub-themes were identified. In the analysis, we also have a permanent dialogue with the main tenets of Sociodiscursive Interactionism (Bronckart, 2003; 2006; 2008; and followers) and some other theoretical constructs from socio-cultural theory (Vygotsky, 1978; 1986; and followers). The table below shows the themes provided in the episodes and the ten related sub-themes that were identified in the participants' DWSC texts:

PARTICIPANTS' INDIVIDUAL REPRESENTATIONS ABOUT THE EXPERIENCE THEY WENT THROUGH IN THE EFLTE COURSE	
Themes	Sub-themes
1) The concept of genre and genre teaching	- knowledge about the concept of genre; - genre teaching
2) Academic Summaries	- the task of AS writing; - the task of reading AAs
3) Didactic Sequences	- requirements for the construction of DSs; - importance of planning DSs
4) The course	- participants' difficulties; - mechanisms of motivation and mechanisms to face difficulties; - researcher-teacher's role; - importance of the course

Table 28: Participants' individual representations about the experience they went through in the EFLTE course

In what follows, each theme and its related sub-themes will be analyzed.

### 9.2.1 The concept of genre and genre teaching

When touching upon the first theme, the participants mainly refer to their knowledge about the concept of genre and genre teaching. As both aspects are intrinsically related, let's discuss them together.

Some teachers state they lacked knowledge about the concept of genre and about genre teaching. They said: “No início eu estava perdida ...” (Clarice); or “... parti do ponto inicial em 0 (...) quanto ao conhecimento das concepções sobre gênero” (Rosy). Other participants stated that although they had already used “genres” in the classroom, they did not have consistent and clear knowledge about them, as can be seen in Hanna’s report:

(1) ... gênero (... ) um evento comunicativo. **Na discussão lembro-me não conseguimos** conceituar, caracterizar apenas suposições; **conseguimos** então citar o que **fazemos**, o que **trazemos** à sala de aula para os nossos alunos: fábulas, cartas, músicas. De que maneira **trabalhamos**, mudando o final, ordenando, mas já **discutíamos** ( talvez) que **não havia** uma seqüência. **Seguimos** modelos de gêneros **repassamos** ao alunos e **solicitamos** que os mesmos escrevam “alguma coisa”. **No final** a teacher **esclarece** em sua fala o que **é** gênero. Ufa, **não estávamos** tão sozinhos.<sup>127</sup>

(2) trabalhamos com fábulas, por exemplo, mas sem explicar o que é uma fábula, que gênero é este, como foi criado, as características dela (Vanda).

Hanna’s words match Schneuwly and Dolz’, (2004, p.75) text, where it is stated that “school always worked with genres”<sup>lxvi</sup> [my translation], since all forms of communication can be expressed in “specific forms of language”. Also the participant-teachers state they work with texts that belong to some genres, such as fables, letters, song lyrics, etc (see excerpts 1 and 2 above). However, teachers did not work with genres in a systematic mode, instead they had asked students to write “something” by following a model (see excerpt 1), which implies in a kind of copy and not an effective learning activity. The teachers themselves perceive that working with genres, as forms of historically situated language practices, requires such a systematic sequence (see excerpt 2) in which they can provoke students to think about the content and parameters of context in which the text is generated, as well as the characteristics of the genre, thus, leading students to develop an effective writing activity in which students would write with an audience and purpose in mind. As did Hanna (in excerpt 1), Clarice also describes the process she went through during the course and states her view about the role of genre in foreign language teaching:

(3) **Iniciamos** uma discussão em grupo sobre o que **seria** para nós gêneros. Cada grupo **fez** sua explanação com vários exemplos. **No início** eu **estava** perdida sobre o que nós **fariamos**, mas no decorrer da explicação da professora **foi ficando** mais claro e **hoje estou** mais segura e **entendi** o

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<sup>127</sup> The use of words in bold type will be explained below.

quê **são** gêneros e que eles **vêm** nos auxiliar dando mecanismos para **melhorarmos** nosso trabalho didático e prática em sala de aula.

As observed in excerpts (1) and (3), Hanna and Clarice co-constructed meaning about the concept of genre and genre teaching by means of classroom interaction. They also emphasize the teacher's role as a mediator of the process as in excerpt (1) "a teacher esclarece em sua fala o que é gênero. Ufa, não estávamos tão sozinhos", or in excerpt (3) "no decorrer da explicação da professora foi ficando mais claro e hoje estou mais segura".

Another aspect found in both teachers' texts refers to the chronological movement observed in the use of the verbs tenses and time deitics from past to present and back to the past in Hanna's, and from past to present in Clarice's report (excerpt 3, see verbs in bold type). This movement evidences a kind of reflection about language and language teaching by the participants, and, especially in Clarice's case, a possibility to change language teaching from a traditional to a more discursive perspective as she states that genres can be seen as mechanisms to improve language teachers' pedagogical work in the classroom, which also presupposes students' language learning.

Clarice's last statement is interesting since it leads us to think about the concept of genre as an instrument of development of individuals' language capacities (Dolz & Schneuwly, 2004). For the authors, genre can be used as an instrument to mediate knowledge about how texts are constituted. In other words, using the concept of genre as an instrument for the teaching of writing requires teachers to teach students about the characteristics of a specific language situation, which involves knowledge about the referent and context of production of a text (action capacity), its organization (discursive capacity) and the psycholinguistic operations and linguistic elements (linguistic-discursive capacity) to produce a text.

### 9.2.2 Academic Summaries

This second theme can be divided into two sub-themes. **The first sub-theme** refers to participants' individual representations about the task of AS writing which includes the teachers' difficulties, processes, procedures and conclusions among other aspects, as shown below:

(4) Quando lemos algo temos uma opinião sobre o que lemos e se discutirmos com outros que leram a mesma coisa podemos perceber que cada um tem uma opinião diferente ou seja, uma visão diferente mas que sempre o foco é o mesmo, **isso é interessante** porque assim podemos ampliar nossa visão sobre o assunto, tomar consciência de partes importantes que não tínhamos notado. **Não é fácil fazer um resumo**, pois nem sempre conseguimos por no papel a essência daquilo que lemos, todas as informações necessárias para que, quem ler, entenda todo o artigo sem ter que consultá-lo (Vanda).

(5) **Mostrou-se a construção do pensamento**, o desenrolar das ações e cada qual apontou o que as autoras citavam em seus artigos. (Sandra)

Two interrelated aspects can be observed in participants' texts: the matter of interaction/mediation (excerpts 4 and 5) and difficulties in writing (excerpt 4). Concerning the first aspect, in excerpt (4) there is a real recognition that language is used as a semiotic and mediating tool (Lantolf & Appel, 1994) in a dialogic interaction among participants in order to solve a problem: in this case, to synthesize information and the main ideas of two AAs. In other words, by discussing collectively the main ideas of the AAs, participants could construct meanings of the texts, which turned the activity of synthesizing information of AAs "interesting".

In relation to the second aspect, Vanda's (in excerpt 4) specifically states her difficulties in synthesizing the main ideas of a text in a way to make it coherent. In fact, her difficulties can be understood since writing summaries requires great effort in terms of abstracting text content and then synthesizing it clearly in the paper. In the case of Vanda, since the text she had to summarize was a long text written in Portuguese and she was not familiar with the content, it seems that initially her difficulties were in making some inferences from her world knowledge in order to get the text main ideas and to understand the writer's flow of thought in relation to the content. Subsequently, it seems she experienced difficulties in translating the text main ideas into a readable text, which, in turn, requires knowledge of English language vocabulary and structure.

Still related to participants' recollections about the task of AS writing, Hanna (in excerpt 6) describes the procedures that were used to lead the teachers to write the ASs and states her conclusion about it:

(6) Fizemos a leitura, do gênero escolhido, de artigos os quais fizemos um primeiro sumário em português, **sem explicação**. Na segunda versão passamos este sumário para o inglês, e discutimos em duplas sobre (de) qual maneira trabalhamos para chegarmos ao resumo, novamente **sem explicação**. Apresentamos "várias" versões do sumário depois disto e ainda não terminamos. As duplas apresentaram suas opiniões sobre a leitura dos artigos e de que maneira estavam os sumários, nas duplas houve troca e ajuda, tudo com muito espírito de camaradagem. Estas **escritas** posteriormente viemos a saber **são necessárias para aprendermos a seqüência didática**.

From Hanna's words, it is possible to perceive that she had a kind of dissatisfaction with the way the work was conducted in the beginning of the course, that is, that they should write the ASs "without explanation". At the end of the process, Hanna understands that the process she and her colleagues underwent is related to the process of writing by means of a DS procedure. Dolz et al. (2004) point out that the first production allows the students and the teacher to identify students' capacities and difficulties concerning the genre to be studied. The authors also state that in their experience this procedure does not inhibit students to write if the communicative situation is well explained. In Hanna's case, it seems she expected the activity to follow a traditional perspective of teacher's explanation first, then students' resolution of activities and finally teacher's correction.

Other participants emphasize that the tasks of writing and re-writing were highly positive for them to learn about the AAs, that is, the articles about the "fairy tale" and "advice letter" genres, and to accomplish the task of writing an AS, as shown below:

(7) Eu sinceramente acredito que cada resumo feito, refeito eu aprendi imensamente sobre o gênero conto de fadas (Clarice).

(8) O início das produções foi de aprendizado constante e contínua sendo (Rosy).

It is also important to show what Vania says (in excerpt 9) about the activity of AS writing:

(9) O estudo dos textos dariam suporte teórico-metodológico às atividades que poderiam ser desenvolvidas.

Interestingly, the participant was able to establish the relation between the main activities proposed in the course: to write ASs and plan DSs, which means that she could see the relationship between theory and practice in the development of the course.

**The second sub-theme** concerns teachers' individual representations about the AA reading, as illustrated in the excerpt 10<sup>128</sup>:

(10) Nos dividimos em grupo, ou melhor, duplas para discutir como foi a leitura e a 1a. produção dos nossos resumos. O mais importante para mim, nesta fase, foi a descoberta, através da **leitura e discussão sobre os artigos, é que estes artigos sobre gêneros nasceram da necessidade de preencher a lacuna da falta de material nas escolas para serem trabalhados com os alunos,**

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<sup>128</sup> The matter of lack of didactic material was pointed out by many participants during the discussion of the content of AAs on Oct.15<sup>th</sup>, 2007 (in the 6<sup>th</sup> class).

**e também da grande vontade de tornar as aulas mais interessantes, a partir do momento em que os alunos descobrem que podem “produzir”,** que podem ser autores e que não devem ser apenas dependentes das produções alheias, que nos chegam prontas, fechadinhas. Vejo aí que **a nossa própria visão começou a mudar, começamos a acreditar, nós também, no nosso próprio “poder” criativo,** sendo que isto é o que mais deve ser buscado (Deny).

In her report, Deny talks about two important issues: lack of didactic material in schools and the importance of the construction of DMs for genre teaching to make up for this lack. It is important to say that although only Deny refers to the lack of didactic material in English in schools in the written reports, many participants talked about this fact during the discussion of the content of AAs. The participants seem to have felt supported knowing that there are researcher-educators that realize this problem and try to find some solutions. According to Cristovão and Saito (forthcoming), this matter has to do with the fact that the discipline of EFL is not part of *Projeto Nacional do Livro Didático (PNLD)*, thus the *Ministério da Educação* does not provide English books to public schools. Therefore, teachers have to evaluate or elaborate didactic materials for their classes which is, for most of them, a task they are not prepared to do.

In relation of the second aspect, the existence of DMs for some specific genres to be taught in *Ensino Fundamental* and *Ensino Médio*, it seems it motivates Deny to teach writing to students, as well as to believe that teachers can change their points of view concerning writing and writing teaching by exercising creativity.

### 9.2.3 Didactic Sequences

The theme “Didactic Sequences” has as sub-themes “requirements for the construction/application of DSPs” and “the importance of planning DSs”. In relation to the first sub-theme, the participants suggests that the work of planning DSs should be done by means of a collaborative work<sup>129</sup> since it requires a systematic study of the specific genres in order to get the expected results, that is effective learning (excerpt 11). They also refer to the importance of taking into consideration the learning context when building the DSs (excerpt 12).

(11) Trabalhar com a seqüência didática (...) precisa ser cuidadosamente planejado, só assim teremos os resultados esperados. (Rosa)

<sup>129</sup> In the reflective questionnaire (Appendix IX) about participants’ work of planning the three DSs, most of participants also state that they could plan other DSs but collaboratively.



(12) Temos que conhecer um gênero de texto para poder possibilitar e adequar dentro do contexto social formas de nos aproximar dos alunos dando condições necessárias. (Rosa)

Concerning the relation between genre knowledge and context, Cristovão et al. (2006, p. 44) state:

Knowing a genre is knowing its conditions of use, its adequacy to the social context and the possibilities of materialization. [These three conditions] require certain contextual and textual operations which lead the producing agent towards making decisions in relation to the text structure and composing style. From this perspective, genre is a socially elaborated instrument that mediates an activity and at the same time materializes it – this mediating instrument needs to be appropriated by the subject to be effective<sup>lxvii</sup>. [my translation]

Furthermore, the matter of motivation was stressed by participants as an important element when a DS is applied:

(13) A **motivação**, eu penso que é o mais importante, é a **base p/ que o aluno queira saber mais** e isso faz com que nós também busquemos atingir nossos objetivos e é dar seqüência ao trabalho com o gênero escolhido (Rosa).

Rosa's words that “**motivation** (...) is the **basis of** student's desire to know” can be understood in two interrelated ways. First, motivation could refer to an initial situation, the mobilization of content knowledge (Libâneo, 1990; Vasconcellos, 2002) that corresponds to the creation of a “favorable learning attitude” (Vasconcellos, 2002, p. 59<sup>lxviii</sup>) [my translation] in the student. Libâneo (1990, p. 146) defines initial mobilization as a form of:

Creating a motivating situation, instigating curiosity, a clear exposition of the topic, connecting to the knowledge and experience that the student brings, providing a well-elaborated work plan, formulating thought provoking questions<sup>lxix</sup>. [my translation]

Thus, this important element refers to students' interests, necessities, dedication, feelings, ideologies and so on (Vasconcellos, 2002) and the teacher needs to establish in the classroom a kind of affective relation with students and among students.

The sentence “A **motivação** (...) é a **base p/ que o aluno queira saber mais.**” (excerpt 13) can also be understood in relation to the fact that the work of a specific genre by means of a DS should be meaningful to students. Therefore, teachers should show students the importance of studying genres as semiotic instruments of their own actions/activities in society, and ideally learners would feel the need to learn a specific

genre in order to this genre be internalized (Machado & Cristovão, 2006, p. 551). In the authors's words:

Text genres are constituted as symbolic artifacts that are available to individuals in a given society, but they will only be considered as true instruments/tools when these individuals make use of text genres of their own volition, and consider these artifacts as useful for their interaction with language. Therefore, we may think that, in the teaching of genres, if learners do not feel the need for a given genre for their verbal interactions, this appropriation will be much more difficult<sup>1xx</sup>. [my translation]

Finally, the participant-teachers indicate that the application of a DS for writing would demand more work from teachers. Hanna says: “Com a escrita dos alunos passamos a aprender, trabalhando mais”. Hanna's statement seems controversial, since working with writing in the classroom teachers would learn writing as they would practice it, but this practice would also bring teachers more work.

The second sub-theme refers to the importance participants give to the work of planning DSs. Overall, the participants state that the use of DSs in EFL classes, which implies a systematic study of genre, is important because it can:

- make classes more dynamic to the student, and to offer oral and written practices (Débora);
- support students in the acquisition of values and change their attitudes in relation to others (Sandra);
- integrate the teaching of grammar and reading (Helena);
- and because by means of teaching one specific genre, students can learn about other ones (Vanda).

The excerpt below shows some of these aspects, as can be seen in the words in bold type:

(14) podemos **trabalhar profundamente um gênero textual** e que isso é importante para o aluno pois lhes dá uma **base para produzirem seus textos em Inglês (...)** **se trabalhado , um gênero**, de forma que eles entendam o que estão fazendo, facilitará muito e até **os encorajará para que produzam** não só uma carta ou um conto, mas **qualquer tipo de gênero**, alcançando assim o **objetivo que é escrever em Inglês** (Vanda).

From a genre-based perspective for the teaching of writing, as a DS is, language knowledge is co-constructed through the interaction between the participants by means of the study of specific text genres. The classes become more dynamic and students are motivated to learn since they are led to research different texts and contexts. Although it

is hard to carry out the activity of writing, it is possible because students are supported by the power that emerges from the collaborative work during revision and teacher mediation. Therefore, students are not alone, even if the task is individual. This means that students can interact, communicate and share ideas and information about: thematic content, text organization, the language capacities required to write the texts; the context in which texts are produced, and so on.

#### 9.2.4. The course

In the analysis of the fourth theme, “The course”, we can observe participants’ individual representations about their difficulties and how these difficulties were managed; what mechanisms were used to motivate teachers to accomplish activities and face the difficulties; the matter of interaction and the researcher-teacher’s role; and the importance of the course.

In the first sub-theme, “participants’ difficulties”, teachers state that some physical aspects such as distance to meet and lack of time to develop extra class activities were some of problems they had to face. One of these issues was that as public school teachers in *Paraná*, they were required to participate in many courses and group works during the whole year in order to progress in their careers. Another problem was that some teachers were attending other courses such as a post-graduate or a graduate course<sup>130</sup>. This made teachers’ time even shorter, as in Helena’s words: “O que me deixou triste, foi eu não ter mais disponibilidade para realizar um trabalho melhor”. However, the teachers also recognized that they could have been more dedicated, as pointed out by Clarice: “E sinto também por não ter me dedicado mais”.

Concerning distance, as shown in the participants’ profiles (Chapter V), the participants come from different neighboring cities which limited personal conferences to study the texts more and prepare DSPs and activities.

The participants also mentioned their great difficulties in writing in general (excerpts 4 above and 15 below) and in organizing activities or planning the DSs. However, they showed a predisposition to go on writing, as in Helena’s words (excerpt 16):

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<sup>130</sup> Some brief notes about this issue were displayed in the sub-section 5.2.1 in Chapter V.

(15) **Escrever e falar em Inglês é difícilimo** para nós **professores**, para os **alunos** então parece **impossível** (Vanda).

(16) ... quando começamos a preparar o plano de aula, tive algumas dificuldades porque as **atividades** eram **diferentes** das quais utilizamos diariamente. (...) senti eu **não ter mais disponibilidade para realizar um trabalho melhor...** (...) Quero continuar escrevendo em inglês, **preciso criar o hábito de escrever em inglês** entre outras coisas (Helena).

In excerpt (15), we perceive how the participant regards the learning of English: it is very difficult for teachers and seems impossible for students. The writing process can be said to be essentially “abstract, voluntary and conscious” (Vygotsky, 1986, p.183), thus, it demands great effort on the part of the subject. In addition, writing demands knowledge about planning and organizing a text, as well as knowledge about syntax, morphology, punctuation, and so on (Collins & Gentner, 1980; Bereiter, 1980). Besides, good writing can be seen as a result of reading comprehension habits, good education, information and practice, among other aspects.

Another aspect that calls our attention in excerpt 15, “Writing and speaking in English is too difficult for we teachers, for students it seems impossible”, is the way Vanda expresses herself. She uses the verb in the infinitive form “writing and speaking” to state the difficulties with English and the pronoun “we” to refer to teachers in general. Therefore, at the same time she perceives great difficulty, she poses herself distant from the problem, generalizing it. In other words, on the one hand, she identifies a great problem in relation to the teaching/learning of English, since it is “too difficult for teachers” in general, and “impossible” for students in general, but on the other hand, she reproduces the well-established discourse that in schools, usually public ones, the teaching and learning of English does not occur.

In relation to the teachers’ difficulties of planning DSs, expressed in excerpt 16, it is understandable since it represents “a new methodology” (Vânia) for these participants. Being new, it demands time for teachers to understand and assimilate it. Following Machado and Cristovão’s (2006), students should have the need to know a genre in order to appropriate it. In our case, the teachers’ appropriation of a new methodology, which is the procedure of DS, can be seen as a need for changing writing practices in school classrooms according to the reality we have<sup>131</sup>.

The second sub-theme refers to the mechanisms used to motivate teachers and to help them face different difficulties in order to accomplish the tasks proposed in the

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<sup>131</sup> Analysis of context of public schools in *Paraná* was presented in Chapter VI.

course. In their texts, the teachers emphasized mainly a) the good classroom interaction; b) the researcher–teacher’s support; and c) the migrating birds’ analogy. These three aspects can be best observed in Sandra’s pieces of writing report:

(17) Em duplas, mostramos o nosso primeiro sumário (...). Foram trocadas as informações sobre os dois gêneros e após todas, ou quase todas, **comentaram a importância da interação**. Mostrou-se a construção do pensamento, o desenrolar das ações e cada qual apontou o que as autoras citavam em seus artigos. (Sandra)

(18) O envolvimento tornou-se ainda maior. **O ouvir o outro, o opinar, o participar** são fatores importantíssimos neste momento. As aves já estavam voando de forma adequada e bela. **A professora era mediadora e fazia-nos perguntas pertinentes ao assunto**. (Sandra)

(19) Percebe-se todo o preparo de pesquisa, apresentação, busca. A **troca de emails** mostrou a união dos grupos. Neste momento percebe-se a ajuda para voar; **e, o auxílio da professora foi fundamental**. Valeu a pena trabalhar, produzir e saber que aprendemos a voar em grupo. Sua idéia foi fascinante professora. Você cativou e incentivou seus pássaros a voarem e buscarem novos horizontes. (Sandra)

Sandra’s report is constituted by her recollections about the work with AS writing and DSP related to the 2<sup>nd</sup> and 3<sup>rd</sup> episodes of the DWSC session. Excerpt (17) is about the interaction between participants and states that “all participants, or most of them” understood their inter-relation/interaction as an important factor to promote learning, since by means of dialogue they could construct the meaning of the text, as excerpts (4) and (5) of item 2 above also show. In excerpts (18) and (19), besides emphasizing participant-teachers’ interaction, especially in her group by means of e-mail exchanging and classroom discussion of the texts, Sandra reveals another element: the researcher-teacher’s mediation. From Sandra’s point of view it was fundamental since the researcher-teacher asked appropriate questions during classroom discussion on the AAs that would be summarized (excerpt 18), and guided participants to produce their DS collaboratively (excerpt 19).

Another interesting aspect observed in the above written recollections is the movement from the predominance of the narrative type of discourse in excerpts (17) and (18) to segments of the theoretical type of discourse to narrative to the interactive type in excerpt (19). In excerpts (17) and (18), the narrative type of discourse is used to describe activities of the classroom episodes and is marked mainly by the use of 3<sup>rd</sup> person singular or plural and verbs in the past (foram trocadas as informações, as autoras citavam em seus artigos, a professora era/ fazia) and by the deitic elements such as “nosso primeiro sumário, o envolvimento tornou-se maior”. In excerpt (19), Sandra starts describing the episode using verbs in the simple present passive, showing a kind

of distance (“percebe-se”), but soon she addresses the researcher-teacher in order to show her satisfaction with the way the activities of the course were developed and with knowledge acquisition. In the sentence “você cativou e incentivou seus pássaros a voarem e buscarem novos horizontes”, the interactive type of discourse is clearly perceived by means of the pronoun in the 2<sup>nd</sup> person singular “você (“you”) addressed to the researcher-teacher and the verbs in the past “cativou”, “incentivou” (have enchanted, have motivated), and denotes good interaction between teacher and students as a highly positive factor to learning. The importance of observing these language aspects implies in the understanding of how interaction was constructed (consolidated) and represented by Sandra.

As clearly stated by the participant, interaction occurred by means of a) the object of the study: the AAs about the two specific genres; and b) by personal interaction: student-student and student-teacher. Thus, a didactic triad teacher/student/object of knowledge is established and mediation occurs by dialogue/language since the agents of the discursive (participants) situation enter into a zone of mental development process (ZPD) expressing their representations, opinions or ideas about the object of study and collaboratively co-constructing new knowledge.

Transferring the concepts of ZPD<sup>132</sup> and mediation to the educational context, we have the concepts of scaffolding<sup>133</sup> (Wood et al., 1976) and proleptic teaching<sup>134</sup> (Stone, as cited in Donato & Adair-Hauck, 1992; Gil, 1999). Both concepts refer to a discursive form of teaching, “a kind of expert’s help in which the teacher involves learners through dialogue in order to search for the problem solution of an activity, rather than simply presenting the solution or explicitly showing how to find the solution” (Denardi, 2001).

Moreover, Lantolf (2000) states that individuals working or studying together can construct knowledge about a subject without the interference of a more expert peer, but that knowledge emerges from the activity of the group. Therefore, “ZPD” is more

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<sup>132</sup> the ZPD, is defined by Vygotsky (1978, p. 86) as “the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance, or in collaboration with more capable peers”.

<sup>133</sup> Wood et al.(1976, p. 90) describes scaffolding as “ a process that enables a child or novice to solve a problem, carry out a task, or achieve a goal which would beyond his unassisted efforts”.

<sup>134</sup> To Stone (as cited in Donato & Adair-Hauck 1992, p 83) proleptic teaching refers to interactions in which individuals in the process of speaking re-create the others’ perspective on the topic or issue. In proleptic discourse both parties come to acquire relevant knowledge of the other’s understanding of the problem and solution. Prolepsis is therefore, a powerful kind of instruction that serves to invigorate learning. Gil (1999) “proleptic instruction explanatory discourse” characterizes how teachers and students co-construct knowledge in the classroom.

appropriately conceived as “the collaborative construction of opportunities for individuals to develop their mental abilities<sup>135</sup>” (Lantolf, 2000, p. 17-18). Thus, we move away from the idea of a teacher or expert’s help which is explained by the author:

Even in those cases in which experts and novices do come together, as in a teaching situation, novices do not merely copy the experts’ capability; rather they transform what the experts offer them as they appropriate it. The key to transformation resides in *imitation*, which along with collaboration in the ZPD “is the source of all the specifically human characteristics” of development (Vygotsky 1987: 210). Imitation in the ZPD, unlike copying (the verbatim mimicking of what the expert appears to do), is a complex activity in which the novice is treated not as a repeater but as a communicative being (Lantolf, 2000, p.17-18).

Another mechanism the teachers refer to in their DWSC texts is about the analogy between teachers’ work and the migrating birds’ flight and form of living. This analogy was coined and used by the researcher-teacher during the whole course. The migrating birds’ analogy can be briefly described as follow:

Migrating birds fly in a V formation flock to cover long distances in order to procreate and preserve their species. During the flight, the front position bird breaks the air resistance and forms a vacuum to facilitate the ones behind him to fly. Birds exchange front positions to contribute to the flock and screech in order to communicate and motivate all birds to go on flying. Teachers, together, also can migrate from a traditional to a new approach of teaching in order to develop as language learners and professionals, through the study of texts and contexts and collective reflection on their practice. This way, teachers are able to construct and sustain knowledge.

This analogy is written down in some participants’ reports as can be observed in excerpts above (18 and 19) and parts of them are repeated here<sup>136</sup>. Initially used by the researcher-teacher as a way of motivating participants to accomplish the tasks of the course and to promote good interaction - “Neste momento percebe-se a ajuda para voar” / “aprendemos a voar em grupo” (excerpt 19), this analogy was then used as emotional symbolism to diminish teachers’ anxieties and fears or to push them to write the ASs - “as aves já estavam voando de forma adequada e bela” (excerpt 18); and to show teachers the importance of collaborative work provoking them to go on with their studies: “Você cativou e incentivou seus pássaros a voarem e buscarem novos horizontes” (excerpt 19). We can also perceive in Sandra’s sentences how this participant reproduces the researcher-teacher’s voice scaffolding, diminishing anxieties and motivating teachers to acquire a new knowledge and methodology to improve as

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<sup>135</sup> Lantolf (2000) states Van Lier calls the opportunities of knowledge construction as affordances, whereas Swain and Lapkin call them occasions for learning.

<sup>136</sup> Other pieces of evidence of this analogy can be seen in excerpt 23.

language learners and professionals. This fact is also observed in the Deny's recollections (excerpt 23, further on).

In relation to the last sub-theme, “the importance of the course for the teachers”, the participants stated that it meant dedication and learning about the knowledge of genre and about knowledge of a new teaching methodology, as shown in excerpts below:

(20) ... ao nos reunirmos para fazer esta seqüência didática era **um conhecimento novo adquirido, conquistado, discutido** e percebíamos que **cada etapa discutida** vinha novas idéias ... (Clarice)

(21) ... foram apresentadas três seqüências didáticas como sugestão para trabalhar os dois gêneros escolhidos com o objetivo de usá-los como uma nova forma de **construir o conhecimento**, possibilitando ao professor se adequar (apropriar) de **uma nova metodologia**, de um novo modelo didático e aos alunos a **construção do aprendizado** partindo de sua realidade. A proposta de ensino – aprendizagem através de gêneros é uma alternativa que possibilita ao professor uma **nova e enriquecedora** proposta de trabalho. Pessoalmente para mim foi e está sendo **um desafio gratificante** (Vania).

In both excerpts, by means of linguistic marks such as “conhecimento novo, adquirido, conquistado, discutido”, or “construir conhecimento”, we could identify how challenging was the experience the teachers went through. In excerpt (20), we see that new knowledge, the knowledge about the genre teaching procedure of DS, was gradually acquired in “each step” by means of collaborative dialogue, “we meet” (...) it was discussed”, and finally “conquered”. In excerpt (21), this idea of teachers' knowledge construction is enhanced and transformed in students' learning construction. In other words, working with DS can be seen as a *dialectic classroom practice* (Vasconcellos, 2002) since it allows teachers and students' to co-construct knowledge, to supply their needs and then develop.

In addition, most of the participants state a desire to apply the DSs they have planned in their classes which we interpret as a kind of predisposition to change their practices, as illustrated by Débora:

( 22 ) Pretendemos aplicar essas seqüências didáticas para melhorar e enriquecer nossas aulas de Inglês e para que o aluno se beneficie dessas aulas e possam aumentar o conhecimento sobre a língua inglesa.

Moreover, it can be interpreted as a possibility to motivate or challenge participants to engage in more demanding didactic or academic projects, as in Deny's words:

(23) Nesta última parte (referring to the presentation of the final versions of the DSPs), podemos perceber o quanto **nossa visão sobre gêneros mudou, ou melhor, enriqueceu**. Houve grande



progresso **desde o primeiro pensamento até aqui**. Não se pode dizer que dominamos o assunto, mas ficou evidente que **fizemos um grande vôo, ao sair do ninho e alcançar este ponto do vôo onde estamos agora**. Com certeza, foi um **trabalho muito desafiante** e que, mais importante, **tem gerado novos desafios**. Aí, então, **reside a grande alegria da descoberta! Fiquei muito satisfeita, mas inquieta ante a possibilidade de vôos mais altos...** (Deny)

It seems interesting to point out, how Deny enthusiastically expresses participants' progress in the course. Similar to other participants (excerpts 20 and 21), Deny shows they went through a gradual and progressive journey, that is from the “first thought to here” (desde o primeiro pensamento até aqui), and that the learning trajectory was hard (trabalho muito desafiante), but as a result it was a “great joy/ satisfaction” (grande alegria) because that work fostered awareness (descoberta) and the desire to learn new things.

In Deny's sentences: “fizemos um grande vôo, ao sair do ninho e alcançar este ponto do vôo onde estamos agora” or “inquieta ante a possibilidade de vôos mais altos“, we can again perceive the researcher-teacher's voice behind Deny's voice since she acknowledged the analogy used to motivate and help teachers to face difficulties when working collaboratively. The sentence, “...ao sair do ninho para alcançar o ponto de vôo que estamos agora” (when leaving the nest to get the fly point we are now), means that participants left a comfortable place which they were in, and worked hard to improve knowledge about what was proposed by the course. However “the flight”, led participants to join together in order to face the challenging work, which can be translated as a desire to improve and apply knowledge about language and language teaching from a genre-based perspective in their classrooms.

In Deny's sentence, “fiquei muito satisfeita, mas inquieta ante a possibilidade de vôos mais altos”, she poses herself as the agent of her discourse (“I was... unsettled/ fiquei ...inquieta”) in a prospective learning attitude: wanting to fly higher. That is, Deny shows her engagement with the situation and her satisfaction with the result of her study of genre and genre teaching, but also her restlessness, which we interpret as a kind of positive conflict or a desire that can move her to a new step/phase of her development as a language professional<sup>137</sup>.

To conclude, some participants' expressions and sentences such as “eu cresci muito” (Clarice), “sentir-se em pleno vôo” (Rosa), “imagens aprendidas e apreendidas

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<sup>137</sup> On Oct.11th, 2008, in a personal meeting, the participants stated they were applying their DSPs in their classes, however they did not have a systematic evaluation for the whole activity. On May, 2009, Deny, invited by *NRE / Pato Branco*, taught a mini-course about genre teaching in EFL classroom for her colleagues, that is, for teachers of public schools in Pato Branco and Coronel Vivida / PR.

do conteúdo” (Rosy), “lançar um novo desafio” (Sandra), “desafio gratificante” (Vania) and “possibilidade de vôos mais altos” (Deny) lead us to compare the process teachers went through to the dialectic principle of ZPD in which learning can be seen as a continuous and cyclical process. Continuous because each learned knowledge (potential) level gains a status of real knowledge and this way is used to achieve a new level of knowledge (the potential again) and so on. Cyclical because prior knowledge is neither neglected nor forgotten, but serves as the basis for the learner to achieve a new level of potential knowledge. We can realize here that participants not in a homogeneous manner, but in their own individual ways complete one cycle of learning and are ready to enter in a new one. Moreover, collaborative work/dialogue played a fundamental role in participants’ personal and professional development, since it enables reflection concerning *epistemological, linguistic and pedagogical dimensions*<sup>138</sup>. Thus, it seems that the general aim of the course was achieved since the course could support teachers as they constructed knowledge about language and language teaching.

As seen above, by means of the analysis of participants’ DWSC texts, it was possible to understand many aspects of participants’ views about the experience they went through, however we could not find specific participants’ individual representations about the work with the “fairy tale” and “advice letter” genres in their DWSC texts. Therefore, in what follows, we will focus on this issue in order to complement the analysis above. To do so, we will draw on secondary data, that is, from classroom/group work transcriptions and from the answers of a questionnaire in which teachers reflect about the activity of constructing the DSs.

### **9.2.5 The participant-teachers’ individual representations about the work with the “fairy tale” and “advice letter” genres**

During the whole process of developing the DSPs of the “fairy tale” and “advice letter” genres, the participants verbalized their difficulties, needs, knowledge, opinions and expectations about their students and themselves as language learners, the teaching practices in educational micro and macro contexts and their own practice in the

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<sup>138</sup> Participant-teachers’ individual representations will be matched with the reflective dimensions in the next Chapter.

classroom. Thus, it is possible to say that by constructing DSs for the two specific genres teachers went through a reflective activity/process.

In relation to the **“fairy tale”** genre, the teachers’ main representation was that by teaching this genre to students they can develop creativity, imagination and criticism, as highlighted (bold type phrases and sentences) in the excerpt below:

(24) Nós, como professores, acreditamos que escrever todo esse processo ai e fazer os exercícios em grupo vai **despertar um pouco o sentido crítico** do aluno, que é a parte fundamental, que **you (the teacher) não está trazendo uma história pra eles**, mas é aquilo que está por dentro da criança, do adolescente que são as mudanças internas que traz até no comportamento. Então é a mudança também interna do aluno, **não é só o que tem escrito, mas é aquilo que esta dentro dele que modificou** (...) o trabalho, o importante que é o conhecimento empírico é que traz uma mudança de postura nele e de pensamento também: **é o imaginário da criança, o conhecimento acumulado, é aquilo que ele conseguiu absorver que está vai estar sendo modificado, é a criatividade dele sendo colocada também.... ele expondo essa criatividade e como resultado do trabalho escrito e no enriquecimento do vocabulário, de escrita, de leitura e o relacionamento interpessoal entre eles, que o conto de fadas justamente já está falando de pessoas e de relacionamentos, de valores. Isso também vai ver na mudança entre o grupo, o relacionamento interpessoal, afetivo e emocional.** Certamente vai mudar alguma coisa nas características na vida real desse aluno. Na nossa avaliação esse trabalho vai trazer mudanças no comportamento de nossos alunos por esse tempo de trabalho aqui, porque nós estamos falando sobre valores, relacionamentos. Juntos com esses contos de fadas, nós vamos tentar puxar a realidade de hoje, dos acontecimentos. Dentro da avaliação vai estar todo tempo avaliando esse aluno. Ela é formativa mesmo porque você (the teacher) vai construindo mesmo essa avaliação, você esta vendo, ali, a evolução conforme o trabalho dele. (Rosy/ Classroom transcription - Nov 22nd, 2007 – parenthesis are our additions).

To have a more detailed contextualization of the excerpt above, it is important to say that it was produced after Rosy, Sandra and Débora’s group had presented their DSP for the teaching of writing the “fairy tale” genre to the whole class. After group presentation and classroom discussion about it, Rosy evaluated their work and expressed the view that the study of “fairy tales” in EFL classes, by means of a DS, can lead students to develop: a) cognitively: by means of improving critical reading and writing due to the empirical nature of the task; b) affectively: because the work with “fairy tales” allows them to deal with interpersonal relationships, attitudes and roles; c) creatively: since by means of reading and writing “fairy tales” students can develop imagination; and d) critically: by the understanding of the values and point of view that underlie the stories and relating those values and views to the ones that underlie the social context of their students lives.

In addition, it is interesting to show the voices that are present in the excerpt above. It is possible to say that there are some implicit voices in it, that is, the voice(s) in the back, by means of which Rosy and colleagues’ discourse was constructed. One refers to the voices of the AA they had read, on “fairy tales” (Cristovão & Saito,

forthcoming) which strongly emphasizes the work with the genre and from which participants could construct their representations that “fairy tales” contribute to students’ development of creativity, criticism and language. A second implicit voice, was the voice of the researchers who develop the concept and procedure of DS for writing (Dolz et al., 2004). A third implicit voice refers to the researcher-teacher’s voice for the same reasons.

It is also interesting to point out, the explicit or implicit/explicit voices. Rosy’s talk starts with the use of the first person plural ‘we’ to represent the group followed by ‘as teachers’ and the verb ‘believe’ in the simple present: “Nós, como professores, acreditamos...”. Both linguistic markers show Rosy and colleagues are implicated in the situation of the teaching of “fairy tales” by means of the procedure of DS for writing. The appositive “as teachers” seems to reveal from what position Rosy wanted to talk, that is, as an EFL teacher. However, in the flow of the talk, it seems it is Rosy as a pedagogue (as she, in fact, is) who talks. She then turned her discourse to a more interactive tone, since she addressed the teachers in the classroom and teachers in general by the pronoun ‘you’. In addition, other lexical choices, such as logic–argumentative markers, e.g.: “mas”, “não é só ...mas” also contributed to sustain her argumentation in favor of the use of “fairy tales” and the procedure of DS in writing classes, as well as to persuade teachers to acknowledge her and her group’s point of view, as can be seen in: “Você não está trazendo uma história para os alunos, mas (...) as mudanças internas que traz até no comportamento (...). Não é só o que tem escrito, mas é aquilo que está dentro dele que modificou...”. She also made an evaluation of their work, she sometimes used both the pronoun “nós” as talking in the name of the group and as teacher: “na nossa avaliação esse trabalho vai trazer mudanças (...) nós vamos tentar puxar a realidade de hoje ...”, and sometimes as a pedagogue: “...você vai construindo essa avaliação”; “...você está vendo ali a evolução...”.

As we have seen, Rosy’s talk is enthusiastic and reveals her and her colleagues’ engagement with the situation of the teaching of “fairy tales” by means of the procedure of DS for writing, as well as a desire to convince her interlocutors (the whole class) that the work with DS can bring great contributions to students. As regards the contribution the work with planning the DS can bring to the participants themselves Rosy’s statement “Na nossa avaliação, esse trabalho vai trazer mudanças no comportamento de nossos alunos por esse tempo de trabalho **aqui...**” leads us to infer that the experience

they had (“esse tempo de trabalho aqui”) was meaningful to them, and shows their predisposition to change their practice in writing classrooms.

The other participants of both groups that developed DSPs for the “fairy tale” genre also acknowledged that the experience of planning a DS for this genre was valid since through it they understand how they can work with genres in the public schools. The use of first person singular and plural, and verbs in the simple past (see bold typing and parenthesis additions) seems to reveal their involvement with the task and acquisition of the procedure of DS, which we can interpret as a predisposition to make some changes in language teaching in public schools.

(25) Trabalhando dessa forma conto de fadas essa seqüência didática de uma grande importância e um grande aprendizado, e **(eu) vi** uma nova versão e uma forma nova de poder trabalhar com contos de fadas ... (Clarice /Classroom transcription - Nov 22nd, 2007).

(26)...**nos proporcionou** uma nova visão para trabalhar um assunto (gênero) que parecia complicado demais para os alunos de escola pública. (Clarice, Vanda and Helena /Questionnaire answer – Nov 22nd, 2007).

( 27) (O trabalho) **nos trouxe** crescimento didático/metodológico, enriquecimento do conteúdo e de material bibliográfico. (Débora, Sandra and Rosy /Questionnaire answer – Nov 22nd, 2007).

Specifically in relation to the “**advice letter**” genre, participants seemed to reveal that by means of the study of this genre, they can deal with students’ real life, as shown in the excerpts below:

( 28) Vânia: Se for uma linguagem de adolescente com os problemas que eles têm no dia a dia de verdade, possibilitar que eles se expressem através da carta. (Group work transcription – Sep 15th, 2007).

( 29) Deny: O social seria a interação deles... como eu vou dizer, assim: estabelecer uma comunicação mesmo real porque é o que nós vamos fazer com essas cartas aí... (Group work transcription – Oct 15, 2007).

(30) Deny: É o que esta acontecendo na vida das pessoas que vai ser colocado na sala e ele vai ter aquela participação especial. (Group work transcription – Nov 3rd, 2007).

As the teachers have stated, students’ day-to-day problems or other facts that could be discussed in the classroom should receive special attention on the part of the teacher. In this case, in these teachers’ views, the writing of “advice letters” can promote students and teacher interaction since students would have the opportunity to show their problems to the teachers by means of the letters. Deny’s words:” o que acontece nas vida das pessoas que vai ser colocado na sala” reveals her concern with

students' practical needs and expectations as citizens, which is based on school discourse (PCN-LP/LE, DCELEM, etc), which in turn reveals Vygotsky's and Bakhtin's ideologies, thus these authors' voices. In Bakhtin's (1986, p. 68) words, "language enters life through concrete utterances (which manifest language) and life enters language through utterances as well". By saying: "É o que está acontecendo na vida das pessoas que vai ser colocado na sala (Deny, excerpt 30), Deny seems to say that the study of genre, and in particular the study with the "advice letter", is meaningful for students because through it students would have their voices heard, since their own problems, conflicts and ideas would be the subject of the teachers' work. In other words, the participants seem to represent their understanding of the role of writing "advice letters" as important, because it offers the possibility of understanding the students' personal and language problems as well as the possibility to search for answers for both of the problems, that is, to guide students' development as citizens, and as language learners.

### **9.3 Answering the RQ 4: Which individual representations did the EFL participant-teachers construct from the reflective activity of writing an academic summary and planning didactic sequences for the teaching of writing?**

The thematic analysis of the participant-teachers' individual representations about the experience they went through to write ASs and plan DS for the "fairy tale" and "advice letter" genres, reveals that:

- teachers are confident about the knowledge they acquired in the course, such as knowledge about: a) the concept of genre; b) the DS procedure; and c) the "AS", "fairy tale" and "advice letter" genres. Teachers are able to construct new DSs, even if collaboratively;
- the work with DSs leads to the teaching of oral and written texts;
- knowledge improved in the course is important because it allows teachers to lead students to write their own texts;
- teaching students to write can contribute to teachers' own learning of writing;

- the teaching of writing “fairy tales” can lead students to develop creativity and criticism about some social values;
- the teaching of “advice letters” allows teachers to know students’ needs and expectations as citizens and language learners;
- genre teaching requires knowledge about the specific genre and about theoretical-methodological knowledge of teaching as well as knowledge about the teaching context;
- students should be motivated to write despite writing difficulties;
- also for the teachers, writing is difficult;
- teachers will have more work to do if they work with DS for writing.

Some of the participants’ individual representations, co-constructed during the course, reflect a kind of positive attitude towards teaching/learning by means of a genre-based perspective and towards the reflective activity of writing ASs and planning DSs. However, others (for example: students should be motivated to write despite their difficulties; writing is difficult also for the teachers, and teachers will have more work to do if they work with DS for writing) show some teachers’ limitations related to the adoption of a genre-based perspective to the teaching of writing in their classes.

The participant-teachers’ individual representations, found in the analysis of the investigated oral and written texts, about the reflexive activity of writing ASs from the reading of AAs (the DMs), and the planning of DSs for writing of the “fairy tale” and “advice letter” genres seems to be contradictory. On one hand, teachers expressed their satisfaction with the acquired knowledge about genre and genre teaching and a kind of predisposition to teach writing in a genre-based perspective, that is, by means of a DS for writing. On the other hand, participants stated that writing is difficult both to students and teachers, and that teaching of writing in this way equals hard work for them.

Moreover, in relation to the participants’ difficulties, although in their last protocols, they did not explicitly mention the types of difficulties, the analysis of most of participants’ ASs revealed their greatest difficulties related to the knowledge of English language in terms of vocabulary and structure. From this finding and our interpretation of teachers’ individual representations, it is possible to state that teachers will be able to construct adequate knowledge about the teaching of writing in a genre-

based perspective if they improve linguistic knowledge of English. Therefore participants should proceed in studying EFL structure and vocabulary.

In conclusion, we believe that the involvement of teachers in the construction of a DS for specific genres can promote participants' development as language learners and professionals, and at the same time it can foster some reflection on their pedagogical practice.

In the next Chapter, we will relate the participants' development in the activities of writing ASs and planning DSs to the six teaching knowledge base dimensions (Richards, 1998), as well as, the participants' individual representations with the reflective dimensions we have designed in Chapter IV for this dissertation.



## CHAPTER X

### THE EFL PARTICIPANT-TEACHERS' DEVELOPMENT AS LEARNERS AND PROFESSIONALS

The general objective of this study was to investigate in what aspects and to what extent an interventionist practice, concerning the teaching of writing from a genre-based perspective, can contribute to EFL participant-teachers' development as language learners and professionals. In order to achieve this objective, four Research Questions were asked and have already been answered in Chapters VI, VII, VIII and IX from three different perspectives: participants' process, product, and individual representations.

Taking this into account, the main aim of this Chapter is to a) match the results of the analysis related to the participants-teachers' production of ASs and DSPs with the teaching knowledge base dimensions (Richards, 1998); and b) match the participant-teachers' individual representations about the reflective activity they went through with the teaching reflective dimensions we have developed in Chapter IV. This Chapter will also present some *Final Remarks* including some contributions and limitations of the present study, as well as, some suggestions for further research on writing and on EFLTE.

#### **10.1 Comparing the participant-teachers' development as language learners and professionals to the teaching knowledge-base dimensions**

Regarding the development of the teachers<sup>139</sup> in the individual task of writing ASs, it is possible to say that the six participants who wrote the three versions of the AS had a meaningful development in relation to the three language capacities, that is, the action, discursive and linguistic-discursive capacities concerning the specific genre. We sustain this affirmation, by taking into account a general analysis which comprises the inter-relation of the three language capacities concerning the participants' AS production, as presented in the table 18 in Chapter VII. As can be clearly observed in

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<sup>139</sup> It is also important to observe, in this subject, that the analysis refers to the set of ASs produced by just six participants. The other four participants just wrote one or two versions of the AS which was insufficient for the analysis.

that table, participants' progress increased from 12,1% in the first version to 60% in the middle version to 87% in the last version.

As for the collaborative task of planning a DS for the “fairy tale” and “advice letter” genres, the results of the analysis (see Chapter VIII) reveals that most of participants improved knowledge about the concept of genre and acquired knowledge about a genre-based proposal for the teaching of writing, that is, the procedure of DS. Specifically, in relation to the three language capacities of action, discursive and linguistic-discursive, the analysis reveals that:

- in the action capacity, three out of ten participant-teachers, that is, 30% of the participants constructed partial adequate knowledge (PAK) and four, 40%, adequate knowledge (AK) (see Tables 25 and 26 / Chapter VIII), since in the DSPs 2 and 3 respectively they focused on the thematic content, purpose and on the context of production of the “fairy tale” and “advice letter” genres as the plans intend to put students in a real communicative situation, that is as writers of “fairy tale” or “advice letter”;
- in the discursive capacity, three out of the ten participant-teachers, that is, 30% of the participants, constructed partial adequate knowledge (PAK) and seven or 70% of them adequate knowledge (AK) (see Tables 25 and 26 / Chapter VIII), since in the DSPs 2 and 3 respectively they could understand the structure and functions of narrative (DSP2: fairy tale) and descriptive (DSP3: advice letter) types of sequences, as well as the functions of narration (DS2: fairy tale) and interactive discourse (DS3 advice letter) types of discourse. In the study of academic articles and in the development of academic summaries, the teachers also studied the descriptive sequence and the theoretical type of discourse;
- in the linguistic–discursive capacity, three out of the ten participant-teachers, that is, 30%, constructed partial adequate knowledge (PAK) and four, 40%, adequate knowledge (AK) (see Tables 25 and 26 / Chapter VIII) since in the DS2 and DS3 they improved knowledge about thematic and pragmatic coherence by means of connection, nominal and verbal cohesion, they also acquired some knowledge about text and enunciative mechanisms related to the studied genres.

From the results of the set of analyses related to the participant-teachers' learning of how to write an AS and plan a DS for writing from a genre-based

perspective, we can infer that teachers developed as language learners and professionals in relation to the teaching knowledge base dimensions (Richards, 1998). In what follows, we will try to establish this relation:

The participant-teachers of this study constructed some knowledge of **Theories of teaching dimension**. This dimension involves the transmitted theories and methodologies related to language learning and teaching, as well as teachers' own theories of language learning and teaching. In the case of the participants of this work, they constructed a new paradigm of teaching writing, that is, a genre-based approach to the teaching of writing, in which they were exposed to the procedure of DS for writing, and asked to write ASs. Specifically, in this dimension the participants constructed knowledge about: a) some important concepts of Sociodiscursive Interactionism (Bronckart, 2003, 2006, 2008 and followers) and its relation to language teaching such as: the concepts of genre and language teaching from this perspective; b) some aspects of didactic knowledge construction and procedures of text analysis (Bronckart, Bronckart, 2003, 2006, 2008; Machado & Cristovão, 2006; among others); c) knowledge about how to write an AS based on Swales and Feak's (1999), Machado's (2003; 2005) and Machado et al.'s (2008) guidelines; and d) knowledge about the procedures of construction of a DS based on Dolz et al. (2004) framework. Moreover, the participants also made use of their own background knowledge about writing, writing an AS and about developing a teaching plan for teaching the "fairy tale" and "advice letter" genres.

The participant-teachers constructed some knowledge about the procedure of planning a DS for writing two specific genres; therefore, it is possible to say that they developed the dimension of **Teaching Skills dimension**. This dimension refers to the pedagogical instructions or tasks a teacher uses to teach the different content subjects, such as explaining, giving feedback, re-teaching. When planning a DS for writing two specific genres, the participants followed the guidelines of the procedure of a DS for writing, constituted by asking students for a first production of a specific genre (fairy tale or advice letter), evaluating students' needs and capacities, guiding them to rewrite, explaining the main characteristics of the genre, giving feedback and asking them to write a final production of the genre, as shown in Table 19, item 4 of Chapter VIII.

The participant-teachers constructed some knowledge of **Communication skills dimension**. Especially for non-native teachers this dimension refers to teachers' forms of effective communication. In our study, participant-teachers improved knowledge

about reading comprehension and written production by means of understanding and using some macro reading strategies such as: identification of text main ideas; making inferences/using background knowledge, understanding and using new terminology and vocabulary, using some specific language structures (ASs), etc, which allowed them to produce the ASs texts and the DSPs.

The participant-teachers constructed some knowledge of **Subject Matter Knowledge dimension**. This dimension refers to the content knowledge a teacher should know in order to teach language. In the experience teachers went through, content knowledge was specific related to the study of the “AS”, “fairy tale” and “advice letter” genres, and focused on the participants’ development of the three language capacities, whose results were already stated above. Specifically relating the participants’ development in the three **language capacities** to the dimension of **Subject Matter Knowledge**, we have participants’ development in the **action capacity** since they a) improved knowledge about the concept of genre; b) acquired knowledge about a genre-based proposal for the teaching of writing, that is, the procedure of DS; and c) recognized the process of pedagogical knowledge construction from a genre-based perspective. Regarding **discursive** and **linguistic-discursive capacities**, the participants a) constructed knowledge about the AS genre, although not all of the participants achieved knowledge in the same proportion on the organizational and semantic level; b) understood the functions and structures of the predominant types of sequences and types of discourse in the “fairy tale” and “advice letter” genres; and c) improved knowledge about text and enunciative mechanisms of the studied genres, which implies a predisposition of teachers to change to a more discursive EFL teaching perspective.

The participant-teachers constructed some knowledge of **Pedagogical Reasoning Skills & Decision Making dimension**. This teaching knowledge dimension represents the amalgam of knowledge about the content and knowledge of how to teach the specific content. Therefore, it requires critical thinking from the teacher’s side to transform scientific or didactic knowledge into knowledge to be taught to students. In the case of our participants, it is important to take into account that they underwent a process of constructing knowledge from the DMs (the AAs that focus on the “fairy tale” and “advice letter” genres) into knowledge to be taught in the classroom by means of the writing of ASs and the planning of DSs. Specifically in the work of planning DSs, participants had to a) think of their students’ needs, capacities and expectations; b)

construct knowledge about the content (the genres); and c) to construct knowledge about how to teach the selected genres.

The participant-teachers also acquired **Contextual Knowledge dimension**. This dimension refers to the teacher's understandings of the social, political and physical factors that surround the whole teaching/learning situation, that is, teacher, students and object of study. In view of this, it is possible to state that participant-teachers' choices of genre to teach were based on their context of teaching since some physical and socio-subjective factors related to the context of public school in Paraná were discussed in the first class of the course and that this type of discussion also took place during the beginning of the work of planning the DSs.

## **10.2 Comparing the participant-teachers' individual representations about the experience of writing ASs and planning DSs for the teaching of writing to the reflective dimensions**

The analysis of the participant-teachers' protocols (written and oral) reveals some of their individual representations about the experience they went through to write ASs and planning DSs. In this section, we review the participants' individual representations already stated in Chapter IX, and match them with the reflective dimensions we have elaborated in Chapter IV of this dissertation, that is, the Epistemological, Ontological, Pedagogical, Linguistic and Axiological reflective dimensions.

In relation to the reflective **Epistemological dimension**, the participant-teachers were involved with research on the theoretical assumptions related to genre and genre teaching. In a questionnaire answer (Questionnaire Nov., 22<sup>nd</sup>, 2007), the participants stated they are confident to build, collaboratively, a new DS because they acquired enough knowledge about the concept of genre, the DS procedure, the "AS", "fairy tale" and "advice letter" genres in the course.

As the participant-teachers pointed out that genre teaching requires knowledge about the teaching context, it can be said, they reflected on the **Ontological dimension** which refers to research and reflection on the teacher's and students' roles and behaviors, as well as on the social and institutional context where they act. In this regards, it seems that participants mainly thought about the importance of interaction

they could construct with their students and provoke their students' interaction in the classroom by means of the study of the "fairy tale" and "advice letter" genres. Also, the participant-teachers referred to the effect of their interaction in the course which occurred by means of researcher-teacher and students and participant-participant, as a kind of support that could make them to produce their DSs.

The participant-teachers' individual representations also reveal that they reflected on the **Pedagogical dimension**, which encompasses the teaching of language practices in the classroom. The participants stated that the knowledge they improved in the course is important because a) the acquired knowledge equipped teachers to teach genre in the classroom, thus to lead students to write their own texts; b) the work with DSs matches the teaching of oral and written texts; c) the teaching of genre requires knowledge about the specific genre and about theoretical-methodological knowledge of teaching; d) students should be motivated to write because writing is difficult; and e) the teacher would have more work to do adopting the procedure of DS for writing.

Concerning the reflective **Linguistic dimension**, which refers to the reflection on language itself, the analysis of the participants' individual representations reveals that they think that the tasks of teaching students to write can contribute to teachers' own learning of writing and that writing is difficult for the teachers and students.

Lastly, it is possible to infer that the participant-teachers reflect on the **Axiological dimension**, since this dimension refers to teachers' reflection on the values that are involved in the whole teaching situation, that means in the micro and macro teaching contexts, and on the social values and issues in order to have a more equalitarian society. The participants stated that the teaching of the "fairy tale" genre can develop students' creativity and criticism about social values. About the "advice letter" genre, they stated that the teaching of it can promote teacher and students interaction, as well as allow teachers to deal with students' real life situations, that is to know students' needs and expectations, therefore to contribute to their development as citizens.

### **10.3 Final Remarks**

#### **10.3.1 Summary and pedagogical implications of the study**

Developing qualitative and empirical research about continuous English foreign language teacher education focusing on writing from a genre-based perspective has

required the establishment of some relations between a genre-based theory and theoretical assumptions on EFLTE. Therefore, the three theoretical Chapters of this dissertation relate, first, to the study of the theoretical bases and main concepts of Sociodiscursive Interactionism, second, to the writing in EFL teaching and learning from the same perspective, and, third, to the relation between the theoretical and methodological procedures of the construction of DM and DS as important mechanisms to EFL teacher knowledge development and reflectivity.

Taking the principles and concepts of the SDI perspective into account, in Chapter II, we establish a close relationship between the teaching of writing and the language capacities related to specific genres. We also assumed, as important, the need of guiding in-service teachers to construct theoretical and methodological mechanisms to achieve this kind of teaching, such as the construction of DMs and DSs, hoping that in this way they could migrate from a traditional approach to a more sociodiscursive perspective of writing teaching in which writing is seen as a dialectic and dialogic activity.

Guided by the conceptions of language as a social practice and of writing as a dialectic and dialogic activity, which encompasses process and product, in Chapter III, we firstly discussed the procedure of DS as a dialectic methodology of classroom teaching, and then elaborated some instruments (or categories of analysis) to analyze the participants' DSs for the "fairy tale" and "advice letter" genres. The instruments focused on a) viewing writing as a dialogic activity; b) emphasizing the relation between text and context; c) focusing on text diversity and authenticity; d) elaborating/selecting goal-oriented writing activities which involve different language capacities in an interrelated form; e) focusing on the process/ focus on the activity of writing: writing, re-writing, peer-revision, teacher's feedback and final text; f) presenting content knowledge in a cyclical form; g) relating grammar knowledge to text production; h) using different strategies and pedagogical resources; i) teaching collaboratively and in a systematized form; and j) using formative and summative procedures of evaluation.

In Chapter IV, we discussed the complexity of didactic knowledge construction from a genre-based perspective showing its course and dislocation from the socially and historically constructed language practices to school knowledge construction, and presented the guidelines for the construction of DMs for genre teaching. Moreover, we established some relations between a) the procedures for the construction of a DM and the ESL (in our case EFL) teaching knowledge dimensions (Richards, 1998); and b) the

analysis of the procedures for the construction of DMs and DSs and the basic concepts and text analysis procedures from SDI and the concept of “practical consciousness” (Bronckart, 2004, p. 10<sup>lxxi</sup>)[my translation] about social values. As a result, we proposed that teacher’s practical consciousness or reflectivity should be based on **Epistemological, Ontological, Pedagogical, Linguistic** and **Axiological** reflective dimensions. Finally, we reached the conclusion that the process of constructing DMs and DSPs for specific genres can be seen as theoretical and methodological mechanisms for the EFL teachers’ development of teaching knowledge base dimensions, as well as fostering teachers’ reflectivity on language and language teaching.

In Chapter V, the methodological aspects we followed to carry out this piece of research were established. This involved the outlining and description of the procedures to collect and analyze the four sets of data analysis of this dissertation, that is, the analysis of the corpus of ASs; the analysis of participant-teachers’ ASs text production; the analysis of participant-teachers’ DSs for the “fairy tale” and “advice letter” genres; and the analysis of participant-teachers’ voices about the experience they went through in the offered course. Thus, analysis was carried out by means of three different perspectives: process, product and participants’ individual representations.

In Chapter VI, since the study of context is recommended by SDI, we investigated the teaching context in which participants of this study act. In this regards, the educational context of public schools in *Paraná* and the teaching of EFL in these schools and writing in EFL classes were discussed based on Tamarozzi and Cristovão’s (2007) and Denardi et al.’s (2008) contextual analysis of public schools in *Paraná*. Both works show that the teaching and learning of English and the teachers’ and students’ level of language capacities (action, discursive and linguistic discursive) should be improved since pedagogical practices focus mainly on the teaching of discrete elements, such as basic vocabulary and grammar content, and teachers’ and students’ knowledge is limited to these elements. On the other hand, in terms of genre teaching and learning, teachers’ and students’ recognize some common genres and the teaching occurs by the procedure of “following the model”.

The findings above led us to try to understand the influence the educational macro context has on the micro teaching context and then we reviewed some studies which focus on the impact of neoliberal politics in education. In general, neoliberal politics translated in official documents (LDB/Brasil, 1997; PCN/Brasil, 1998; 1999) contributed to the fragmentation of the educational system since the State loses the



control to provide an integrated national curriculum. Defending an integrating curriculum can be seen as a form of promoting teacher education based on the multiple dimensions of human development such as cognitive, ethics, politics, scientific, cultural, ludic and artistic. Concerning EFLTE and language teaching, the 90's reforms brought the recognition of foreign languages as a compulsory discipline of basic education, however, it also generated some polemic discussions on: a) the emphasis of the teaching of reading comprehension in impairment of the other communicative abilities; b) the status of English as a lingua franca; c) the comparison of the status of the teaching of English in regular schools to its status in language institutes, without observing school conditions and purposes; d) the emphasis on the teaching on a genre-based perspective without clear orientations for teachers of how to accomplish this kind of teaching; e) the great dissonance between what is posed in official documents, what the professional community and society want and what happens in schools in relation to which language to teach in schools and how to teach it, among other factors.

Taking into account the participants' teaching context and the purposes of this study, in this same Chapter we developed a didactic model for the teaching of the genre academic summary (DMAS). The main procedures used to develop the DMAS were: a) an analysis of participants' profiles, context of work and their needs and expectations as language learners and professionals; b) a review of literature about the genre AS; c) an analysis of a corpus of text of the specific genre. As a result we find that the elements related to the three language capacities to be taught when producing an AS are: the thematic content and context of production of the academic article, descriptive type of sequence and theoretical type of discourse, affirmative sentences, present simple tense and present passive, nominal group, nominal and pronominal anaphora, logic modalization, connectors and reporting verbs.

Although constructed to serve as a framework to be used to analyze the participants' production of ASs in this study, the DMAS can be used in EFLTE contexts, since the task of writing AS can be seen as another mechanism to contribute to EFLTE. The task of writing ASs involves reading, writing and critical thinking, thus it can be seen as a powerful tool for language learning and language teacher's development. Specifically, as language learners, teachers can develop the action, discursive and linguistic-discursive capacities of reading and writing academic texts. Teachers can also develop as professionals, since this task requires them to search for texts and contexts, hence to build their identity as researcher-teachers. By synthesizing

knowledge from texts and comparing it with the way knowledge is taught in their classrooms, teachers are encouraged to become reflective teachers. Thus, the teaching of writing ASs can be seen as a mediating tool between theory and practice. In other words, the teaching of writing ASs is a systematic methodological and theoretical mechanism to lead EFL teachers to become autonomous and reflective professionals, hence to migrate from a traditional to a more socio-interactionist and discursive teaching perspective.

In Chapter VII, we presented the analysis of the six participants' text productions of AS genre, showing their developed in the action, discursive and linguistic-discursive capacities from the first to middle to last production. In turn, in Chapter VIII, we have presented the analysis and results of the participants' development relating to the production of their DSPs. The results of both analyses were re-stated in the first section of this concluding part (see above).

In Chapter IX, we showed the participant-teachers' individual representations about the whole experience they went through to write their ASs and construct their DSPs. In this way, the participant-teachers had their voices heard and analyzed. From the participants' point of view, the genre-oriented process was a meaningful experience, as they have described it with the words of: "valeu a pena", "foi válido e oportuno", "desafio (...) Foi muito bom", "para mim, foi e está sendo um desafio gratificante".

As clearly stated in the introduction of this Chapter, the results of the analyses carried out in the Chapters VII and VIII, related to the participant-teachers' production of ASs and DSPs were matched with the six teaching knowledge base dimensions proposed by Richards (1998) and to the five reflective dimensions about pedagogical work we have developed in Chapter IV. As a result, we could perceive that the participants developed some knowledge related to all of teacher knowledge base dimensions, that is, **Theories of Teaching, Teaching Skills, Communicative Skills, Subject Matter knowledge, Pedagogical Reasoning Skills** and **Decision Making and Contextual knowledge**, and that they also reflected on the **Epistemological, Ontological, Pedagogical, Linguistic and Axiological** dimensions.

It is important to state here that we have just referred to the fact that the participants have developed some specific language teaching knowledge and reflected on related dimensions, and not referred to how much they developed or reflected on. Moreover, taking for granted that the participants were introduced to a new writing practice: **to write ASs**, and to a new teaching methodology and perspective: **to plan a**

**classroom project to teach specific genres**, it is possible to state that the experience these participants went through can be seen as a starting point towards the use of a genre-based perspective for the teaching of writing in their classes.

This concluding part also deals with the limitations of this study and suggestions for further ones as can be seen next.

### **10.3.2 Limitations of the study and suggestions for further research**

As this work refers to an empirical study, which was carried out within a qualitative research paradigm, some limitations can be pointed out and need to be taken into account when interpreting the results.

One limitation of this study, which refers to the interrelation of the research in teaching of writing from a genre-based perspective and EFLTE, is that it approaches just one side of the complex teaching and learning process: the planning, thus it does not observe the application of the DSs or analyze their application. If that had been done, we would have had a more holistic view of the participants' teaching development and reflectivity dimensions, we could also have checked the teachers' performances during application and the results of the application by means of students' development in writing. Another limitation refers to the fact that participant-teachers' individual representations were conducted by means of thematic analysis only. It would have been a great contribution to the studies that follow the SDI perspective if we had also analyzed the participants' DWSC texts also at a semantic level (Machado & Bronckart, forthcoming).

Among many other aspects that have limited this work, we can also point out to two other aspects: time constraints and the complexity of the task.

In relation to time constraints, one limitation refers to participant-teachers' available time to carry out the tasks the course required. In other words, during data collection (the course), teachers were engaged in many activities. For example: all of them taught many classes in different schools, participated in different groups of study or attended graduate or *Especialização* courses. Therefore, teachers did not have enough time to do extra course activities. This had some consequences in the flow of the course, for example, classes and classroom activities had to be constantly adapted and a lot of

work related to feedback on summary tasks and the development of DSPs was done by exchanging e-mails and computer-made interaction.

Another time constraint refers to the long period of data collection which lasted almost the whole year of 2007, and was done in two phases. In the first semester, the pilot project was developed (Denardi et al., 2008) with two participants. From the pilot project, we got the contextual data (data related to the participants' teaching context) which, in the beginning of the course, was used to start the discussion on the participants' reality and provoke reflection on it. In the second semester, the specific data for this study was collected by means of a 60 class hour course with ten participants. This long period of data collection shortened the period to analyze data. The long-term course also generated a great amount of data, which made the task of organizing (from the transcriptions and selection of classroom data to the establishing of data analysis procedures related to the research questions) and analyzing the data much more complex. The preliminary thematic content analysis on classroom transcriptions<sup>140</sup> that we had carried out and many other analytical procedures were withdrawn due to time and space constraints.

In relation to the complexity of the task, it can be also divided into participant-teachers' perspective and research perspective. Related to the participants' perspectives we have to say that the tasks of writing ASs and planning DSs demanded great effort to be accomplished, due to their difficulties related to reading comprehension and writing, as previously stated in the analysis of Chapters VII and VIII. In relation to the research, the RQs and data analysis procedures were constantly re-evaluated and modified during the process of data analysis, therefore, data was also re-analyzed. Besides, the large amount of data, constituted by four sets of data analysis, also demanded great effort to carry out each set of analyses and to inter-relate the sets properly.

These limitations may be taken into account as a form of avoiding some problems in future research, that is, to build research projects with well delimited content, context and analytical procedures compatible with research time and resources.

Besides the limitations posed above, that can serve as suggestions and stimuli for further research, other theoretical and empirical study can be suggested for the research in the areas of writing from a genre-based perspective and EFLTE, such as:

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<sup>140</sup> All classes and group work were transcribed which summed approximately 450 pages. Preliminary analysis on classroom and group work transcriptions were put apart.

- to carry out a longitudinal, but collaborative, study involving EFL in-service teachers in a task of developing DMs or DSs for specific genres and applying the DSs in their classroom. During this process, participants could produce diaries to be exchanged with the researcher-teachers who would dialogue with participants in order to make them perceive their own process of writing and evaluate or reflect about their development in relation to the procedures of the construction of DMs and DSs for the teaching of writing. In terms of research, the diaries could be used as important material of data collection since by means of the participant-teachers' recordings it would be possible to analyze participants' learning development as well as the reflections and conflicts that could emerge during the work.
- to carry out a theoretical study to develop and deepen understandings about the concept of teacher's reflectivity and the five macro reflective dimensions that we have developed in this present study in the light of SDI;
- to carry out empirical studies to examine EFL teachers' individual representations about their work with writing involving the methodological procedure of Self-Confrontation (Clot, 2007) and the five macro reflectivity dimensions we have developed for this study;
- to carry out a longitudinal and collaborative study to search for published works that focus on the teaching of writing by means of the procedure of DS in EFL classes in *Brasil* and EFLTE programs (involving pre- and in-service teachers) from the teachers' and students' perspectives. In this regard, we would have a wide systematization of the studies which results could allow us to evaluate if the use of the procedures of the construction of DMs and DSs for the teaching of writing has contributed to enhance EFL teachers' development.

In sum, these can be seen as some possibilities of further research in the area of EFLTE from a genre-based perspective focusing on teacher development and reflectivity about pedagogical practice.

### 10.3.3 Afterword

In conclusion, and bearing in mind the context of teaching we explored in the beginning of Chapter VI and the participant-teachers' needs, capacities and expectations

observed in the course and participants' development revealed in the analysis of their written productions, I would like to state that my choice, as a researcher-teacher, for developing this empirical study is justified. I would also like to affirm that the interventionist practices focusing on writing from a genre-based pedagogy can contribute a lot to teacher's development as language learners and professionals, that is, the task of writing from a genre-based pedagogy can enhance the teacher's role of explicitly teaching about different socially situated language practices, thus guiding students to read and write critically.

Going back to the epigraph of this work, I would like to say that the whole experience of having conducting this study with a group of in-service teachers was meaningful for both of us, the participants and I, because we flew together towards development as language learners and professionals through genre-writing.

In other words, my curiosity about language and about methodologies for teaching writing, and my desire and determination to engage participants in the course in order to provoke some changes in the way EFL writing has been developed in our public schools were soon perceived by participants. In response, participant-teachers worked hard to carry out the activities of the course, especially writing ASs and planning DSs for the "fairy tale" and "advice letter" genres. It is possible to say that they achieved most of the goals of the course due to their efforts and because of the energy/power that emerged from the collaborative work they developed in the course. This means to say that the participant-teachers did not work alone, instead they worked in pairs and in groups, and classroom discussions and researcher-teacher's feedback were constant. They were ready to receive and give help as in a V flight of migrating birds, that is, when the front position bird is tired or sick, the second assumes the front position. We all interacted well and communicated as migrating birds do when screech in order to motivate others to go on flying and cover long distances. This way, we shared ideas and information about the genres and the methodology of organizing genre teaching; about our students' needs and capacities; and about our teaching contexts. We also negotiated meanings to understand the object of teaching, and showed our beliefs and desires as language teachers.

It is also important to say that we all, both the participant-teachers and I, the researcher-teacher, were conscious that the process of teacher education does not end when a course ends. This process does not have an end since teacher development is a long and winding process, therefore, we should continue studying this new way of

teaching writing in order to improve knowledge of it and study other didactic models for other genres and try to construct the didactic sequences for those specific genres. We also should read and write more in order to develop as English language learners and teachers able to construct and sustain our knowledge.

Lastly, I do hope that the experience the participant-teachers went through can contribute to their development as language learners and reflective professionals, as it has contributed to my own development as a teacher-educator, thus enabling us to better manage our students' language learning and make changes in our school contexts. As a researcher, I expect that this study could bring some contributions to the area of EFLTE as well as to the teaching and learning of writing in the light of Sociodiscursive Interactionism.

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## **APPENDIXES**

## APPENDIX I

### THE COURSE

<b>THE TEACHING OF WRITING THROUGH A GENRE-BASED PERSPECTIVE &amp; REFLECTION ON THE PEDAGOGICAL PRACTICE</b>		
<b>CLASSES/ THEMES</b>	<b>OBJECTIVES</b> achieved = (+) / not achieved = (--) / partially achieved = (+/--)	<b>ACTIVITIES/ CLASSROOM OBSERVATION</b>
<p><b>CLASS 1 - SEP. 8TH, 2007/ MORNING</b></p> <p>Teaching of writing through a genre-based perspective</p>	<p>1) to talk about the teaching of writing in public school contexts; (+)</p> <p>2) to discuss on the teaching of writing through a genre-based perspective; (+)</p> <p>3) to choose two specific genres to teach writing in public schools of Southwest Paraná.; (+)</p> <p>4) to write AS initial version, as homework. (-)</p>	<p>1) Introductions/ discussing the course plan</p> <p>2) Motivation: teachers' work was compared as the fly of migrating birds, by means of a video clip.</p> <p>3) Group Discussion about participants' teaching contexts and practices: After participants had discussed the themes proposed in objectives 1 and 2, they concluded about the importance and possibility to instruct writing through genre-based teaching. For the purpose of the research, every time teachers got in groups, they received a tape cassette recorder and they were split in different rooms to avoid voice interference.</p> <p>4) Class Discussion: Comparison between participants' and two other teaching contexts of public schools in Paraná (Londrina and Southwest PR was done trying to raise participant-teachers' awareness about the problem concerning the teaching of the writing in public schools and contextualize the whole project they had been just started,</p> <p>5) Choosing genres: participants were asked to choose two genres out of five (pen-pal letter/ biographies, fairy tales, postcards/advice letters) to study and afterwards to plan the DSPs. The criteria used to choose the genres were: a) the teaching objectives that are established in official documents (PCNs/ DCELEM); b) genres should be used as a form to connect social practices and school objectives; c) genres should motivate participation, interaction and self identity, thus promoting student's development Cristovão (2001). The chosen genres were "fairy tale" and "advice letter". Teachers organized themselves into three groups. One would study the "advice letter" and two groups "fairy tale" genres.</p> <p>6) Homework: to read and summarize Saito and Cristovão (forthcoming) which refers to the Didactic Model of "fairy tales" and Cristovão et al.(2006) which refers to the Didactic Model of the "advice letter" genre.</p> <p>7) English language were used most of the class, and participant- teachers good interacted and participated of all activities.</p>
<p><b>CLASS 2 - SEP. 15TH, 2007/AFTER NOON</b></p> <p>Constructing knowledge on the 'fairy tale' and 'advice letter' genres</p>	<p>1) to review literature related to the genres of 'fairy tales' (Saito &amp; Cristovão, forthcoming) and 'advice letters' Cristovão et al., 2006); (+)</p> <p>2) to peer revise summaries; (--)</p> <p>3) to re-write summaries; (--)</p> <p>4) to compare the selected corpus of texts that belongs to the chosen genres in order to identify some genre characteristics. (--)</p>	<p>1) Explicit statement of class objectives;</p> <p>2) Checking homework: Not all teachers had read the whole articles. Most read the introduction and the review of literature. Three summarized the selected article in Portuguese, one teacher summarized a "fairy tale", and just one teacher handed her summary first version in English.</p> <p>3) Group work: Teacher were organized in groups to: a) discuss AA by means of key questions on objective/ context, content and structure of the article, and then outline AA main ideas.; and b) to organize a poster with AA main ideas. Discussion was in Portuguese. It was observed that it was hard for the teachers to understand the AA contents as well as to write AA main ideas in English in the poster.</p> <p>4) Group Presentation: it focused on AA objectives, context of production and covered some main ideas from the review of literature and few related to the specificity of the selected genres Teachers showed difficulties to report their findings in English. Only one of the participants was fluent enough.</p> <p>5) As a pedagogical support, during the week, a list with specific terms and expressions from the AAs were translated into English and e-mailed to teachers.</p> <p>6) Homework: Teachers were asked to a) tread only the chosen article; b) highlight the article main ideas of each section by using a marker; c) outline the highlighted main ideas in their notebooks.</p>

**THE TEACHING OF WRITING THROUGH A GENRE-BASED PERSPECTIVE & REFLECTION ON THE PEDAGOGICAL PRACTICE**

<b>CLASSES/ THEMES</b>	<b>OBJECTIVES</b> achieved = (+)/ not achieved = (--) /partially achieved =(+/-)	<b>ACTIVITIES/ CLASSROOM OBSERVATION</b>
<p><b>CLASS 3 - SEP. 22<sup>ND</sup>, 2007/ MORNING</b></p> <p>Constructing knowledge about the 'fairy tale' and 'advice letter' genres</p>	<p>1)to discuss about the task of writing; (+ )</p> <p>2)to peer revise summaries; (-- )</p> <p>3)to have a lecture about SDI and textual infra-structure, textual and enunciative mechanisms; (+ )</p> <p>4)to analyze the fairy tale "Sleeping Beauty" in terms of infra-structure, textual and enunciative mechanisms; (+ )</p> <p>5)to analyze samples of 'fairy tales' and 'advice letter' in small groups. (+ / -- )</p>	<p>1) Greetings/ statement of objectives;</p> <p>2) After talking about Charles Brown's (*) charge, some questions (Why is writing difficult? What are the advantages of writing?) were asked to teachers. They said their difficulties were related to lack of vocabulary, grammar (spelling, syntax), and text organization, etc. Together, we conclude that these difficulties could be reversed by the own activity of writing, but in a contextualized form.</p> <p>3) As not all participants had written their summaries until that class, peer-revising summaries were not done.</p> <p>4) Lecture was done through a power point presentation about the SDI theoretical basis; genre and text concepts; procedures of text analysis; overview of the concepts of didactic transposition, model and pedagogical sequence. During talking, I code-switched most of the time, due to the theoretical content of the lecture and the teachers' linguistic difficulties. Examples from our teaching routine and from the AAs were used.</p> <p>4) "Sleeping Beauty" fairy (The Grimm's Brothers) was analyzed in order to provide teachers an example of text analysis. We discussed the context of production, then an illustrated and colored printed tale was showed and together teachers told the story in English and commented on its content. After that, a short form text was handed in and text organization was analyzed concerning its initial situation, complication, actions, climax, resolution and final situation, as well as the text mechanisms that connect these phases.</p> <p>5) In groups, participants analyzed the samples of genres, they were asked to bring to class, in terms of context of production, content and text structure. Participants' interaction and motivation was good, however two groups showed great difficulties to read their samples, and all the groups faced difficulties in developing text analysis, although they have the DMs of the genres to guide them in the analysis.</p> <p>6) Homework: a) completing the task of analyzing an advice letter or fairy tale; and b) writing /re-writing the AS.</p> <p>7) As a support, I e-mailed teachers a complete analysis of the Sleeping Beauty tale, and some written comments and directions to the analysis of the two samples of genres that were carried out in the classroom. I also e-mailed them offering help and motivating teachers to do the written tasks.</p>
<p><b>CLASS 4 - OCT 6<sup>TH</sup>, 2007 MORNING</b></p> <p>Taking part of a DS for writing AS as learners &amp; Constructing knowledge on didactic transposition</p>	<p>1)to peer revise summaries of Saito and Cristovão 's (forthcoming) and Cristovão et al.'s (2006) academic articles; (+ )</p> <p>2)to re-write summaries; (-- )</p> <p>3)to construct knowledge about the concepts of didactic transposition, model and sequence;(+) )</p> <p>4)to analyze a Didactic Sequence to written production. (--)</p>	<p>1) Greetings/ statement of objectives;</p> <p>2) Doubts related to concepts and terms in the AA were clarified.</p> <p>3) Class discussion: comparing summaries: although just two other teachers had handed their AS first versions to me, they were asked to get in pairs and compare ASs in terms of content and structure. After that, they reported their findings to class. Content of AAs prevailed in the discussions, and it was perceived teachers raised consciousness about the original aim of the genre fairy tale and observed the interactional function of the genre advice letter. They also perceived the structure of an AA and that an AS should be a text and not an outlined list of topics. Teachers explicitly expressed their difficulties on understanding the theoretical content of the articles, although texts are written in Portuguese; on the proposed tasks, and on the importance of having a teacher-educator to help them to construct meaning from texts.</p> <p>4) Discussing the AS characteristics: to enhance comprehension on how to write ASs, Swales and Feak's (1999) text was used to discuss its main characteristics, and was suggested as a checklist to teachers to re-write their summaries.</p> <p>5) Participants were offered support to write the summaries through e-mail feedback and personal individual conferences. Also, a handout with some explanations on coherence and cohesion was e-mailed to teachers.</p> <p>6) Lecture: a lecture about the concepts of didactic transposition, model and didactic sequence; was done by means of a power point presentation and in Portuguese due to the complexity of the themes. Examples were taken from the studied AAs.</p> <p>7)Homework: a) re-reading the selected academic article to be summarized and re-writing the summaries in English based on Swales and Feak's (1999) checklist; b) reading Dolz, Noverraz and Schneuwly' s (2004) text; c) selecting materials to the construction of the Didactic Sequence for the chosen genre.</p>

## THE TEACHING OF WRITING THROUGH A GENRE-BASED PERSPECTIVE & REFLECTION ON THE PEDAGOGICAL PRACTICE

CLASSES/ THEMES	OBJECTIVES achieved = (+)/ not achieved = (--) /partially achieved =(+/--)	ACTIVITIES/ CLASSROOM OBSERVATION
<p><b>CLASS 5 - OCT. 15<sup>TH</sup>, 2007 / MORNING</b></p> <p>Planning DSs &amp; Reflecting on the course writing tasks</p>	<p>1)to celebrate Teacher's Day (+);</p> <p>2)to clarify some doubly points of didactic sequence structure and Dolz, Noverraz and Scheneuwly's (2004) text (+);</p> <p>3)to analyze a didactic sequence for the teaching of the genre interview (Denardi, 2007) (+);</p> <p>4) to start the elaboration of a pedagogical sequence for the specific genres (--);</p> <p>5) to give teachers a 1<sup>st</sup> feedback about their summaries (--).</p>	<p>1) Greetings/ statement of objectives;</p> <p>2) Reading and discussion of some of the main parts of PS structure (Dolz, Noverraz &amp; Scheneuwly, 2004); As few teachers had read the Dolz et al's (2004) text at home, and because this theme was not familiar to teachers, the main topics of the text such as: the structure of a pedagogical sequence, the principles that underlie it and formative evaluation were read and discussed, in Portuguese. Other specific topic, such as the role of orthography and syntax, the role of teacher, was recommended as homework. Teachers were enthusiastic with the proposal.</p> <p>3) Celebrating Teacher's Day: Celebrating the Teacher's Day by means of "the dynamic of the gift" was a form of motivating teachers to the profession and to motivate interaction between teachers through English. Participants enjoyed it. At the end of class, teachers received a Teacher's Day card.</p> <p>4) Group work: teachers analyzed a didactic sequence for the teaching of the genre interview (Denardi,2007) by means of a questionnaire which questions focused on the language capacities of action, discursive and linguistic discursive; Teachers faced many difficulties to answer questions and in writing in English. Oral report of answers was in Portuguese. As a pedagogical support, answers for the questionnaire were socialized and doubts were clarified, but not all. It seemed the topics related to language capacities and types of activities were too weird to teachers until that moment.</p> <p>5) Closing the theoretical part of the course: Teachers were shown the video "migrating birds" for a second time as a form of motivation as well as form to shift to a more pragmatic part of the course, that is the construction of the pedagogical sequence.</p> <p>6) Lack of time did not allow participants to achieve the two last objectives.</p>
<p><b>CLASS 6 - OCT. 15<sup>TH</sup>, 2007/ AFTER NOON</b></p> <p>Planning DSs for the 'fairy tale' and 'advice letter' genres</p>	<p>1) to re- negotiate the course chronogram (+);</p> <p>2) to guide teachers through the task of elaborating a didactic sequence( + );</p> <p>3) to give teachers a feedback about their summaries by means of individual conferences ( +/- ).</p>	<p>1) Greetings/ statement of objectives, and discussion on chronogram: chronogram and other extra aspects of the course were constantly negotiated between RT and participants.</p> <p>2) Class orientation on the construction of a Pedagogical Sequence: the class, as a whole, received directions to start planning the pedagogical sequences. As a starting point, teachers were asked to discuss the topics related to: a)the objectives (social, discursive and linguistic discursive),b) learning context, c)forms of motivating students to do the task of writing a fairy tale or an advice letter, and d) the way teachers would turn students' writings public.</p> <p>3)Group work: participants got in groups and started planning their pedagogical sequence. I passed in all groups clarifying doubts and guiding the work. Participants were highly motivated and talked most of the time on how to motivate students to write a fairy tale or an advice letter;</p> <p>4) Portuguese was most used by the participants during group work.</p> <p>5) Talking about ASs: individual conferences about the summaries were done only with Clarice and Deny, and were not audio or video recorded. New guidelines to the task of summary writing was e-mailed teachers during the interval to the next class.</p> <p>6)Homework: a)re-reading the chosen academic article; b) re-writing the summaries according to the new guidelines; c) elaborating activities for the pedagogical sequence; d) searching literature to justify the activities.</p>



**THE TEACHING OF WRITING THROUGH A GENRE-BASED PERSPECTIVE & REFLECTION ON THE PEDAGOGICAL PRACTICE**

<b>CLASSES/ THEMES</b>	<b>OBJECTIVES</b> achieved = (+)/ not achieved = (--) /partially achieved =(+/-)	<b>ACTIVITIES/ CLASSROOM OBSERVATION</b>
<p><b>CLASS 7- NOV. 3<sup>RD</sup>, 2007/ AFTER NOON</b></p> <p>Planning DSs for the 'fairy tale' and 'advice letter' genres</p>	<p>1) to reflect about the written tasks by means of a questionnaire (+);</p> <p>2)to draw participants' attention to the commitment of the task of writing AS (+);</p> <p>3)to review previous handouts on the task of summary writing (+);</p> <p>4)to guide teachers through the task of elaborating strategies/activities for the PSs (+ / --);</p> <p>5) to give teachers feedback about their summaries by means of individual conferences (--).</p>	<p>1) Greetings/ statement of objectives.</p> <p>2) Answering a questionnaire: Participants were asked to answer a questionnaire as a form of matching relations between the activity of writing AS and planning a DS by means of the two broad questions. After writing, answers were socialized. In summary, teachers perceived the close relation between the tasks and that by means of a summary they could have a clear understanding of the specific genre and the elements they should tackled when planning the PSs.</p> <p>3) As until this class just 6 teachers had written their first summary versions, "the migrating birds metaphor" was used again to draw participants' attention to their commitment with the course.</p> <p>4) Previous handouts were reviewed, and teachers were oriented on how to correct their texts by the use of grammar explanations which can be found in didactic books of English.</p> <p>5) Group work: Participants got in groups to develop new topics of the PS, such as planning strategies and activities. I randomly passed in the groups , however time was not enough to guide teachers properly in the activities. Teachers were asked to e-mail the strategies/activities they had elaborated and feedback was also done by e-mail.</p> <p>6) RT support: new instructions to write a summary, and some explanations and a diagram of how to build a DSP were e-mailed to all teachers after class.</p> <p>7) Homework: a) re-reading the AAs (Saito &amp; Cristovão, forthcoming ; Cristovão et al. , 2006; Dolz et al., 2004) to deepen knowledge on the genres and justify activities ; b)re-writing the summaries according to the given guidelines; c) elaborating activities for the didactic sequence.</p>
<p><b>CLASS 8 - NOV.10<sup>TH</sup>, 2007/ AFTER NOON</b></p> <p>Planning DSs for the 'fairy tale' and 'advice letter' genres</p>	<p>1) to take some participants' photographs (+);</p> <p>2) to build activities and strategies of the DSPs (_+ / --).</p>	<p>1) Greetings.</p> <p>2) Motivation: taking some participants' photographs to be used in the video which would be watched in the last class.</p> <p>3 Stating the class objectives: after talking about the objectives, Carmen said that Rosa would give up because she did not write her summary. She didn't come to class but she was in town. She was called to come even without doing this task, as she did. Maybe, this attitude was what led three other participants not re-write their summaries.</p> <p>4) Group work: participants got in groups to building activities/strategies to the DSPs. I passed randomly in all groups trying to guide the work. Because teachers had not brought extra material, texts or whatever, they could advance in preparing activities. Teachers' lack of experience in building activities was clear perceived. As they said, they got used to work on the activities from didactic books.</p> <p>5) Analyzing linguistic aspects in participants' ASs , eleven main problems were observed related to: nominal group, verb position and verb tenses, use of the article 'the', sentences without subject or with double subjects, use of genitive case, adequate lexical choices, passive form, sentences without object, use of adjective or adverb, use of preposition. Trying to focus these problems, I build a grammar exercise with 26 sentences extracted from teachers' ASs in which sentences and problems were displayed. Teachers should identify the problem(s) in the sentences by matching the columns and then editing the sentences.</p> <p>6) Homework: answering a grammar exercise and focusing on the same items of the previous homework.</p> <p>7) As a form of guide teachers in the task of planning DSPs, during the interval to the next class, I developed and e-mailed them a list in which they could full fill with objectives and activities of the DSP in an organized way.</p>

## THE TEACHING OF WRITING THROUGH A GENRE-BASED PERSPECTIVE & REFLECTION ON THE PEDAGOGICAL PRACTICE

CLASSES/ THEMES	OBJECTIVES achieved = (+)/ not achieved = (-) /partially achieved =(+/-)	ACTIVITIES/ CLASSROOM OBSERVATION
<p><b>CLASS 9- NOV. 16<sup>TH</sup>, 2007/AFTERN OON</b></p> <p>Planning DSs for the 'fairy tale' and 'advice letter' genres</p>	<p>1) to apply a personal form to collect teachers' personal data (+);</p> <p>2) to make teachers to reflect on the linguistic and meta-linguistic aspects of the English language (+);</p> <p>3)to help teachers to revise the aims, activities and strategies of their didactic sequences (+);</p> <p>4)to guide teachers' to organize the presentation of their DSPs (+);</p>	<p>1) Greetings.</p> <p>2) Teachers were asked to answer a personal form with their personal and academic data, and was informed that it would be used to build their profiles as participants of a research.</p> <p>3) Stating the class objectives.</p> <p>4) Checking homework: few teachers had the exercise made at home. Dialoguing and writing answers on board, participants and I together analyzed and corrected 10 sentences as a form to focus on the eleven topics. Other sentences were assigned to be corrected as homework again. Some participants said they had never done this kind of exercise. Some expressed their doubts and difficulties about the issue. Others gave good advices and support. Therefore, besides it provoked linguistic reflection, it also fostered reflections on learning/teaching English.</p> <p>5) Group work: a new checklist list constituted of guiding questions on how to plan a DSP for the 'fairy tale' and 'advice letter' genres was developed and then handed to each group in order to make teachers progress in their plans. At the end of the class, just the group that was building the PS for 'advice letters' had almost finished their plan. The two ones (fairy tales) have had still much work to do at home in order to finish their PSs.</p> <p>6) Teachers also receive some instructions to organize their presentations of the DSPs to the next class.</p> <p>7) Homework: a) completing the grammar exercise ; b) re-writing the summaries; c) searching literature to justify the activities of the didactic sequence;</p> <p>d) planning how to present the didactic sequences.</p>
<p><b>CLASS 10 – NOV. 22<sup>ND</sup>, 2007/ NIGHT</b></p> <p>Sharing knowledge on the construction of a DS</p>	<p>1) to show the work of didactic sequences to the whole group (+);</p> <p>2)to self-evaluate their work of planning a DS collaboratively (+);</p> <p>3)to lead teachers to evaluate a pair's AS (2<sup>nd</sup> peer-revising) by the use of a final AS checklist (*) /(-).</p>	<p>1) Greetings.</p> <p>2) Motivation: all participants came. They were very well dressed and with hair done. They seemed to feel, at the same time, anxious and happy to present their DSPs. In order to calm teachers, in the introduction of the presentations, I used again the example from the winged birds. I told teachers that when little birds try their first flies, sometimes they were thrown down from the big stones to the sea by their parents or they throw themselves since as they know how to swim, the ocean is a safe place to them. As teachers we should see our classroom as a safe place where we can develop as language learners and professionals.</p> <p>3) Group's presentations: groups presented their PS plans in a seminar format. They had 30 min for presentation plus 10 min for questions and comments. All presentations followed the structured plan the teachers had worked on to build their sequences. During presentation teachers read the slides that were written in English. When asking/giving explanations, or making some comments teachers used Portuguese.</p> <p>4) Group work/ answering a questionnaire: in order to reflect on the work of planning DSs, teachers got in groups and answered some questions about the task of building a didactic sequence for a specific genre. The questions were about difficulties and conflicts teachers faced during the work of planning a DS; the contributions this work bring to them and their students; reflections and possible changes in their pedagogical practice; and if teacher feel they are able to elaborate other DSs for other genres. The answers to these questions as well as other mechanisms used to foster reflection will be analyzed in chapter 5.</p> <p>5) Homework: a) re-writing ASs; b) writing the final version of their DSPs.</p>

## THE TEACHING OF WRITING THROUGH A GENRE-BASED PERSPECTIVE & REFLECTION ON THE PEDAGOGICAL PRACTICE

CLASSES/ THEMES	OBJECTIVES achieved = (+)/ not achieved = (-) /partially achieved =(+/-)	ACTIVITIES/ CLASSROOM OBSERVATION
<p><b>CLASS 11 – DEC. 5<sup>TH</sup>, 2007/ NIGHT</b></p> <p>Reflective experience: taking part of a DSP as students and teachers</p>	<p>1) to direct teachers to exchange evaluation on ASs by means of a final AS controlling list (+);</p> <p>2) to establish deadline for collective and individual tasks (+)</p> <p>3) to foster teachers' reflection on three important moments of the course: discussing about genre and genre teaching, writing ASs, and planning DSs for genre teaching (+);</p> <p>4) to celebrate the end of the course (+).</p>	<p>1) Greetings/ statement of objectives.</p> <p>2) General directions on how to exchange and evaluate ASs were given. Also the deadlines to hand in ASs and PSs were established.</p> <p>3) Before watching the video, participants were explained they would watch an 1 hour and twenty minute film constituted of three with three specific moments of the course and after each episode, I would stop the video, and they would write about it. The episodes were: 1) discussing about the concept of genre and the possibility to teaching through a genre-based perspective; 2) talking about academic articles and the task of writing academic summaries; 3) planning a didactic sequence.</p> <p>4) Watching important episodes of the course: The video started with the presentation of the participants of the course, followed by the three episodes. We together watched it and wrote about the three episodes. After that, teachers made some comments about the course related to good and bad aspects of it. Participants said it was nice to watch themselves as teachers and that they enjoyed the activity.</p> <p>5) As a form to motivate teachers to study more about DSs, I handed them a completed DS of comic book for the teaching of reading (Cristovão, not published), and also a copy of Ferrarini's (2006) article named "Written production and evaluation: challenge for teachers and students".</p> <p>6) Final message: I read and handed them a text which compares the migrating birds' fly and the process of becoming a teacher. This way, participants were motivated to read and continue studying, in order to migrate to a teaching genre-pedagogy, to be autonomous and sustain their knowledge, and to develop as language learners and teachers.</p> <p>7) Celebrating: we had a "Pizza Party" at a downtown pizza place.</p>

KEY WORDS: TEACHER EDUCATION, GENRE-BASED PEDAGOGY, READING/WRITING, ACADEMIC SUMMARY, DIDACTIC SEQUENCE, COLLABORATIVE WORK, INTERACTION , COLLECTIVE REFLECTION, MOTIVATION

## APPENDIX II

### ACADEMIC ARTICLES

#### ACADEMIC ARTICLE 1:

Ref.: Saito, R. & Cristovão, V. L. L.(prelo). Análise e desconstrução do gênero conto de fadas em língua espanhola.

### ANÁLISE E DESCONSTRUÇÃO DO GÊNERO *CONTO DE FADAS* EM LÍNGUA ESPANHOLA<sup>141</sup>

**RESUMO:** Esta pesquisa faz parte do projeto de pesquisa “Modelos Didáticos de Gênero: uma abordagem para o ensino de língua estrangeira”, desenvolvido na Universidade Estadual de Londrina, sob coordenação da profa. Dra. Vera Lúcia Lopes Cristóvão. O objetivo desse trabalho é analisar o gênero “*Conto de Fadas*” e, a partir dessa análise, possibilitar ao professor de língua espanhola um material com o qual ele possa desenvolver o domínio desse gênero pelos alunos nos CELEMs. Para isso, apoiamos-nos no construto teórico do interacionismo sócio-discursivo (Bronckart, 1997/2003) e na abordagem metodológica de construção de modelos didáticos de gêneros (Dolz & Schenuwly, 1998). São resultados esperados: a descrição desse gênero *Conto de Fadas*, comumente ensinado no contexto educacional, e a indicação de fatores nele contidos que possam contribuir para a progressão do desenvolvimento das capacidades dos alunos.

**RESUMEN:** Esta pesquisa forma parte del proyecto de pesquisa “Modelos Didáticos de Gênero: uma abordagem para o ensino de língua estrangeira”, desenvolvido en la Universidad Estadual de Londrina, bajo la coordinación de la Profa. Dra. Vera Lúcia Lopes Cristóvão. El objetivo de ese trabajo es analizar el género “*Cuento de Hadas*” y, a partir de ese análisis, posibilitar al profesor de lengua española un material con el que pueda desarrollar el dominio de ese género por los alumnos en los CELEMs (Centro de lenguas extranjeras modernas). Para eso, nos basamos en el presupuesto teórico del interacionismo socio-discursivo (Bronckart, 1997/2003) y en el abordaje metodológico de construcción de modelos didáticos de géneros (Dolz & Schenuwly, 1998). Son resultados esperados: la descripción del género *Cuento de Hadas*, comúnmente enseñado en el contexto educacional, y la indicación de factores que puedan contribuir para la progresión del desarrollo de las capacidades de los alumnos.

#### INTRODUÇÃO:

A questão da elaboração e avaliação de material didático é problemática já que a língua estrangeira não faz parte do Projeto Nacional do Livro Didático (PNLD) e nem recebe material pelo Ministério da Educação. Com isso, professores se vêem no papel de avaliadores e/ou elaboradores de material didático. Entretanto, na grande maioria dos casos, o professor não tem preparo para nenhuma dessas funções. A análise de gêneros textuais visa a instrumentalizar esses professores com informações que os capacitem para tais tarefas. Considerando tais problemas, este projeto se propõe a analisar gêneros textuais do contexto educacional onde é ofertado o espanhol como língua estrangeira.

Com essa preocupação, nossa pesquisa se volta para a análise de gêneros que devem ser dominados pelos alunos do contexto educacional ao longo do período escolar. A descrição pretende fornecer referências que instrumentalizem professores de espanhol como língua estrangeira para prepararem suas atividades didáticas.

Essa pesquisa será orientada pelos pressupostos teóricos propostos por Bronckart (2003). Para esse autor:

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<sup>141</sup> Texto enviado para publicação em 04/05/2006 à revista CALIGRAMA.

“os textos são produto da atividade de linguagem em funcionamento permanente nas formações sociais: em função de seus objetivos, interesses e questões específicas, essas formações elaboram diferentes espécies de textos, que apresentam características relativamente estáveis (justificando que sejam chamadas de **gêneros de texto**) e que ficam disponíveis no *intertexto* como modelos *indexados*, para os contemporâneos e para as gerações posteriores”(2003:137).

No processo de análise e desconstrução do gênero *Conto de Fadas*, seguiremos as etapas do modelo de análise de textos proposto por Bronckart, no intuito de apurar as características desse gênero. Optamos por esse modelo porque demonstra uma preocupação em tematizar o contexto social em que se inserem os textos, considerando o domínio social de comunicação e enfocando os elementos necessários para a progressão do desenvolvimento das capacidades lingüísticas dos agentes. As etapas desse modelo são: a) Consulta à literatura existente sobre o gênero, a fim de conhecer os trabalhos já realizados sobre o gênero em questão; b) Visita ao contexto de leitura, a fim de conhecer o público leitor do gênero em questão e a realidade que o cerca; c) Análise do contexto de produção, levando em consideração todos os fatores que influem sobre a produção do gênero em questão; d) Análise da infraestrutura textual do gênero, a qual engloba: plano geral do texto, tipo de discurso e tipo de seqüência e; e) Análise da organização interna do texto, que envolve: as operações de textualização, as operações de enunciação e o gerenciamento das vozes e modalização.

Apresentaremos neste trabalho o resultado das análises do gênero *Conto de Fadas* em todas essas etapas, exemplificando cada uma delas com trechos do *corpus*.

### LITERATURA SOBRE O GÊNERO

“O certo é que as fadas não são abstratas, mas figurações, imagens do real que nascem do coração e provam o raciocínio do homem. Nascem do desconhecido frente ao choque imediato da realidade”. (Mantovani, *apud* GOES, 1984, 112)

Como Mantovani, Bettelheim (1980) também acredita que os *Contos de Fadas* tratam de aspectos mais profundos da vida do ser humano. Essa característica dos *Contos de Fadas* vai ao encontro da concepção de que esse gênero só interesse ao público infantil. Na realidade, por surgirem da concepção de vida humana e do destino do homem e tratarem de temas relacionados com os conflitos do ser humano, os *Contos de Fadas* apresentam-se como verdadeiras representações dos desejos dos homens. No entanto, essas histórias são de tal forma elaboradas que chegam às crianças numa linguagem extremamente clara e acessível. Ou seja, elas trazem embutidas num enredo maravilhoso que encanta às crianças, situações de grande densidade de significação que interpelam os adultos. Segundo Bettelheim, as figuras e situações dos *Contos de Fadas* personificam e ilustram conflitos internos, mas sempre sugerem sutilmente que esses podem ser solucionados. O mesmo afirma, que esse gênero é apresentado de um modo simples e caseiro, além de transmitir à criança uma mensagem de forma múltipla: uma luta contra as dificuldades inevitáveis da vida, algo intrínseco da existência humana, mas que se a pessoa não se intimida e, ao contrário, se defronta de modo firme com as opressões inesperadas, dominará todos os obstáculos e, ao fim terá êxito em suas questões.

É por isso que, sem querer confundir o ensino de LM com ensino de LE, acreditamos que os *Contos de Fadas* podem somar em favor do nosso objetivo de contribuir para o desenvolvimento das habilidades lingüísticas dos alunos, acrescentando muito ao ensino da língua espanhola, pois apresentam uma estrutura lingüística descomplicada, pensada para um destinatário infantil, aprendiz da língua materna e, ao mesmo tempo, levanta relevantes questões de âmbito social. Os *Contos de Fadas* são, em geral, produzidos com a preocupação de transmitir valores às crianças através de histórias, o que faz dele um gênero de leitura simples e de fácil compreensão. Essa característica dos *Contos de Fadas* nos parece uma forte aliada, pois, permite que o aprendiz do espanhol como língua estrangeira dialogue com o texto e, de uma maneira sutil, lide com conflitos próprios do ser humano e também – é claro - com a língua espanhola.

Além disso, o trabalho com esse gênero se justifica pelo conteúdo lexical que oferece e também pela interação que propicia, pela contribuição na construção de significados e porque aproxima o aluno de situações de uso real da língua. Defendemos que as histórias fascinam às crianças como fascina aos adultos, porque a presença do maravilhoso desperta a imaginação, dos pequenos e dos grandes. Trata-se de uma forte aliada que motiva a aula, propicia a participação de todos e incentiva à leitura.

### CONTEXTO DE PRODUÇÃO DOS CONTOS DE FADAS ANALISADOS

Conhecer as circunstâncias em que foi produzido o texto é fundamental para sua leitura e compreensão. Por isso, realizamos um levantamento a cerca das condições de produção dos *Contos de*

*Fadas*, no intuito de conhecer as representações do agente produtor do texto com relação à situação de ação mobilizada para a realização dessa atividade.

As histórias foram, originalmente, escritas na França, por Charles Perrault, por volta de 1660. Porém, as histórias coletadas para essa análise foram retiradas da Internet, pela facilidade de acesso que este veículo proporciona aos leitores em geral. O site consultado (<http://www.ccgedicoes.com>) traz produções de vários autores e parece ter a intenção de incentivo à leitura. As histórias, traduzidas do francês por Estrella Cardona Gamio, são universalmente conhecidas e destinam-se a crianças que estão iniciando sua vida escolar. Os *Contos de Fadas* têm a função de ensinar e divertir.

O autor, Charles Perrault, nasceu em 12 de janeiro de 1628, em Paris. Filho de burgueses, teve uma boa infância e fácil acesso aos estudos. Além de histórias infantis, escreveu odes, discursos, diálogos, poemas e obras que eram destinadas ao rei e aos príncipes. Dispunha de boa posição social e de uma promissora profissão de funcionário real. Casou-se e teve cinco filhos.

Escreveu um total de 46 obras, oito delas publicadas postumamente. Com exceção das histórias infantis, quase toda sua obra se compõe de homenagens ao rei da França, já que Perrault jamais lutou contra o sistema vigente, sistema este que lhe concedeu sucesso profissional num país conturbado politicamente, em que os favoritos perdiam muito facilmente seus postos. Suas obras vencem o tempo e chegam até nós provocando um efeito muito semelhante ao original.

## ANÁLISE DO CONTEXTO DE LEITURA

A seleção e descrição do gênero em questão e também a relevância e contribuição do mesmo para o ensino se baseiam nos resultados da análise do contexto de leitura dos *Contos de Fadas*. Por isso, essa é uma etapa muito importante nesse trabalho. O contexto de leitura analisado limitou-se aos Celems (Centro de Línguas Estrangeiras Modernas), já que esta é a única oferta pública do espanhol como língua estrangeira. A escola observada localiza-se em Cambe, na região norte do Paraná.

Trata-se de um público misto com relação à faixa etária, cujo objetivo é, mais freqüentemente, o de capacitar-se para o mercado e para o vestibular.

Em geral, não se adotam livros didáticos pelo fato de os alunos não terem condições de adquiri-los; os recursos, de uma maneira geral, são escassos e esse é um fator importante que atua negativamente na motivação da aula, do professor e dos alunos. Os alunos afirmam que “as aulas são cansativas como as aulas das disciplinas obrigatórias”, isso porque a professora é obrigada a passar quase tudo no quadro, pois se fosse digitar o material teria que arcar com os custos, já que a escola não pode imprimir um número grande de cópias.

Em geral as atividades entregues aos alunos não informam sobre o enunciador ou destinatário do texto, onde e em que circunstâncias foi produzido. Ou seja, os conteúdos são descontextualizados de qualquer situação de produção que envolva temas do cotidiano e situações reais, o que demonstra que nesse processo de ensino-aprendizagem a formação de indivíduos críticos e produtores de conhecimentos não está sendo suficientemente observada.

## O PLANO GLOBAL

O plano global de um texto pode assumir diferentes formas, dependendo do gênero a que pertence, sua natureza, seu tamanho, as condições de produção, os tipos de discurso, tipos de seqüência e as formas de planificação que o compõem. Nos *Contos de Fadas* analisados, observamos que as histórias, geralmente longas, seguem a estrutura padrão de um texto dito “narrativo”, ou seja, os contos estruturam-se a partir de um **começo**, um **meio** e um **fim**. No início, são apresentados os personagens, o espaço e o tempo da narrativa. O tempo, situado por expressões do tipo “érase una vez”, não possui ancoragens no mundo ordinário do leitor. O espaço da diegese também não pode ser situado com relação ao mundo ordinário. Trata-se de “reinos distantes”, “castelos”, “bosques”. Entre os personagens, sempre há a figura da realeza, representada por príncipes ou reis e a figura da plebe, em geral personificada por uma bela e doce donzela.

No começo da história, há uma situação de equilíbrio, sem grandes acontecimentos; não se trata de uma situação equilibrada em si, mas equilibrada em relação à história que segue.

Na seqüência, vem o desenvolvimento da história. Aqui são introduzidos fatos que implicarão em uma complicação, que interromperá o equilíbrio inicial. Nas histórias analisadas, essa complicação surgia do mundo subjetivo dos personagens. As intrigas se davam por desejos e maldades próprios dos seres humanos, como inveja, vingança ou mesmo questionamentos com relação ao amor e à beleza. É importante na construção dessa intriga a presença dos pares de opostos: de um lado a personagem que é totalmente má e de outro, a personagem inteiramente boa.

Essa complicação é seguida por fatos que podem aparecer em grande ou pequeno número e culmina com uma resolução, a qual começa a devolver a harmonia à história. Harmonia esta que se

completa e efetiva no fim da narrativa, que, nos contos analisados, sempre é feliz com o predomínio do bem sobre o mal. Esse desfecho sempre deixa implícito um ensinamento moral.

### TIPO DE DISCURSO

As histórias são constituídas basicamente de seqüências narrativas nas quais a predominância é de verbos no pretérito. O emprego de advérbios de tempo e de lugar também é marcante. Essas características indicam que há nas histórias um universo – personagens, lugar, tempo, ações – que não coincide com o universo no qual está situado o leitor do texto, ou seja, nas palavras de Bronckart (1999:164), esses elementos lingüísticos tornam “o mundo discursivo criado situável em relação ao quadro geográfico e temporal do mundo ordinário dos agentes.” Nas seqüências narrativas, não há unidades lingüísticas – como pronomes ou advérbios - que indiquem uma implicação do produtor ou do leitor. As personagens existem sem que se necessite conhecer seu produtor, seu lugar de origem, seus objetivos com a história. Os *contos de fadas* analisados podem ser considerados, portanto, segundo a denominação proposta pela teoria que nos norteia, a um discurso disjuncto e autônomo, ou seja, uma narração.

No entanto, encaixado nesse tipo de discurso, nas seqüências dialogais, há um outro apontado pela presença marcante de verbos no presente do indicativo, de frases não declarativas e de pronomes de primeira e segunda pessoas implicando os personagens da história no mundo ficcional criado. Segundo Bronckart (2003:159), “quando essas interações são apresentadas na forma do discurso direto, um mundo discursivo, ao mesmo tempo distinto e dependente do mundo da narração, encontra-se automaticamente criado, podendo ser chamado de *mundo do discurso interativo relatado*.” Esse discurso é introduzido por enunciados como “perguntou ele” ou “respondeu ela”. Esses enunciados marcam o domínio da narração sobre o discurso interativo, e, por esse motivo, os elementos deste último não devem ser analisados em sua relação com o mundo ordinário do agente produtor do texto e sim com o mundo ficcional dos personagens da narração.

### TIPOS DE SEQÜÊNCIA

Os tipos de seqüência, para Bronckart (2003:217), garantem a progressão do conteúdo temático de um texto. É utilizando-se das seqüências discursivas que o agente transforma a idéia em texto. Para o autor, “o agente produtor do texto dispõe de representações ou de conhecimentos relativos a um dado tema, que estão estocados na memória em formas lógicas e/ou hierárquicas, às quais chamamos de *macroestruturas*. (...) As macroestruturas disponíveis simultaneamente na memória desenvolvem-se, pois, em diversas formas de organização linear (planos, esquemas, seqüências, etc.), que às vezes, têm sido denominadas de *superestruturas textuais*.” Ou seja, durante o processo de semiotização de suas representações a cerca de um tema, o agente produtor se utilizará de “seqüências” dispostas numa ordem de sucessão temática dessas representações.

Os tipos de seqüência, de acordo com Adam (*apud* BRONCKART, 2003:219), podem ser elencados em cinco tipos básicos: *narrativa, descritiva, argumentativa, explicativa e dialogal*. À essas, Bronckart acrescenta a seqüência *injunativa* e as *outras formas de planificação*.

Bronckart (2003:234) afirma que, a organização do texto em seqüências está relacionada com o efeito que o agente produtor deseja que o texto tenha sobre seu destinatário; suas decisões são orientadas pelas representações que tem dos mesmos e pelo objetivo que persegue. Essa preocupação com o destinatário e suas representações confere às seqüências um forte caráter dialógico.

A estrutura da seqüência narrativa denuncia uma preocupação do produtor em manter a atenção do leitor no texto e possibilitar-lhe compreender a dimensão humana do que está sendo narrado. Isso pode ser exemplificado pelo conto “Las hadas”, de Perrault, que segue abaixo (os períodos foram numerados):

- (1) Érase una vez una viuda que tenía una hija y una hijastra: la mayor, que era la suya, se le parecía tanto de carácter como de rostro, de modo que, quien la viese a ella, a la madre veía.
- (2) Ambas eran tan desagradables y tan orgullosas, que nadie podía vivir a su lado. (3) La pequeña, el auténtico retrato del padre por la dulzura y los buenos modales, era una de las mejores hijastras que hayan existido.
- (4) Pero, como suele amarse aquello que se nos parece, esa madre estaba encantada con su hija, y al mismo tiempo sentía una gran aversión hacia la pequeña, su hijastra, pues la obligaba a comer en la cocina y a trabajar sin cesar.
- (5) Esto hizo, entre otras cosas, el que la pobre niña fuese, dos veces al día, a buscar agua a una fuente que se hallaba a media legua de casa, transportándola en una gran cantara.
- (6) Una mañana que había ido a la fuente, vino hacia ella una pobre mujer que le suplicó le diese de beber.

(7)-Si, buena mujer –repuso la muchacha y llenando el cántaro de agua, se lo ofreció, sosteniéndolo a fin de que la anciana bebiera con mayor comodidad.(8) La anciana, habiendo bebido le dijo:

(9)-Eres tan bella, tan buena y tan servicial, que no puedo menos de concederte un don –pues era un hada quien había tomado la forma de una pobre mujer de pueblo, para ver hasta donde llegaba la amabilidad de esta jovencita -. (10)Yo te otorgo el don -prosiguió el hada-, de que a cada palabra que pronuncies, te salga de la boca o una flor, o una piedra preciosa.

(11)Cuando la hijastra llegó a casa, la madre la regañó por volver tan tarde de la fuente.

(12)-Os pido perdón, madre mía -dijo la pobre muchacha-, al haber llegado tan tarde -y en diciendo estas palabras le salieron de la boca dos rosas, dos perlas y dos gruesos diamantes.

(13)-¿Qué ven mis ojos -exclamó la madrastra sorprendida. (14)Creo que le salen de la boca perlas y diamantes! (15)¿Qué ha sucedido, hija mía?- (16) (Esta fue la primera vez que la llamaba hija suya.)

(17)La pobre niña le contó ingenuamente todo lo que le había pasado, no sin lanzar por la boca una infinidad de diamantes.

(18)-Verdaderamente –se dijo la madre-, es preciso que yo envíe a mi hija... (19)Mira que es lo que le sale de la boca de tu hermana cuando habla.(20) ¿No estarías muy contenta si poseyeras el mismo don?(21) Es bien sencillo, no tienes más que ir a buscar agua a la fuente, y, cuando una pobre mujer te la pida para beber, se le das muy educadamente.

(22)-¿No me apetece ir a la fuente! -respondió con grosería la hija.

(23)-Pues yo quiero que vayas -repuso su madre-, y deprisa, ¡ahora mismo!

(24)Su hija fue, pero siempre refunfuñando. (25)Había cogido el más hermoso jarro de plata que tenían en la casa y aún no había llegado a la fuente, cuando vio salir del bosque a una dama magníficamente vestida, que se acercó a pedirle agua. (26)Era la misma hada que se le apareciera a su hermanastra, pero había tomado el aspecto y las vestiduras de una princesa, para ver hasta donde llegaría la mala educación de la muchacha.

(27)-¿Es que yo he venido aquí -le dijo orgullosa la joven-, para daros de beber?(27) ¡Justamente traigo un jarro de plata expresamente para calmar la sed de la señora! (28)Os aconsejo que bebáis vos misma si queréis.

(29)-Eres muy poco amable -repuso el hada sin encolerizarse-. (30)Bien, puesto que de servicial no tienes nada, te otorgo como don, que a cada palabra que digas, te salgan de la boca o una serpiente o un sapo.

(31)Tan pronto la madre vio a su hija, le gritó:

(32)-¿Y bien, hija mía?...

(33)-¿Y bien, madre mía! -le respondió la maleducada echando por la boca dos víboras y dos sapos.

(34)-¡Oh, cielos! -gritó la madre-, ¿qué es lo que veo? (35)¡Tu hermana tiene que ser la causante: me la pagará!

(35)Y dicho y hecho, corrió hacia ella para golpearla. (36)Entonces la pobre niña huyó buscando refugio en un bosque cercano.

(37)El hijo del rey, que volvía de cazar, la encontró y viéndola tan bella, le preguntó que es lo que hacía sola en medio de la espesura y por qué lloraba.

(38)-¡Ay de mí, Señor, mi madre me ha echado de casa!

(39)El hijo del rey, viendo surgir de su boca cinco o seis perlas y otros tantos diamantes, rogó que le dijera de donde venía, y ella le contó toda su aventura.

(40)El príncipe heredero se enamoró de la joven, y considerando que tal don bien valía el hacerla su esposa porque era la mejor de las dotes, la llevó al palacio del rey su padre y se casó con ella.

(41)En cuanto a la mala hermanastra, se hizo tan odiosa, que su propia madre la arrojó de casa, y la desgraciada, después de haber ido de un lado para otro, sin encontrar a nadie que la quisiera acoger, fue a morir en un rincón del bosque.

(Traducido del original francés por Estrella Cardona Gamio, <http://www.cgediciones.com/Hadas/Perrault/perrault1.htm>

(disponible en 13/12/2004))

A seqüência dominante é a **narrativa**, pois as histórias são sustentadas por um processo de intriga, estruturado pelas fases de: situação final, complicação, ações, resolução e situação final. No *Conto de Fadas* citado, a *fase de situação inicial*, na qual é exposto um estado equilibrado de coisas, compreende os períodos de 1 a 5. Neste trecho, os personagens são apresentados e descritos para o leitor, que, a partir de então, já conhece os bons e maus sujeitos da história. A *fase de complicação*, em que há uma transformação dos fatos apresentados na fase anterior, compreende os períodos de 6 a 10. Essa fase é introduzida por um marcador temporal “*una mañana que había ido a la fuente*”, como comumente acontece nos textos narrativos. Nesta seqüência uma tensão se instaura na história: a menina que era rejeitada por todos passa a ter uma enorme qualidade (a de produzir pedras preciosas) e esse fator gera um sentimento de inveja nas demais personagens. Segue a esta fase os



acontecimentos desencadeados pela tensão nela instaurada. Trata-se da *fase de ações*, introduzida também por um marcador temporal “*cuando la hijastra llegó a casa*”, no período 11 e interrompida no período 34 pela *fase de resolução*, que devolverá ao texto o equilíbrio inicial. No conto citado, esta fase inicia-se com a expressão “*Y dicho y hecho*”. Finalmente, na *fase de situação final*, no período 41, há um novo estado de equilíbrio obtido na fase anterior.

As seqüências **dialogais**, introduzidas por travessões, também em número expressivo nesse gênero, aparecem encaixadas à seqüência narrativa. Elas são dialógicas à medida que condicionam-se à decisões de seu produtor e co-produtores, ou seja, do agente produtor do texto e dos envolvidos no diálogo em questão, seja este pertencente ao mundo ordinário do agente produtor ou não.

Há ainda outras seqüências permeando os *Contos de Fadas*, como a seqüência **explicativa**, por exemplo, no período 9, em que o narrador interrompe a narrativa para esclarecer para o leitor quem era aquela personagem – “*pues era un hada quien había tomado la forma de una pobre mujer de pueblo, para ver hasta donde llegaba la amabilidad de esta jovencita*”.

As histórias são constituídas ainda por seqüências **descritivas**, que podem ser encontradas nos períodos 1 e 2, em que o narrador apresenta para o leitor características de objetos do discurso, o que faz com que o leitor conheça mais profundamente os fatos, os personagens e o espaço da diegese. Essas seqüências também se mostram, a exemplo das seqüências dialogais, essencialmente dialógicas uma vez que preocupam-se basicamente com o estabelecimento de uma plena compreensão do destinatário sobre o que está sendo tratado e não necessariamente com a progressão do tema. Nas palavras de Bronckart:

“O desencadeamento de uma seqüência descritiva no co-texto de uma seqüência narrativa tem por objetivo situar ou fazer compreender melhor os elementos que estão em jogo nessa mesma narração e é esse também o caso das descrições articuladas aos outros tipos de seqüência”(2003:235).

No período 23, temos ainda, encaixada à seqüência dialogal, uma seqüência injuntiva, “*Pues yo quiero que vayas , y deprisa, ¡ahora mismo!*”, cujo objetivo é claro: fazer agir seu interlocutor.

Esse levantamento quantitativo do tipo de seqüência dos contos de fadas auxilia na identificação desse gênero dentre outros. Além disso, confirma a classificação anterior referente ao tipo de discurso: nos discursos da ordem do Narrar são dominantes as seqüências narrativa e dialogal.

## ORGANIZADORES TEXTUAIS

Os mecanismos de textualização concedem a progressão do conteúdo temático ao texto, “explicitando ou marcando as relações de continuidade, de ruptura ou de contraste, contribuindo, desse modo, para o estabelecimento da *coerência temática* do texto” (Bronckart, 2003:260)

Os mecanismos de textualização distribuem-se em três grandes grupos: *conexão*, *coesão nominal e coesão verbal*. A seguir vamos ver detalhadamente a função de cada um desses mecanismos nos *Contos de Fadas* analisados.

Os **mecanismos de conexão** podem marcar a transição entre tipos de discurso, entre fases de uma seqüência ou formas de planificação, além de marcar articulações pontuais entre frases. São, portanto, mecanismos que “contribuem para marcar as grandes articulações da progressão temática”.(Bronckart,2003:263). Essa função dos mecanismos de conexão fica clara se observada juntamente com os tipos de seqüência. Como vimos, as seqüências do conto transcrito são, em geral, introduzidas por advérbios, sintagmas preposicionais, conjunções, ou seja, por mecanismos de conexão.

Bronckart apresenta uma análise descendente desses mecanismos. Os conectivos que marcam articulações entre tipos de discurso têm a função de *segmentação*; os que explicitam as articulações entre fases de uma mesma seqüência ou de uma forma de planificação têm função de *balizamento (ou demarcação)*; os que explicitam relações existentes entre frases individuais têm função de *empacotamento* e, os que articulam orações em uma mesma frase são mecanismos de *ligação* – quando a relação é de coordenação – ou de *encaixamento* – quando se trata de uma subordinação.

A estrutura narrativa dos *Contos de Fadas* tem como objetivo manter a atenção do leitor na história. Os elementos de conexão contribuem muito para isso porque eles são responsáveis pelo encadeamento e progressão dos fatos narrados.

Nos discursos da ordem do Narrar, como é o caso dos *Contos de Fadas*, são os organizadores temporais de balizamento que se sobrepõem, introduzindo (quase sempre) uma nova fase da seqüência narrativa no texto. A articulação desses mecanismos no texto concede ao leitor a percepção de que uma nova fase se inicia ou de que um novo fato ou argumento lhe é apresentado.

Aparecem também mecanismos com função de empacotamento e ligação, destacando a presença de períodos formados por coordenação, o que confere ao texto uma leitura rápida e fácil.

Como já dissemos esse levantamento é importante porque ratifica a importância dos organizadores textuais na construção do significado no texto, pois marcam as relações entre as estruturas do texto.

Além dos conectivos, os **mecanismos de coesão** também contribuem para a progressão do conteúdo temático do texto. Os mecanismos de coesão nominal formam cadeias anafóricas estabelecendo relações de dependência entre os termos e construindo um tecido de fatos ou argumentos sem os quais a compreensão do texto seria muito difícil.

Esses mecanismos podem ter função de introdução e de retomada de elementos textuais. Na primeira função, a unidade fonte é apresentada ao leitor e, na segunda, ela é citada novamente no decorrer do texto.

“Érase una vez una viuda que tenía una hija y una hijastra: la mayor, que era la suya, se le parecía tanto de carácter como de rostro, de modo que, quien la viese a ella, a la madre veía.” Neste trecho do conto citado, o elemento *una viuda* é introduzido no texto apresentando uma personagem que será retomada pelos pronomes *la suya*, *le*, e pelo sintagma nominal *la madre*. O mesmo acontece com a outra personagem, que foi apresentada pela forma nominal *una hija*, e retomadas pelos elementos *la mayor*, *que*, *la suya*, *se*, *la*, *a ella*.

Nas histórias analisadas, como se pode perceber com o exemplo acima, a coesão se realiza, sobretudo, por anáforas pronominais de terceira pessoa, próprias da narração. Essas retomadas conferem progressão e continuidade ao texto.

Os mecanismos de **coesão verbal**, a exemplo dos mecanismos citados acima, também são responsáveis progresso do conteúdo temático, pois contribuem para a explicitação das relações de continuidade, descontinuidade e/ou de oposição entre os elementos do texto.

A seguir, abordaremos duas classes de significados dos verbos: a temporalidade e aspectualidade.

O valor de **temporalidade** dos verbos é tradicionalmente analisado por tempos verbais e subconjuntos de advérbios em uma abordagem binária e fisicalista. No entanto, Bronckart propõe que essa análise deve considerar três parâmetros: Momento de produção (MP); Momento do processo (MV); Momento psicológico de referência (MR).

O caráter disjuncto e autônomo da narração permite que o início do processo narrativo e do seu eixo de referência temporal possam ser identificados independentemente de qualquer consideração dos parâmetros do ato de produção (Bronckart, 2003:285). Sendo assim, a análise dos mecanismos de coesão verbal da narração pode restringir-se ao momento do processo e ao eixo de referência.

Os tempos verbais marcam a localização dos processos em relação ao eixo de referência. Portanto, quando os processos narrados acontecem concomitantemente à ação de narrar existe uma localização isocrônica em relação ao eixo de referência. No entanto, quando os processos são anteriores à ação de narrar, há uma localização retroativa. Finalmente, a localização é projetiva quando os processos são posteriores à ação de narrar.

O pretérito perfeito e imperfeito do indicativo marca a localização isocrônica, enquanto que o mais-que-perfeito marca a localização retroativa e o imperfeito perifrástico ou condicional marca a localização projetiva. Portanto, nos contos de fadas, a forte presença do pretérito perfeito e imperfeito marca uma localização isocrônica. O pretérito mais-que-perfeito, em número menor, atribui a alguns períodos a localização retroativa.

“Una mañana que había ido a la fuente, vino a ella una mujer que le suplicó que le diese de beber”. Neste período temos uma localização isocrônica marcada pelo verbo *vino* e *suplicó*, no pretérito perfeito e uma localização retroativa marcada pelo verbo *había ido* no pretérito mais-que-perfeito. Isso significa que os processos marcados pelo pretérito perfeito (o fato de a fada vir até a personagem e lhe suplicar água) são simultâneos, em relação ao eixo de referência, à ação de narrar enquanto que o processo marcado pelo mais-que-perfeito é retroativo à ação de narrar, pois se situa em um momento mais anterior. A personagem primeiro foi à fonte e só depois apareceu a fada, sendo este último processo o que tem relação direta ao ato de narrar.

Esses tempos verbais (pretérito perfeito, imperfeito, mais-que-perfeito perifrástico, condicional) referem-se a um mesmo momento, que Bronckart chama de temporalidade primária. No entanto, há processos secundários que se relacionam com esses de localização primária. A função de temporalidade secundária, segundo Bronckart, “diz respeito à relação de um primeiro processo com um segundo, que é, por sua vez, objeto de uma localização temporalidade primária.” (Bronckart, 2003, p.287)

O valor de temporalidade secundária é marcado pelo encaixamento sintático de um processo anterior incluído numa oração encaixada (*anterioridade relativa*); pelo encaixamento sintático de um processo concomitante incluído numa oração encaixada (*simultaneidade relativa*); ou ainda pelo

encaixamento de um processo *posterior* (*posterioridade relativa*). Essa temporalidade se refere à narrativa mesma e não se estende ao ato de narrar.

“Había cogido el más hermoso jarro de plata que tenían en casa y aún no había llegado a la fuente, cuando vio salir del bosque a una dama magníficamente vestida que se acercó a pedirle agua.” ([http://www.cgediciones.com/Hadas/Biografias/hadas\\_perrault.htm](http://www.cgediciones.com/Hadas/Biografias/hadas_perrault.htm), disponível em 05/11/2004.)

Neste trecho, temo o fato de a personagem “ter pegado o jarro” anterior ao fato de “ter chegado à fonte” que também é anterior ao fato de “ver sair uma dama”. São processos de anterioridade relativa marcados pelo encaixamento sintático dessas orações. Em seguida, temos que a dama “se aproxima” da outra personagem para depois “lhe pedir água”. Ou seja, um processo de posterioridade relativa marcado pelo encaixamento sintático de uma oração infinitiva.

Quando tratamos da **aspectualidade** do verbo, estamos nos referindo às propriedades internas do processo, como sua duração, sua frequência, seu grau de realização, etc. Bronckart se limita a analisar duas funções principais da aspectualidade verbal: os tipos de processo e os graus de realização do processo.

Os tipos de verbos (ou tipos de processo) são classificados, a partir de Vendler (apud Bronckart, 2003:279), da seguinte maneira:

- *Verbos de estado*: sem processo de mudança; Ex.: “Ambas *eran* tan desagradables y tan orgullosas, que nadie podía vivir a su lado.”
- *Verbos de atividade*: processos dinâmicos, durativos (implicam certa duração); Ex.: “Su hija fue, pero siempre *refunfuñando*.”
- *Verbos de realização*: que remetem a processos dinâmicos, durativos e resultativos; Ex.: “¿Es que yo *he venido* aquí para daros de beber?”
- *Verbos de acabamento*: remetem a processos dinâmicos, não durativos e resultativos; Ex.: “...la *llevó* al palácio y se *casó* con ella.”

Os verbos de atividade, de realização ou de acabamento traduzem processos dinâmicos, os quais podem apresentar-se como inconcluso no curso de seu desenvolvimento, realizado totalmente de seu desenvolvimento e de seu acabamento. Essas características internas dos processos permitem verificar se este é ou não situável no eixo do tempo. É possível situar os processos quando estes se baseiam em fatos do mundo ordinário. Porém, não é possível situá-lo objetivamente quando está constituído de estados, acontecimentos e/ou ações de caráter fictício ou hipotético.

Nas seqüências narrativas dos *Contos de Fadas*, os processos desenvolvem-se a partir de uma origem espaço / temporal e baseados em fatos do mundo ordinário e os tempos verbais observados marcam modalidades de localização dos processos narrados em relação à ação de narrar. Nas seqüências dialogais, pode-se observar que os tempos verbais que aparecem não traduzem uma relação dos processos com a duração do ato de produção, isto é, nos processos temos apenas as relações de localização interna.

## MECANISMOS ENUNCIATIVOS

Estes mecanismos são responsáveis pela demonstração, no texto, de julgamentos, opiniões, posições assumidas com relação a algum aspecto do conteúdo temático, além de demonstrarem também as fontes dessas avaliações. Trata-se de operações que não são da competência exclusiva do autor do texto e sim de responsabilidade de *instâncias de enunciação* internas ao texto: o narrador (nos discursos do narrar) e o expositor, nos discursos do expor.

De acordo com Bronckart (2003), o autor está na origem do texto, de forma que são dele as representações do mundo físico, social e subjetivo onde se situam as ações de linguagem. Mas as representações do autor são sempre interativas, no sentido de que se confrontam e negociam as representações dos outros. O autor se utiliza de representações convencionadas pelas gerações anteriores e presentes no intertexto, adaptando-as às restrições dos mundos discursivos criados. Nessa ação de linguagem, há uma instância geral que textualiza o discurso, trata-se do textualizador, que nada mais é do que o narrador (nos mundos discursivos da ordem do NARRAR) e o expositor (nos mundos discursivos da ordem do EXPOR).

Sendo os *Contos de Fadas* pertencentes ao mundo do Narrar, a instância geral que textualizará o discurso será o narrador. Essa instância está implicada nas operações em que se baseia a infra-estrutura textual e os mecanismos de textualização e intervém diretamente no gerenciamento das vozes e das *modalizações*. Embora sendo neutra, a voz do narrador pode colocar em cena outras “vozes” que são ordenadas em relação às instâncias de enunciação. São “vozes secundárias” agrupadas em 3 categorias: vozes de personagens, de instâncias sociais e do autor empírico do texto.

Nos textos analisados estão presentes as vozes dos personagens que estão diretamente implicadas no desenvolvimento temático da história. Trata-se de entidades, de seres humanos, de animais etc., na qualidade de agentes nos acontecimentos ou ações de um segmento do texto.

Os *Contos de Fadas* apresentam um mundo discursivo disjuncto dos parâmetros físicos da produção e sem implicação do agente produtor, ou seja, do autor empírico do texto. Portanto, a voz do autor, que está na origem da produção textual, não intervém para comentar. Entretanto, há vozes sociais que são mencionadas como instâncias de avaliação de alguns aspectos do conteúdo temático, as quais não intervêm como agentes, mas, que são mencionadas como instâncias sociais.

As vozes que aparecem nos textos são responsáveis pelos julgamentos expressos e as *modalizações* têm como finalidade geral traduzir nos enunciados esses comentários ou avaliações a respeito de alguns elementos do conteúdo temático. As *modalizações* contribuem para o estabelecimento da coerência pragmática ou interativa do texto orientando o destinatário na interpretação de seu conteúdo temático. Nos *Contos de Fadas*, há uma grande carga moral por trás dos textos, observáveis através de *modalizações* implícitas ou explícitas.

Bronckart, seguindo Habermas, apresenta quatro tipos de modalização: as *modalizações* lógicas; as *modalizações deônticas*; as *modalizações apreciativas* e as *modalizações pragmáticas*.

As *modalizações lógicas* não são comuns nos textos analisados, pois não se incluem no mundo objetivo, ou seja, seu valor de verdade não corresponde com o mundo empírico do agente produtor. Segundo Bronckart, essas *modalizações* consistem em uma avaliação de elementos do conteúdo temático apoiado em critérios elaborados e organizados no quadro das coordenadas formais que definem o mundo objetivo, ou seja, as proposições têm que se apresentar sob condições de verdade como fatos atestados, possíveis, prováveis, eventuais ou necessários.

As *modalizações deônticas*, no entanto, apóiam-se nos valores, nas opiniões e regras constitutivas do mundo social. Estas aparecem com frequência nos textos analisados, pois traz elementos que são do domínio das regras em uso e/ou das obrigações sociais vigentes. Como no trecho a seguir:

“Pero, como suele amarse aquello que se nos parece, esa madre estaba encantada con su hija, y al mismo tiempo sentía una gran aversión hacia la pequeña, su hijastra, pues la obligaba a comer en la cocina y a trabajar sin cesar.” ([http://www.cgediciones.com/Hadas/Biografias/hadas\\_perrault.htm](http://www.cgediciones.com/Hadas/Biografias/hadas_perrault.htm), disponível em 05/11/2004.)

Neste trecho, há a idéia – na voz de instâncias sociais - de que “as madrastas são más para seus enteados”, além do conceito de que queremos bem aos que se parecem conosco (em negrito).

As *modalizações apreciativas* aparecem em maior número justamente por constituírem a avaliação de alguns aspectos do conteúdo temático. Mas essa avaliação é procedente do mundo subjetivo, da voz que é fonte desse julgamento. No trecho:

“\_ ¡No me apetece ir a la fuente!” , há, expressando-se de modo direto, a voz da personagem que acredita que o trabalho não convém a pessoas de sua posição social. Também no trecho:

“-Eres tan bella, tan buena y tan servicial, que no puedo menos de concederte un don -pues era un hada quien había tomado la forma de una pobre mujer de pueblo, para ver hasta donde llegaba la amabilidad de esta jovencita -.Yo te otorgo el don -prosiguió el hada-, de que a cada palabra que pronuncies, te salga de la boca o una flor, o una piedra preciosa.”( [http://www.cgediciones.com/Hadas/Biografias/hadas\\_perrault.htm](http://www.cgediciones.com/Hadas/Biografias/hadas_perrault.htm), disponível em 05/11/2004.),

há a voz da personagem que acredita que o bem deve ser recompensado e por isso concede à jovem um dom. Trata-se de uma modalização que expõe a opinião subjetiva do produtor do enunciado em relação a seus interlocutores, de forma que as apreciações ou julgamentos podem expressar valores subjetivos em relação à entidade avaliadora.

As *modalizações pragmáticas* são responsáveis por alguns aspectos da responsabilidade de uma entidade (personagem, grupo, instituição, etc.) que está constituindo o conteúdo temático em relação às ações de que é o agente, atribuindo assim, a esse agente, razões ou capacidades de ação. Como exemplo, em: “\_pues yo quiero que vayas – repuso la madre -, y deprisa, ¡ahora mismo!” em que a mãe assume a responsabilidade atribuindo ao filho capacidade de agir.

Realizados todos os passos do modelo proposto por Bronckart e já citado anteriormente, apresentamos agora nossa conclusão sobre esse trabalho com o gênero *Conto de Fadas* e nossa sugestão sobre os elementos ensináveis neste gênero para o contexto do Celem.

## CONCLUSÃO

Ao propor elementos ensináveis de determinado gênero, é imprescindível que se tenha bem definido o contexto de leitura que o acolherá. No caso dos *Contos de Fadas* analisados, trata-se de um público misto no que se refere à idade, ou seja, inclui crianças, adolescentes e adultos, cujo interesse pela língua espanhola, em geral, justificava-se pela necessidade de preparar-se para o vestibular e para o mercado de trabalho.

Para este público, o contato com os *Contos de Fadas* é interessante porque pode contribuir com seus objetivos, uma vez que eles, conhecendo a estrutura textual desse gênero, possuirão ferramentas para lidar com outros textos de estrutura semelhante, como a narrativa que geralmente é sugerida na proposta de redação do vestibular. Mas a abrangência desse gênero é ainda maior, visto que diariamente estamos em contato com histórias, que ouvimos e que contamos. Conhecendo os mecanismos que constroem os *Contos de Fadas*, os alunos estarão capacitados para interagir criticamente com estas narrativas que lêem ou ouvem e, no caso das histórias que produzem, poderão agir sobre elas apostando nos elementos que compõem a essência desse gênero e que são cruciais para a obtenção dos objetivos com ele almejados. No entanto, eles só poderão atuar dessa maneira sobre o gênero se tiverem domínio sobre o mesmo.

Com o intuito de contribuir para o ensino desse gênero é que realizamos essa análise e descrição dos *Contos de Fadas* e é com o mesmo objetivo que agora destacaremos alguns elementos que, na nossa concepção, podem ser relevantes no ensino do mesmo. Ressaltamos o papel dos **tipos seqüências** na consolidação dos objetivos desse gênero: manter a atenção e o envolvimento do leitor no texto. São as seqüências discursivas que organizam o texto em favor do estabelecimento da intriga nos *Contos de Fadas*. Contribuindo neste mesmo sentido estão os **mecanismos de conexão**, que indicam, para o leitor, a introdução de uma nova fase da seqüência, ou seja, assinalam para a apresentação de um novo fato à história. A **coesão verbal** também deve ser lembrada no que toca aos verbos de primeiro e segundo plano. Estes verbos ressaltam (colocam em primeiro plano) nos *Contos de Fadas* as seqüências que contêm processos dinâmicos e de atividade, ou seja, as *fases de complicação e de ações*, concorrendo em favor do objetivo do texto, que é assegurar a atenção do leitor.

Com essa pesquisa, concluímos também que o trabalho em sala de aula com os mesmos pode auxiliar em muito o ensino do espanhol como língua estrangeira, visto que esse gênero comporta uma gama de conteúdos lingüísticos e é um instrumento eficaz para o melhoramento da leitura e produção de texto, haja vista seu papel na criação imaginativa de quem o lê. Trata-se de um gênero capaz de envolver o aluno em sua totalidade, ou seja, suas necessidades emocionais, psicológicas e cognitivas.

Esperamos com a descrição desse gênero fornecer ao professor informações a respeito do funcionamento e da finalidade dos *Contos de Fadas* e assim colaborar com o trabalho docente, pois cremos que é preciso dominar um gênero para usá-lo como instrumento de ensino.

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## ACADEMIC ARTICLE 2:

- Cristovão, V.L.L et al. (2006). Cartas de pedido de conselho: da descrição de uma prática de linguagem a um objeto de ensino. *Linguagem & Ensino*. Vol. 9, No. 1, 2006. pp. 41-76.

## CARTAS DE PEDIDO DE CONSELHO: DA DESCRIÇÃO DE UMA PRÁTICA DE LINGUAGEM A UM OBJETO DE ENSINO

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## INTRODUÇÃO

Os projetos pedagógicos recentes, especialmente os que se baseiam nas orientações dos PCN de língua estrangeira (LE) e língua portuguesa (LP), têm proposto gêneros textuais como objetos de ensino. Ao observar essa tendência, decidimos apresentar neste artigo uma análise do gênero textual *carta de pedido de conselho*, presente em alguns materiais didáticos e recorrente nos temas de interesse de adolescentes (com faixa etária de alunos) do Ensino Fundamental e Médio. Para atingir esse objetivo, organizamos este artigo em quatro partes: 1) embasamento teórico e conceituação de gênero textual/discursivo; 2) apresentação da metodologia utilizada para análise de gêneros textuais; 3) descrição da análise do gênero *carta de pedido de conselho*; e 4) proposta de um modelo didático

### Fundamentação Teórica

#### 1. Gêneros textuais

Ao longo de toda a história da humanidade desenvolveram-se diferentes atividades sociais, nas quais foram produzidos tipos diversos de textos a elas adequados. Esses variados tipos de textos identificam o que Bakhtin (1979/1992) chama de gêneros do discurso, 'tipos relativamente estáveis de enunciados', caracterizados por um conteúdo temático, um estilo (estruturação lingüística) e uma construção composicional (organização textual e relação entre locutor e interlocutor). A esse conjunto de gêneros podemos chamar de intertexto, que teoricamente se constitui por um número de gêneros infinito, já que a atividade humana, em tese, é também bastante variada.

Para Bakhtin (*op. cit.*), os gêneros do discurso se tornam os modelos padrões da construção de um todo verbal, qualquer que seja o domínio da cultura humana: da ciência, da arte ou da vida cotidiana. Nesse sentido, os gêneros vão sendo construídos no interior de cada um desses domínios,

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nas circunstâncias de comunicação verbal espontânea da vida cotidiana se constituem os “gêneros primários” e nas circunstâncias de comunicação cultural mais complexas e evoluídas se constituem os “gêneros secundários”. Os gêneros primários compreendem os tipos de diálogo (orais ou escritos) das reuniões sociais, familiares, cotidianas, funcionando como que por reflexo ou automatismo. Os gêneros secundários (o romance, a tese acadêmica, o artigo opinativo, a petição judiciária, etc.) são aqueles que absorvem e transmutam os gêneros primários e, para a sua produção, necessitam de capacidades de linguagem mais potentes.

Bakhtin salienta que a natureza do enunciado deve ser estudada para que fique clara a formação histórica dos gêneros, a inter-relação entre os gêneros primários e os secundários e a *correlação entre língua, ideologia e visões de mundo*. Desconsiderar essa natureza seria como abstrair a língua de seu contexto de produção. Na ótica de uma psicologia interacionista isso significaria “considerar as ações humanas em suas dimensões sociais e discursivas constitutivas” (BRONCKART, 1997, P. 31), o que pressupõe uma ação de linguagem imputável a um agente, materializando-se em uma entidade empírica que é o texto singular. O autor ilumina o pensamento bakhtiniano quando se refere ao processo de semiotização em funcionamento na ação de linguagem que leva o agente a recorrer aos seus conhecimentos sobre o contexto que lhe permitam mobilizar conhecimentos sobre o referente, a língua, os gêneros de textos em uso e a sua adequação ao contexto de interação.

Entendemos, então, que conhecer um gênero de texto é conhecer suas condições de uso, sua adequação ao contexto social e as possibilidades de materialização que requerem operações de contextualização e de textualização que levam o agente produtor a tomar decisões em relação à estrutura e ao estilo composicional do texto. Nessa perspectiva, o gênero é um instrumento socialmente elaborado que media uma atividade, ao mesmo tempo que a materializa – instrumento mediador que precisa ser apropriado pelo sujeito para que seja eficaz. Essa apropriação está a exigir por parte do professor o ensino deliberado de gêneros textuais. Essa implicação de um enunciado com os demais enunciados envolve uma relação com os enunciados que o precedem e com aqueles que o sucedem. Sua elaboração, assim, é guiada para ir ao encontro de uma reação, de uma resposta. Entretanto, muitos ainda consideram que o interlocutor é um receptor passivo, que não interfere na mensagem, deixando de lado todo o processo de construção de significado e de negociação de sentido na relação dialógica entre locutor e interlocutor. Dessa forma, “o papel ativo do outro no processo da comunicação verbal fica minimizado ao extremo” (BAKHTIN, op. cit., p.292). Ao contrário, segundo o autor, a composição dos gêneros é determinada em função do destinatário. “É sob uma maior ou menor influência do destinatário e da sua presumida resposta que o locutor seleciona *todos* os recursos lingüísticos de que necessita” (BAKHTIN, op. cit., p.326).

A importância que Bakhtin (op. cit., p.301-302) dá aos gêneros na interação e, portanto, à necessidade de seu aprendizado fica clara, quando o autor afirma que:

As formas da língua e as formas típicas de enunciados, isto é, os gêneros de discurso, introduzem-se em nossa experiência e em nossa consciência conjuntamente e sem que sua estreita relação seja rompida. Aprender a falar é aprender a estruturar enunciados.

Em um ato de comunicação verbal, reconhecemos, identificamos e usamos o gênero mais adequado a cada situação. Com esse saber construído, distinguimos, logo no início de uma troca verbal, o gênero utilizado, seu tema, sua estrutura composicional e, assim, a comunicação verbal se concretiza. Se assim não fosse, teríamos que criar um gênero a cada ato de fala, o que inviabilizaria a comunicação.

Diferentes autores têm seguido as premissas básicas do pensamento bakhtiniano, apontando para a necessidade do estudo dos gêneros na escola. Dentre eles, podemos citar, entre outros, Bronckart (1997/1999), Schneuwly (1994), Dolz & Schneuwly (1996 e 1998), Rojo (2000), Machado (2000), Marcuschi (2002).

Queremos ressaltar aqui que, embora alguns desses pesquisadores defendam a utilização da expressão ‘gênero de discurso’, como sendo a mais fiel ao pensamento bakhtiniano, nossa opção pela expressão *gêneros textuais* como sinônimo de gênero de discurso se apóia fundamentalmente em Bronckart (1997/1999), assim como em Dolz & Schneuwly (1996, p.75), como podemos observar em sua afirmação “[...] gêneros de textos, maneira de formar os textos impostos no curso da história, textos compostos geralmente de segmentos de discursos e que, para os usuários da língua, constituem-

se como modelos e instrumentos necessários para suas atividades de escrita e leitura”<sup>2</sup>, que é nitidamente de cunho bakhtiniano.

Dessa forma, o estudo de gêneros textuais na escola como objetos de ensino-aprendizagem pode, como defendido por esses autores, criar condições para a construção dos conhecimentos lingüístico-discursivos necessários para as práticas de linguagem em sala de aula. Sob o mesmo ponto de vista, Rojo (2000) sustenta que “(...) os gêneros discursivos ou textuais são tomados como objetos de ensino nos PCN e são, portanto, responsáveis pela seleção dos textos a serem trabalhados como unidades de ensino” (grifos da autora).

É de se salientar, ainda, que esses gêneros não podem ser considerados como sendo estáticos dado que vão sendo adaptados às situações sócio-comunicativas, pois ao realizar uma ação de linguagem, o agente confronta suas próprias representações da situação vivida com as representações já cristalizadas por formações sociais outras.

Ora, se a definição de *texto* como dada por Bronckart (op. cit., p. 77) é a de que texto.

[...]designa uma unidade concreta de produção de linguagem, que pertence necessariamente a um gênero, composta por vários tipos de discurso, e que também apresenta os traços das decisões tomadas pelo produtor individual em função da sua situação de comunicação particular[...], não se pode, numa visão interacionista sócio-discursiva, separar texto de contexto.

A definição de gênero dada por esse mesmo autor também reforça a estreita inter-relação do texto com o contexto.

[...] na noção de gênero de texto no decorrer deste século e, mais particularmente a partir de Bakhtin, essa noção tem sido progressivamente aplicada ao conjunto das produções verbais organizadas: às formas escritas usuais (artigo científico, resumo, notícia, publicidade, etc.) e ao conjunto das formas textuais orais, ou normatizadas, ou pertencentes à “linguagem ordinária” (exposição, relato de acontecimentos vividos, conversação, etc). Disso resulta que qualquer espécie de texto pode atualmente ser designada em termos de gênero e que, portanto, todo exemplar de texto observável pode ser considerado como pertencente a um determinado gênero. (BRONCKART, op. cit., p.73)

Em síntese, articulamos aqui o que Bakhtin e Bronckart postulam sobre *gênero*, pois, na pesquisa que desenvolvemos, o gênero é tratado como uma forma de articulação das práticas de linguagem, uma vez que “é através dos gêneros que as práticas de linguagem encarnam-se nas atividades dos aprendizes” (SCHNEUWLY & DOLZ, 1999, p.6). Assim, consideramos que a compreensão e produção de textos demanda a aprendizagem de capacidades de linguagem. Estas, segundo Dolz, Pasquier & Bronckart (1993) e Dolz & Schneuwly (1998), seriam de três tipos:

a) as capacidades de ação, isto é, o reconhecimento do gênero e de sua relação com o contexto de produção e mobilização de conteúdos;  
b) as capacidades discursivas, isto é, o reconhecimento do plano textual geral de cada gênero, os tipos de discurso e de seqüência mobilizados; c) as capacidades lingüístico-discursivas, isto é, o reconhecimento e a utilização do valor das unidades lingüístico-discursivas inerentes a cada gênero para a construção do significado global do texto.

As capacidades de linguagem que poderão ser desenvolvidas a partir do trabalho com os textos empíricos serão apontadas a partir da construção do modelo didático.

Reconhecemos que grande parte dos professores tem dificuldade para planejar e executar em sala de aula as práticas de uso da linguagem, posto que isso implica conteúdos enunciativos que envolvem os mais diversos aspectos. Atribuímos essas dificuldades a uma formação deficiente e às más condições de trabalho.

Esses professores têm que superar grandes obstáculos para transpor aquilo que a literatura científica lhes propõe para a prática didática. No caso específico da “transposição didática” (BRONCKART, 1999) do gênero impõem-se rupturas, adaptações e transformações do saber teórico acumulado ao longo dos anos; tal conhecimento deve ser reorganizado em torno de novos saberes para gerar uma nova abordagem. Percorrer as diversas etapas do conhecimento científico para o conhecimento a ser ensinado e, a partir daí para a efetiva prática pedagógica é um longo caminho para o qual nem sempre o professor está preparado, pois isso significa ir além das próprias limitações em relação a parâmetros claros para intervir adequadamente na produção de textos de seus alunos.

Para a elaboração de projetos de trabalho com gêneros nós, professores, precisamos lançar mão de análises e descrições que “facilitem” o trabalho a partir dos quais possamos realizar a

<sup>2</sup> “... genres de textes, manière de former des textes imposée au cours de l’histoire, textes composés généralement de segments de discours différents et qui, pour les usagers de la langue, constituent les modèles et les outils nécessaires pour leurs activités de lecture e d’écriture.”



transposição didática (CRISTOVÃO, 2001). No Brasil, estão crescendo os estudos que organizam e didatizam os saberes sobre um determinado gênero, daí a importância de uma pesquisa como a que estamos desenvolvendo, por ter como objetivo proporcionar ao professor modelos didáticos de gêneros selecionados.

Para a construção do modelo didático de gênero é necessário realizar uma consulta à literatura a fim de considerarmos os conhecimentos já disseminados por experts (profissionais da área) e especialistas (pesquisadores da área) do gênero em questão. Assim para prosseguir com a exposição de nosso trabalho, apresentaremos uma síntese desse construto teórico.

## 2 - O gênero “carta de pedido de conselho”

A denominação do gênero “carta de pedido de conselho” foi adotada nesta pesquisa por ter aparecido sob essa identificação em uma das revistas pesquisadas, mas esse termo varia dependendo da opção da editora da qual a revista proceda. Outras pesquisadoras classificam esse tipo de carta como *cartas-pergunta* (PEREIRA E ALMEIDA, 2002).

É importante lembrar que esta seção aparece nas revistas em dois trechos: primeiramente, aparece a carta da leitora que faz uma pergunta ou solicita um conselho, a carta-pergunta; em segundo lugar, aparece a resposta da revista à pergunta da leitora, a carta-resposta. Ressaltamos que esta pesquisa gira em torno da primeira parte, ou seja, aquela que se refere ao pedido de conselho.

Na pesquisa bibliográfica sobre esse gênero detectamos uma certa escassez de publicações sobre o gênero *carta de pedido de conselho*, o que não ocorre com o gênero *carta* em geral, sobre o qual há um número elevado de trabalhos publicados.

Pereira e Almeida (op. cit.) realizaram uma pesquisa na qual focalizam a seção *texto-resposta*, investigando as relações de poder presentes na interação revista-leitor-adolescentes, os recursos persuasivos utilizados e os efeitos que podem ser previstos sobre o leitor.

Souto Maior (2001) realizou uma pesquisa no âmbito do texto restringindo-se ao gênero textual carta por esta possuir grande variedade. Seu propósito era apresentar características específicas, de acordo com os diversos contextos em que o gênero carta é usado. Em sua pesquisa, a autora teve como objetivo descrever a carta em sua variedade, estrutura e uso, adotando três critérios para suas análises: o contextual, o lingüístico e o funcional. O contextual implica os interlocutores e suas relações, situação e condição de produção, entre outros aspectos; o lingüístico remete para traços lingüísticos e textuais; e o funcional considera os objetivos do texto, intenções pretendidas e os atos de fala, entre outros propósitos.

O conjunto das cartas analisadas resultou numa classificação (SOUTO MAIOR, op. cit., p.1-2) segundo a qual as cartas receberam uma denominação de acordo com o domínio discursivo. A carta cujos domínios discursivos são *comerciais* (bancos, lojas comerciais) são denominadas ‘cartas de resposta e de comunicado’; *institucionais* (Universidades, escolas, livros) são ‘cartas de programa’, ‘circulares’, ‘respostas’ e ‘de apresentação’; *jornalísticas* (jornais, revistas, periódicos) são carta do leitor, do editor, aos leitores, aberta, propaganda, boas vindas; *jurídicas* (Fórum) são as ‘cartas de intimação’; *publicitários* (editoras, lista telefônica) são ‘cartas de convite’, ‘respostas’, ‘confirmações’, ‘de agradecimento, pedido, religiosas (Igrejas) são as ‘cartas de convite’ ou ‘de comunicado’; *saúde* (Clínicas) são ‘carta de programa’, ‘de comunicado’.

Souto Maior, primeiramente, define “texto” e logo depois envolve a carta nesta definição. Segundo a autora (op. cit., p.2), “o texto é visto como expressão da coletividade, pois um indivíduo o constrói para marcar um posicionamento ou expressar um pensamento em relação a um debate (de escala mais ampla) travado na sociedade, tem seus significados dependentes tanto da correlação entre as suas partes quanto do contexto no qual está inserido”. Neste sentido, cita Marcuschi (2000, p.64) que classifica a carta como um texto que envolve um contexto comunicativo, que pode ser um “fenômeno empírico global e um fato social consolidado nas práticas discursivas diárias”.

As cartas conservam alguns elementos estruturais como remetente e destinatário, mas de acordo com a finalidade do texto escrito, são agrupadas em determinadas categorias responsáveis pelas suas diferentes nomeações. Souto Maior (2001:11) acredita que “a carta, independente do meio por que é enviada (correio, fax ou e-mail), faz parte de uma ‘constelação’ que agrupa diversos textos”. Diante da variedade de cartas analisadas, a autora (op. cit., p.11) postula que “a carta se constitui em um gênero com subgêneros”, ou seja, a carta apresenta uma grande variedade de formas, por isso é necessário categorizá-las levantando as semelhanças e as diferenças existentes entre elas para que se encontre maior facilidade de produzi-las e interpretá-las.

A pesquisadora Maria (2002) escreveu um artigo com o objetivo de analisar a estrutura genérica de cartas de transmissão e memorandos em inglês e em espanhol. Com os resultados das

análises, a autora pretende contribuir para a construção de um método apropriado de ensino-aprendizagem voltado para o setor industrial (potenciais usuários desses gêneros).

Lima-Lopes (1999) realizou um trabalho com o “objetivo de estudar o gênero de cartas comerciais em língua inglesa por meio da observação de seus padrões lexicais”. Tal estudo levanta regularidades organizacionais, que segundo o autor, seriam elementos responsáveis pela possibilidade de reconhecimento desse gênero frente aos que dele se utilizam em situações reais de comunicação. O autor conclui que “cada gênero carrega formas lexicais e sintáticas próprias, ligadas aos conteúdos informativos de cada um deles. Além da escolha interpessoal, comum, existe uma escolha conteudística, particular” (LIMA-LOPES, op. cit., p. 384).

Os pesquisadores citados trabalharam com o gênero carta com diferentes objetivos, deixando perceber a importância deste gênero nas relações sociais. Esta pesquisa descreve o gênero carta de pedido de conselho adotando critérios, seguindo as propostas de Bronckart (1999), portanto as características serão apresentadas de acordo com o contexto de produção, da organização interna e do plano lingüístico-discursivo. Seguindo a classificação de Souto Maior apresentado acima, podemos encaixar o gênero que estamos analisando neste conjunto de cartas com domínio discursivo jornalístico (revista) denominando-a como carta-pergunta, pois, são escritas pelos leitores de um determinado tipo de revista para que possam apresentar um problema e fazer pergunta(s). Por essa especificidade, optamos por chamá-las de carta de pedido de conselho. Depois de enviadas, o editor faz algumas alterações em sua estrutura para que possam ser adaptadas ao formato da página da revista destinada a elas. Assim, todas conservam traços em comum, o que permite “categorizá-las observando semelhanças e diferenças existentes entre elas, facilitando suas produções e interpretações” (Souto Maior 2001:11).

Dentre os elementos caracterizadores, Lima-Lopes (op. cit., p. 377) observou os padrões lexicais no âmbito do gênero cartas comerciais. Ele afirma que existe “uma relação entre os propósitos e as escolhas lexicais, as quais desempenham funções dentro do texto em que estão inseridas”. Neste aspecto, foi possível encontrar itens lexicais comuns nos assuntos recorrentes nas cartas de pedido de conselho. Por exemplo, num relato sobre problemas relacionados a conflitos familiares encontramos uma cadeia de

sintagmas nominais ligados a esse tema. Descobrimos, também, formas sintáticas comuns neste gênero. Isso comprova a afirmação de Lima-Lopes (op. cit., p.394), qual seja que, “além da escolha interpessoal, comum, existe uma escolha conteudística, particular”.

Essa idéia de descrever um determinado gênero explicitando as possíveis capacidades de linguagem que podem ser desenvolvidas a partir de suas características, contribui para a construção de materiais didáticos, como aconteceu com a pesquisa de Maria (2002), que analisou a estrutura genérica de cartas de transmissão e memorandos em Inglês e Espanhol, fundamentada na proposta de Swales (1990) e Bhatia (1993), ligada à delimitação de movimentos, contribuindo assim, para a construção de materiais didáticos voltados para o setor empresarial.

Partindo dos pressupostos teóricos antes mencionados, este estudo indica as capacidades de linguagem que podem ser desenvolvidas para a leitura e escrita de cartas de pedido de conselho, propondo, também, a construção de um modelo didático desse gênero e apontando alguns itens que poderiam servir como objeto de ensino, conforme será exposto a seguir.

### **Metodologia**

A seleção do gênero carta de pedido de conselho se deu em função do contexto de ensino que analisamos e das capacidades de linguagem dominadas pelos alunos deste contexto. O contexto de ensino foi o de turmas do último ano do 4º. ciclo do Ensino Fundamental. A princípio, baseamo-nos nas observações de aulas do professor regente para uma identificação do perfil dos alunos e da situação de ensino, podendo levantar fatos relacionados à dimensão social destes alunos, seus interesses e conhecimentos com o intuito de nos ajudar na escolha de um tema motivador e que permitisse uma progressão no desenvolvimento de suas capacidades.

A partir das observações realizadas com a orientação de um roteiro com questões acerca das forças institucionais, sociais e econômicas que agem sobre o cotidiano da escola, do projeto pedagógico da escola, da prática docente, da aprendizagem e do material didático. Pudemos deduzir que a escola em questão tem um projeto pedagógico com base em uma visão de currículo como transmissão de conteúdos ditados pelo livro didático e de ensino numa concepção de escola tradicional - comum em nosso país, com o professor detendo o saber e regendo a interação. No ensino da língua inglesa, o livro é a parte essencial e gerencial do aprendizado. Como a professora utilizava um livro didático, decidimos manter um gênero textual apresentado – carta de pedido de conselho. A proposta do livro com os textos se limita a explorá-los como base para a aplicação da gramática. Assim,

synthetizamos as características identificadas ao longo dessas observações quanto às capacidades de linguagem dos alunos.

Capacidades de linguagem	Prática pedagógica	Domínio das capacidades de linguagem dos alunos (nível 'básico')
Capacidade de ação	Reproduz-se uma situação na qual os tópicos e suas funções correlatas podem ser usados.	Os alunos são capazes de reconhecer a situação de comunicação mesmo quando o contexto de produção de textos é minimamente explorado; São capazes, também, de compreender itens lexicais de conteúdos comumente trabalhados, que se referem, por exemplo a: apresentações, cumprimentos e despedidas; procedência; profissões; nomes de parentesco; animais; cores; informações pessoais; horas; informações sobre o dia-a-dia das pessoas; atividades de rotina e de lazer; roupas; partes de uma casa e mobília; descrição física de pessoas; problemas de saúde; viagem; acontecimentos em um futuro próximo.
Capacidade discursiva	Apresenta-se o formato do texto estudado e sua organização.	Os alunos têm habilidade para identificar o formato dos textos mais freqüentes, tais como: diálogos, textos informativos curtos; cartas; anúncios; cartões postais; artigos curtos de revistas.
Capacidade lingüístico-discursiva	Propõe-se a prática de funções e estruturas gramaticais.	Os alunos, normalmente, conhecem algumas regras da língua, já que a maioria dos livros enfatiza as estruturas gramaticais e o vocabulário (ou seja, a construção dos enunciados e a escolha lexical). Pouco se trabalha com mecanismos de textualização e enunciativos.

Quadro 1 : Perfil do aluno em relação às capacidades de linguagem que dominam

Os alunos do 3º. ciclo do Ensino Fundamental participam mais das aulas do que os alunos do 4º. ciclo. Estes perguntam menos e parecem ter receio (ou desinteresse) de expor suas dúvidas à professora. Para os alunos em geral a língua inglesa é apenas mais uma matéria do currículo escolar. Como mostra o quadro 1, os alunos reconhecem uma situação de comunicação, identificam o formato de um texto e têm noções de regras gerais da língua. Não há trabalho didático voltado para a aprendizagem do funcionamento da linguagem em gêneros textuais específicos. O reconhecimento desse perfil é fundamental já que os elementos que devem ser objeto de ensino para a leitura de cartas de pedido de conselho serão eleitos em função desse perfil.

O *corpus* para este trabalho se compõe de 20 cartas selecionadas em revistas para adolescentes e em um gibi. Foram analisadas algumas cartas retiradas de revistas femininas, a *Girls' life* e a *Entertainmentteen*, edição de 2000 e de um gibi (Betty, edição de 2002) onde, geralmente, aparece tal gênero com freqüência. Com base em alguns elementos de pesquisas já realizadas em torno do gênero carta, desenvolveu-se este trabalho no âmbito da descrição de carta de pedido de conselho – como objeto de ensino de leitura e escrita em língua inglesa, a fim de possibilitar ao aluno um instrumento a mais para agir adequadamente num processo comunicativo concreto.

Quanto à análise do corpus, são três os procedimentos a serem seguidos para a construção dos modelos didáticos de gênero:

- síntese do contexto de ensino e das capacidades de linguagem dominadas pelos alunos (apresentação feita na metodologia);
- síntese da literatura dos experts e especialistas do gênero (parte 2 da fundamentação teórica);
- análise do corpus de textos do gênero e construção do modelo didático correspondente.

Para a análise do corpus, nos servimos da proposta de análise de texto de Bronckart (op. cit.). Em relação ao contexto de produção, consideramos as informações disponíveis sobre o contexto físico e social em que os textos pertencentes aos gêneros estudados se desenvolvem, além de nossas representações para quaisquer dados que não nos eram acessíveis. Assim, de acordo com Bronckart (1997/1999), levantamos:

- emissor: a pessoa física que produz o texto;
- receptor: a(s) pessoa(s) física(s) que recebe(m) o texto;
- lugar de produção do texto;
- momento de produção: o tempo concreto da produção do texto;

- e) enunciador: o papel social do emissor naquela situação específica;
- f) destinatário: o papel social do receptor naquela situação específica;
- g) lugar social: a formação social do lugar onde o texto é produzido;
- h) objetivo: o efeito que se quer produzir sobre o destinatário.

Todos os textos do *corpus* foram analisados da seguinte forma: verificamos a ocorrência das unidades lingüísticas em relação a sua frequência e passamos para a análise do ‘folhado textual’ composta de três níveis: a infra-estrutura textual, os mecanismos de textualização e os mecanismos enunciativos.

#### a) Análise da infra-estrutura textual

- Identificação do plano geral do texto, de acordo com Bronckart (1997/1999).
- Identificação dos tipos de discurso predominantes, por meio do levantamento da ocorrência e da frequência das unidades que indicam as relações de implicação ou autonomia do texto, tais como os dêiticos de pessoa, de espaço e de tempo e as relações de conjunção ou disjunção.

Também calculamos a densidade verbal, ou seja, o número de verbos em relação ao número de palavras e a densidade sintagmática, número de modificadores em relação ao número de núcleos dos sintagmas nominais.

- Identificação dos tipos de seqüência predominantes e identificação da(s) fase(s) típica(s) da(s) seqüência(s).

#### b) Análise dos mecanismos de textualização

Os mecanismos de textualização foram analisados, identificando-se a ocorrência de unidades lingüísticas que indicam conexão, coesão nominal e coesão verbal, tal como elencados abaixo:

- mecanismos de conexão: organizadores lógico-argumentativos e organizadores temporais;
- mecanismos de coesão nominal: anáforas nominais (por substituição ou repetição) e pronominais (pronomes pessoais, relativos, possessivos, demonstrativos e reflexivos);
- mecanismos de coesão verbal: a densidade verbal (calculada pela divisão do número de verbos do texto pelo número de palavras).

#### c) Análise dos mecanismos enunciativos

Os mecanismos enunciativos foram analisados, verificando-se as ocorrências dos tipos de modalização com suas unidades típicas e de responsabilidade enunciativa, tal como segue:

- modalização: lógica, deôntica, pragmática ou apreciativa;
- responsabilidade enunciativa / ocorrência de diferentes vozes: posicionamento enunciativo.

Essa análise quantitativa de verificação dos índices de ocorrências das marcas lingüísticas nos textos antecede a análise qualitativa do funcionamento do gênero e nossa proposta.

- Análise das escolhas lexicais:

Segundo Lima-Lopes (1999) “grande parte do léxico tem sua escolha apoiada numa função comunicativa (Ramos,1996; Freitas,1997) por necessidades pré-existentes, que moldam (Sinclair,1991) a realização do evento comunicativo”. Entendemos, então, que essas escolhas lexicais nas cartas de pedido de conselho definem um campo semântico, retratando o tipo de problema que está sendo relatado. Nota-se, então, “a existência de uma relação entre os propósitos e as escolhas lexicais, as quais desempenham funções dentro do texto em que estão inseridas” (Lima-Lopes, 1999).

### 3. Análise dos dados

Nosso objetivo ao analisar o gênero carta de pedido de conselho foi apontar as possíveis capacidades de linguagem que poderiam ser desenvolvidas em sala de aula de língua inglesa com textos autênticos de cartas de pedido de conselho. Para a análise do *corpus*, utilizamos tanto a proposta de análise de Bronckart (1997/1999) e as contribuições de sua equipe quanto às informações relevantes e pertinentes que selecionamos de acordo com literatura consultada. A seguir, apresentamos as categorias selecionadas para a análise dos textos.

- **Contexto de produção dos textos pertencentes aos gêneros analisados.**

O contexto de produção está relacionado ao plano da situação de ação de linguagem. Em se tratando de autores das cartas de pedido de conselho, encontram-se adolescentes ou jovens que escrevem para relatar algum tipo de problema e para pedir conselho sobre uma possível indicação de resolução. Provavelmente, o espaço social de produção dessas cartas é a própria residência de seus autores que, em seguida as enviam para um meio de veiculação que atenda a sua expectativa, ou seja, às revistas onde elas serão editadas. Geralmente, esse tipo de carta aparece em revistas direcionadas ao público adolescente ou mesmo em revistas de entretenimento que têm como assuntos recorrentes: moda, beleza, viagem, saúde, etc. Ao chegarem à revista, essas cartas passam por um processo de redução/resumo realizado pelo editor, para que possam ser publicadas em suas páginas pré-definidas.

Logo, os leitores dessas cartas são pessoas especializadas no tratamento de problemas, como terapeutas, psicólogos, entre outros, e também os compradores dessas revistas. Como vimos, o objetivo dos autores é pedir conselho sobre algum tipo de problema, sendo abordados com maior frequência os conteúdos relacionados a dificuldades de relacionamento, conflitos pessoais, dúvidas sobre sexo, doenças e comportamento. O momento histórico não é revelado explicitamente, mas este pode ser calculado através da observação da data em que as cartas são publicadas nas revistas.

Este plano da situação de ação de linguagem pode ser considerado uma das características mais importantes dos gêneros, pois, orienta o aluno para a leitura adequada e crítica do texto.

O quadro 2 tem por meta ajudar a visualizar o contexto de produção de cartas de pedido de conselho, ilustrando, de forma analítica, os parâmetros da situação de ação de linguagem que esse gênero envolve.

situação de produção	CARTA DE PEDIDO DE CONSELHO
Autor	<b>Adolescentes ou jovens com algum tipo de problema/questionamento</b>
destinatário	Pessoas especializadas (terapeutas, psicólogos...) e compradores das revistas em questão.
objetivo	Pedir conselho
conteúdo	Exposição de problemas de relacionamento, conflitos pessoais, dúvidas sobre sexo, doenças, comportameto, etc.
espaço social de produção	Provavelmente, a residência do autor e a sala de edição da revista
momento histórico de produção	Data na qual a revista é editada
meio de veiculação	Revistas de entretenimento (Moda, Beleza, Viagem, Saúde, etc)

Quadro 2: Contexto de produção de cartas de pedido de conselho

O quadro 3 apresenta um exemplo real de uma carta de pedido de conselho retirada de uma das edições da revista *Girl's Life* e descreve seu contexto de produção, ou seja, quem a escreveu, para quem foi enviada, com que finalidade, o lugar e o momento em que foi produzida e o veículo no qual será publicada. Estes são alguns dos itens que proporcionarão ao aluno uma certa familiaridade com o gênero.

Dear Carol, I'm miserable, and I'm not sure why. I have great parents and a little brother. I play sports, sing, have great friends, but I'm horribly miserable. My parents constantly tell me I should see a psychiatrist. Do you know what's wrong with me and why I am miserable? Miss Melancholy	Situação de Produção	carta de conselho – MISS MELANCHOLY
	Autor	<b>Miss Melancholy</b>
	Destinatário	Carol
	Objetivo	Pedir conselho sobre estar se sentindo infeliz sem razão aparente
	Conteúdo	Se sente infeliz apesar de ter pais, irmão e amigos legais. Também pratica esportes e canta, porém não se sente feliz.
	Espaço social de produção	Provavelmente, escreveu a carta em sua residência e a enviou para a revista que achou mais adequada.
	Momento histórico de produção	Abril/maio 2000
Meio de veiculação	GIRL'S LIFE	

Quadro 3: Contexto de produção de cartas de conselho

- **Análise do folhado textual**

A organização interna das cartas de conselho está relacionada ao plano discursivo, de modo que é notável a presença de componentes comuns nos textos analisados. Observa-se a presença de uma saudação inicial, a exposição de um problema, um pedido de conselho e por último, um pseudônimo, encontrados, quase sempre, nesta respectiva ordem. É importante ressaltar que, nem sempre estão presentes todos estes componentes além de, muitas vezes, o pedido de conselho aparecer implícito na própria exposição do problema.

Ao examinar o plano geral das cartas de conselho vimos que, seus autores podem relatar um fato que aconteceu no passado cujas conseqüências estão repercutindo no presente, ou ainda, relatar

um problema que está acontecendo no momento atual. Buscam compartilhar com os leitores suas angústias objetivando uma solução. Este fato se consolida com o pedido de conselho que, normalmente aparece em frases interrogativas e quando não, como já foi dito, estão implícitas no próprio contexto. A saudação inicial é feita utilizando-se uma qualificação, às vezes de forma bem afetiva, à pessoa a qual está sendo enviada a carta. Por fim encontramos o pseudônimo, ou seja, a pessoa não se identifica e prefere usar um apelido que está totalmente ligado ao tema de sua carta. O quadro 3 apresenta um exemplo real desta organização textual, tendo como *corpus* a mesma carta analisada anteriormente.

Saudação inicial	<i>Dear Carol</i>
Problema	I'm miserable and I'm not sure why.
Pedido de conselho	Do you know what's wrong with me and why I'm miserable.
Pseudônimo	Miss Melancholy

Quadro 4: Organização textual

O quadro 4 indica as partes que, geralmente, podemos encontrar numa organização textual de carta de pedido de conselho e, através desta estrutura, ou seja, encontramos no início das cartas uma saudação inicial, logo depois, a exposição do problema, em seguida, o pedido de conselho e no final um pseudônimo. O aluno encontrará nesta divisão, maior facilidade na compreensão do conteúdo destas cartas.

Nos textos analisados o tipo de discurso mais recorrente é o discurso interativo. As cartas da revista feminina veiculam as cartas prioritariamente com uso de dêiticos de pessoa e o tempo verbal no presente, caracterizando o discurso interativo. Há, como defendem Pereira e Almeida (op. cit.), uma exposição de problemas a alguém que afirma poder compreender e ajudar. A origem dos fatos apresenta, em sua vertente temporal, um caráter dêítico marcado pelas formas verbais do *simple present* para expor o problema que está acontecendo na vida do narrador e que justifica o seu pedido de conselho. Além disso, no texto encontram-se diversas unidades lingüísticas que se referem diretamente ao agente-produtor (*I, my, me*), dessa forma, o mundo discursivo criado fica claramente situável em referência aos parâmetros da situação posta em cena pelos agentes. Este uso ratifica o que Pereira e Almeida (2002:247,248) já apresentaram como “uma linguagem que procura proximidade, informalidade e envolvimento com os leitores que torna mais fácil a aceitação da ideologia em questão. Essa linguagem informal funciona como um artifício persuasivo. Para estabelecer esse contato pessoal, a revista usa estratégias discursivas próprias da linguagem oral, buscando simular uma comunicação em tempo real, uma conversa.”

O relato interativo também apareceu em algumas cartas de nosso corpus. Seu uso objetiva o relato de fatos anterior a exposição do problema, isto é, o relato de fatos vividos pelo agente produtor embreado em um mundo discursivo cujas coordenadas gerais são disjuntas das coordenadas do mundo ordinário em que a ação dos parceiros - o que narra fatos da própria vida e pede conselho e o que “ouve” para depois aconselhar - se realiza. Essa disjunção está marcada nos textos pela utilização do *simple past* para relatar acontecimentos passados, cujas conseqüências se refletem no momento atual, mas nesse mundo disjuncto desenvolve-se um narrar que implica os agentes e os acontecimentos e que se caracteriza pela implicação dos parâmetros físicos da ação de linguagem em curso.

Em relação à organização seqüencial, como as cartas de pedido de conselho são constituídas também pela carta-resposta, articulam-se aí segmentos explicativos e segmentos descritivos, com predominância de fragmentos de seqüência descritiva na carta de pedido de conselho. O vocativo que introduz a carta (“*Dear Carol*”) procede a uma ancoragem do tema (o estado depressivo do narrador), colocando o leitor na expectativa do que vem a seguir, seguindo-se a ela o detalhamento de atributos do estado emocional em que ele se encontra (*miserable, horribly miserable*) através de operações de aspectualização em que diversos aspectos desse tema são enumerados. Esses fragmentos de seqüência descritiva se articulam com fases da seqüência explicativa que mantêm entre si uma relação de coordenação. O autor da carta de pedido de conselho requer uma explicação, uma resposta para um problema. Poderíamos dizer que a fase da problematização está na carta-pergunta e a fase da resolução na carta-resposta.

O corpo do texto das cartas de pedido de conselho apresenta importantes itens lexicais nos assuntos recorrentes. Tais assuntos mencionados estão, geralmente, relacionados a conflito pessoal (complexo de inferioridade, preocupação com o corpo, insegurança, depressão, etc), a conflito familiar (discussões, divórcio, etc), a relacionamento (com amigos, namorado, pais, chefe, etc) e a dúvidas (sobre sexo, doenças, comportamento, etc). Desta forma, ao relatar estes problemas, os autores utilizam-se de adjetivos que os caracterizam, qualificam e intensificam, além do uso de uma

cadeia de substantivos pertinentes ao tema, por exemplo, num relato de problema relacionado a conflito familiar encontram-se, com grande frequência, substantivos do tipo: *father, mother, aunt, sister, brother, stepmother*, entre outros. É importante ressaltar que, normalmente, as cartas são relatadas na primeira pessoa do singular, portanto, nota-se o uso freqüente do pronome *I*.

O quadro 5 oferece uma melhor visualização das principais características de cartas de conselho:

GÊNERO	Cartas de pedido conselho
OBJETIVO	Expor um problema e pedir conselho
PLANO TEXTUAL GLOBAL	As principais partes textuais são: a exposição do problema e o pedido de conselho
TIPO DE DISCURSO	Discurso interativo e relato interativo
TIPO DE SEQUENCIA	Seqüência descritiva e explicativa
COESÃO NOMINAL	Anáforas pronominais
COESÃO VERBAL	“Simple Present” para apresentar o problema e “should” para o pedir de conselho
VOZES	Adolescentes com algum tipo de problema e editor da revista
ESCOLHA LEXICAL	Itens lexicais relacionados aos assuntos recorrentes

Quadro 5: Principais características do gênero carta de pedido de conselho

As análises realizadas no corpo do texto das cartas permitiram que fossem apontadas outras unidades lingüísticas, além dos itens lexicais, que se destacaram:

- A) O tempo verbal no *simple present* para expor o problema atual ou mesmo para o pedido de conselho e *simple past* para relatar algo que aconteceu no passado, mas com conseqüências repercutindo no presente.
- B) A presença do modal *should* na realização do pedido de conselho.

#### Modelo didático de cartas de pedido de conselho e sugestões didáticas

Em consonância com o contexto de ensino observado, a análise efetuada e a descrição apresentada, dispomos nossa proposta de elementos do gênero como objetos de ensino em três planos: o plano de ação de linguagem, o plano discursivo e o plano das propriedades lingüístico-discursivas (Bronckart & Dolz, 1999).

##### a) Plano de ação de linguagem

Em função da inexperiência dos alunos em se explorar os contextos de produção do textos com os quais lidam em sala de aula, entendemos que é de suma importância uma proposta de explicitação das características da situação de comunicação que envolve o uso de cartas de pedido de conselho. Os itens a serem trabalhados podem ser aqueles ilustrados nos quadros 2 e 3 (autor, destinatário, objetivo, conteúdo, espaço social de produção, momento de produção e meio de veiculação).

##### b) Plano discursivo

Quanto à organização interna, sugerimos o estudo da composição do plano textual global, isto é, uma saudação inicial, a exposição de um problema, o pedido de conselho e o uso de um pseudônimo.

##### c) Plano das propriedades lingüístico-discursivas

As análises realizadas no corpo do texto das cartas permitiram que fossem apontadas como objetos de ensino as seguintes unidades lingüísticas:

- O tempo verbal no *simple present* para expor o problema atual ou mesmo para o pedido de conselho e *simple past* para relatar algo que aconteceu no passado, mas com conseqüências que repercutem no presente.
- A presença do modal *should* na realização do pedido de conselho.
- Itens lexicais que se destacaram na expressão dos tipos de problemas mais recorrentes.

#### Considerações finais

Três procedimentos foram seguidos neste estudo: um levantamento do perfil da situação de ensino que fundamentou e orientou as escolhas dos elementos que cremos que devem ser ensinados no contexto em que nos inserimos; uma consulta à literatura pertinente de diferentes áreas, tanto a produzida por especialistas nesse gênero quanto a de pesquisadores do discurso; e, análises de um corpus de cartas de pedidos de conselho, com base no modelo de Bronckart (op. cit.). Apresentamos neste artigo, portanto, uma síntese desses procedimentos.

Acreditamos que a opção por organizar o ensino em torno de gêneros textuais pode propiciar uma ação social efetiva, aproximando o professor das necessidades específicas dos alunos. Para isso, o professor pode servir-se das análises de gêneros textuais disseminados, como a apresentada neste artigo. Com base nesse modelo, professores de língua inglesa podem partir para a elaboração de conjuntos de atividades as quais os pesquisadores do grupo de didática de línguas da Universidade de Genebra denominam “seqüências didáticas” (Dolz & Schneuwly, 1998), que são um instrumental constituído por um conjunto de atividades voltadas para os objetivos estabelecidos no projeto pedagógico. Em nossa opinião, por meio do ensino das características típicas de cartas de pedidos de conselho ora descritas, o aprendiz pode ter melhores condições para lidar com a compreensão e produção de textos desse gênero de forma mais consciente, crítica e eficaz.

Os elementos selecionados como objetos de ensino foram identificados por contribuírem para o objetivo do texto. O tempo verbal e o uso de modal funcionam como recursos persuasivos que aproximam e atraem o leitor e tornam o assunto pertencente ao seu cotidiano. A apresentação de um problema é condição para a sugestão de soluções, comandos ou conselhos na carta-resposta.

Ler criticamente também é condição para que práticas de linguagem como as analisadas neste trabalho não sejam aceitas como verdades únicas ou reproduzidas como representativas de uma organização social. O ensino de linguagem em sala de aula pode e deve fazer o aluno-leitor questionar e produzir novos sentidos para os discursos que nos rodeiam, neste caso, para os textos da mídia.

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**APPENDIX III**

**CORPUS OF ACADEMIC SUMMARIES**

**TO COMPOSE THE DIDACTIC MODEL FOR THE “ACADEMIC  
SUMMARY” GENRE**

**ACADEMIC SUMMARY 1:**

**Summary of “Análise e desconstrução do gênero conto de fadas em Língua Espanhola”**

Saito and Cristovão (forthcoming) in their article “Análise e desconstrução do gênero *conto de fadas* em Língua Espanhola” analyze the *fairy tale* genre with the aim of providing Spanish teachers with some teaching material about this specific genre, to be applied in the classes at CELEM. In order to achieve their aim, the authors based their analysis on Socio-discursive Interactionism (Bronckart, 2003) and on the textual approach of didactic model (Dolz and Schneuwly, 1998). Using this approach, the authors analyze the context of production of a corpus of fairy tales and the reading context this genre would be taught. They also describe the characteristics of the genre fairy tale concerning the social, linguistic and the linguistic-discursive aspects.

According to Saito and Cristovão (ibid), the *fairy tale* genre is interesting to children due to its clear and accessible language and structure. This genre is also interesting to adult readers since it concerns themes related to human conflicts and expectations. Therefore, the authors emphasize the importance of teaching this genre in the educational contexts of *Ensino Fundamental* and *Médio* in the disciplines of mother tongue and foreign languages because, through fairy tales, students can develop their linguistic abilities and their awareness of social issues. The *fairy tale* genre also motivates reading and other communicative skills.

Concerning the context of production, the analyzed stories were written by Charles Perrault in the XVII century and translated by Estrella Cardona Gamio. Perrault was a poet and author, and also a civil servant in the French kingdom. Although his masterpieces were written a long time ago, they are still relevant to the current political system, in the sense that if you want to keep your social standing you have to be the king’s friend, according to the authors. The reading context refers to students of the Spanish language at *CELEM* in *Cambé/PR* whose aim is to study Spanish in order to be well prepared for the vestibular contest (university entry test).

In relation to the textual analysis of fairy tales, the authors (ibid) state that this genre is constituted by long stories which present an initial situation, development and an end situation. Tales start by presenting the characters (a king, a queen, a princess, some good and bad common people), and showing a balanced situation. Then, this situation is disrupted by a problem that emerges from the characters’ subjective world. Some actions follow, and finally things become harmonious once again: the good defeats the bad. The stories present a predominance of narrative sequences, however it is possible to find dialogical, descriptive, explicative or injunctive sequences. Another aspect that the authors draw attention to refers to the predominance of verbs in the simple past tense and the presence of time and place adverbs. Thus, the discursive world is detached from the readers’ real world since the story characters exist without the reader(s) “needing to know their creator, their place of origin, their aims concerning the story” (Cristovão & Saito, forthcoming/ my translation).

Specifically in relation to textual mechanisms, the authors (ibid) affirm that these mechanisms convey the thematic progression, hence they give coherence to the text. They are distributed in three groups: connection (adverbs, prepositions, etc that mark the moves of the narrative, for example), nominal cohesion (nominal groups that work as anaphoric references) and verbal cohesion (the verbs that are used in the narrative to mark time and the internal properties of the process: the aspects of frequency, duration, etc of the verbs).

In relation to enunciative mechanisms, Saito and Cristovão (forthcoming: 16/my translation) say that the use of these mechanisms expresses “judgment, evaluation, opinions, positions in relation to some aspect of the thematic content, besides showing the sources of these evaluations”. According to the authors, fairy tales belong to the narrative world and the general instantiation which textualizes

the text is the instance of the narrator. In turn, this instance implies the infra-structure of the text and the textual mechanisms which influence the modalizations and voices. The narrator's voice predominates in the fairy tales, but the narrator can present other voices such as the characters' and some social voices. The modalizations that appear in the fairy tales are mainly the type of deontic modalizations (the ones which express values and rules of a society), although others such as pragmatic and judgmental were also found.

Saito and Cristovão (forthcoming) conclude their article by focusing on three main points:

- they emphasize the importance of understanding the context in which the 'fairy tale' genre will be taught, and understanding the 'fairy tale' genre as a whole, since work with this genre allow students to improve linguistic knowledge, hence their reading and writing abilities, and at the same time, help to provide for students' affective, psychological and cognitive needs;
- they suggest the teaching of some important textual elements of the specific genre, such as the types of sequence and textual mechanisms (connection and verbal cohesion);
- they provide some information for teachers about the functioning and purpose of the genre 'fairy tale', and try to contribute to the teacher's classroom work.

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Saito, R.& Cristovão, V.L.L. (prelo). Análise e desconstrução do gênero *conto de fadas* em Língua Espanhola. In *Modelos didáticos de gênero: uma abordagem para o ensino de LE*.

## ACADEMIC SUMMARY 2:

### Summary of "*Cartas de pedido de conselho: da descrição de uma prática de linguagem a um objeto de ensino*"

The article "*Cartas de pedido de conselho: da descrição de uma prática de linguagem a um objeto de ensino*" written by Cristovão, Durão, Nascimento and Santos (2006) is addressed to Brazilian public school teachers of *Ensino Médio* and *Ensino Fundamental*. It presents a review of the literature and a textual analysis of the 'advice letter' genre. Specifically, it aims to suggest the language capacities that students can develop when reading and writing advice letters. This way, it proposes a "didactic model" of such genre.

The article is divided into four parts. The first part, the theoretical assumptions, is subdivided into two other sections. First, Cristovão et al. (2006) present the concept of genre based on Bakhtin (1992) and Bronckart (1997) by emphasizing the social interactional nature of language and the intrinsic relation between text and context. The authors also acknowledge the importance of taking genres as objects of language teaching. However, they state that '*grande parte dos professores têm dificuldade para planejar e executar em sala de aula as práticas de uso de linguagem*' since teachers have to transform the theoretical knowledge about a specific genre into a didactic knowledge in order to apply it in their classrooms. According to Cristovão et al. (2006), this difficulty is related to the deficiency in language teaching education and to the poor working conditions in schools. In this case, the didactic model of a specific genre can help teachers to face difficulties related to didactic transposition of the given genre. Next, the authors review some pieces of research about the genre 'letter' since 'advice letter' can be seen as a letter subgenre. For example, the work of Souto Maior (2001) about the varieties, use and structure of letters. After that, the authors present the characteristics of 'advice letters' that emerged from the analyses of the context of production, the text organization and the linguistic-discursive plan as proposed by Bronckart (1999). The analyzed corpus of 'advice letters' can be related to the journalistic sphere since they refer to questioning-letters that are sent by readers of journals such as newspapers and magazines, and are constituted by presenting a problem and making a question. Lastly, the letters are edited in order to be adapted to the format of the journal page.

As already stated in the second part of the article, Cristovão et al. (2006) describe the procedures they used to construct the didactic model for the genre advice letter. They followed the procedures of:

- 1- Analysis of the macro and micro school contexts (8th grade of *Ensino Fundamental* of a public school) and the students' language capacities (action: context and use of the advice letters; linguistic: text organization; and linguistic-discursive: grammar structure) in relation to the advice letters;
- 2- review of literature concerning the specific genre;

- 3- analysis of a corpus of 20 advice letters. Text analysis focused on the context of production of the advice letters (author and the author's social role, the reader and the reader's social role, place and time of production and the social role of the place of production and the objective of the text); on the infra-structure of the text (global plan of the text, types of discourse and sequence); on textual mechanisms (connection, nominal and verbal cohesion); on enunciative mechanisms (modalizers and references); and on lexical choices.

In the third part of the article, after stating that the aim of analyzing advice letters as a genre was to point out some language capacities that could be taught in the English classes by the use of authentic advice letters, Cristovão et al. (2006) show the results of their analysis. Concerning the context of production, the researchers say that the authors are adolescents or youngsters with a problem. They send letters to specialists and to entertainment magazine buyers (the audience/ the addressee and the publishing media) in order to ask for advice (the objective). They write from their own homes or the editor's room (social place of production). The time the magazines are published indicates the time the letters are written (the historical time of production). As regards text organization, the letters generally present a structure of- the initial situation, the statement of the problem, the question and (usually) a false name. The use of personal deitics and the verbs in the simple present suggests the presence of the interactive discourse, however some samples also present the interactive report discourse. The types of sequences are descriptive and explanatory. There is the presence of nominal anaphoric elements (pronouns) and verbs in the simple present tense to present the problem and the modal 'should' to ask for advice. The voices that appear in the letters are the voices of the adolescents or the editor's voice, and the lexical choices are related to the current adolescents' problems.

Still in this section, Cristovão et al. (2006) suggest that teachers teach this specific genre by focusing on the three levels of text analysis that encompass the language capacities of: action capacity (the specific context of production and characteristics of the advice letters); the discursive capacity (text organization); and linguistic-discursive capacity (simple present, should, some lexical choices).

Finally, in the fourth part of the article, the authors present their final remarks by summarizing the main procedures they followed to analyze the corpus of advice letters, thus constructing the didactic model of this specific genre. They also emphasize their option for organizing language teaching through a genre-based approach since it helps teachers understand students' difficulties. To do this, teachers can use the didactic models of specific genres in order to construct didactic sequences, that are defined as, sets of organized and planned activities related to a specific genre to be applied in the English classes to teach reading or writing.

#### **Reference:**

Cristovão, V. L.L.; Durão, A. B. A. B.; Nascimento, E.L. and Santos, S.A.M. (2006). Cartas de pedido de conselho: da descrição de uma prática de linguagem a um objeto de ensino. *Linguagem & Ensino*. Vol.9, no.1(41-76).

### **ACADEMIC SUMMARY 3:**

FREEMAN, D. & RICHARDS, J. (1993). Conceptions of teaching and the education of Second language teachers. *TESOL Quarterly*, 27/2, 143-215.

In the article, the authors aim at discussing' conceptions of teaching that have affected the field of second language instruction as well as examining the implications of such conceptions for approaches to second language education. The researchers argue that an investigation on the nature of language teaching is essential in order to advanced the processes of teaching beyond training to the exploration of thinking and reasoning skills. They develop the discussion based on Zahorik's (1986) classification of the conceptions of teaching into the three main categories: science – research conceptions, theory – philosophy conceptions and art – craft conceptions. In the light of the three conceptions of teaching, the researchers discuss the underlying misconceptions which such conceptions generate. according to them (1993), the misconceptions in the teaching field entail myths which are ingrained in the teaching practice. They term them as myth of supremacy, of correct choice and of chronological development. They argue that the myth of supremacy and of choice prevail in the majority of teacher education programs, in the following way: either the teachers are introduced to specific methodologies seen as

central orthodoxies or the teachers are placed in the dilemma of making a right choice out of a range of conceptions of teaching. Yet, they point out that there are teacher education programs, which are a minority, that regard the different conceptions of teaching as forming a developmental view. Such programs rely on the myth of chronological development of the teacher, that is, the teachers progress through the three conceptions of teaching. The writers acknowledge that programs organized around a developmental view are favourable because they provide for a continuous reflection on the conceptions of teaching. To end, the researchers reiterate the need to reorientate the focus of discussion from training to thinking in language instruction.

#### **ACADEMIC SUMMARY 4:**

Carrell, P. (1988/1995) Some causes of text-boundedness and schema interference in ESL reading. In: Interactive approaches to second language reading. Carrell P., Devine J. and Eskey K. Cambridge: Cambridge University press.

In her article, Carrell explores some factors that may interfere with interactive text processing in ESL reading comprehension and cause dependence on one or the other processing modes, that is, on either totally top-down or bottom-up directions. She names the overreliance on text-based or bottom-up processing, as text-biased processing or text-boundedness and the overreliance on knowledge-based or top-down processing, as knowledge-biased processing or schema interference. She discusses the causes readers process text unidirectionally in terms of schema availability, schema activation, skill deficiencies, misconception about reading and cognitive styles.

Studies on schema availability have shown that if readers lack the appropriate schema (background knowledge) for a specific text, they will activate the closest schema they have and will try to relate the textual information to that schema: This overreliance results in schema interference.

Studies have also demonstrated that comprehension may be affected if readers are faced with texts called opaque. Such tests do not contain sufficient textual cues to signal the appropriate schema to be activated. Thus, the readers fail to make the adequate interaction between the text and the context and tend to overrely on text-based processing.

She argues that linguistic and reading skill deficiencies are two different but potentially related types of deficiencies. Without language competence, efficient interaction between text-based and knowledge-based processing cannot occur. On the other hand, readers with reading skill problems tend to engage unidirectionally in text-based or knowledge-base processing. Either they tend to persevere, for instance, in text-based processing or tend to escape from the problem and resort to knowledge-based processing, or vice versa.

She questions the causes readers misconceive reading as primarily a bottom-up process. She points out that this text-biased conception may be due to three factors: the overemphasis on decoding skills in early language and reading instruction; the use of reading passages that lack in relevance to the readers knowledge and interests; and tests of reading that evaluate literal text content.

She also argues that for some readers who do not use any of the two text processings appropriately, the problem may transcend reading. It may be a matter of cognitive style, which may be related to comprehension style. A reader's style may be part of a general cognitive style of processing any incoming information, regardless of the type of information or its modality of transmission.

Carrell concludes the article, stressing that it is important to be aware not only that there are unbalanced styles of reading comprehension – text-biased or knowledge-biased – but it is even more important to be aware of the causes of these styles.

#### **ACADEMIC SUMMARY 5:**

Summary: Cavalcanti, M & Moita Lopes, L. P. da. Implementing Research in Language Classroom in the Brazilian Context. *Trab. Ling. Apl.*, Campinas, (17): 133-144, Jan./Jun.

The article "Implementing Research in Language Classroom in the Brazilian Context"\* by Cavalcanti and Moita Lopes, describes the Brazilian context in the research area on language teaching and learning.

The authors emphasize the classroom as an important place to develop research in language teaching, but point out that, in fact, the classroom is a place addressed only to teaching practice, either in universities or in elementary and high schools. They also say that the lack of research tradition in universities reflects the reality of the Brazilian University education: its focus is on the linguistics proficiency of the teacher –to be apart from the reflection of what teaching and learning a language is or from the teacher as a researcher. In addition, this lack in doing researches in universities also shows the failure of universities in promoting an integrated assistance role among universities and elementary and high schools.

Cavalcanti and Moita Lopes also state that the preoccupation in looking at language classrooms as objects of research is recent in the international scope, too. Lately, the focus of attention of researches has changed from the so-called planning and product, to the focus on building up learning via interaction. Thus the current preoccupation is to verify the building up of the teaching and learning process through the processes of interactions that use to happen in every classroom context. So that the authors offer two approaches of researches: the interactionist and the anthropological approach in order to foster the teacher to a potential researcher due to the privilege view s/he has about what happens in the classroom context. The authors emphasize that the anthropological approach can be useful to this shifting view because its focus is on the teacher as a research producer fostering professional development through reflecting on his/her own pedagogical practice. Besides, this approach can be used to investigate the teacher's pedagogical practice without a second researcher inside the classroom, but followed by an outside® advisor. Moreover, the authors offer an anthropological research model to teachers who want to investigate their performance.

To conclude, Cavalcanti and Moita Lopes state that they are in favor of the idea that the teacher should investigate systematically his/her pedagogical practice in order to reflect on it, and consequently, contribute to the development and strengthen in language teaching and learning area in Brazil, in producing theories, and in language pedagogical practice in general.

\*In the original: 'Implementação de Pesquisa na Sala de Línguas no Contexto Brasileiro'.

## ACADEMIC SUMMARY 6:

Universidade Federal de Santa Catarina  
 Centro de Comunicação e Expressão  
 Pós-Graduação em Inglês e Literatura Correspondente  
 Academic Writing PGI XXXX  
 Professor: X  
 Student: X  
 May, 2002/01

Critical Summary: McCarthy, M. & Carter, R. *Size Isn't Everything: Spoken English, Corpus and Classroom*. *Tesol Quarterly* Vol. 35, Nº 2, Summer 2001.

*Size Isn't Everything: Spoken English, Corpus, and Classroom* written by Michael McCarthy and Ronald Carter, professors at the University of Nottingham, is an article for those who are involved in the field of education and applied linguistics.

The article contains a brief presentation of what CANCODE is, how corpora can inform the pedagogic process, and finally, the question: who is to be the voice of authority with regard to a spoken grammar, in which the authors establish a connection with the title of the article.

In the introductory part of the article, the authors explain that CANCODE is the abbreviation for Cambridge and Nottingham Corpus of Discourse in English which consists of 5 million words of transcribed conversations from a variety of settings across the islands of Britain and Ireland. They also inform that this corpus linguistics will include American English in a near future, and that plans to include spoken English in other countries are also under discussion.

In the second part of the article, the authors list some advantages of this corpus: it is possible, for example, to obtain examples from a wide range of contexts and genres of talk, compare choices made by speakers and writers, and show how language users make choices according to different contexts. In addition, they say that new and challenging reports of the English language were provided based on this corpus linguistics. They also believe that this corpus can also provide insights to language classrooms if language pedagogy does not ignore what is known about spoken language. Moreover, they emphasize that little can be done for L2 language learners if the input they receive is rooted in

written language models only. Although they have developed some teaching materials based on these linguistic data, they know that using realia does not guarantee success if that corpus does not belong to the learners' context and emphasize that what a teacher should keep in mind when selecting materials for teaching, is to consider what is teachable and learnable for her/his students. That is, the linguistic data available for teachers should help the pedagogical process and not be controlled by them.

In the last part of the article McCarthy and Carter raise one typical question when designing materials to support Tesol community: Who is to be the voice of authority with regard to a spoken grammar – the spoken language or the written one, the native speaker or the nonnative speaker of English? Since many nonnative speakers are more proficient communicators and users of English than many native speakers are, a solution for that question was to shift the focus to *expert users* as a model for spoken grammar regardless if the speaker was a native or nonnative English speaker. The solution was partially solved because there are ideological and linguistic aspects involved in this issue, though. What the authors argue at the very end is that what really matters is not how big a corpus is, but the way educators and linguistics involved in researches or material design deal with the data collected, classified, and the questions they raised from it.

As a whole, the article gives the readers valuable information about CANCODE, its advantages and even its disadvantages, when used without a serious planning and evaluation. However, the reader should be a specialist in applied linguistics, be up to date in current researches in the area, and be familiar with the terminology used, which is quite specific and requires background knowledge to be understood. Besides the political aspect of the subject, who has the power to make decisions in the area, the authors have a very sophisticated and formal style of writing, which makes the text much more difficult to be understood at a first sight. Thus, it is our role, as future researchers in applied linguistics, to decode the encoded messages in this CANCODE article and use all pieces of information the authors give us to perform our roles much better.

## ACADEMIC SUMMARY 7:

Meurer, J.L. (1996). Aspects of a Model of Writing: Translation as text production. In: Coulthard, M. & Baubeta, P.A. O. The knowledge of the translator: from literacy interpretation to machine classification. Great Britain: Edwin Mellen Press.

The article *Aspects of a Model of Writing: Translation as Text Production* by Meurer (1996) presents a programmatic framework for the investigation of how writers produce texts, either original or translated based on the assumption that writers, in the process of writing, make use of different types of knowledge and create texts to interact with people in a social context.

Meurer's sketch\* of a model of text production concentrates on two main components: (1) a representation of a hypothesized route followed by writers and a set of recursive operations for 'rewriting' and polishing texts; (2) a set of parameters of textualization writers use while composing, (re)writing and polishing texts.

Supported by many theories, Meurer states that an individual is a social agent in a social context regulated by social practices from different institutions which, at the same time, influence individual's social practice expressed via language. Moreover, 'languages are the systems of lexico-grammatical options and possibilities which constitute the foundation for the construction of texts, under the constraints of discourse' (Meurer 1996:69). Thus, a model of writing should account for the social-psychological demands and be seen as a set of integrated processes.

In the sketch, motivation is the first step in the route to text production. The writer creates mental representations (images) of reality/facts (real or imaginary) generated from social practices and parameters of textualizations. Mental representations created by the writer is generated and controlled by a monitor (complex mental apparatus), which, in turn, plans and manages the writing process as a whole. The writer selects a specific focus of attention and produces a text based on his knowledge of language and previous texts and transforms these mental representations into linguistic representations. Thus, thoughts are materialized into textual structures. The written text itself feeds back into the monitor leading the writer to perceive facts/reality, parameters of textualization, and social practices.

At this stage, (revision) the writer and the reader are the same. New mental representations occur to provide feedback to the monitor, which may thus decide for corrections, changes, or additions to the text.

Meurer also proposes a possible general itinerary followed in rewriting a text: After creating any sketch of text, the writer may examine the text created in relation to relevant facts/reality it is intended to deal with, and the parameters of textualization should be adjusted to within the social practices where it is intended to play its communicative role. The procedure may be repeated till the text is finished.

Parameters of textualization are considered one of the major components of this sketch of writing. They have to do with the requirements and constraints related to the audience, text objective, genre, and text organization. Each parameter places specific demands on writers. For example, clause relations function as rhetorical mechanisms of text organizations which can be organized in two main types: Basic clause relation (micro level relations established within conventional patterns of organism), and basic text structures (typical ways texts are organized).

Every text relates to a given situation based on the writer's evaluation about it. A situation element and an evaluation element together form the minimal basic text structure. A text can establish matching relations: (1) Matching for compatibility (match similar process); and (2) matching for incompatibility (match different process).

To account writer's decision is not an easy task. Besides textualization options, the writer can choose other alternatives and each different choice will dictate different textualization demands. The writer can also use cooperative principle (CP) by Grice's (1975, in Meurer, 1996) counting on the reader's ability to calculate implicature(s) of the textualization which will lead to the meaning of the text.

Finally, Meurer states that translations as texts production will follow a similar route to textualization under the constraints of specific parameters of textualization and specific social practices, to texts in general. That is, what is required of writers is also similarly required of translators while rewriting or polishing a text: the translator's activation of processes and parameters of textualization are similar to those required for text production. Moreover, he points out that specific processes and variations are not covered by his model, and justifies that his intention was to give an overview of the most important aspects of text production, and adds that relations among modules need deeper considerations.

\* Due space limitations it is presented only a very general outline of the model.

## **ACADEMIC SUMMARY 8:**

Cohen, A. d. (1998). *Strategies in Learning and Using Second Language*. New York: Longman. Chapter 2 – Second Language Learning and Language use strategies: Defining terms

This chapter begins by providing working definitions for language and language use strategy terminology. In the sequence, five problematic issues in the language learning field are taken into consideration. Finally, in order to illustrate how the problematic issues discussed in the chapter might be dealt with in real world, a project in a strategies-based instructional program at the University of Minnesota is presented.

In the introductory section, Cohen states his objective in the chapter by saying that he will not attempt to unravel all the meanings of some terms in L2 language learning and L2 language use strategies, but he will discuss some of the most important to arrive at a set of working terms for those who are involved in this field.

In the second section he establishes the differences between foreign language and L2 or FL. After he defines learning strategies as 'learning process which are consciously selected by the learner and which may result in action taken to enhance the learning or use an L2 or foreign language, through the storage, retention, recall, and application of information about that language. He adds that the element of consciousness is what distinguishes strategies from processes that are not strategic, and that L2 language

learner strategies encompass L2 language learning and L2 language use strategies. Language learning strategies include: (1) strategies for identifying what needs to be learned by: distinguishing the material from other materials, grouping it, having repeated contact with it, using, memory techniques; (2) strategies for learning: memorization, reviewing, noting; (3) strategies for using the material: retrieval

strategies (visualization of sound and image), rehearsal strategies (practicing in communicative exchanges); memorizing; (4) cover strategies (simplifying or complexifying to compensate gap in L2);



(5) communication strategies: intra-lingual strategies (overgeneralizations, negative transfer, reduction, avoidance, code-switching, paraphrasing).

Language learning and language use strategies can be differentiated according to if they are. (1) Cognitive: strategies of identification: grouping, retention, retrieval, rehearsal, Comprehension or production of elements of the L2; (2) Meta cognitive: strategies to Coordinate planning, organize, evaluate learning; (3) Affective: strategies to regulate emotion, motivation, attitudes; (4) Social: strategies to interact: questioning for clarification, cooperation.

In relation to the five problematic issues, which need terminological and conceptual clarification, Cohen lists:

- (1) The distinction among strategies, sub-strategies, techniques, and tactics. The distinction among strategies (techniques used to learn a language) and sub-strategies (checking text clearance, consistency, completion, which include other more specific strategies such as summaries, text coherence and summaries in telegraphic form) and others should be made, but as in the literature different authors use different terms (tactic, strategy technique, move...), the solution should be to refer to all those as strategies.
- (2) Strategies for learning language as conscious or unconscious. This problematic issue concerns to the absence of consensus in relation to the fact that strategies need to be conscious. Bialystok (1990) emphasizes that not being conscious of a learning strategy is a matter of being capable to describe or not the strategy used. On the other hand, Schmidt (1994) says that if the learner's behavior is unconscious, the behavior is a process not a strategy, and Ellis (1994) also points out that if strategies are automatic, and consequently unconscious, they lose their significance as strategies. Cohen emphasizes the importance in researching on learning strategies in order to arrive at descriptions to be used in strategies-based instruction.
- (3) Differing criteria for classifying language learning strategies. Different criteria are used to classify language learning strategies because inconsistencies and mismatches in taxonomies and other categories. Some strategies contribute to learning the language and others to using the language, in addition, strategies are labeled as successful or unsuccessful, others are distinguished by their definition (cognitive, meta-cognitive, affective, social). Cohen concludes the section by saying that much has to be done in the area in order to interpret which strategy is being used, when, and to what extent it is observable or not to provide insights and consequently, improvement in language learning and language use strategy.
- (4) Broadening the concept of strategic competence. This problematic issue involves the term strategic competence whose meaning goes far beyond the original one. First, it was a component of communicative language use, but Bachman (1990) provided a broader theoretical model, which was refined by Bachman & Palmer (1996). The model conceived strategic competence as a set of meta-cognitive components or strategies, which can be thought of as a higher order executive process that provide a cognitive management function in language use. Since then, the concept had been broadened to encompass not only compensatory behavior, but also non- compensatory. Cohen advises to conduct more empirical studies in the area to determine the extent to which the model reflects the strategic behavior of the non-native which are intended to describe.
- (5) Linking learning strategies to learning styles and other personality-related variables. This problematic issue is about an inadequate linking of learning strategies and learning styles. Learning strategies are tied to the learner's underlying learning styles, they are also related to sex, age, and ethnic differences. If learners have a sense of their style preferences, they may conduct a better study and reach more effective results.

Once learner's L2 language learning and language use strategies are well define and identified, it may be easier to conduct effective strategy-based instruction program directed to teachers in order to develop a better and more effective work inside the classroom in relation to L2 learning, and it may also help share the responsibility for learning among teachers and students.

## ACADEMIC SUMMARY 9:

### Summary of Winter's article: *Clause relations as information structure: two basic text structures in English*

Winter (1994), in his article *Clause relations as information structure: two basic text structures in English*, examines two basic discourse structures within their linguistic contexts.

Firstly, Winter presents the three assumptions, which form the basis of his theoretical approach. The first assumption deals with the notion of relevance in the message for both the encoder and decoder, which means that their lexical and grammatical choices are guided by the relevance to the message. The second implies that as discourse analysts, we have to explain every clause in every sentence to have an efficient understanding of the message. The third assumption observes that there must be a coherent arrangement of the clause and its adjoining sentences to have a meaningful and consistent message.

Secondly, the author divides clause relations into two types, basic clause relations and basic text structure. Basic clause relations refer to the connections that occur when the clauses or sentences are arranged, and their subdivisions consist of three kinds, namely the matching relation, the logical sequence relation and the multiple clause relation. The matching relation consists of compatible and incompatible sentence relations and also of a systematic clause repetition. The logical sequence relation concerns to the aspect time/space within the sentence. The multiple clause relation integrates the two previous clause relations, both the matching and the logical sequence, therefore a clause may present not only aspects of compatibility but also of aspects of change concerning time or space.

The author, then, presents the second type of clause relation, the basic text structure, which he subdivides into three categories, situation and evaluation, and hypothetical and real, and the combinations of structures 1 and 2. The first category, situation is equivalent to facts, in the sense that the encoder says what s/he knows about something, but situation has also to do with the encoder's awareness of the participants and of the topic being developed, and evaluation refers to the way the encoder interprets the facts. The second category, the hypothetical structure, deals with the notion of an unreal situation, a supposed, probable situation, while the real structure represents the real possibility that the hypothesis can generate. The third category, the combinations of the two previous structures, function as a possible amalgam of the diverse elements, situation, evaluation, hypothetical and real.

Thus, Winter discusses the two basic discourse structures to show the importance of clauses in text structure, that clauses work "as a device of co-relevance" (op.cit.: 66), that is, they convey meaning for both the encoder and decoder.

#### REFERENCE:

WINTER, E. *Clause relations as information structure: two basic text structures in English*. In M. Coulthard (ed) *Advances in Written Text Analysis*. London, Routledge, 1994, pp 46-68.

## ACADEMIC SUMMARY 10:

van den Broek, Risdien and Husebye-Hasan. (1995). *The Role of Readers' Standards for Coherence in the Generation of Inferences During Reading*. In *Sources of coherence in reading*.

The article starts with a significant introduction showing that even though many studies show that causal relations play an important role in memory for a text, there have been two sources of disagreement among researchers. The first disagreement is related to "the extent to which readers identify relations that connect what they are currently reading to prior text or events" (p. 354) and the second to "the extent to which readers make forward or predictive inferences" (p. 355). Following this introductory part, the authors then divide the article into three sections.

In the first section the authors suggest a model of inference generation by describing how during the process of reading the readers' standard of coherence and the constraints of the text may allow for predicting the circumstances under which local global and forward inferences are generated. In relation to causally structured texts, they propose that while reading causal sufficiency would account for the readers' level of satisfaction with their comprehension of current events in the text.

The model predicts that in relation to backward inferences “if the current statement receives sufficient causal explanation from the statements that have just been processed then a local connection is inferred and no further inferences take place” (p.358), additionally it predicts that “if the already activated information does not yield sufficient explanation, however, then an attempt toward reinstatement of information from the prior text or elaboration on the basis of background knowledge will take place” (p. 358). The occurrence of both local and global coherence under certain circumstances is also acknowledged. Furthermore, forward inferences will also be generated depending on “the extent to which the current event is sufficient for particular consequents” (p. 359).

The second section presents and reviews firstly the results of three empirical studies using production tasks as a means of testing whether subjects attempted to maintain causal sufficiency during reading and; secondly various studies employing on-line tasks so as to provide evidence on the validity of the suggested general model of inference generation based on readers’ standards of coherence.

In section three a discussion is provided with the objective of establishing a correlation between the findings from the empirical studies on causal coherence and those on the processes involved in referential coherence. This parallel is successfully achieved due to these findings, which allowed the identification of similarities between both causal and referential standards of coherence. This attainment gives credit to the assumption that in order to comprehend the events in a text readers’ standards of coherence play a fundamental role in the generation of inferences.

Finally, the authors conclude the chapter with an extensive discussion, where some of the main points of the article are reviewed. Also four contributions of the notion of readers’ standards of coherence to the theoretical accounts of the reading comprehension process are pointed out. These contributions are connected with the centrality of the reader in the generation of inferences, the reconciliation of two groups that seem to give contradictory accounts of reading, the systematic investigation of the factors that influence the readers’ standards as an important area of research and the heavy influence of the opportunities provided by the circumstances in the extent to which a reader will attain his or her desired levels of coherence, independently of intra-and inter-individual differences.

From the contributions mentioned above K believe that it is possible to foresee the relevance of the research within the field of cognitive psychology and to recognize that this chapter provides a thorough overview of the extensive work carried out in this area. Similarly, it is possible to relate the work on readers’ standards of coherence to some models of the creation of mental representations, particularly the Structure Building Framework. (Gernsbacher, 1997, p. 265). In this latter model the readers’ standards may play an important role in the processes of mapping where “incoming information that coheres with or relates to previously comprehended information is mapped onto the developing structure or substructure” (Gernsbacher, 1997: p 285) and shifting where “if the incoming information is less coherent, comprehenders employ a different process: They shift, develop, and attach a new substructure,” (Gernsbacher, 1997: P.285).

In relation to the structure of the article itself, though K found that there is a considerable repetition of information throughout the text, I believe that the authors have done so to emphasize the most important issues in their work.

In conclusion, this chapter as part of the syllabus of the course constructing meaning from text constructs a clear and coherent sequence with the other readings and fits the objective of the course, which is “to provide students with an understanding of the research related to the construction of mental representations in reading comprehension” (Tomitch, 2001: I)

## APPENDIX IV

### A GRAMMAR EXERCISE

Exercício de reflexão sobre a estrutura de língua inglesa

Problemas identificados nos textos resumos:

- 1- Problemas na construção de grupos nominais
- 2- Uso inadequado de verbos
- 3- Uso inadequado de pronomes pessoais (adjetivos possessivos)
- 4- Uso inadequado do artigo “the”
- 5- Oração sem sujeito/ Oração com duplo sujeito
- 6- Não uso do caso genitivo (‘s)
- 7- Escolhas lexicais inadequadas
- 8- Problemas na construção da Voz Passiva
- 9- Omissão do complemento do verbo
- 10- Uso inadequado de adjetivo/advérbio
- 11- Uso inadequado de preposição

As orações e frases abaixo foram retiradas dos textos resumos dos artigos acadêmicos (Saito & Cristovão, prelo; Cristovão et al., 2006). Identifique os problemas que as sentenças da 1ª coluna à esquerda apresentam escrevendo entre parêntesis o número a eles correspondente. Em seguida, corrija a sentença:

Sentenças	Problema(s) no.	Correção
Ex.: the contex reading analised	( 1 )	... the analised reading context ... /...the analysis of the reading context
a) ...the instruction for teach language...	( ) ( )	
b) ...Fairy Tales...his structure is uncomplicated...	( ) ( )	
c) It's wakes up the imagination ...	( ) ( )	
d) the stories went originally writing in...	( )	
e) the fairy tales to appear the life the human	( ) ( ) ( ) ( )	
f) the text can to take diferents forms	( ) ( )	
g) fairy is a create of man...	( ) ( )	
h) ...because the marvellous awakining the imagination...	( )	
i) ...function of teach and entertain...	( )	
j) ... the plan global...	( )	
k) ...a search project...	( )	
l) ...development to the linguistic abilities of the pupils...	( ) ( )	
m) ...the desires of the man...	( )	
n) ...in order to know the reading public of the sort in question.../ the reality that the fence ...	( ) ( )	
o) ...the voices have finality to translate...	( )	
p) ...the fairy tales have structure satandart of a narrative text...	( ) ( )	
q) summary of academic's article by Cristovão et al.	( )	
r) ...language it is simple ...	( )	
s)...the capacity language ...	( ) ( )	
t) ...this kind of communication can call secondary genres	( )	
u) The article about Fairy Tale that can teaching in the classes with objective of the article is the development his the main points of the article is are to help students ability linguistic ...	( ) ( )	
v) ... the article is the development his the main points of the article is are to help students ability linguistic ...	( ) ( ) ( ) ( )	
w) ... changing the classes more interesting ...	( )	
x)...Fairy Tales generally has long stories	( ) ( )	
y) the genre advice letter, this textual genre is attractive for students...	( ) ( ) ( )	
z)--production and organization verbal text genre not static because their use conditions and situations are adequate	( ) ( )	

## APPENDIX V

### ACADEMIC SUMMARY FINAL CHECKLIST

Obs.: it refers to the last checklist handed to participant-teachers to check the writing of their ASs.

Participante: \_\_\_\_\_  
 Data: \_\_\_\_\_  
 Análise do resumo de \_\_\_\_\_

#### Lista de controle sobre o gênero resumo acadêmico

A) Verifique se o resumo referente ao artigo .....de sua colega apresenta características do resumo acadêmico, marcando SIM ou NÃO:

O RESUMO ACADÊMICO apresenta:	SIM	NÃO
1) título: Summary of .....	( )	( )
2) O primeiro parágrafo traz informações referentes a:		
a) título do artigo fonte;	( )	( )
b) referência as autoras do artigo fonte;	( )	( )
c) objetivo do artigo fonte;	( )	( )
d) público leitor do artigo fonte;	( )	( )
e) justificativa para escrever o artigo.	( )	( )
3) referência as partes do artigo fonte	( )	( )
4) resumo dos principais pontos da revisão teórica sobre o gênero textual específico	( )	( )
5) procedimentos utilizados para a análise do gênero específico	( )	( )
6) características do gênero analisado (fairy tales ou advice letter)	( )	( )
7) uso de citações diretas: ex.: X states that “.....”	( )	( )
8) uso de citações indiretas: ex.: According to X .....	( )	( )
9) uso de paráfrases	( )	( )
10) uso de mecanismos textuais	( )	( )
11) referências as autoras do artigo fonte	( )	( )
12) tradução literal de orações/ parágrafos inteiros	( )	( )
13) inclusão de comentário pessoal sobre o artigo fonte	( )	( )
13) síntese da conclusão das autoras do texto fonte	( )	( )
14) referência bibliográfica do artigo resumido	( )	( )

B) Escreva um parecer avaliativo sobre o resumo de seu colega:

#### Referências:

- Machado, A R. (2003). Revisitando o conceito de resumos. In A P. Dionisio, et al. (Orgs.), *Gêneros Textuais & Ensino*. Rio de Janeiro: Editora Lucerna, PP. 138-150.
- Swales, J. & Feak, C. B. (1994-1999). *A course for nonnative speakers of English*. Michigan, chapter 5, p. 105-129.

## APPENDIX VI

### THE PARTICIPANT-TEACHERS' ACADEMIC SUMMARIES

#### HANNA'S AS VERSIONS

##### First version

Summarize of the academic article by Vera Lúcia Cristovão, Adja Balbino de Amorin Barbieri Durão, Elvbira Lopes Nascimento, teacher and graduate Simone aparecida Malvar dos Santos at Universidade Estadual de Londrina.

Nowadays the instruction for teach language has with objective the textual genres. In recognition of tendency the authors elaborated this article, have analyses of advices letter genre, addressed to language teachers.

This article is structured on four parts:

- 1<sup>st</sup> Theory and textual genre concepts (structure);
- 2<sup>nd</sup> Methodology ´presentation used to analyses the textual genres;
- 3<sup>rd</sup> Description of the ´advice letter genre´;
- 4<sup>th</sup> A proposal of didactic model.

There are many type of texts is so that Bakhtin called discourse genres, are characterized because of thematic content, a stile (linguistic structure) and a compose (compositional) construction a textual organization the relation between writer and listener create group of genres call intertexture. In communications verbal spontaneity we have primary genres and more cultural and complex communication can call secondary genres. The secondary genres (article, novel..) captive primary genres that are necessary for their production.

Know genre of text, group verbal production and organizations, that isn't static is know its conditions of use, its adequate a situation associate-communicative and possibilities of contexture and texture, it isn't being possible separate text and context.

With respect to analyze textual genres, being genre a form of articulation of language practice, once who Cristovão says" is thought of genres that practice of language incarnate them in the act ivies of apprentice."

The language practice understand that the apprentice understands and produces some texts, he has know capacities were three types, second Dolz & Schneuwly:

- a) the action capacity, this is, the recognition the genres and of its relation with context of production and mobilize of content;
- b) the discursive capacity, this is, the recognition of plan textual geral of each genre, types discourse and sequence mobilize;
- c) the linguistics discourse inherent each genre for construction of mean globe of text.

Because this claim the teacher that work with textual genres could propose an action social effective

The article propose the genre advice letter, are characteristics in journalist letters (newspaper, magazines...) are letters of readers, of publisher to readers. There are letter section. Being that appear reader's letter that make some question or solicit advice, being edited at magazines answer magazines to reader's question.

This type genre is attractive for students, this language is simple, the lexical approximate oral language. Students' identification with problems presented family conflict, relationship and doubt.

The article propose didactical model, advice letter for that the students acted in the process concrete communication.

## Middle version

Summarize of the academic article by CRISTOVÃO et al (2006)

According to the text nowadays the instruction for teaching language has with objective the textual genres. In recognition of tendency the authors elaborated this article, have analyses of advice letter genre, addressed to language teachers.

This article is structured of four parts that are: theory and textual genres concepts (structure); methodology presentation used to analyse the textual genres; description of the advice letter genres and a proposal of didactic model.

As well as there are many type of texts is so that Bakhtin called discourse genres, are characterized because of thematic content, a style (linguistic structure) and a composition (compositional) construction a textual organization the relation between writer and listener create group of genres call intertexture.

In communications verbal spontaneity we have primary genres and more cultural and complex communication can call secondary genres. The secondary genres (article, novel..) capture primary genres that are necessary for their production.

In the same way we know genre of text, group verbal production and organizations, that isn't static is know its conditions of use, its adequate a situation associate-communicative and possibilities of contexture and texture, it isn't being possible separate text and context.

According to with respect to analyze textual genres, being genre a form of articulation of language practice, once who Cristovão says" is thought of genres that practice of language incarnate them in the activities of apprentice."

The language practice understand that the apprentice understands and produces some texts, he has know capacities of language, these second DOLZ, Pasquier & Bronckart (1993) e Dolz & Schneuwly (1998) were three types

- d) *the action capacity, this is, the recognition the genres and of its relation with context of production and mobilize of content;*
- e) *the discursive capacity, this is, the recognition of plan textual geral of each genre, types discourse and sequence mobilize;*
- f) *the linguistics discourse inherent each genre for construction of mean globe of text.*

Then the article propose the genre advice letter, appeared letter section in newspaper, magazines are characteristics in journalist letters are letters of readers, of publisher to readers edited at magazines answer to reader's question Being that appear reader's letter that make some question or solicit advice, this textual genres are attractive for students, this language is simple, the lexical approximate oral language. Students' identification with problems presented conflict family, relationship and doubt.

The article propose didactical model, advice letter for that the students acted in the process concrete communication, this claim the teacher that work with textual genres could propose an action social effective,

## Last version

Summary academic's article by Cristovão et al. (2006)

According to text nowadays the instruction to teach language has as objective the textual genres. In recognition of tendency the authors elaborated this academic's article by Cristovão et al. (2006), have analyses of advice letter genre. Addressed by English language teachers.

Although Cristovão et al.'s (2006) article is divided into four parts (the theoretical assumptions about the concept of genre, and the genre letter and its subgenre advice letter, the methodology used in the analysis of advice letter, the results of the analysis and some school implications about the genre advice letter, the final remarks) in this summary text, mainly the first part will be synthesized.

In the first part, the authors refer to Bakhtin to state that are called speech genres by a thematic content, a style and a textual organization, a set of genres is called intertexture. That spontaneously verbal conversation are happened the primary genres and more cultural and complex



communication can call secondary genres . The secondary genres (article, novel..) captive primary genres that are necessary for their production is aspect focus by Bakhtin.

Like this are known production and organization verbal text genre not static because their use conditions and situations are adequate, associate and possible when not separate text and context.

In respect to this article genre is form of articulation language practice , since “ é através dos gêneros que as práticas de linguagem encarnam-se nas atividades dos aprendizes” (Schneuwly & Dolz,1999,p.6). Thus, Cristovão et al. (2006 ) affirm that the learners need to know the capacity language for understand and produce text according to authors (apud Dolz, Pasquier & Bronckart (1993) and Dolz & Schneuwly (1998) language practice can be seen as:

- a) *the action capacity, that is, the recognition the genres and of theirs identification of the context of production and content;*
- b) *the discursive capacity, that is, the recognition of textual general plans of each genre, types discourse and types of sequence;*
- g) *the linguistics discourse capacity, that is, recognize and utilization unit values linguistic discourse inherent each genre for construction of mean globe of text.*

In conclusion the article proposes the genre advice letter, this textual genres is attractive for students, because language it is simple, the lexical seem to approximate oral language. The students can identity the problems presented the advice letter such as conflict family, relationship and doubt. Thus, the article by Cristovão et al. (2006 ) proposes didactical model, advice letter for that the students acted in the process concrete communication, for the teachers that work with textual genres could an effective social teaching action.

## CLARICE'S AS VERSIONS

### First version

Analysis of desconstruction of genre, Fairy Tales.

This project to offer textual analysis genre of educational context and get reference that instrumental the teacher foreign language to prepare yours educational activities.

This process of analysis and desconstruction about genre Fairy Tales to ensue of analysis and characteristics texts to offer to do, Bronckart because to prove one worry tematizar social context.

The fairy is abstract, is image to be born heart and prove the man mind, that going to do strange unknown to get a shock reality.(Mantoveni).

The Fairy Tales to appear the life the human, and treat the subjects related with human conflit where the Fairy is represented for men wish.However the Fairy arrive the children with clean language and accessible that lovely the children and intern conflit always can be solved.

The stories facinate the children and adult, because a presence the beautiful wake the imagination the little and big, that motivation the class and participation and have to motivation for read.

The Plan teh text can to take diferents formas depend genres.The Fairy Tales stories is long and follow narrative text. Where have to begin a middle and end. The beginning is presentation the character the space and time.

Types of discourse the story have a sequence narrative that predominant the verbs in the past and adverbs the place and time. Have types of sequence that can be narrative; describe; argumentative, explicative and dialogue.

### Middle version

#### SUMMARY OF ANALYSES AND DESCONSTRUCTION OF THE GENRE “ FAIRY TALES”.

The article “ Didactic Model of the Genre: a boarding for the education of foreign language” by teacher “Dra. Vera Lucia Lopes Cristóvão, for analyses of the genre “Fairy Tales” and prepare of didactic activities for the students of the CELEMs. Based on ( Dolz & Schenuly, 1998) and on the metodologica boarding of costruction of didactic models of the genres.

In the process of the analysis and deconstruction of the genre “Fairy Tales”, its present of the wishes of the men, where that can contribute of the linguistic abilities, therefore it to deal with proper conflicts, awakes the imagination, and that contributes in the construction of meanings.

These history was wrote in France, of the Charles Perrault 1660. Knowing of the productive and circumstance that was produced a text is fundamental of the lecture and understanding.

The selection and description of the genre limited only the students of the CELEMs in Cambe/Pr., for the students of the age group coeducational. Where does not adopt books for the economic situation and the resources are little.

In Analyzed Fairy Tales, they are presented as long texts and they are structuralized from a start, a way and an end. Know expressions as: “was a time”, it’s about distant kingdom, castle, forest. Always there is a king, prince, a pretty girl and figure of the plebe. In the stat of history the personages present where she has a balance situation. In the sequence with developing of history facts appear that complicate, have intrigue, envy, revenge, of a side the personage are bad and of the other the personage is good, after that she starts to develop the harmony to history, where she has the predominance of the good on the evil.

The types of sequence transform the idea into text, that are called macrostructures, that are forms of linear organization ( plain, projects, sequences,etc.)

The structure of the sequence narrative is related in keeping the attention of the reader in the text making possible to understand what he is being narrated. This concern with the reader confers to the sequences of dialogic character. According to Bronckart (2003: 159), “ When these interaction are presentations in the form of the direct discourse a discursive world, at the same time distinguished and dependent of the narrative world, automatically to met to created, where can be to call a discursive world related interactive. These enunciative awaken as: “question his” or “answer her” where can be analysis with fictional world of the personages.

The textualização mechanisms ( connection, nominal cohesion and verbal cohesion) contribute in the thematic coherence of the text. The connection mechanisms are clear with the types of sequence, introduced for adverbs, sintagmas preposition, conjunctions or for connection mechanisms. In Fairy Tales organizadores of airway-lighting that if overlap, introducing a new phase of the sequence narrative in the text.

The mechanisms of nominal cohesion form anafóricas chains having the function of introduction that is presented the reader and of the resume of the literal elements that are cited in to take place overlap, then for anaphora pronominais of the third person.

The mechanisms of verbal cohesion establish relations of continuity, discontinuity and/or of opposition it enters the elements of the text, being that the verbal times mark the moment of the process in relation to axle of reference. When the told processes happen concomitantly to the action to tell exist a isocronica localization ( Past Perfect and Imperfect of the Indicative). However, when the processes are previous to the action to tell, it has a retroactive localization (Past than more perfect).

In Fairy Tales, the processes develop from an origin space/ temporal and based in facts of the usual world and the verbal times observed in relation to the action to tell.

Enunciative mechanisms. These mechanisms are exclusive of the author of the text, that textualiza the speech in the order to tell and the expositor in the order to display. The Fairy Tales belong to the world to tell being the narrator who textualiza the speech. The mechanisms of textualização and the literal infrastructure are on the “ voices and the modalizações”. Although being neutral, the voice of the narrator can place voices as: Voices of the personages, social instances and the empirical author of the text.

The modalizações contribute for the pragmatic content. In Fairy Tales, it has a great moral load for backwards of the texts of implicit or explicit modalizações.

In conclusion, the author (Sato & Cristovão) remind us to if considering the education of definitive genre it is important that if it has defined the reading context that will receive. The contact with Fairy Tales, achieve of the coeducational public age group, such as children, adolescent and adults, is the large include, well, day by day we are contact with history that we are ear or that we speak. We are interacting and knowing the mechanisms that to build the Fairy Tales where will can ability the students of read, write and understanding criticize the essence of the other genre

This research, can be auxiliary a lot teaching of foreign language, then this genre include linguistic contents improvement of a reading and production of the texts of the creation and the imagination

## Last version

### SUMMARY OF THE ARTICLE: “ANÁLISE E DESCONSTRUÇÃO DO GÊNERO CONTO DE FADAS”

Clarice<sup>142</sup>

The article: “Análise e Desconstrução do Gênero Conto de Fadas by Saito and Cristóvão (forthcoming). The authors` interest in this matter for analyses of the genre Fairy Tales. And prepare one of didactic activity for teachers worked with the students of the CELEMs. The aim of the article is analyses of the genre “Fairy Tales”. Based on (Dolz & Schenuwly ,1998 ) and on the methodology boarding of construction of didactic models of the genres.

The theoretical assumptions to the according to Bronckart (2003), in the process of the analysis and desconstrução of genre Fairy Tales is the educational context and language capacities. Such as: a) Review of the literature. b) Textual infra structure analysis. c) Text macro-structure. d) Text structure.

According to the authors, in the process of the analysis of the genre Fairy Tales. Its present is a characteristic of the students that can contribute of the linguistic abilities. Therefore dealing with proper conflicts. And that contribute in the construction of meanings. And raise the imagination.

The analyzed stories were written in France by Charles Perrault in 1660. The analyzed stories were taken of the Internet. In this view, Saito & Cristovão state that knowing the productive and circumstance that was produced a text is fundamental of the lecture and understanding.

In relation to the textual organization of Fairy Tales. The authors say the Fairy Tales a start, way and an end. That with a familiar expression such as “once upon a time”, us a distant kingdom, in a castle, in a forest. The character presented in the start the story has a balance situation. The development of story some facts appear to complicate, intrigue, envy, revenge. An one side there one bad characters and one the other side there good characters. After in the end of the story to develop the harmony . Where has the predominance of the good on the evil.

The structure of the sequence narrative is related in keeping the attention of the reader in the text making possible to understand what it is being narrated. This concern with the reader confers to the sequence a dialogic nature since according to Bronckart (2003:159):

Quando essas interações são apresentadas na forma do discurso direto, um mundo discursivo ao mesmo tempo distinto e dependente do mundo da narração, encontra-se automaticamente criado, podendo ser chamado de mundo do discurso interativo relatado.

The types of sequence that dominance is narrative and a interactive discursive were there is a predominance the verbal tenses, adverbs of time and place related interactive Fairy Tales. The narrative sequence pass for the process such as: initial situation, stating of the problem, actions, climax and final situation. Where can be analysis with fictional world of the character.

The textual mechanisms ( connection, nominal cohesion and verbal cohesion) contribute in the thematic coherence of the text. The connection mechanisms are clear with the types of sequence, introduced for adverbs, preposition, conjunctions etc. In Fairy Tales time markers of that overlap, introducing a new phase of the narrative sequence in the text.

The mechanisms of nominal cohesion form anaphoric chains which have the function of introducing that are the characters to the reader. Another function of these mechanisms is to bring back to the reader some elements that wove already mentioned in the text. This is alone by here use of pronominal anaphora in the 3<sup>rd</sup> person.

The mechanisms of verbal cohesion establish relations of continuity, discontinuity and/or of opposition between the elements of the text, since the verbal tenses mark the moment of the process in relation to reference axle. When the reported processes happen concomitantly to the action of telling an isocronica localization is established (use of past tenses). However, when the processes are previous to the action of telling a retroactive is established. In Fairy Tales, the processes are developed from an origin space/temporal and are based on facts of the usual world and the verbal tenses are observed in relation to the action of telling.

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<sup>142</sup> Teacher of English at ....

In relation to the enunciative mechanisms, the authors state that the Fairy Tales belong to the world of telling and it is the narrator who turns his/her speech into text. The textual mechanisms and infrastructure of the text linked to the references and ways of saying. Although here narrator's voice is neutral he/she can refer to other voices (characters, social instances and the empirical author).

The ways of saying contribute to the pragmatic coherence since in Fairy Tales this aspect underlies a great moral of the texts of implicit and explicit ways of saying.

In conclusion, Saito and Cristóvão (forthcoming) remind us that where teachers teach a specific genre they must have a clear understanding of it and consider the context in which this genre will be taught *such as the age of* students. Teachers should also take into account that dialog people are in contact with writer stories that are heard and told. Moreover, the authors say by knowing the textual mechanisms that constitute the Fairy Tales it will be possible to turn students able to read and write other genres in critical way.

According to the authors, the study of the genre Fairy Tales can highly contribute to the teaching of foreign languages because this genre approaches linguistic subjects, it improves text reading comprehension and production since it raises the reader's imagination and creativity.

Saito, R & Cristóvão, V (forthcoming). Análise e Desconstrução do Gênero "conto de Fadas" em Língua Espanhola.

## **DÉBORA'S AS VERSIONS**

### **First version**

#### **Introduction**

The question of the elaboration of didactic material is a problem because the LE (Foreign Language) don't do part of the "Projeto Nacional do Livro Didático (PNLD) and neither receive material for Ministério da Educação.

#### **Literature about the genre**

The text says that fairy don't are abstract and fairy are image of real that born of heart and the fairy is a create of man. Fairy Tales show difficulties of the reality (intern conflict personal), but with a solution; too represent the wish of man; and introduce a language clean and accessible.

Fairy Tales is many important to the development of the language and to transmit values; approach the student in situations real of language.

The histories fascinate so children so adults, because the marvellous awakening the imagination.

Through of the Fairy Tales the classes stay motivate, there are participation of all the students and incentive the reading.

#### **Context of production of the "Fairy Tales" analysed**

The Fairy Tales have the function of teach and entertain.

#### **Reading context analysis**

The context reading analysed it limited in the Celems (Centro de Línguas Estrangeiras Modernas). The school observed is from Cambé – PR.

#### **The plan global**

The plan global can present different ways, depend of the genre the that belong, how your nature, your size, the conditions of production, the types of discourse, types of sequence and the forms of planificação that the compose.

Fairy Tales generally have long histories; texts narratives with beginning, middle and end.

In the beginning of the text show personage (character), space and the time of narrative.

In the middle show development of the history (personage bad / personage good) and in the end prevail the well on the bad, teaching a moral

#### **Types of discourse**

The discourse present the verbs in the past tense.

#### **Types of sequence**

According with Adam (apud BRONCKART, 2003: 219) can to be played (elencado) five types of sequence: narrative, descriptive, argumentative, explicative and dialogue.

## Middle version

Summary of Saito & Cristóvão (2006) article academic

This resume is about the article “Analyse and desconstrução of the Genre Fairy Tales in Língua Espanhola”. The work (ou seja, the search) it do part f the search of project “Modelos Didáticos do Gênero: a approach to the teaching of Foreing Language”, developed in the University State of Londrina, under the coordination of the teachers Dra. Vera Lúcia Lopes Cristóvão and Saito, published on May, 4<sup>th</sup> 2006. The objectives this work is to analyse the genre “Fairy Tales” and then to make possible in the teacher of foreign language a material that they can develop this genre for students. The teachers if based for to make this search, then it was guided for presuppose in (Bronckart, 1997/2003) and (Dolz & Schenwly, 1998). The question of the elaboration of didatic material is a problem because the LE (Foreign Language) don’t do part of the “Projeto Nacional do Livro Didático (PNLD) and neither receive material for Ministério da Educação.

According to Saito & Cristóvão (2006), in Literature about the genre fairy don’t are abstract and fairy are image of real that born of heart and the fairy is a criate of man. Fairy Tales show difficulties of the reality (intern conflict personal), but with a solution; also represent the wish of man; and introduce a language clean and accessible.

Fairy Tales is very important to the development of the language and to transmite values; approach the student in real situations of language.

The histories fascinate so children so adults, because the marvellous awakening the imagination.

Through he use Fairy Tales the classes stay motivate, there are participation of all the students and incentive the reading. So, the Fairy Tales have the function of teach and entertain, Saito & Cristóvão say “ that to know the circumstance in that went produced the text is fundamental to your reading and comprehension”. Then went realized a raise about the conditions of productions of the “Fairy Tales”. The stories went originally writing in the France for Charles Perraut, about in 1660. However, The stories collected to this analisys went retired of the Internet. The site consulted (<http://www.cgediciones.com>) bring productions of various authores and look for to have the intention of incentive the reading. The stories translated of the French Language for Estrella Cardona Gamio are knew in the word all and to be destined to children that are starting your scholar life. The author Charles Perrault, was born in January, 12<sup>th</sup> 1628, in Paris. He married and had five children. He wrote a total of 46 works, eight publicated after your death. The works him win the wealth and arrive until we challenging a effect very similar in the original.

Thus, according Saito & Cristóvão the Reading Context Analysis refer the selection and description of the genre “Fairy Tales” in question and also the important and contribution of the same to teaching base in the resulted of analyse of the context of reading of the Fairy Tales”. And the context reading analised it limited in the Celems (Centro de Línguas Estrangeiras Modernas). The school observed is from Cambé – PR.

See that the plan global can present different aways, depend of the genre the that belong, how your nature, your size, the conditions of production, the types of discourse, types of sequence and the forms of planificação (DELINEATION) that the compose.

Fairy Tales generally has long histories; texts narratives with beginning, middle and end.

In the beginning of the text show personage (character), space and the time of narrative.

In the middle show development of the history (personage bad / personage good) and in the end prevail the well on the bad, teaching a moral.

In the Fairy Tales the discourse apresent the verbs in the past tense.

According with Adam (apud BRONCKART, 2003: 219) can to be played (elencado) five types of sequence: narrative, descriptive, argumentative, explicative and dialogue. The type sequence that predominates in the Fairy Tales is the narrative, because the stories have a process of intrigue. According to Saito & Cristóvão “this process of intrigue is structured for stages of finish situation, complicaton, actions, resolution and finish situation”.

In the propose the teach of determined genre, is essential that if have well defined the context of reading. In the case of the Fairy Tales analysed, treat of a public varied in the refer the age of children, adolescents and adults. Remind that then is a necessity of to prepar to the vestibular and to the work outlet. Daily we are in contact with stories that we listen and that we tell. Perceiving the mechanisms that construct the Fairy Tales, the students will be capable to interage critically with this narratives that read or listen. In the case of the production that make will can to act in the elements that compose the essence this genre.

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## Last version

Summary of Saito and Cristóvão's (forthcoming) academic article

Débora<sup>143</sup>

This summary is about the article “Análise e desconstrução do Gênero *Conto de Fadas* em Língua Espanhola”. The work is part of the research project “Modelos Didáticos do Gênero: uma abordagem para o ensino de língua estrangeira”, that was developed in the State of the Paraná, University of Londrina, by the coordination of the teacher Dra. Vera Lúcia Lopes Cristóvão. The objective of this work is to analyze the genre “Fairy Tales” and then to make possible to the teachers of foreign language a material that they can develop this genre for students. The teachers based for to make this search, then it was guided for presuppose of the Interacionismo Sócio-discursivo (Bronckart, 1997/2003; Dolz & Schneuwly, 1998). The question of the elaboration of didatic material is a problem because the Foreign Language not do part of the “Projeto Nacional do Livro Didático (PNLD) and neither receive material from the Ministério da Educação.

According to Saito and Cristóvão (forthcoming), the genre Fairy Tales in the literature is not abstract and fairy is image of real that born from heart and the fairy is a man's creation. Fairy Tales show difficulties of the reality inner personal conflict, but with a solution; they also represent the man's wish and introduce a clean and accessible language. Fairy Tales are very important to the development of the language because this kind of the text transmits values, take the student in real situations of language learning. The stories fascinate as much children so much adults, because the marvellous raising the imagination.

Through the use of FairyTales the classes stay motivated, there are participation of all the students and incentive the reading. So, the Fairy Tales have the function of to teach and to entertain. Saito and Cristóvão (forthcoming, p. 2) say “Conhecer as circunstâncias em que foi produzido o texto é fundamental para sua leitura e compreensão”. Therefore a research was realized about the conditions of productions of the “Fairy Tales”. The stories were originally written in France for Charles Perraut, about 1660. However, the stories collected to this analysis were extracted of the Internet. The consulted site (<http://www.cgediciones.com>) demonstrate productions of various authors and it has the intention of incentive the reading. The stories were translated by the French Language of Estrella Cardona Gamio are known the word all and to be destined to children that are starting their scholar life. The author Charles Perrault, was born in January, 12<sup>th</sup> 1628, in Paris. He got married and had five children. He wrote a total of 46 works, eight published after his death. The works his win the wealth and arrive until we causing a effect very similar to the original.

In relation to the analysis of the reading context, Saito and Cristóvão, say that it refers to the selection and description of the genre “Fairy Tales” in question and also the important and contribution of the same to teaching base in the resulted of analyse of the context of reading of the Fairy Tales”. And the analised reading context is limited in the CELEMs (Centro de Línguas Estrangeiras Modernas). The school observed is from Cambé – PR.

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<sup>143</sup> Teacher of English at Elementary School and (...) Faculty.

The authors say that the global plan can present different ways, depend of the genre that belong, how its nature, its size, the conditions of production, the types of discourse, types of sequence and the structure that the compose.

Fairy Tales generally has long histories; texts narratives with beginning, middle and end. In the beginning, the text shows the characters, space and the time of narrative. In the middle shows development o the history (bad character / good character) and in the end prevail the well on the bad, teaching a moral. In the Fairy Tales the discourse present the verbs in the past tense and are narratives because there are in the stories a universe like characters, place, time and actions, that not coincide with the universe in that text's reader is situate.

Saito and Cristovão (forthcoming) refer to Adam (apud BRONCKART, 2003: 219) to say that there are five types of sequence: narrative, descriptive, argumentative, explicative and dialogue. The type sequence that predominates in the Fairy Tales is the narrative, because the stories have a process of intrigue. According to the authors (forthcoming, p. 6) “ A sequência dominante é a narrativa, pois as histórias são sustentadas por um processo de intriga, estruturado pelas fases de: situação final, complicação, ações, resolução e situação final”.

In this view, Saito and Cristovão (forthcoming) conclude that for the teach of determined genre it is essential that we have well defined the context of reading. In the case of the analysis of Fairy Tales, they have addressed of a public varied in the refer the age of children, adolescents and adults. The authors emphasize that there is a necessity of prepar to the vestibular and to the business work. Daily we are in contact with stories that we listen and that we tell. Perceiving the textual mechanisms, enunciative mechanisms, connection mechanisms and cohesion mechanisms that construct the Fairy Tales, the students will be able to inquire critically with these narratives that they read or listen. In the case of the production that make they will can take action in the elements that compose the essence for this genre.

#### **Reference:**

Saito, R. L & Cristovão, V. L.(forthcoming). Análise e Desconstrução do Gênero “Conto de Fadas” em Língua Espanhola.

## **ROSY'S AS VERSIONS**

### **First version**

ROSY

SUMMARIZE – Textual Genres “ Fairy Tales “

The Fairy tales have as characteristic, subjective the social context, they come as true representations of the men's desires, because they personify and they illustrate internal conflicts; it transmits to the child a message in a multiple way.

The objective is to contribute for the development of the student's linguistic abilities; his structure is uncomplicated, it transmits values, search to teach to work with the human conflicts. It's wakes up the imagination, it propitiates the participation and it motivates to the reading. Narrative text with beginning, half and end.

Constituted of types of sequences narrative, descriptive, argumentative, explanatory and dialogue. Text structure as verbal cohesion and nominal cohesion.

### **Middle version**

ROSY

Summary of Saito and Cristovão (2006)

The article “Análise e Desconstrução do Gênero “Conto de Fadas” em Língua Espanhola”, by SAITO, R. L. and CRISTOVÃO, V.L. Was the this article addressed for the teaching of Spanish Foreign Language (FL) to teachers. Saito and Cristovão based models of deconstructions genres Bronckart (2003) for analyzed the genre “Fairy Tales”.

This article was development with objectives of the Genre “Fairy Tales” teachers to auxiliary in elaboration didactic material them structured as reading objects promoting interactive actions; genre about literature; as a textual genre in a production contextual of the “Fairy Tales”;

contextual de listen analyze; global plan; discourse type; sequence type; textual organization; enunciative mechanism. Saito and Cristovão (2006) this based on the procedures of text analysis proposed for Bronckart (2003).

This characteristics of that, among them detached the concern in thematized the context social, the social considering of communication and to focus the elements vital the for progression of the development of capacities linguistic.

The literature genre according to Bettelheim (1980), they believe that the fairy tales treat of the human being's deep aspects; real images; subjective\_the social context, they come as true representations of the men's desires, because they personify and they illustrate internal conflicts; in fact child transmits the really a message in a multiple way as in objective to show.

For effect of analysis, the genre "Fairy Tales" is constituted interactive actions were classified based upon the borrowed classification of types (narrative, descriptive, expositive, argumentative and injunctive) textual linguistic.

Saito and Cristovão recommended what have well defined reading to propose elements a been to teaching.

Reference:

Saito, R. L & Cristovão, V. L.(forthcoming). *Análise e Desconstrução do Gênero "Conto de Fadas" em Língua Espanhola.*

## Last version

Summary of Saito and Cristovão's "Análise e Desconstrução do Gênero *Conto de Fadas* em Língua Espanhola"

Rosy<sup>144</sup>

The article "Análise e Desconstrução do Gênero "Conto de Fadas" em Língua Espanhola", by SAITO, and Cristovão, this article was development with objectives of the Genre "Fairy Tales" teachers to auxiliary in elaboration material didactic for Saito and Cristovão, the question of elaboration and access to didactic material is a problem, since didactic material for the teaching of foreign languages is not part Project National of Book Didactic (PNLD) and teachers are not prepared to this function. However it was addressed for the teaching of Spanish Foreign Language (FL) to teachers.

Bearing in mind, the importance of their social function as educators, Saito and Cristovão got together with the aim of offering a course to in-service English teachers. For construction didactic model genre "Fayre Tales", Saito and Cristovão investigate educational context students of CELEM. The authors use the procedure analysis to theoric propose, interaction discursive-socio based genres on Bronckart (1997/2003) to analysis the genre "Fairy Tales", and the methodologic abordation of construction didactic models the genre on Dolz & Schenuwly (1998) to find in internet site(Las Hadas .<http://www.cgedeciones.com/Hadas/Perrault/perraultl.htm>, disponible in 05/11/2004 and Charles Perrault. [http://www.cgedeciones.com/Hadas/Biografias/hadas\\_perrault.htm](http://www.cgedeciones.com/Hadas/Biografias/hadas_perrault.htm),

Global plan; discourse type; sequence type; textual organization; enunciative mechanism. Saito and Cristovão (2004), this based on the procedures of text analysis proposed for Bronckart (1997/2003).

This characteristics, among them detached the concern in thematized the context social, the social considering of communication and to focus the elements vital the for progression of the development of capacities linguistic.

The literature genre according to Bettelheim (1980), he believe that the fairy tales treat of the human being's deep aspects; real images; subjective\_the social context, they come as true representations of the men's desires, because they personify and they illustrate internal conflicts; in fact child transmits the really a message in a multiple way as in objective to show.

For effect of analysis, the genre "Fairy Tales" is constituted interactive actions were classified based upon the borrowed classification of types (narrative, descriptive, argumentative, explicative and dialogal).

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<sup>144</sup> Teacher of English at (...). And Teacher-Pedagogical at (...).



In conclusion, the authors emphasized that the finality fairy tales to assist the teachers foreign language to have the best performance in communication and the necessary condition to produce another text similarly structure.

Reference:

Saito, R. L & Cristovão, V. L.(forthcoming). Análise e Desconstrução do Gênero “Conto de Fadas” em Língua Espanhola.

## **SANDRA’S AS VERSIONS**

### **First version**

#### **Analysis and Deconstruction of the Sort Story of Fairy Tales in Spanish Language.**

Introduction:

What it led to make this article was the lack of didactic material, the foreign language is not part of the PNL, the professor without preparation to elaborate and to evaluate and the objective biggest: to analyze the literal sorts to instrument the professors with information to enable them it such tasks.

One verifies then the stages for the process of progression of the development of the linguistic capacities, that are:

To consult to existing literature on the sort, in order to know the carried through works already on the sort in question, to visit to the reading context, in order to know the reading public of the sort in question and the reality that the fence, to analyze of the production context, leading in consideration all the factors that influence on the production of the sort in question, of the literal infrastructure of the sort, which embody: general plan of the text, type of speech and type of sequence and the internal organization of the text, that involves: the operations of textualization, the operations of articulation and the management of the voices and modality.

The basic basement is that the stories of Fairies deal with deeper aspects of the life of the human being and that such possess characteristics as:

The creation of especially for children, deals with conflicts the human being, true representations of the desires of the men, elaboration with clear and extremely accessible language. (descomplicated linguistic structure). It possesses a wonderful plot to enchant the children and to develop the mother’s language and social matters, to impersonate and illustrate internal conflicts. It is a presented sort in a simple way and caretaker, to show the inevitable difficulties of the life (intrinsic of the existence human being.); unexpected oppressions, domain of the obstacles and success in the questions, to develop linguistic abilities of the pupils, to transmit values, to awake the imagination, to motivate, to stimulate and to propitiate the reading.

The Context of Production of Stories of Fairies must be analyzed to know the circumstances where it was produced for better understanding and reading

As well as the analysis of the reading context that it searches to enable to the market and the vestibular contest and the constant concern in not adopting didactic books to the pupils due to resources, leaving without motivation e (“lessons without favor”) it is based in descontextualization contents of any situation of production.

In such a way, the Global Plan is a narrative text: structure of the start, way and end, where at the beginning the situation of is balance focuses personages, space and time, in the space says distant kingdoms, castles, forests and the time is marked by “Age a time”. The personages are figure of the royalty (princes, kings) and the figure of the common people (a beautiful and candy maiden). The Way (development) will present a complication: (You intrigue, desires and badnesses, envies, revenge, love and beauty) and it will always represent the opposition of the good one and the harm.

The types of speech focus the narration, whose verbs are in the past one and have the job of place and time adverbs. In the universe, the personages, the place, the time and action are presented in the form of interactive speech.

The types of sequence present a progression of the thematic content: plans, projects, sequences, etc. (literal superstructures), in the sequence, occur the succession order. The Types of sequence: Narrative, descriptive, argumentative, explicative and dialogue, are organized in this sequence: Beginning, complication, action, resolution and final situation.

The Organizers Literal more usually found is of connection, nominal cohesion and verbal cohesion, using finishing and accomplishment, activity, state verbs.

The Enunciate Mechanisms are responsible for the demonstration of judgments, assumed opinions, positions and sources of these evaluations. The responsibility of articulation instances will fit to the narrator who is the expositor of the plan. The voices as purpose to translate the statements the commentaries or evaluations regarding thematic contents.

In such a way, we arrive at the Conclusion that the work in classroom with Stories of Fairies can assist the education of Foreign Language very, since this sort holds a gamma of linguistic contents and is an efficient instrument for the improvement of the reading and literal production.

## **Middle version**

### Summary of Saito & Cristóvão's (2006) article

The article "Analysis and Deconstruction of Fairy Tales in Spanish Language" by Saito and Cristóvão (2006) has the states that the disciplines of foreign languages lack didactic material and that these disciplines are not part of the PNL, the teachers without preparation to elaborate and to evaluate and the objective biggest: to analyze the literal genres to instrument the teachers with information to enable them it such tasks.

Saito e Cristóvão verify then the stages for the process of progression of the development of the linguistic capacities, that are: To consult to existing literature on the genre, in order to know the carried through works already on the sort in question, to visit to the reading context, in order to know the reading public of the sort in question and the reality that the fence, to analyze of the production context, leading in consideration all the factors that influence on the production of the sort in question, of the literal infrastructure of the sort, which embody: general plan of the text, type of speech and type of sequence and the internal organization of the text, that involves: the operations of textualization, the operations of articulation and the management of the voices and behavior.

The basic basement is that the Fairy Tales deal with deeper aspects of the life of the human being and that such possess characteristics as: The creation of especially for children, deals with conflicts the human being, true representations of the desires of the men, elaboration with clear and extremely accessible language. (descomplicated linguistic structure). It possesses a wonderful plot to enchant the children and to develop the mother's language and social matters, to impersonate and illustrate internal conflicts. It is a presented sort in a simple way and caretaker, to show the inevitable difficulties of the life (intrinsic of the existence human being.); unexpected oppressions, domain of the obstacles and success in the questions, to develop linguistic abilities of the pupils, to transmit values, to awake the imagination, to motivate, to stimulate and to propitiate the reading.

The Context of Production of Fairy Tales must be analyzed to know the circumstances where it was produced for better understanding and reading

As well as the analysis of the reading context that it searches to enable to the market and the vestibular contest and the constant concern in not adopting didactic books to the pupils due to resources, leaving without motivation e ("lessons without favor") it is based in descontextualization contents of any situation of production.

In such a way, the Global Plan of Fairy Tales is a narrative text: structure of the starting point, development and ending where at the beginning the situation of is balance focuses personages, space and time, in the space says distant kingdoms, castles, forests and the time is marked by "once upon a time". The personages are figure of the royalty (princes, kings) and the figure of the common people (a beautiful and candy maiden). The Way (development) will present a complication: (You intrigue, desires and badnesses, envies, revenge, love and beauty) and it will always represent the opposition of the good one and the harm.

The Fairy Tales focus the narration, whose verbs are in the past one and have the job of place and time adverbs. In the universe, the personages, the place, the time and action are presented in the form of interactive speech.

The types of sequence present a progression of the thematic content: plans, projects, sequences, etc. (literal superstructures), in the sequence, occur the succession order. The Types of sequence: Narrative, descriptive, argumentative, explicative and dialogue, are organized in this sequence: Beginning, complication, action, resolution and final situation.

The Textual Organization more usually found is of connection, nominal cohesion and verbal cohesion, using finishing and accomplishment, activity, state verbs.

The Enunciate Mechanisms are responsible for the demonstration of judgments, assumed opinions, positions and sources of these evaluations. The responsibility of articulation instances will fit to the narrator who is the expositor of the plan. The voices have finality to translate the statements the commentaries or evaluations regarding thematic contents.

In such a way, the authors conclude that arrive at the Conclusion that the work in classroom with Stories of Fairies can assist the education of Foreign Language very, since this sort holds a gamma of linguistic contents and is an efficient instrument for the improvement of the reading and literal production.

## Last version

### Summary of “Análise e Desconstrução do Gênero Conto de Fadas em Língua Espanhola”

Sandra<sup>145</sup>

The article written by Saito and Cristovão (forthcoming) states that the disciplines of foreign languages lack didactic material and that these disciplines are not part of the PNLD. It also states that teachers lack knowledge to elaborate, to evaluate and the objective biggest: The purpose of the article is to examine the Fairy Tales and offer the teachers of foreign language teaching a model of this textual genre that teachers can work the genre in their classes.

To reach the objectives, the authors review the literature about the genre, investigate the students' knowledge about the genre. After that, the authors analyze a corpus of Fairy Tales using it to the procedures for analysis of texts proposed by Bronckat (2003), that are: A). Review of the existing literature of the genre to evaluate the work already done on the genre in question; B). Visit the context of reading, in order to find the public reader of the genre in question and the fact that some; C). Analysis of the context of production, taking into consideration all factors that influence on the production of the genre in question; D). Infrastructure textual analysis of the genre, which includes: general plan of the text, type of speech and type of sequence and; E). Analysis of the internal organization of the text, which involves: the operations of textualization, operations and management of enunciation of voices and modalization.

The results of Saito and Cristovão's analysis are the following: The creation of especially for children, deals with conflicts the human being, true representations of the desires of the men, elaboration with clear and extremely accessible language. (descomplicated linguistic structure). Fairy Tales possess a wonderful plot to enchant the children and to develop the mother's language and social matters, to impersonate and illustrate internal conflicts. It is a presented sort in a simple way and caretaker, to show the inevitable difficulties of the life (intrinsic of the existence human being.); unexpected oppressions, domain of the obstacles and success in the questions, to develop linguistic abilities of the pupils, to transmit values, to raise the imagination, to motivate, to stimulate and to provide the reading.

The Context of Production of Fairy Tales must be analyzed to know the circumstances where it was produced for better understanding and reading as well as the analysis of the reading context that it searches to enable to the market and the vestibular contest and the constant concern in not adopting didactic books to the pupils due to resources, leaving without motivation e (“lessons without favor”) it is based in descontextualization contents of any situation of production.

In such a way, the global plan of Fairy Tales' a narrative text: structure of the starting point, development and ending. At the beginning the situation is balance focuses characters, space and time, in the space narrates distant kingdoms, castles, forests and the time is marked by “once upon a time”. The characters are figure of the royalty (princes, kings) and the figure of the common people (a beautiful and candy maiden). The development presents a complication (intrigue, desires and badnesses, envies, revenge, love and beauty) and it always represent the opposition of the good against bad. In the Fairy Tales begin, there is a balanced, in their development of the story is a complication at the end culminates with a resolution and harmony.

In relation to the type of discourse, Fairy Tales focus the narration, whose verbs are in the past one and have the job of place and time adverbs. In the universe, the characters, the place, the time and action are presented in the form of interactive speech. The Fairy Tales will be autonomous for not being in the present.

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<sup>145</sup> English teacher at (...).

The types of sequence present a progression of the thematic content: plans, projects, sequences, etc., in the sequence, the succession order. The follow narrative predominates in Fairy Tales, but this genre also presents the descriptive sequences, explanatory and dialogical.

With respect to mechanisms textual and enunciatives, Fairy Tales genre, Textual Organization more usually found of connection is nominal cohesion and verbal cohesion, using finishing and accomplishment, activity and state verbs.

The Enunciate Mechanisms are responsible for the demonstration of judgments, assumed opinions, positions and sources of these evaluations. The responsibility of articulation instances will fit to the narrator who is the expositor of the plan. The voices have finality to translate the statements the commentaries or evaluations regarding thematic contents. In such a way, the authors conclude the article by suggesting that it is taught in foreign language classes in the types of sequence, the verbal connection and cohesion. Moreover, they say that the work with Fairy Tales in the classroom:

*“Esperamos com a descrição desse gênero fornecer ao professor informações a respeito do funcionamento e da finalidade dos Contos de Fadas e assim colaborar com o trabalho docente, pois cremos que é preciso dominar um gênero para usá-lo como instrumento de ensino.”(Saito & Cristovão, forthcoming, p 20)*

**Reference:**

Saito, R. L. & Cristovão, V. L. L. (forthcoming). Análise e Desconstrução do Gênero “Conto de Fadas” em Língua Espanhola. 2006, revista CALIGRAMA

## APPENDIX VII

### DIDACTIC SEQUENCE PLAN FINAL CHECLIST

Ministério da Educação  
 Universidade Tecnológica Federal do Paraná – Campus Pato Branco/PR  
 Curso de Formação de Professores de Inglês: **The teaching of writing through a genre-based perspective & Reflection on the pedagogical practice**

Teacher Educator: Didiê Ana Ceni Denardi

Student-teachers: \_\_\_\_\_

Date: \_\_\_\_\_

#### Didactic Sequence for writing the “Fairy Tale” and “Advice letter” genres

Addressed to:

Objectives:

- a) Social:
- b) Discursive:
- c) Linguistic:

Language capacities (action, discursive, linguistic-discursive)

**Action plan:**

Context of production	Fairy Tales
Author	
Addressed to	
Objective	
Thematic Content	
Social place	
Time	
Publication	

**Discursive plan:**

( What will students study in relation to types of discourse and types of sequences?)

**Linguistic -discursive plan:**

(What will students study in relation to textual mechanisms: connection, verbal and nominal cohesion?)

**Teaching strategies /classroom procedures:**

(list all the procedures that will be used to teach students to produce the genre)

**Motivation/ Warm up:**

- 1) state to the class it will work with the specific genre and write the questions you will ask students in order to motivate them
- 2) organize students in groups or ask them to write their texts individually
- 3) explain the reasons you opted for asking them to write the fairy tales or advice letters

**Activities:**

- 1) explain the activities students will develop in order to understand the characteristics of the specific genre
- 2) will you present students different genres in Portuguese in order to lead them to compare the genres and their characteristics and some specific vocabulary and expressions?
- 3) if genre is “fairy tale”:will you ask students to tell something about fairy tales? / will you read a fairy tale in English or in Portuguese/ or in both languages for your students? How? / How are you going to explore the context of production of the fairy tales?

4) if genre is “advice letter”: will you show or ask students to read some advice letters? / will you analyze some advice letters written in Portuguese or in English? How? / How are you going to explore the context of production of the advice letters?

**1st production:**

(explain how you are going to ask your students to produce a first written version of the specific genre)

Activities:

(say how you are going to explain the moves/phases of the specific genres)

**2nd production:**

(say you are going to give back students their first version and explain how you are going to ask your students to produce a second written version of their texts/ are you going to provide them a checklist ? Or are you going to try to organize a checklist together with your students/ explain the students the objective of the checklist)

Activities:

(explore the verb tenses through different activities/ explain the activities/ Will the activities be contextualized or not?)

**3rd production:**

(say you are going to give back students their second version and ask them to write a new version by having the checklist as a guide/ ask them also to check the linguistic elements)

Activity:

(With the use of the checklist, ask students to check their 3rd version/ Are you (teachers) also going to check your students’ written productions? How? Say this)

**Final version:**

(explain how students will write their final version of their texts)

**Evaluation:**

(how will the students be evaluated?)

Means to publish the students’ texts:

(Are students’ texts be published? Why? Why not? Where? Why there?)

**Conclusion:**

(Make a conclusion of your work)

**References:**

- 1) Include references of the Academic Article you have read to construct the Didactic Sequence Plan
- 2) Also include any other material you have used to build the Didactic Sequence Plan.

## APPENDIX VIII

### THE PARTICIPANT-TEACHERS' DIDACTIC SEQUENCE PLANS

#### DIDACTIC SEQUENCE PLAN 1

Ministério da Educação

Universidade Tecnológica Federal do Paraná – Campus Pato Branco/PR

Curso de Formação de Professores de Inglês: **The teaching of writing through a genre-based perspective & Reflection on the pedagogical practice**

Student-teachers: Clarice, Vanda, Helena<sup>146</sup>

November, 22nd. 2007

#### Didactic Sequence for the “Fairy Tale” genre

Addressed to: eight grade of Ensino Fundamental

Number of classes: 20 classes

Objectives: To study the genre fairy tale, in special “Snow White and the Seven Dwarfs” tale, to better comprehension this genre and discuss basic concepts literary present that kind of narrative.

Social: To work values such as honesty, envy, solidarity.

Discursive: To show and study the structure of the genre fairy tale.

Linguistic: To study the genre fairy tale through of relation to textual mechanism: connection, verbal and nominal cohesion.

#### Action Plan:

Context of production	Fairy Tales
Author	Eight grade students
Addressed to	Other students
Objective	To work and knowing the genre fairy tale
Thematic Content	The good and the bad people that past in our life. The history about hero and heroine
Social place	Classroom / home
Time	February, March and April 2008
Publication	To make a book to exchange with another students of other school.

#### Discursive plan:

The teacher will explain the structure of the text of the genre fairy tale: Narrative.

#### Linguistic - discursive plan:

The teacher will work the textual mechanisms such as: connectives, verbal and nominal cohesion, prepositions.

#### Teaching strategies /classroom procedures:

**Warm up:** the teacher will lead student to talk about fairy tales in special “Snow White and the Seven Dwarfs” because through that stories the students can develop their imagination and creativity. Besides the teacher will show to student that daily we are listening and telling stories. etc.

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<sup>146</sup> Participant-teachers' fictional names.

**Activities:****About the story of “Snow White and the Seven Dwarfs”:**

1) The teacher will show a colorful picture related to the story of “Snow white and the Seven Dwarfs” (see Appendix 1) in order to explore what students know about this story (landscape, place, characters’ names, clothes, personal characteristics and professions, colors, the name of the objects, etc). This way content and vocabulary will be worked through classroom discussion exercises (see some samples of exercises in Appendix 2, 3 and 4).

2) The teacher will show and ask students to read the story of “Snow white and the Seven Dwarfs” to the students in English by using an overhead projector (see Appendix 5). Vocabulary meaning and story content will be discussed during reading. The teacher will also provide some written exercise with questions about the story (see Appendixes 6 and 7).

3) The teacher and students will talk about the values such as envy, angry, honesty, goodness that they can perceive through the story of “Snow White and the Seven Dwarfs”. The teacher will also guide a discussion about the themes of environment and work in the past and nowadays.

**Comparing two genres:**

1) The teacher will bring to the students a current news (see Appendix 8) for the students to compare the fairy tale with it in terms of the structure and vocabulary.

**1st production:** The students will write individually a new and updating version of the “Snow White and the Seven Dwarfs” in English, because they already know this story. The students should write the fairy tale as the story of “Snow White and the Seven Dwarfs” happens nowadays, in 2008. The characters and story can be the same, but the context (time and place) they are in, means of communication, ways of speaking should be different from the traditional version. The teacher will also ask students to include in the story some dialogues.

**Activities:**

During the task of writing:

1) The teacher will pass randomly through the chairs and help students with some vocabulary.

2) The teacher will teach students how to use the dictionary to find appropriate words they need to write their versions.

After the students hand their first version.

1) The teacher will hand the text “Snow White and the Seven Dwarfs” in English to the students and he/she will do a table with the students about the structure of the fairy tale text: initial situation, complication, action, resolution, final situation (see Appendix 5 and 9).

**2nd production:** The students will write the second version of the fairy tales with the help of the table that they did together with the teacher, but they should follow the recommendations for the first production, that is to write a new and updating version of the tale.

**Activities:**

After students hand to the teacher their second version:

1) The teacher will give students some exercises to work the simple past tense (see Appendix 10):

a) a short text with activities as exercises to complete the blanks with the verb in the simple past tense;

b) sentences to the students complete with the appropriate verb in the simple past tense;

c) other exercises could be provided.

**3rd production:** The teacher will give back the students’ production and then will ask them to rewrite their production with the objective of check the linguistic elements by having the main characteristics of the genre fairy tale as a controlling list to help the student to write their stories.

**Activities:**

After writing the third version:

1) The students in pairs will check their third version with the use of the controlling list.

**Final Production:** Each student will transform their fairy tale in a book. The students will illustrate their new version of the “Snow White and the Seven Dwarfs”.



**Evaluation:**

The teacher will use the longitudinal evaluation (formative evaluation), comparing the initial production and production activities developed after the workshops, for verification of the advances acquired and the problems that the students still have.

**Means of publication:**

Through of exposition of the ready-made fairy tales books.

**Conclusion:**

In conclusion, this work was very important and interesting for us, because it helps us to develop a little knowledge about the work of planning this Didactic Sequence and the knowledge of genre of Fairy Tale.

**References:**

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- Saito, R. & Cristovão, V. L.L. Análise e desconstrução do Gênero Contos de Fadas em Língua Espanhola (prelo).
- Walt Disney Company. *Snow White and the Seven Dwarfs*. A Giant Color/ Activity book - A Golden Book.

**DIDACTIC SEQUENCE PLAN 2**

Ministério da Educação

Universidade Tecnológica Federal do Paraná – Campus Pato Branco/PR

Curso de Formação de Professores de Inglês: **The teaching of writing through a genre-based perspective & Reflection on the pedagogical practice**

Teacher Educator: Didiê Ana Ceni Denardi<sup>147</sup>

Student-teachers: Débora ... , Rosy ... and Sandra....<sup>148</sup>

Date: Nov. 22th, 2007.

**Didactic Sequence for writing the “Fairy Tale” genre**

Addressed to: 8<sup>th</sup> grade (Ensino Fundamental) and 1<sup>st</sup> (Ensino Médio)

Number of classes: 20 classes / Period of application: Feb, March and April, 2008.

**Objectives:**

- a) Social: **To promote interaction between the students that will occur during the realization of the work.**
- b) Discursive: - To know the genre “Fairy Tale” when predominate the narrative discourse and to guide students to write different versions of a fairy tale story.
- c) Linguistic: To lead students to see the way that was write in the past. To teach the Simple Past Tense. To teach words and expressions related to the genre Fairy Tales, for example: “Once upon the time” and “this is the end of this story” etc. To build vocabulary knowledge from reading and writing a Fairy Tale story. To teach other linguistic aspects (punctuation, for example) that are necessary to build a text.

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<sup>147</sup> Teacher of English at Universidade Tecnológica Federal do Paraná/Campus Pato Branco/PR and PhD student of Programa de Pós-Graduação em Inglês at Universidade Federal de Santa Catarina/SC

<sup>148</sup> Participants’ fictional names.

**Language capacities (action, discursive, linguistic-discursive)****Action plan:**

Context of production	Fairy Tales
Author	Students of 8 <sup>th</sup> (Ensino Fundamental) and 1 <sup>st</sup> (Ensino Médio)
Addressed to	To students of others schools in Coronel Vivida and Mangueirinha - Paraná
Objective	To comprehend the new genre and to promote students's interaction
Thematic Content	Stories of heroes / heroine who made their dreams come true
Social place	School / students' home
Time	February, March and April, 2008
Publication	At the School board in the hall

**Discursive plan:**

As Fairy Tale is constituted by long stories which present a initial situation, the development and the an end situation. The stories present the predominance of the narrative sequences, but the teacher will go to work narrative sequence, descriptive sequences. Don't have necessary to know the author this story, origin or place, but the dialogic sequence how start, middle and end.

**Linguistic -discursive plan:**

Fairy Tales focus the narration, whose verbs are in the past. The teacher will also work with adverbs of time and place. In the universe, the characters, the place, the time and action are presented in the form of interactive speech. The Fairy Tales are autonomous text for not being in the present.

**Teaching strategies /classroom procedures:****1. Motivation/ Warm up:**

To explain the reasons, the motive that the teachers are asking for the students to write the Fairy Tales. The reasons and the motive is that the students improve the write across of genre Fairy Tales, that they like this genre and present a final work with quality and success.

To discuss with the students the stories of Fairy Tales they know, being listening, reading or watching, raising students' critical awareness. What are the Fairy Tales for you? What are the characteristics that the Fairy Tales present? Which are the Fairy Tales that do you know? Which Fairy Tales do you like? Why?

**Activities:**

- Explain the activities that students of 8<sup>th</sup> of Ensino Fundamental or 1<sup>st</sup> grade of Ensino Médio will develop in order to understand the characteristics of the genre fairy tales.
- The teachers present in the students different Fairy Tales in Portuguese, some Fairy Tales the teachers will ask for the own students take to classroom, then to compare the stories and their characteristics and some specific vocabulary and expressions.
- To ask for the students to tell some Fairy Tales that they know.
- To show some Fairy Tales to the students in English, the teachers will go reading the Fairy Tales in English to students.
- To divide the class in group of students of according with the number of students in the classroom. For example, four to five students per group. Students will be free to write their own version of a fairy tale. Then after this they will go to start the write production.
- Students will present some suggestions of presentations. They will go discuss how do the final presentation.
- A participant of the group will have the function of leader, then this student will be the representative of the group to accompany the execution of the work.
- To mark the date of the presentations and the duration of each one.

**First Production:**

The teacher will explain to students to produce a first written version of their Fairy Tale. This is very important for they get to realize a good work. The teacher will help them in the groups every time. The production will be in classroom and the students will write their stories, a Fairy Tales different to each group: Snow White, Cinderella, Sleeping Beauty...

**Activities:**

After the students deliver the 1<sup>st</sup> production:

- The teacher will read the production.
- The teacher will analyze with the students the write production of each group, then they will re-build the story.
- To re-build of the story for group, the teacher will distribute a Fairy Tale in English to the students: the story of Cinderella (Appendix 1), and together, the teacher and students will observe the global plan in a Fairy Tale – the structure of Cinderella (see Appendix 2) - which is constituted for a initial situation, a complication, actions, resolution and final situation. Then the teacher will ask to the students to identify each part/move of a fairy tale in their texts.

**Second Production:**

- The teachers will give back students their first version and explain how the students to produce a second written version of their Fairy Tale. The teacher will give for each group of students a controlling list (see Appendix 3), and explain for them the objective of the controlling list. The students should fill in the list with the main characteristics they have in their the fairy tales. This controlling list serves to analyze the main characteristics of the Fairy Tale genre, for example: title, time, space, characters, content, type of sequence, initial situation, complication, actions, resolution, final situation, use of simple past tense. With the controlling list at hand, the students will be able to check their work in order to observe the characteristics they have already included in their stories and the ones they still have to include.

**Activities:**

After the students hand their second versions:

- The teacher will work language elements like verbs in the Past Tense, vocabulary and punctuation, by means of some exercises based on reading again the fairy tale “Cinderella” (see Appendix 4).
- Distribute the fairy tale “Sleeping Beauty” (Appendix 4), if any group is not writing this story, to students for to complete with the verbs in the Simple Past Tense.
- Other exercises with Regular an Irregular verbs in the Simple Past Tense will be provided.

**Third production:**

- The teachers will give back students their second version and ask them to write a new version by having the controlling lists (Appendix 3 and a list with Regular and Irregular verbs in the Simple Past Tense) as guiding lists.

**Activities:**

- With the use of the controlling lists, the teacher will ask students to check again their 3rd version.
- The teacher also will check the students’ written productions, the students will do a copy for to the teachers. Then the teacher will can to read with attention and will do the necessary correction.

**Final version:**

It’s the end! The students, at this moment, will be able to write the final version. They will observe the linguistic elements and with the controlling list, they will write the text. Each group will organize their presentation, conform they combine.

**Evaluation:**

It can be believed that after of listening, reading, re-reading, writing, re-writing, to do exercises and to work in group, the students will be new critics and experts in the Fairy Tales. The evaluation will be

done during all the process, the each day the teacher can value your students.

### **Means to publish the students' Fairy Tales:**

These works will be shown in the hall school, so the students of others classrooms will be able to see the Fairy Tales written by the students of 8<sup>th</sup> grade of Ensino Fundamental and of 1<sup>st</sup> grade of Ensino Médio. This way students' interaction outside their classroom is also promoted.

### **Conclusion:**

The work realized was very important as for the knowledge empiric as for the accumulate know. Further of raise the imaginary world of the students, the creativity, the enrichment of vocabulary (writing and reading), the relationship interpersonal and affective, so affect the emotional that certainly the students will go relate the characters with the real life.

### **References:**

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 DOLZ, J., NOVERRAZ, M. , SCHNEUWLY, B. (2004). Sequências didáticas para a oralidade e a escrita: Apresentação de um procedimento. Campinas – SP: Mercado de Letras, pp. 95-128.  
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 VYGOTSKY, L. S. (1989). *Pensamento e Linguagem*. São Paulo: Martins Fontes, 2<sup>a</sup> ed.

## **DIDACTIC SEQUENCE PLAN 3:**

Ministério da Educação / Universidade Tecnológica Federal do Paraná – Campus Pato Branco/PR  
 Curso de Formação de Professores de Inglês: **The teaching of writing through a genre-based perspective & Reflection on the pedagogical practice**  
 Teacher Educator: Didiê Ana Ceni Denardi<sup>149</sup>  
 Student-teachers: Hanna, Deny, Vania, Rosa<sup>150</sup>  
 Date: November 22<sup>th</sup>. 2007.

### **Didactic Sequence for writing the “Advice Letter” genre**

Number of classes: One bimester (16 classes) Addressed to: 8<sup>th</sup> grade EF / 1<sup>st</sup> / 2<sup>nd</sup> grades EM

Objectives:

- d) Social: To give the students the opportunity to perceive that everybody has problems and conflicts in his life and that through the advice letters they can get help to their own problems and conflicts, by sharing them with somebody who is a specialist and / or has got more life experience.
- e) Discursive: To provide the students the understanding of the advice letter internal structure through the global textual plan study.
- f) Linguistic: To present to the students the linguistic units which are necessary to write an advice letter properly.

### **Action plan:**

Context of production	Advice Letter
Author	Students with some kind of problem/doubt
Addressed to	An adviser (their own teacher)
Objective	Ask for advice and obtain answers
Thematic Content	Exposition of problems, personal conflicts, doubts of any order, fears, and anxieties.

<sup>149</sup> Teacher of English at Universidade Tecnológica Federal do Paraná/Campus Pato Branco/PR and PhD student of Programa de Pós-Graduação em Inglês at Universidade Federal de Santa Catarina/SC

<sup>150</sup> Participant-teachers' fictional names.

Social place	The school
Time	February /March/April 2008

**Discursive plan:**

The learners will study the internal organization of advice letters, observing the presence of an initial greeting, the problem explanation, the advice asking, the use of a pseudonym, considering that this kind of letter almost always appears in that order.

**Linguistic -discursive plan:**

The learners will study the lexical items in order to obtain the cohesion and the coherence in the letter writing such as verb tenses – simple present (to expose the current problem/situation); simple past (to tell something that happened in the past, but with consequences in the present time); the modalizers: the modal verbs “can” or “should” (to ask for advice/help) – to verbal cohesion; and anaphoric deitics: personal pronouns (subjective, objective and possessive), demonstrative pronouns – to nominal cohesion, as well as words of connection (linking words).

**Teaching strategies /classroom procedures:****Motivation/ Warm up:**

- Film: “Message in a Bottle” (Luis Mandoki, 1999)<sup>151</sup>.
- Discussion: a) Writing is a way to ask for help, b) The interaction that the letter from the film provoked through the analysis of its context of production.
- Questions in Portuguese to the students about the letter writing.

**Activities:**

- First of all, the learners will watch the first scenes of the film “*Message in a Bottle*”(1999). After that, the teacher will state that among some other resources, writing is a way to ask for help. Then the teacher will provoke a discussion about the scenes they have just watched by asking some questions in Portuguese in order to make students think about the context of production of the letter of the film was written: Quem escreveu a carta? Para quem? Por quê? Quem achou a carta? Onde? Que repercursão a carta teve após ser publicada no jornal?
- After this, the teacher will try to direct the discussion to the students’ experiences related to the theme letter writing: Você já recebeu uma carta? O que sentiu? Você a respondeu?/ Você já escreveu uma carta? Por quê?/ Que tipo de carta você conhece?/ Como uma carta é escrita? Quais os elementos necessários para este tipo de escrita?/ Você já viu a seção de cartas de alguma revista?/ Você já viu a parte em que as pessoas escrevem para pedir ajuda ou conselho?/ Você já pensou em pedir ajuda/conselho através de uma carta enviada para uma revista?

**1st production:**

- The teacher will restate that writing is also a way of asking for help and will ask the students to produce a first written version of their advice letter. In a box whose decoration makes allusion to letter writing, the learners will place their advice letters written in Portuguese as their first production. Of course, the teacher will motivate learners to write in English if they feel comfortable to do it at first.
- As the teacher picks up the letters from the box, he/she will analyze the learners’ letters one by one to check their background knowledge related to this subject. But these letters will not be returned to the learners for a while.

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<sup>151</sup> See the film synopsis in Appendix 1 of this DS Plan

**Activities:**

- The learners, organized in groups of three, will analyze some advice letters written in Portuguese in order to identify the characteristics of an advice letter. The teacher will guide learners in order to make them identify the elements of the context of production (situação de produção, autor, destinatário, objetivo, conteúdo, espaço social de produção, momento histórico de produção, meio de veiculação) and the moves of an advice letter (saudação inicial, problema, pedido de conselho, pseudônimo), in Portuguese at first. This way, the teacher will review the main characteristics of the advice letter genre, orally and in Portuguese first.
- Then, the teacher and the learners will build a controlling list with the phases of an advice letter writing, considering specifically the language action plan and the discursive plan.
- After that, the teacher and students will translate into English some expressions and sentences that express the greetings and some pseudonyms. The teacher will also explain about the structure of a statement of the problem, the structure of an advice requirement..

**2nd production:**

- The teacher will give back the learners their first version and explain that they are going to read the first version but they do not have to correct it. Instead, they are supposed to produce a second written version of their advice letter now in English. They will do this through the use of the two controlling lists they build in the classroom: the list of expressions and the list of the moves of an advice letter.

**Activities:**

- In order to improve students' textual (coherence / cohesion) and grammatical knowledge (verb tenses, pronouns), the teacher will work with the song "*Mr. Postman*" (The Carpenters, 1975). Students will get in pairs and they will be given the lyrics<sup>152</sup> with the verses of the song in disorder, then, while they listen to the song, they are supposed to order it by numbering the verses.
- The teacher will provide the translation of the song, but the students will have to match the song verses with their correct meaning.
- The teacher will call the students attention to the verb tenses found in the song, and will pick up some sentences as examples of simple present and simple past.
- At this point there will be an explanation about the modals can/should use in the context of the advice letter genre writing. The teacher will also review the pronominal anaphors by using some sentences from the song as examples.
- Other grammar exercises will be designed in advance and should be implemented during the application of this didactic sequence.

**3rd production:**

- At this stage, the learners will be given their second production back and the teacher will ask them to write a new version of their advice letter, having the controlling lists as guide; they will also be asked to check the linguistic elements such as the verb tenses, the modals, the pronouns, for instance.

**Activities:**

- With the use of the controlling lists, the learners will be asked to peer-revising/checking their third version.
- The teacher will request the learners to put their letter third version in the box already mentioned, and then will check the learners' written production: first by praising their progress. Then, the teacher will only point the mistakes. After that, the letters will be given back to the students to they make the suggested changes or corrections.

**Final version:**

- With their third version in their hands, the learners will write their final version of the advice letter by following the suggestions given by the teacher previously.

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<sup>152</sup> See the lyrics of this song in Appendix 2.

**Evaluation:**

- The learners will be assessed through their individual production along the advice letter writing process according to the acquired knowledge during the application of the didactic sequence. The teacher will intervene, showing the way in which the writing can be improved, guiding the learning process of writing an advice letter by following the means of evaluation suggested by Dolz, Noverraz, Schneuwly (2004), that is the formative and somative evaluation.

**Exchanging students' letters:**

- Only the teacher will read and answer the learners' letters.

**Conclusion:**

- The work of planning a Didactic Sequence (Dolz, Noverraz & Schneuwly, 2004) for the genre "advice letter" was very interesting and challenging for us because it is an innovative learning instrument, considering that the use of advice letters in English language classes will be worthwhile so that the learners, using that means of communication critically, can increase their learning in a more conscious and effective way.

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**Filmography:**

Mandoki, L. (1999). *Message in a bottle*.

**APPENDIXES****APPENDIX 1: Synopsis: "Message in a Bottle"**

**Walking along a deserted stretch of coastline, Theresa Osborne discovers a moving, passionate message in a bottle. The letter's poetry and heartache reach Theresa, and her search for the author leads her to the Outer Banks of North Carolinas, to a sailboat builder named Garret Blake.**



<http://message-bottle.warnerbros.com/Online> Dec. 2007.



APPENDIX 2: [http://www.vex.net/~paulmac/carpenter/lyrics/please\\_mr\\_postman.html](http://www.vex.net/~paulmac/carpenter/lyrics/please_mr_postman.html). Online Dec. 2007.

Please Mr. Postman

***W. Garrett, B. Holland, F. Gorman, G. Dobbins & R. Bateman***

(Stop)

Oh yes, wait a minute Mister Postman

(Wait)

Wait Mister Postman

Please Mister Postman, look and see

(Oh yeah)

If there's a letter in your bag for me

(Please, Please Mister Postman)

Why's it takin' such a long time

(Oh yeah)

For me to hear from that boy of mine

There must be some word today

From my boyfriend so far away

Pleas Mister Postman, look and see

If there's a letter, a letter for me

I've been standin' here waitin' Mister Postman

So patiently

For just a card, or just a letter

Sayin' he's returnin' home to me

(Mister Postman)

Mister Postman, look and see

(Oh yeah)

If there's a letter in your bag for me

(Please, Please Mister Postman)

Why's it takin' such a long time

(Oh yeah)

For me to hear from that boy of mine

So many days you passed me by

See the tears standin' in my eyes

You didn't stop to make me feel better

By leavin' me a card or a letter

(Mister Postman)

Mister Postman, look and see

(Oh yeah)

If there's a letter in your bag for me

(Please, Please Mister Postman)

Why's it takin' such a long time

(Why don't you check it and see one more time for me, you gotta)

Wait a minute

Wait a minute

Wait a minute

Wait a minute

(Mister Postman)

Mister Postman, look and see

(C'mon deliver the letter, the sooner the better)

Mister Postman

**APPENDIX IX**  
**QUESTIONNAIRE**

Universidade Tecnológica Federal do Paraná / Campus Pato Branco-PR  
Curso de Extensão: *The teaching of writing through a genre-based perspective & Reflection on the pedagogical practice*  
Participantes: .....  
Data: 22 de novembro de 2007.

**Refletindo sobre o processo de elaboração de planejamento de Seqüência Didática de gêneros textuais para trabalhar a habilidade de escrita em Língua Inglesa**

- 1) Durante o trabalho colaborativo de planejamento de uma seqüência didática para o gênero ..... vocês enfrentaram dificuldades e/ ou conflitos? Se sim:
  - a) de que ordem?
  - b) como foram enfrentados?
  
- 2) Vocês se sentem beneficiadas por terem desenvolvido um trabalho colaborativo de planejamento de uma seqüência didática para o gênero ..... ? Se sim:
  - a) que contribuições este trabalho lhes trouxe?
  
- 3) Como seus alunos poderão ser beneficiados com a aplicação da seqüência que vocês planejaram?
  
- 4) O trabalho colaborativo de planejamento de uma seqüência didática para o gênero .....provocou reflexões sobre seu agir como professoras de inglês? Se sim:
  - a) que reflexões?
  
- 5) Vocês se sentem capacitadas para elaborar seqüências didáticas para o desenvolvimento da habilidade de escrita em inglês tendo como objeto de ensino outros gêneros textuais? Se sim, expliquem:
  
- 6) Vocês podem vislumbrar mudanças nas suas maneiras de ensinar a partir do estudo e planejamento de seqüências didáticas para o ensino de gêneros textuais?

## APPENDIX X

### THE PARTICIPANT-TEACHERS DIRECT WRITTEN SELF- CONFRONTATION (DWSC) TEXTS

#### DWSC TEXT 1

Pato Branco, 05 de dezembro de 2007

Hanna....

First.

Há quanto tempo!

E tão pouco tempo, aproveita-lo bem é uma necessidade, pois é tão passageiro.

Discussão sobre o conceito do que é gênero, e uma de suas características é ser um evento comunicativo.

A partir de formação de pequenos grupos passamos a discutir sobre o que é gênero, quais são suas características, suas estruturas.

Na discussão lembro-me não conseguíamos conceituar, caracterizar apenas suposições; conseguimos então citar o que fazemos, o que trazemos à sala de aula para os nossos alunos: fábulas, cartas, músicas.

De que maneira trabalhamos, mudando o final, ordenando, mas já discutíamos ( talvez) que não havia uma seqüência.

Seguimos modelos de gêneros repassamos aos alunos e solicitamos que os mesmos escrevam “alguma coisa”.

No final a teacher esclarece em sua fala o que é gênero. Ufa, não estávamos tão sozinhos.

#### SECOND: TALKING ABOUT ACADEMIC SUMMARIES

Fizemos a leitura, do gênero escolhido, de artigos os quais fizemos um primeiro sumário em português, sem explicação.

Na segunda versão passamos este sumario para o inglês, e discutimos em duplas sobre (de) qual maneira trabalhamos para chegarmos ao resumo, novamente sem explicação.

Apresentamos “várias” versões do sumário depois disto e ainda não terminamos.

As duplas apresentaram suas opiniões sobre a leitura dos artigos e de que maneira estavam os sumários, nas duplas houve troca e ajuda, tudo com muito espírito de camaradagem.

Estas escritas posteriormente viemos a saber são necessárias para aprendermos a seqüência didática.

#### THIRD: SHOWING THE PLANS OF THE D.S. FOR THE GENRES FAIRY TALES AND ADVICE LETTER.

Tornámo-nos alunos novamente.

Apresentações são difíceis, o que o outro vai entender, vou conseguir explicar, vai perceber meu nervosismo...

Com as apresentações conhecemos os trabalhos realizados pelos “FAIRY TALE”, podemos utilizar este material para o ano de 2008 e isto é muito, muito bom.

Não percebi a questão da motivação ao tema, a questão da escrita é prioritária, alguns exercícios (palavras cruzadas...)

Trabalhar com a mídia, questão de costume, de pratica, devemos trazer o papel escrito etc... etc... olhar p/ o público...

Seqüência didática é um trabalho em equipe, não só este mas toda didática, poderia ser.

Com a escrita dos alunos passamos a aprender, trabalhando mais

Sinto esta necessidade do grupo em crescer profissionalmente, com determinação estamos buscando.

## DWSC TEXT 2

Clarice 05/12/2007.

Three important moments of the course:

1-Discussing the concept of genre and the...

Iniciamos uma discussão em grupo sobre o que seria para nós gêneros. Cada grupo fez sua explanação com vários exemplos. No início eu estava perdida sobre o quê nós faríamos, mas no decorrer da explicação da professora Didiê foi ficando mais claro e hoje estou mais segura e entendi o quê são gêneros e que eles vêm nos auxiliar dando mecanismos para melhorarmos nosso trabalho didático e prática em sala de aula.

2-Talking about academic summaries.

Neste Segundo momento houve a apresentação dos gêneros, foi muito difícil fazer esta apresentação sabendo que estava sendo gravada, mas foi uma experiência fantástica. Eu sinceramente acredito que cada resumo feito, refeito eu aprendi imensamente sobre o gênero conto de fadas e cada vez me apaixono mais por estar tendo esta oportunidade de aprender. E sinto também por não ter me dedicado mais.

3-Showing the plans of the didactic sequences for the genres "Fairy Tales" and Advice letters".

Com certeza esta apresentação foi a mais difícil de todas. Mas ao nos reunirmos para fazer esta seqüência didática era um conhecimento novo adquirido, conquistado, discutido e percebíamos que cada etapa discutida vinha novas idéias, principalmente na parte da motivação.

Observando a apresentação dos demais colegas o objetivo do trabalho era diferente do nosso e elas já estavam colocando em prática a forma como estavam trabalhando o Conto de Fadas, foi muito interessante o que a Rosy falou este trabalho mexe muito com gente.

Sobre Advice Letters, eu não li o artigo ainda mas pela apresentação das meninas será um trabalho muito bom e os adolescentes vão gostar desta proposta de trabalho.

Com certeza foi um trabalho muito interessante, muitas horas de dedicação, de aprendizado, de conversa, eu cresci muito, e muito obrigada por esta oportunidade e pela sua paciência comigo, pela correções, e cada encontro mais tarefa, mais conhecimento, entrosamento etc.

Só tenho que lhe agradecer professora Didiê, com muito carinho.

Clarice

## DWSC TEXT 3

Débora

1º. momento

Foi muito importante, pois aprendemos mais sobre gêneros textuais. No início não sabíamos muito sobre o assunto, então a professora Didiê esclareceu nossas dúvidas, explicando e nos incentivando a estudar mais.

2º. momento

Falou-se sobre o início dos resumos acadêmicos, no caso a 1ª. facção. Houve uma discussão entre colegas, cada participante colocou como estava escrevendo.

3º. momento

Na apresentação das seqüências didáticas tivemos a oportunidade de presenciar os planejamentos de cada grupo. As seqüências didáticas foram feitas sobre os gêneros "Fairy Tales" e "Advice Letter". Vimos muitas idéias e sugestões de aulas através desses gêneros textuais. Percebemos como as aulas podem tornar-se atrativas para os alunos. Os objetivos de trabalhar esses gêneros são a prática da escrita e a fala, principalmente a escrita. Pretendemos aplicar essas seqüências didáticas para melhorar e enriquecer nossas aulas de Inglês e para que o aluno se beneficie dessas aulas e possam aumentar o conhecimento sobre a língua inglesa.

Esse curso foi muito importante na minha vida tanto pessoal quanto profissional. Gostei muito e agradeço por esta oportunidade.

Um abraço professora. Débora 05/12/07

**DWSC TEXT 4**

December 5th, 2007.

Denny

## Confrontation Exercises

Three important moments of the course.

First- Discussing the concept of Genre...

Na discussão inicial, a partir da conversa que houve em pequenos grupos, demos exemplos de gêneros, falando do que achávamos sobre como eram constituídos.

Vejo que a princípio pensávamos que os gêneros podiam ser “produzidos” em sala de aula apenas com a apresentação de um “modelo” pelo professor, quer dizer, a produção aconteceria desta forma “simples”- siga o modelo e faça o mais parecido possível. Porém, mesmo sem saber o que era, falamos sobre o contexto de produção. Mas a bem da verdade, é que não tínhamos uma idéia clara sobre como se construiria a estrutura desses gêneros e também de que modo isso poderia refletir na qualidade de produção tanto nossa quanto dos alunos. Fomos, então aos poucos, sendo esclarecidas sobre a grande importância dos gêneros na nossa prática pedagógica, o que para mim tem sido uma descoberta fantástica!

Second- Talking about Didactic Summaries

Nos dividimos em grupo, ou melhor, duplas para discutir como foi a leitura e a 1a. produção dos nossos resumos. O mais importante para mim, nesta fase, foi a descoberta, através da leitura e discussão sobre os artigos, é que estes artigos sobre gêneros nasceram da necessidade de preencher a lacuna da falta de material nas escolas para serem trabalhados com os alunos, e também da grande vontade de tornar as aulas mais interessantes, a partir do momento em que os alunos descobrem que podem “produzir”, que podem ser autores e que não devem ser apenas dependentes das produções alheias, que nos chegam prontas, fechadinhas. Vejo aí que a nossa própria visão começou a mudar, começamos a acreditar, nós também, no nosso próprio “poder” criativo, sendo que isto é o que mais deve ser buscado.

Third- Showing the plans of the Didactic Sequencies for the genres “Fairy Tales” and “Advice Letters”.

Nesta última parte, podemos perceber o quanto nossa visão sobre gêneros mudou, ou melhor, enriqueceu. Houve grande progresso desde o primeiro pensamento até aqui. Não se pode dizer que dominamos o assunto, mas ficou evidente que fizemos um grande vôo, ao sair do ninho e alcançar este ponto do vôo onde estamos agora. Com certeza, foi um trabalho muito desafiante e que, mais importante, tem gerado novos desafios. Aí, então, reside a grande alegria da descoberta! Fiquei muito satisfeita, mas inquieta ante a possibilidade de vôos mais altos...

**DWSC TEXT 5**

Name: Helena 05/12/07

1º. momento.

Quando ouvi pela primeira vez a proposta sobre gêneros textuais, fiquei preocupada por ser diferente e desconhecido para mim.

Após a discussão, observei que não era muito difícil, o que eu preciso ter é coragem para enfrentar este desafio. Pesquisei mais sobre o assunto e percebi que este método esta sendo utilizado por alguns professores de outras regiões, então se eles conseguem porque eu e meus alunos não vão conseguir.

Já trabalho com gêneros textuais, porém de maneira diferente. Então o que devo fazer é procurar entender mais sobre o assunto.

No segundo momento, após a leitura indicada pela professora, comecei a entender o que ela estava propondo e perceber que através da seqüência didática poderia explorar muitas coisas.

Desta forma não fica um trabalho fragmentado onde trabalhamos a leitura, exercícios de interpretação e alguma gramática.

No terceiro momento é quando começamos a preparar o plano de aula, tive algumas dificuldades porque as atividades eram diferentes das quais utilizamos diariamente.

No momento da apresentação queria explicar os tópicos em inglês mas as palavras não vinham.

Sobre o tema fairy tales, haviam dois grupos, porém as atividades não eram as mesmas, o outro grupo teve outro foco como a auto-estima, o sonho, etc...

Outro grupo que apresentou falou sobre advice letter e deram sugestões de filmes e atividades para a nossa seqüência e vice-versa.

Este trabalho que planejamos e que vamos colocar em prática foi muito importante, pois trouxe conhecimento e aprendizagem. Quero continuar escrevendo em inglês, preciso criar o hábito de escrever em inglês entre outras coisas.

Tudo isso contribuiu e superou as expectativas que tinha. O que me deixou triste, foi eu não ter mais disponibilidade para realizar um trabalho melhor, se dedicar. Espero que tenha mais curso como este, foi difícil, porém valeu a pena e espero que nossa amizade e troca de informação não acabe por aqui.

## DWSC TEXT 6

December 5th, 2007.

Rosa.

\* Penso hoje que aprendi ver muitas coisas que eu não percebia, que não eram claras para mim sobre gênero, o gênero está a nossa volta é só ter um olhar diferente e as coisas, as idéias, vão surgindo, vai contagiando, sendo adaptado talvez transformado para que haja a compreensão de gêneros primários ou secundário.

Nos deparamos com situações, realidades que podem ser melhor elaborada, para trabalhar com nossos alunos. Para cada discurso existem modelos, mecanismos para atingirmos nossos objetivos.

Através de metodologias novas podemos melhorar, acrescentar em nossas aulas.

\*Temos que conhecer um gênero de texto para poder possibilitar e adequar dentro do contexto social formas de nos aproximar dos alunos dando condições necessárias, (quero) e então conquista-las.

Vejo que estou começando a bater asas, sinto medo de acompanhar meu grupo. Mesmo assim, caindo, levantando, vou continuar tentando.

Como apresentar um gênero?

I sad me, don't worry Rosa... you will learn.

Os planos da seqüência didática dos grupos foram os esperados. Os grupos de Contos de fadas através de histórias diferentes mostraram como podemos trabalhar com diferentes enfoques, metodologias que a partir do conhecimento empírico do aluno o conto de fadas pode ser adaptado, e que pode se escrever o conto de fadas até em inglês até no imaginário. Já em cartas de conselho e contos de fadas a motivação, eu penso que é o mais importante, é a base p/ que o aluno queira saber mais e isso faz com que nós também busquemos atingir nossos objetivos e é dar seqüência ao (do) trabalho com o gênero escolhido.

Trabalhar com a seqüência didática é algo muito interessante, e precisa ser cuidadosamente planejado, só assim teremos os resultados esperados.

Ensinar, mediar conduzir atividades como estas, utilizando os gêneros textuais com certeza e sentir-se em pleno vôo.

Muito obrigado por esta oportunidade teacher Didiê.

Thanks a lot. Kisses and hug.

## DWSC TEXT 7

Rosy

05/12/07

1-Discussing the concept of genre and the possibility of teaching writing through a genre- based perspective

Como foi exposto no próprio vídeo, que parti do ponto inicial em Q (e) quanto ao conhecimento das concepções sobre gênero; obtendo as informações necessárias (conceitos, referências bibliográfica de autores os quais citam em suas obras sobre o assunto em discussão); a forma e o método (tb). Como foi exposto o trabalho foi relevante para uma compreensão real do mesmo, com mediações e intervenções sobre o conteúdo.

2-Talking about academic summaries.

A parte de discussão sobre o tema foi bastante interessante, porque foi a partir das falas que houve a compreensão do conteúdo. O início das produções foi de aprendizado constante e contínua sendo.

3-Showing the plans of the didatic sequences for the genres Fairy Tales and Advice Letter.

A apresentação foi importante porque revelou o conteúdo assimilado e a forma como ele se deu, apesar das falhas do grupo (por falta de tempo de nos encontrarmos e de poder observar melhor o trabalho), entendo que tudo faz parte do crescimento ou maturidade no assunto, sempre há o que melhorar, sempre haverá entendimento e ou leitura diferente do que se fez pois a cada dia acrescentado em nossas vidas, mudamos a forma de pensar, de se comportar, de entender, de sentir, de falar (e outros), mas o que importa de tudo isso são as imagens aprendidas e apreendidas do conteúdo. Foi válido e oportuno.

God Bless!

Thank You

Dear Teacher Didiê Rosy

## DWSC TEXT 8

Sandra

1o. Momento.

-Pena que eu perdi o 1o. encontro! Percebi que neste 1º. momento houve uma troca de informações sobre os gêneros em geral e uma forma de conhecimento geral do grupo. Cada grupo expôs o seu parecer de forma clara e precisa da expectativa em relação ao conteúdo. Houve trocas de conhecimentos e análises profundas do assunto. A professora mostrou-se atenta a todos os comentários das equipes, e solícita a cada colocação. Percebe-se a interação e participação de todas as alunas. A discussão foi excelente.

2º. Momento:

- Em duplas, mostramos o nosso primeiro sumário. Foram trocadas as informações sobre os dois gêneros e após todas, ou quase todas, comentaram a importância da interação. Mostrou-se a construção do pensamento, o desenrolar das ações e cada qual apontou o que as autoras citavam em seus artigos.
- O envolvimento tornou-se ainda maior. O ouvir o outro, o opinar, o participar são fatores importantíssimos neste momento. As aves já estavam voando de forma adequada e bela. A professora era mediadora e fazia-nos perguntas pertinentes ao assunto. Soube conduzir maravilhosamente a discussão.

3º. Momento:

-Cada equipe apresentou a sua seqüência didática da forma como será (ou foi) aplicada. Percebe-se todo o preparo de pesquisa, apresentação, busca. A troca de emails mostrou a união dos grupos. Neste momento percebe-se a ajuda para voar; e, o auxílio da professora Didiê foi fundamental. Cada equipe preocupou-se em expor de forma muito bem explicada todos os passos, citando exemplos de fatos e exercícios que poderão ser utilizados. Sei que, muitas palavras foram pronunciadas por mim de forma errada. O nervosismo tomou conta.

O fazer-se compreender era a meta principal. Todas preocuparam-se em conduzir a apresentação com clareza e segurança.

Podemos aplicar com certeza estes projetos nas nossas escolas porque são totalmente viáveis e auxiliarão nossos alunos no aprendizado e na aquisição de valores. Creio que suas posturas estudantis serão totalmente transformadas, modificadas para melhor.

Valeu a pena trabalhar, produzir e saber que aprendemos a voar em grupo. Sua idéia foi fascinante professora Didiê. Você cativou e incentivou seus pássaros a voarem e buscarem novos horizontes. Agradeço a você tudo o que proporcionou para lançar um novo desafio. Foi muito bom.

Beijos açucarados Sandra 05/12/2007

Obs: estarei esperando por mais cursos e encontros. Sucesso e Paz. + Beijos.

## DWSC TEXT 9

December, 05th 2007

Vanda

1º. – Percebi que todas nós trabalhamos com gêneros, mas é um pouco vago este trabalho pois nem sempre vamos a fundo, explicando sobre os exercícios pedidos aos alunos, trabalhamos com fábulas, por exemplo, mas sem explicar o que é uma fábula, que gênero é este, como foi criado, as características dela, enfim.

Mas, concluindo, de uma forma ou de outra os gêneros sempre estão presentes e são trabalhados em sala de aula.

2º. – Quando lemos algo temos uma opinião sobre o que lemos e se discutirmos com outros que leram a mesma coisa podemos perceber que cada um tem uma opinião diferente ou seja, uma visão diferente mas que sempre o foco é o mesmo, isso é interessante porque assim podemos ampliar nossa visão sobre o assunto, tomar consciência de partes importantes que não tínhamos notado. Não é fácil fazer um resumo pois nem sempre conseguimos por no papel a essência daquilo que lemos, todas as informações necessárias para que, quem ler, entenda todo o artigo sem ter que consulta-lo.

3º. – O trabalho com a Sequência Didática foi interessantíssimo pois nos mostrou que podemos trabalhar profundamente um gênero textual e que isso é importante para o aluno pois lhes dá uma base para produzirem seus textos em Inglês.

Escrever e falar em Inglês é difícilimo para nós professores, para os alunos então parece impossível, mas se trabalhado, um gênero, de forma que eles entendam o que estão fazendo, facilitará muito e até os encorajará para que produzam não só uma carta ou um conto, mas qualquer tipo de gênero, alcançando assim o objetivo que é escrever em Inglês, comunicando-se, dessa forma, usando a língua Inglesa. A motivação e o incentivo também são muito importantes.

## DWSC TEXT 10

Dezembro, 05, 2007

Vânia

No primeiro momento houve uma troca de conhecimentos e experiências para conceituar gêneros, percebemos que usamos diversos gêneros em atividades didáticas, mas não de uma maneira sistematizada ou como um modelo didático.

Durante os comentários nos grupos pequenos e depois com a troca de informações entre os grupos, começou surgir perspectivas para o uso de gêneros como prática pedagógica.

Após algumas discussões sobre a variedade de gêneros o grupo optou por duas variedades – A carta de conselho e O conto de fadas. Dois artigos sobre os gêneros foram lidos e discutidos as propostas, as particularidades de cada um e como poderiam ser usados como modelos didáticos dentro da realidade



que temos nas escolas, nas salas de aulas e adequados no perfil de determinadas turmas de alunos. O estudo dos textos dariam suporte teórico – metodológico às atividades que poderiam ser desenvolvidas.

Para finalizar foram apresentadas três seqüências didáticas como sugestão para trabalhar os dois gêneros escolhidos com o objetivo de usa-los como uma nova forma de construir o conhecimento, possibilitando ao professor se adequar (apropriar) de uma nova metodologia, de um novo modelo didático e aos alunos a construção do aprendizado partindo de sua realidade.

A proposta de ensino – aprendizagem através de gêneros é uma alternativa que possibilita ao professor uma nova e enriquecedora proposta de trabalho.

Pessoalmente para mim foi e está sendo um desafio gratificante.

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<sup>i</sup> A meu ver, a construção de modelos didáticos de gênero pode se constituir como uma ferramenta alternativa para a formação para o trabalho do professor, na medida que faz o aluno refletir sobre a tríade didática – aluno, professor e objeto do conhecimento -, a fim de justificar suas escolhas e guiar suas atividades (Cristovão, 2002). Ao realizar os procedimentos supra-citados, o aluno-futuro profissional está se co-responsabilizando pelo desenvolvimento de competências relacionadas às atividades do professor, pois o trabalho do professor não se resume a dar aulas ou a seguir prescrições oficiais. Em sua profissão, há um processo contínuo de reelaboração de normas oficiais, que começa pelo projeto da escola e por suas organizações, diante do contexto a que se vê confrontado e, portanto, a Prática de Ensino deve proporcionar as condições para que o sujeito aprenda a analisar o discurso oficial, analisar o contexto de ensino e atividades, etc. Essas ações também envolvem o aluno-futuro profissional com a pesquisa e com a prática reflexiva (Cristovão, 2005, p.155).

<sup>ii</sup> O ISD visa (...) a demonstrar esse papel central da linguagem no conjunto dos aspectos do desenvolvimento humano e, portanto, o seu papel central nas orientações explicitamente dadas para esse desenvolvimento pelas mediações educativas e/ou formativas. Portanto, temos um projeto que vai além da lingüística e que é de uma ciência integrada do humano, centrada na dinâmica formadora das práticas da linguagem (Bronckart, 2006, p. 10).

<sup>iii</sup> “...uma corrente da ciência do humano” (Bronckart, 2006, p. 10/ author’s emphasis).

<sup>iv</sup> “... as propriedades específicas das condutas humanas são o resultado de um processo histórico de socialização, possibilitado especialmente pela emergência e pelo desenvolvimento dos instrumentos semióticos” (Bronckart, 2003, p. 21).

<sup>v</sup> “...ela é o instrumento fundamental da gnosiologia e da praxiologia especificamente humanas...” (Bronckart, 2008b, p. 19).

<sup>vi</sup> A língua é um sistema de relações que existe em potência na consciência dos membros de uma comunidade social. / A fala são os atos de realização dessa potência. Mas a) esses atos só se manifestam em produções discursivas efetivas ou ainda na textualidade. Mas b) esses atos podem construir, destruir, modificar significações e, assim produzir um efeito que incide sobre a configuração do sistema (Bronckart, 2008b, p.34).

<sup>vii</sup> “... atividade significativa” (Bronckart, 2008a, p. 72).

<sup>viii</sup> Textos podem ser definidos como os correspondentes empíricos/lingüísticos das atividades de linguagem de um grupo, e um texto como correspondente empírico/lingüístico de uma determinada ação de linguagem. Sob esse ângulo, e de modo paradoxal, se um texto mobiliza unidades lingüísticas (e, eventualmente, outras unidades semióticas) ele não é, em si mesmo, uma unidade lingüística, pois suas condições de abertura, de fechamento (e, provavelmente, de planejamento geral) não dependem do lingüístico, mas são inteiramente determinadas pela ação que o gerou. Essa é a razão pela qual dizemos que o texto é uma *unidade comunicativa* (Bronckart, 2006, p. 139, author’s italics).

<sup>ix</sup> “... produtos da atividade humana...” (Bronckart, 2003, p. 72).

<sup>x</sup> no decorrer deste século e, mais particularmente a partir de Bakhtin, essa noção tem sido progressivamente aplicada ao conjunto das produções verbais organizadas; às formas escritas usuais (artigo científico, resumo, notícia, publicidade, etc) e ao conjunto de formas textuais orais, ou normatizadas, ou pertencentes à linguagem ordinária (exposição, relato de acontecimentos vividos, conversação, etc). Disso resulta que qualquer espécie de texto pode ser atualmente designada em termos de gênero e que, portanto, todo exemplar de texto observável pode ser considerado como pertencente a determinado gênero (Bronckart, 2003, p. 73).

<sup>xi</sup> Textos são produtos da operacionalização de mecanismos estruturantes diversos, heterogêneos e por vezes facultativos. Esses mecanismos se decompõem em operações também diversas, facultativas e/ou em concorrência, que, por sua vez, se realizam explorando recursos lingüísticos geralmente em concorrência. Qualquer produção de texto implica, conseqüente e necessariamente, escolhas relativas à seleção e a combinação dos mecanismos estruturantes, das operações cognitivas e de suas modalidades de realização lingüística. Nessa perspectiva, os **gêneros de textos** são produtos de configurações de escolhas entre esses possíveis, que se encontram momentaneamente “cristalizados” ou estabilizados pelo uso. Tais escolhas dependem do trabalho que as formações sociais de linguagem desenvolvem, para que os textos sejam adaptados às atividades que eles comentam, adaptados a um dado meio comunicativo, eficazes diante de um desafio social etc (Bronckart, 2006, p. 143-144, author’s emphasis).

<sup>xii</sup> Os textos (...) são os correspondentes empíricos das atividades linguageiras, produzidos com os recursos de uma língua natural. Eles são unidades comunicativas globais, cujas características composicionais dependem das propriedades das situações de interação e das atividades gerais que comentam, assim como das condições histórico-sociais de sua produção (...). Assim, os textos se distribuem em múltiplos gêneros, que são socialmente (...) reconhecidos como pertinentes e/ou adaptados a uma determinada situação comunicativa (Bronckart, 2008a, p. 113).

<sup>xiii</sup> “toda unidade de produção verbal que veicula uma mensagem organizada e que visa produzir um efeito de coerência sobre o destinatário (Bronckart, 2008a, p. 87).

<sup>xiv</sup> “uma variedade de produções verbais” (Bronckart, 2008a, p. 87).

<sup>xv</sup> “a um determinado agir linguageiro podem corresponder vários gêneros de textos possíveis, assim como a vários gêneros de texto pode corresponder um único agir linguageiro” (Bronckart, 2008a, p.87).

<sup>xvi</sup> “... pré-construídos humanos...” (Bronckart, 2006, p. 145).

<sup>xvii</sup> “... situação de ação de linguagem...” (Bronckart, 2006, p. 146).

<sup>xviii</sup> ...na escala sócio-histórica, os textos são produtos da atividade de linguagem em funcionamento permanente nas formações sociais (...) e que ficam disponíveis no intertexto como modelos indexados para os contemporâneos e para as gerações posteriores. (...) no nível de um agente particular, a produção de um novo texto empírico deve se conceber como o resultado de uma colocação em interface das representações construídas pelo agente sobre sua situação de ação (...) e de suas representações sobre gêneros indexados disponíveis no intertexto (Bronckart, 2003, p. 137-138).

<sup>xix</sup> “... os primeiros são unidades comunicativas globais, articuladas a um agir de linguagem, ao passo que os segundos são unidades lingüísticas infra-ordenadas...” (Bronckart, 2006, p.151).

<sup>xx</sup> “...atividade de linguagem...” (Bronckart, 2006, p.141).

<sup>xxi</sup> “... se refere mais profundamente ao processo de verbalização do agir de linguagem ou de sua semiotização no âmbito de uma língua natural” (Bronckart, 2006, p. 151).

<sup>xxii</sup> “... as seqüências são unidades estruturais relativamente autônomas, que integram e organizam macroproposições, que, por sua vez, combinam diversas *proposições*, podendo a organização linear do texto ser concebida como o produto da combinação e da articulação de diferentes tipos de seqüências” (Bronckart, 2003, p. 218).

<sup>xxiii</sup> “... como as entidades que assumem (ou às quais são atribuídas) a responsabilidade do que é enunciado” (Bronckart, 2003, p. 326).

<sup>xxiv</sup> O texto (assim como seu contexto imediato: principalmente a capa e a contracapa) produz um efeito global de significação em seu leitor, que se traduz principalmente na identificação do tema ou dos temas tratado(s) e na apreensão de certos elementos do quadro e do projeto nos quais o texto se inscreve. Em outros termos, a leitura inicial fornece índices sobre o conteúdo referencial semiotizado no texto, assim como índices referentes ao contexto e ao modo como o autor se situa em relação a esse contexto (Bronckart, 2003, p. 80).

<sup>xxv</sup> ...aprender a escrever significa aprender a assumir uma presença ousada no mundo e entrar em complexas e sofisticadas relações com os outros, quer seja escrevendo relatórios contábeis, saudações diplomáticas, matérias jornalísticas ou estudos sociológicos. O desenvolvimento dos estudantes como escritores é permeado de questões de identidade, afeto, alegria e de definição de seu lugar no mundo (Bazerman, 2007, p. 110).

<sup>xxvi</sup> Os gêneros textuais, por seu caráter genérico, são um termo de referência intermediário para a aprendizagem. Do ponto de vista do uso e da aprendizagem, o gênero pode, assim, ser considerado um *meainstrumento* que fornece um suporte para a atividade, nas situações de comunicação, e uma referência para os aprendizes (Schneuwly & Dolz, 2004, p. 75, authors' emphasis).

<sup>xxvii</sup> “... gênero é um instrumento...” (Schneuwly, 2004, p. 23).

<sup>xxviii</sup> ‘... um instrumento semiótico complexo, isto é, uma forma de linguagem prescritiva, que permite, a um só tempo, a produção e a compreensão de textos’. (Schneuwly, 2004, p. 27).

<sup>xxix</sup> “...ruptura no nível dos princípios de aprendizagem e seus objetos...” (Schneuwly, 2004, p. 35).

<sup>xxx</sup> uma seqüência de módulos de ensino, organizados conjuntamente para melhorar uma determinada prática de linguagem. As seqüências didáticas instauram uma primeira relação entre um projeto de *apropriação* de uma prática de linguagem e os *instrumentos* que facilitam essa apropriação. Desse ponto de vista, elas buscam confrontar os alunos com práticas de linguagem historicamente construídas, os gêneros textuais, para lhes dar a possibilidade de reconstruí-las e delas se apropriarem (Dolz & Schneuwly, 2004, p. 51/ authors' emphasis).

<sup>xxxi</sup> “...práticas de linguagem construídas historicamente...” (Dolz & Schneuwly, 2004, p. 51).

xxxii “... as especificidades das práticas de linguagem (...) as capacidades de linguagem dos aprendizes e as estratégias de ensino propostas pela seqüência didática” (Dolz & Schneuwly, 2004, p. 51).

xxxiii “... (mega-) instrumento para agir em situações de linguagem” (Dolz & Schneuwly, 2004, p. 52).

xxxiv “... a escrita é um processo enunciativo-discursivo que possibilita a realização da ação humana” (Beato-Canato, 2008, p. 40).

xxxv “...(mega) instrumento ...” (Dolz & Schneuwly, 2004, p. 52).

xxxvi “... exatamente como este funciona (realmente) nas práticas de linguagem de referência” (Schneuwly & Dolz, 2004, p. 79).

xxxvii “... aptidões requeridas do aprendiz para a produção de um gênero numa situação de interação determinada” (Dolz et al., 1993, in Dolz & Schneuwly, 2004, p. 52).

xxxviii “...consideramos as capacidades de linguagem como um conjunto de operações que permitem a realização de uma determinada ação de linguagem instrumento para mobilizar os conceitos que temos e operacionalizar a aprendizagem dos conceitos científicos” (Cristovão, 2007, p. 13).

xxxix O professor tem que possuir certos saberes, mas sobretudo tem que os compreender de modo a poder intervir sobre eles, desestruturando-os e reorganizando-os: Como é que os conhecimentos foram historicamente construídos? Em que condições se reproduziram? Qual o sentido de certos fenômenos? Por que é que certos conhecimentos se desenvolveram? Que relações existem entre diferentes fontes de conhecimento? etc. (Nóvoa, 2002, p. 36).

xl “...permitindo a comunicação e a generalização do andamento...” (De Pietro et al., 1998, p. 105).

xli “...princípios, orienta a intervenção didática e, enfim torna possível uma progressão entre os diferentes graus de aprendizagem” (Dolz, Schneuwly & de Pietro, 2004, p. 259).

xlii “...consciência prática” (Bronckart, 2004, p.10).

xliiii “... as práticas sociais procedem de propriedades estruturais já dadas e mais ou menos estáveis, e reciam incessantemente essas mesmas propriedades, ao mesmo tempo em que permitem que os atores se expressem e se desenvolvam” (Bronckart, 2004, p. 10).

xliv “... para compreender (e até mesmo para controlar) o que fazem no fluxo contínuo da vida social.” (Bronckart, 2004, p.10).

xlv “...análise das ações efetivas...” ( Bronckart, 2004, p. 11).

xlvi See the ending note xxxvii.

xlvii **O desenvolvimento humano se efetiva no agir**, o que significa, em primeiro lugar, que **todos os conhecimentos construídos são produtos de um agir...** (Bronckart, 2004, p. 1/ author’s emphasis).

xlviii “Semiótica ou Semiologia do Agir” (Bronckart & Machado, 2004).

xlix Essa perspectiva tem o objetivo de formar professores com autonomia e emancipação. A reflexão que atravessa todo esse processo é o fio condutor dessa formação já que ela constitui o processo de construção de modelo didático de gênero, instrumento que contribui para que o aluno-professor planeje seu trabalho. Isso quer dizer que se busca proporcionar as oportunidades para que os sujeitos envolvidos possam aprender e desenvolver conhecimentos específicos para sua profissão, tomar decisões de forma consciente e crítica e desenvolver pesquisas como componente constitutivo de sua formação (Cristovão, 2005, p. 160).

<sup>1</sup> “... modelo didático do gênero nos fornece, com efeito, objetos potenciais de ensino” (Dolz, Schneuwly & Haller, 2004, p. 182).

<sup>li</sup> ... *qualidade*, compreendida como habilidades e competências definidas pelo mercado de trabalho; *autonomia*, compreendida como a autonomia sobre a gestão orçamentária; *avaliação*, como o controle do estado sobre a eficácia dos sistemas de ensino em relação aos critérios por ele mesmo pré-definidos (Machado & Bronckart, 2004, p. 142/ author’s emphasis).

<sup>lii</sup> “... base comum nacional...” (Freitas, 2004, p. 108).

<sup>liii</sup> “...centrar o ensino de inglês no desenvolvimento da habilidade de leitura é ignorar que aprender uma língua faz parte da formação do geral do indivíduo como cidadão do mundo e que entender o outro e como o outro interage auxilia nas relações interpessoais” (Paiva, 2000, p. 26).

<sup>liv</sup> Esta ênfase na leitura tem gerado muitas críticas por parte de muitos professores. Argumenta-se que enquanto a própria lei baseia-se no princípio do pluralismo de idéias e de concepções pedagógicas (Art. 3º. Inciso III) os Parâmetros restringem o espaço de ação do professor. Embora haja muitos argumentos a favor dessa ênfase, a escola não vai recuperar o ensino da língua estrangeira “deslocado para os cursos de línguas” como está explicitado nos próprios parâmetros, devido justamente à ênfase na leitura. Muito breve o aluno provavelmente perceberá que para “falar” uma língua estrangeira, só enfrentando um “curso de línguas”. (Leffa, 1999, p. 22, author’s emphasis).

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- <sup>lv</sup> “... direitos e obrigações, criticidade e respeito à ordem democrática...” (Gimenez, 2004, p.2).
- <sup>lvi</sup> “Temas controversos que requeiram diferentes pontos de vista, avaliação crítica das diversas fontes de informação, participação ativa dos alunos na interpretação de textos, na exploração de modos alternativos de se resolver problemas, dentre outros” (Gimenez, 2004, p 2-3).
- <sup>lvii</sup> “... exerce o papel de mediadora das relações entre pessoas de diferentes línguas maternas, constituindo um espaço de comunicação intercultural” (Gimenez, 2004, p. 5).
- <sup>lviii</sup> “atribuindo-lhe a efetivação de determinados atos” (Machado et al 2005, p. 98).
- <sup>lix</sup> “... refletir sobre o processo de avaliação da produção escrita, produzir textos acadêmicos e engajar os aprendizes em um processo de revisão em que avaliavam o seu próprio texto e o do colega” (Cristovão & Torres, 2006, p. 45).
- <sup>lx</sup> “uma porção da atividade de linguagem do grupo, recortada pelo mecanismo geral das avaliações sociais e imputada a um organismo humano singular” (Bronckart, 2003, p. 99).
- <sup>lxi</sup> “o conhecimento disponível em um organismo ativo sobre as diferentes facetas de sua própria responsabilidade na intervenção verbal” (Bronckart, 2003, p. 99).
- <sup>lxii</sup> “Planejamento (...) é também um excelente instrumento de autoformação, na medida em que favorece a reflexão crítica sobre a prática...” (Vasconcellos, 2006, p. 147).
- <sup>lxiii</sup> See the original version in the previous ending note.
- <sup>lxiv</sup> “... manter a atenção e o envolvimento do leitor no texto” (Saito and Cristovão, prelo, p. 19).
- <sup>lxv</sup> “...é no agir e pelo próprio agir que verdadeiramente nos compreendemos e que construímos nossos conhecimentos” (Bronckart, 2006, p.21).
- <sup>lxvi</sup> “... a escola sempre trabalhou com gêneros...” (Schneuwly & Dolz, 2004, p.75).
- <sup>lxvii</sup> conhecer um gênero de texto é conhecer suas condições de uso, sua adequação ao contexto social e as possibilidades de materialização que requerem operações de contextualização e textualização que levam o agente produtor a tomar decisões em relação à estrutura e ao estilo composicional do texto. Nesta perspectiva, o gênero é um instrumento socialmente elaborado que media uma atividade ao mesmo tempo que a materializa- instrumento mediador que precisa ser apropriado pelo sujeito para que seja eficaz (Cristovão et al., 2006, p. 44).
- <sup>lxviii</sup> “... atitude de aprendizagem favorável ...” (Vasconcellos, 2002, p. 59).
- <sup>lxix</sup> “Criação de uma situação motivadora, aguçamento da curiosidade, colocação clara do assunto, ligação com o conhecimento e a experiência que o aluno traz, proposição de um roteiro de trabalho formulado, formulação de perguntas instigadoras” (Libâneo,1990, p. 146).
- <sup>lxx</sup> Os gêneros de texto se constituem como artefatos simbólicos que se encontram à disposição dos sujeitos de uma determinada sociedade, mas que só poderão ser considerados como verdadeiras ferramentas/instrumentos para seu agir, quando esses sujeitos se apropriam deles, por si mesmos, considerando-os úteis para seu agir com a linguagem. Portanto, podemos pensar que, no ensino de gêneros, se os aprendizes não sentirem necessidade de um determinado gênero para seu agir verbal, haverá muito maior dificuldade para sua apropriação (Machado & Cristovão, 2006, p. 551).
- <sup>lxxi</sup> “consciência prática” (Bronckart, 2004, p. 10).