

UNIVERSIDADE FEDERAL DE SANTA CATARINA

**IN SEARCH OF THE IDEAL TEACHER: AN ANALYSIS OF
THE REPRESENTATION OF A TEACHER WITHIN THE
BOOK “*UMA PROFESSORA MUITO MALUQUINHA*”**

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UNIVERSIDADE FEDERAL DE SANTA CATARINA
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CORRESPONDENTE

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I dedicate this master's thesis, first and foremost to my mother.

To my father, brothers and sisters, for their support, love and understanding.

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- My colleagues from the Master Program for all the experiences we have shared.

ABSTRACT**IN SEARCH OF THE IDEAL TEACHER: AN ANALYSIS OF THE
REPRESENTATION OF A TEACHER WITHIN THE BOOK “*UMA PROFESSORA
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2008

Advisor: Adriana Kuerten Dellagnelo

This work investigates the representation of the teacher portrayed in the book “*Uma professora muito Maluquinha*” written by Ziraldo. Critical Discourse Analysis (CDA) and Systemic Functional Linguistics (SFL) were the main guides for the study of this fictional teacher. From CDA comes the notion proposed by Fairclough (1992a, 2001) which asserts that our system of knowledge and beliefs, social relations, and social identities are constructed and deconstructed through the discourses we are exposed to. From SFL, the system of transitivity was used to investigate the propositions of the book “*Uma professora muito Maluquinha*” which allowed a careful interpretation of the data. The results showed that the teacher of the story, although being called ‘*Maluquinha*’ – term that suggests a controversial character - is only controversial in relation to traditional views of schooling, which the book criticizes. Regarding more current pedagogical approaches, her teaching and learning proposal approximates one or other aspect of different tendencies, showing that her practice is culturally situated, thus pertaining to the time and context in which she is inserted.

Key words: SFL, CDA, transitivity, teaching and learning.

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RESUMO**EM BUSCA DO PROFESSOR IDEAL: ANÁLISE DA REPRESENTAÇÃO DE UM
PROFESSOR NO LIVRO “UMA PROFESSORA MUITO MALUQUINHA”**

Márcia Cristine Agustini

Universidade Federal de Santa Catarina

2008

Orientadora: Adriana Kuerten Dellagnelo

Este trabalho investiga a representação do professor retratado no livro “*Uma professora muito Maluquinha*”, escrito por Ziraldo. Análise Crítica do Discurso (ACD) e Linguística Sistêmico-Funcional (LSF) foram os principais guias no estudo deste professor ficcional. Da ACD vem a noção proposta por Fairclough (1992a, 2001) que afirma que nosso sistema de conhecimento e crenças, relações sociais e identidades sociais são construídos e desconstruídos por meio dos discursos aos quais estamos expostos. Da LSF, utilizamos o sistema de transitividade na investigação das proposições do livro “*Uma professora muito Maluquinha*”, a qual permitiu uma interpretação cuidadosa dos dados. Os resultados mostraram que a professora da história, embora chamada de ‘*Maluquinha*’ – termo que sugere um personagem controverso - só é controversa em relação à visão tradicional de escola, a qual o livro critica. Em relação a propostas pedagógicas mais atuais, sua proposta de ensino apresenta aspectos de uma ou outra tendência, mostrando que sua prática está culturalmente situada, pertencendo, portanto, ao tempo e contexto no qual ela está inserida.

Palavras-chave: LSF, ACD, transitividade, ensino.

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CHAPTER ONE

INTRODUCTION

1.1 Introduction

Research in the area of Critical Discourse Analysis (henceforth, CDA) and Systemic Functional Linguistics (SFL) has traditionally investigated the influence texts¹ have in shaping our systems of knowledge and beliefs, social relationships, and subject positions (Fairclough, 1992a, 1995, 2001; Heberle, 2001; Butt et al.; 2004). This kind of research follows a conception of discourse² which perceives text as essentially dialogic (Bakhtin, 1981, 1997; Vygotsky, 1998; Fairclough, 1995, 2001). In consequence, it presupposes that, in any linguistic outcome, it is not only the utterer's voice that is performed, but also the voice of the participants of the community to which the utterer belongs. Since the linguistic phenomenon is anchored on social and cultural values that both filter and construe our perception of the world, discourse and text are seen as kinds of action likely to influence our representations of the world. This power that language use seems to exert on us is what motivates critical discourse analysts and systemic-functional linguists into the pursuit of these representations.

In this vein, the present study aims at carrying on this research tradition by investigating the discourse relative to the representation of teachers, and of their students as

¹ In this work, Halliday's definition of text will be followed: "'text' refers to any instance of language, in any medium, that makes sense to someone who knows the language" (Halliday & Matthiessen, 2004, p. 3)

² While text is any instance of language, discourse materializes in texts as part of the culture it is inserted – in an interrelation between social activity and grammar (Martin & Rose, 2003).

a consequence, as conveyed in the book “*Uma professora muito maluquinha*”, written by Ziraldo, a Brazilian writer whose work is mainly directed to children and adolescents.

Studies which take into account the representation of the teaching professional in literary texts are not easily found. To our knowledge, there is only one work by Skloot (2001) in which he draws a comparison between the representation of a teacher in a literary text as opposed to Freire’s pedagogical proposal (Pedagogy of the oppressed).

Nevertheless, there are other studies that approximate the critical stance taken by the present work, such as Bolfer’s (2003) and Silveira’s (2002). Bolfer’s study draws on a linguistic investigation guided by the French approach to the analysis of discourse. From a corpus of twelve Brazilian juvenile novels which deal with schooling, the author manages to make an outline of the teacher as represented in this genre. In the field of Cultural Studies, there is the work of Silveira (2002) which, similarly to Bolfer’s, develops a study about the representation of the teacher in the literature.

As interdisciplinary fields, pedagogic discourse and critical discourse analysis are joined together in this work, with the support of Systemic Functional Linguistics, for a qualitative study relative to the representation of the teacher in the literary/fictional arena. Specifically, this study aims at understanding the perceptions and the systems of knowledge and beliefs conveyed in the book “*Uma professora muito maluquinha*” by means of a transitivity analysis which was refined through the use of the cline of dynamism³.

The main interest of this study is to investigate the values and beliefs encoded in the author’s view of an “unforgettable” teacher as represented in the discursive practice instantiated in the story. The findings are going to be contrasted with the mainstream literature in the area relative to the process of teaching/learning within the field of

³ The Cline of dynamism will be further explained in Chapter 2.

education in order to identify differences and similarities between this discourse and *Maluquinha's*.

It lacks clarifying that our investigation dealt with lay⁴ discourse *about* education – and not discourse *inside* the educative milieu such as in studies that analyze teacher talk, classroom talk, literacy, reading etc... (as in Christie, 2000, 2004b; Rogers, 2004; Hasan, 2005).

Bearing this in mind, this study aims at describing and analyzing the representation of the teaching professional through instances taken from the book “*Uma professora muito maluquinha*”.

1.2 Research questions

Based on the previous considerations, the objective is to investigate the discourse of a fictional literature book aimed at children and adolescents in relation to the role of the teacher as an educator from the perspective of Critical Discourse Analysis and Systemic Functional Linguistics.

Throughout the book a particular representation of the social participants is depicted. This representation might affect people's understanding of teachers' role in the classroom. Likewise, this representation of the teaching professional might concur with or challenge pedagogical practices present in our society. This aspect was considered in our analysis in a comparison between *Maluquinha's* practice and the scientific discourse produced in relation to pedagogy.

⁴ Literary discourse is here defined as lay discourse in opposition to the academic discourse that, in education, has proposed diverse models of teaching which will be the counterpoint in which our considerations will be taken.

Therefore, my general question is: How is *Maluquinha*⁵ linguistically represented in “*Uma professora muito maluquinha*”?

In order to pursue this question two specific questions were formulated:

1 - Is there distance/approximation between *Maluquinha*'s pedagogy as represented in the book and the scientific literature in relation to teaching methods and dynamics?

2 - Is *Maluquinha*'s practice revolutionary or culturally situated in relation to the scientific knowledge produced over the teaching and learning practice?

1.3 The study

Data for the research has been extracted from the book “*Uma professora muito maluquinha*” published for the first time in 1995⁶. For reasons relative to the scope of this study, only clauses related to the teacher and her practice were analyzed. The methodology employed for the data collection will be delineated in Chapter Three.

Methodologically, the constitutive power of discourse as devised by Fairclough (1992a, 2001) - knowledge and beliefs, social relations, and social identities - as well as his theoretical framework which proposes the description of texts, interpretation of discursive practice and explanation of social practice, are the means through which this work will be carried out. It remains to be said that, although all these levels were taken into account, the discussion focused on the representation of the teacher depicted in the book.

Apart from CDA, SFL is another theory in which this work is anchored. From the theoretical apparatus of SFL, transitivity is extensively used to investigate ideology

⁵ Most of the characters of the book “*Uma professora muito maluquinha*” are not given proper names. Likewise, the teacher is not either. We will thus adopt the epithet *Maluquinha* to refer to her.

⁶ The book is in its 24th edition, published in 2005.

since “It is widely recognized that an analysis of transitivity choices in a text or set of texts, using Halliday’s model of transitivity (Halliday & Matthiessen 2004), is one of the most effective ways of exploring the ideological assumptions that inform and are construed by texts” (Thompson, 2006, p. 56). The SFL theory is designed to look at specific language instantiation in relation to the sociocultural environment it is inserted, becoming a useful tool to investigate discourse (Thompson, 2004). SFL allows “the systematic study of relevant features in the culture and society that form the context in which language is used, and which are at the same time constructed by the way in which language is used” (Thompson, 2004, p. 10).

Additionally, teaching and learning theory is brought into light so as to enable deeper discussions in reference to the representation of the teacher as construed by Ziraldo in his book.

The next section brings a summary of the book “*Uma professora muito Maluquinha*” with the intention of giving a better idea of the story analyzed in this study.

1.4 Summary of the book “*Uma professora muito Maluquinha*”

The story takes place in a small city in the 40s. It is told by five fictional writers, who are former students of *Maluquinha*. They name themselves the three musketeers, but inform that, in fact, in their case, it is five, namely Athos, Porthos, Aramis, D'Artagnan and Ana Maria Barcellos Pereira, who they call “The Boss”.

The former students’ voice is present in the whole story through the use of “we”, “us”, as, for instance, in “*Só que nós – a turminha que vai contar essa história – éramos cinco...*” (Ziraldo, 1995, p. 19); and in “*Com um desenho e um filme, já estávamos*

conhecendo mais História Universal do que com todas as coisas escritas no livro adotado pela escola (Ziraldo, 1995, p. 64).

The story shows *Maluquinha*'s dynamic classes; full of games, fun, movies, and books; in sum, full of activities which are received by the students with joy and interest. However, her teaching style is criticized throughout the story by the other characters – other teachers, school principal, and parents.

Her students have to face, at the end of the year, a traditional test. As they present difficulties in taking the test, *Maluquinha* is finally fired and substituted by another teacher. Her students eventually find *Maluquinha* teaching private classes, but this does not last long – *Maluquinha* runs away with her boyfriend bringing her classes to an end.

“*Uma professora muito maluquinha*”, classified as juvenile literature, is a homage to an unforgettable teacher of the writer, as Ziraldo says. The story exhibits a celebration for a kind of education in which there is dynamism, motivation, enthusiasm, joy, happiness; in short, an education marked by passion. On the other hand, opposite to this celebration, there is incisive criticism to traditionally established teaching practices. This passionate teaching practice along with its opposition and criticism to the traditional school led me to pursue the analysis of this book.

1.5 Significance of the study

The data explored in this study puts forward a discursive representation of the teaching practice based on elements of culture given that texts encode discourse as much as discourse encodes culture (Martin & Rose, 2003). Taking this view into account, the text analysed ‘proposes’ ideas and possible interpretations mainly of the educational world, and,

in being spread in a specific cultural and historical environment, it presents both a positioning of its author and also may shape our positioning towards this specific matter (Fairclough, 2004).

Apart from the very fact that texts naturally and (un)consciously encode worldviews, fictional literature is a mass phenomenon and its consumption has a non-ephemeral character, thus highlighting the importance of investigating its propositions.

The book “*Uma professora muito maluquinha*” is present in many schools⁷ and is to this date in its 24th edition, the last one being published in 2005. The story has been turned into a play script that has been performed in different parts of Brazil up to these days. The book has sold over 670.000 copies only in Brazil (vejaonline, 05/03/2007⁸). The importance of discussing the propositions put forward by the story is directly proportional to the success of story has reached among Brazilian readers.

Literary texts may have an enormous reach, which is the case of the book “*Uma professora muito maluquinha*”. The propositions spread out by it can influence us in various ways, amongst which we could cite our understanding of what it means to be a teacher in our society, an aspect that appears to justify the study of this book as an important element of the contemporary processes of social life.

“*Uma professora muito maluquinha*” also discloses a view of the teaching and learning practice which may represent what society expects from the teaching professionals and due to its major public recognition, the book cannot be ignored.

⁷ MEC (‘Ministério da Educação e Cultura’) has bought and distributed “*Uma professora muito maluquinha*” to 124.408 elementary schools in 2003. Source (<http://portal.mec.gov.br/seb/index.php?option=content&task=view&id=373>) in 22/03

⁸ It is a huge success in other countries, being a bestseller in Guatemala.

Finally, this study encounters its relevance in the fact that texts are intertextual and dialogical; and accordingly, they bring traces of conceptions, perceptions, representations previously established in the community from which they belong and with which they interact.

1.6 Organization of the dissertation

This study is composed of five chapters. Chapter 1 delineates the study. Chapter 2 comprises the theoretical approach used in the analysis. The topics discussed are four: Critical Discourse Analysis, Systemic Functional Linguistics; the process of teaching and learning and juvenile literature. In Chapter 3, characteristics of the study are provided in reference to the data analyzed and the method used for analysis, along with the procedures for both data collection and data analysis. Chapter 4 presents a brief overview of the context of culture and context of situation of the book. Chapter 5 brings the transitivity analysis, followed by Chapter 6 in which data is discussed and interpreted along with final remarks, limitations of the study and suggestions for further research.

CHAPTER TWO

REVIEW OF LITERATURE

2.1 Critical Discourse Analysis – the analysis and interpretation of discourse

Critical Discourse Analysis regards language use as social practice. Its basic premise is thus that language mediates social and discursive human practices and, consequently, its use cannot be alienated from the social and cultural environment it is related to (Fairclough, 1989, 1992a; Fairclough & Wodak, 1997). Viewing language as social practice “implies a dialectical relationship between a particular discursive event and the situation(s), institution(s) and social structure(s) which frame it” (Fairclough and Wodak, 1997, p. 258).

Besides regarding language as social practice, CDA’s theoretical perspective encloses the following principles: language is constitutive, texts have traces of social routines, texts may perpetuate power relations, texts propagate ideologies, and texts are in connection with other texts (adapted from Meurer, 2005, p. 82, 83). Each of these principles are explored subsequently.

The constitutive characteristic of language (Fairclough 1989, 1992a; Fairclough & Wodak, 1997) relies on the basis that language is part of culture and, as a cultural product, it is passed from generation to generation, which implies that this social practice has constructive effects over the constitution of the self. These constructive effects, in turn, affect systems of knowledge and beliefs, social relationships, and identities or subject positions.

Language, and thus text production, is also intimately connected to the social structure it belongs to. As Trew puts it - “social ideologies are essential to the legitimation

of a social order and their acceptance is essential to the maintenance of that order.” (Trew, 1979, p.97). This connecting feature provides texts with traces and clues of the social routine of societies. Therefore, the language used in texts is feasible to support a linguistic critical study able to reveal the ‘hidden agenda’ of a given community as well as to unravel eventual naturalized ideas.

These ideas may be taken for granted and become unquestionable, less prone to controversy and commonsensical (Fairclough, 1992a). They become naturalized, pervading all areas of culture. These ideas; that may range from the trivial to the most complex situations, tend to be hegemonic, turning out to be ‘realities’ (constructed realities, in fact). The discursive constitution of these ‘realities’, which tend to ‘fit in’ commonsensical thought, are responsible for maintaining existing ideology and its current power relations (Fairclough, 1989, 1992a).

For Fairclough and Wodak, ideologies, as “particular ways of representing and constructing society that reproduces unequal relations of power, relations of domination and exploitation” (1997, p. 275), are socially, culturally and historically construed. Hence, ideology is connected to social groups, and the members of society most able to (re)produce ideologies belong to the dominant classes of a given moment in history.

This (re)production has never been free of controversies though. As Wodak puts it, “texts are often sites of struggle in that they show traces of differing discourses and ideologies contending and struggling for dominance” (2001, p. 11). One of the roles of CDA is exactly to reveal the relation between social structures and the ideological construction of our reality (Meurer, 2005; Fairclough 2004). This sounds rather important if we consider that apart from individuals, groups of people, communities and/or even institutions that have views different from those established by the status quo and that try to

fight in favor of these views, there are also – apparently to a larger extent – those who are not dimly aware of the power language has to influence our realities.

This multiplicity of views of reality underpins the ideological role of language – events can be given different interpretations to “the ‘same’ physical, biological, social and semiotic events” (Butt et al, 2004, p. 267).

The last feature of language previously mentioned is the interconnection among texts, an idea developed by Bakhtin (1981) with the concept of intertextuality, which “is basically the property texts have of being full of snatches of other texts, which may be explicitly demarcated or merged in, and which the text may assimilate, contradict, ironically echo, and so forth” (Fairclough, 1992a, p. 84).

CDA proposes a method of work which aims at unveiling the characteristics of discourse aforementioned and the contribution they have to the maintenance of the status quo. The premise underlying this objective relies on the conviction that texts may not only maintain and reinforce, but also challenge, contradict and even modify our beliefs, the way we interact with others and the way we position ourselves as subjects.

The framework of analysis is founded in three dimensions: text, discursive practice and social practice (Meurer, 2005), taking into consideration that the analysis of each of these dimensions helps unveil discourse at different planes. The analysis of *texts* focuses on the description of linguistic elements - the lexicon, grammatical choices, cohesion and structure of the text. The analysis of the *discursive practice* is concerned with the interpretation of the text via its production, distribution and consumption (how readers receive and interpret the text). This level of analysis focuses on the coherence of the text, intertextuality and interdiscursivity as well as on its ‘elocutionary force’, i.e., its intentions (Meurer, 2005). The analysis of the *social practice* attempts to find the connections

between text production and society. This dimension regards the influence that social practices have over texts and that texts have over social practices considering aspects such as power, hegemony and ideology (Meurer, 2005). Figure 1 below summarizes CDA's method and theory.

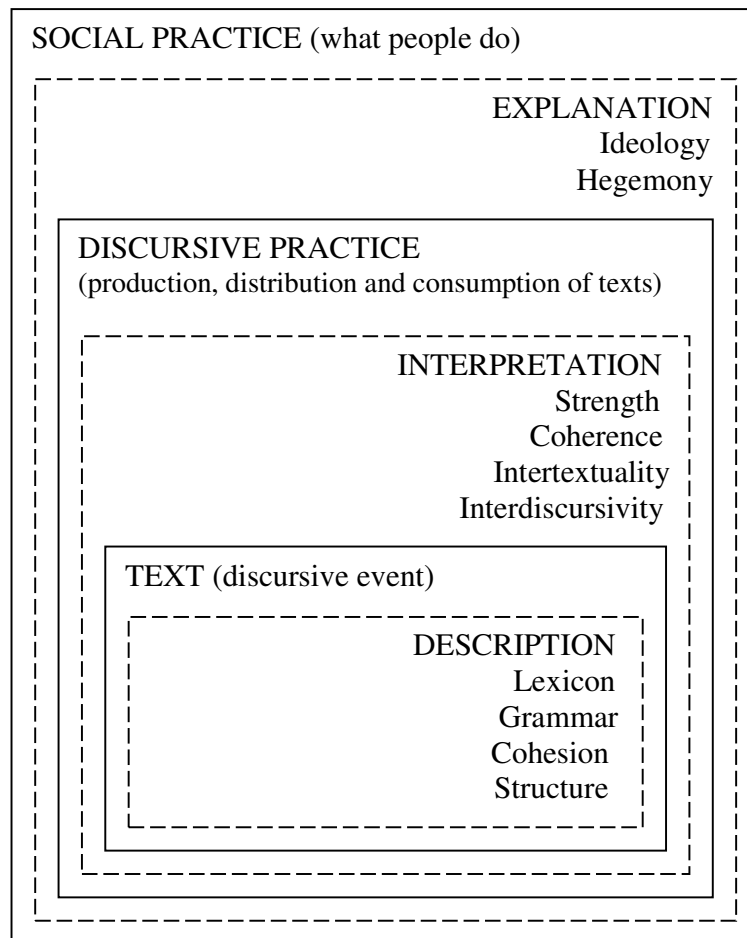


Figure 1. Fairclough's three-dimensional matrix (based on Meurer, 2005, p. 95)

In the next section, an overview of the theory of Systemic Functional Linguistics will be given. This theory has guided our work into examining the text “*Uma professora muito Maluquinha*” which has then been analyzed in the light of Critical Discourse Analysis.

2.2 Systemic Functional linguistics

Systemic functional linguistics (henceforth SFL) proposes the study of language in reference to the meanings produced through language in use (Halliday, 1994; Halliday & Matthiessen, 2004, Bloor & Bloor, 2004; Thompson, 2004). Four are the main claims of SFL theorists: “that language use is functional”; “that its function is to make meanings”; “that these meanings are influenced by the social and cultural context in which they are exchanged”; and “that the process of using language is a semiotic process, a process of making meaning by choosing” (Eggins, 2004, p. 3).

Based on these claims, SFL proposes five strata (levels) to be considered when analyzing texts: **Context of culture** - which is expressed linguistically in Genres; **Context of situation** – the contextual variables of ‘field’, ‘tenor’ and ‘mode’ (the Register); **Semantics** - the meanings that language realizes ideationally, interpersonally and textually; **Lexicogrammar** – the choices of grammar and vocabulary, these two items referred to by Halliday & Matthiessen (2004, p. 24) as “two poles of a single continuum” and that may be explored in the Systems of Transitivity, Mood, and Theme. The last stratum encloses **phonology** and **graphology** – respectively, the sounds of a language and its writing system.

These five different strata of language are represented in Figure 2 in the following page.

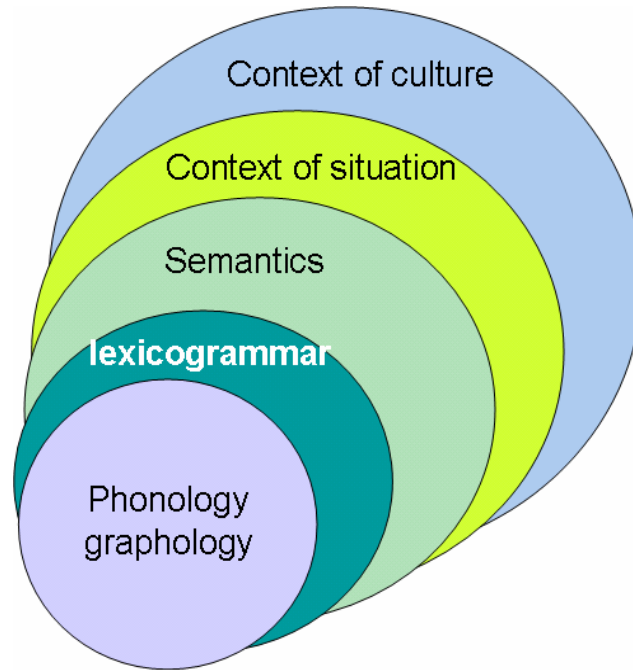


Figure 2. Different language strata (Perret, 2000, in Gonzaga, 2006, p.15).

In the next section we will explore the levels of these strata which are of interest to this thesis. We start by briefly discussing the notion of genre and then of register. We then move to the level of semantics, which is approached in reference to the lexicogrammatical level – giving special attention to the system of transitivity, which is the main analytical tool used in this research. Finally, a general description of the cline of dynamism will be provided, since this tool has been used to organize part of the data in relation to issues of power distribution.

2.2.1 Genre - Context of culture in text

Situations of verbal interaction are inserted in a specific context which has a constraining influence over linguistic exchange. These constraints enable interactants to act in different social situations making use of schemes previously formed – or generic forms given by the

genre (Eggins, 2004; Bloor & Bloor, 2004). Genres develop as a form of simplifying the decision-making in relation to what to say or write in a specific situation and in relation to the culture in which the exchange takes place. That is to say that the context of culture is present in the text defining the possible forms from a set of choices for the verbal interaction (Thompson, 2004; Eggins, 2004; Bloor & Bloor, 2004; Halliday & Matthiessen, 2004).

Genre may be understood as a "staged, goal-oriented purposeful activity in which speakers engage as members of our culture" (Martin, 1985, p. 25). Or, in Christie's definition, genre "is a socially sanctioned means of constructing and negotiating meanings, functioning so that it mediates the operation of other social institutions, taking its place in the complex interconnecting series of activities and events that constitute social life" (Christie, 2008, p. 29).

From this socially sanctioned means of constructing and negotiating meanings we have relatively established genres, such as: short-stories, romantic novels, fables, tragedies, sitcoms, instructional manuals, newspaper articles, magazine reports, lectures, essay writing, seminars, examinations, text-book writing – along with everyday genres that play a part in our everyday life, such as: buying and selling things, exchanging opinions, telling stories, going to interviews, lecturing, chatting with friends.

Juvenile literature, which is the focus of this study, is reasonably difficult to classify, considering that in this style we may find novels, fables, short-stories, etc... and also because the theme has been avoided in academic circles. As Ceccantini explains:

It is a type of literature whose borders are very gloomy; it can't be defined by the textual characteristics, be it stylistic, be it contents, and the main audience, the "reading-child" is equally misleading. As an *outsider* of the academic universe, it does not fit clearly any of the established disciplines and it has been certainly undermined by some of them (Ceccantini, 1990, p. 1, my translation).

Yet, the previous works surveyed in this research have approached – very loosely – juvenile literature as a literary genre (Bolfer, 2003, Peres, 2007), drawing on the assumption that books written for children and adolescents have similar characteristics and deserve to be studied as a uniform group. In the present work, we follow these authors and thus approach juvenile literature as a genre, which is done in the next sub-section

2.2.1.1 Juvenile literature

Fictional literature is traditionally seen as a form of beauty, entertainment, pleasure and delight. Yet, apart from being sources of beauty and fun, literary texts also convey information and messages, thus projecting values, worldviews and ideas/ideologies.

Nevertheless, it has to be considered that any text is both constrained and motivated by aspects related to the producer's culture, historical moment and positioning within the social structure of his/her society. Accordingly, the values, worldviews and ideas/ideologies fostered and disseminated in literary texts are compelled by the writer's social, cultural and historical locus.

While the beauty and entertaining aspects of literature may be rather conspicuous, these values, worldviews and ideas/ideologies that literary texts raise tend to be implicit, thus depending upon the reader's attention and critical stance so as to unveil what is alluded in the text via indirect and subliminal discourse.

Literary texts therefore project meanings that surpass the pure literal signification encoded at face value. In fact, literature is marked by its subtleties and the consequent need of inference for its understanding.

Summing up, given that literature promotes and disseminates cultural values, ideas/ideologies and worldviews, it would be naïve to explore it solely on the basis of a surface-level reading. Rather, signification in the literary context must account for the writer's historical time along with a critical investigation of his/her culture, of which literature is part and represents. Juvenile literature does not figure differently in this arena, thus presenting common characteristics to the text type it belongs. However, children and adolescents are sometimes unable to unravel the hidden ideas present in the texts they read. It is part of the school's job then to construct this capacity over students, enabling them to understand literary texts properly.

In its symbolic modes of communication, literature for children and adolescents has themes usually related to their immediate universe – in our case it matters to point out two subjects: school and teachers. As a consequence of this orientation, the school, the role of the teacher and of the students is many times represented (as in for instance: *Galileu leu*, Zatz, 1998; *O menino que aprendeu a ver*, Rocha, 1998; *Fala sério Professor*, Rebouças, 2006; *Quando crescer quero ser ... professora*, Sobral, 2003; *Que raio de professora sou eu?*, Abramovich, 2003; *Na minha escola todo mundo é igual*, Ramos, 2004).

The origins of the juvenile literature report to the Industrial Revolution, which, with the urbanization, the migration to big cities, and the dissemination of schools, created the ideal setting for the development of literature made especially for children and adolescents to be consumed inside the schools (Bolfer, 2003; Peres, 2007). This closeness to school has determined one of the main characteristics of this kind of literature, namely the *pedagogical intention*.

Bolfer (2003), Lajolo and Zilberman (1984) point out two other characteristics commonly found in juvenile literature. These are the *reductionist feature* and presence of

the *child as protagonist*. Peres's study with juvenile books published in 1997 in Brazil identified similar characteristics to the ones cited above: the reductionism is present "through a "simplification" of language (texts with short sentences, in a necessarily colloquial register)"; the child is the protagonist since the themes report to "being child/adolescent"; and there is the persistence of a pedagogical intention (Peres, 2007, p. 7).

These characteristics – reductionism, child as protagonist; and pedagogical intention – reflect different social needs. The child as protagonist of these stories provides identification between readers and characters; a factor that, among other things, serves the market purpose of selling its product. The reductionism and the pedagogical intention serve the view of childhood that emerged at the end of the seventeenth century and which partly remains nowadays: the notion "of the infantile *innocence* ...frailty, incapability, debility, irrationality and imperfection of the childhood" (Peres, 2007, p.5). The simplicity of the style might reinforce the view of the child as incapable but also the accessibility to the reader that could be otherwise denied.

Diversity of juvenile productions and postmodern ideas have amplified this scenario and opened space for productions free of these characteristics, but, as Coats (2001, p. 2) puts it, "there is still a tendency to idealize childhood, to posit it as a stable category whose members are uncomplicated and predictable and sufficiently opaque that we may project our hopes and dreams onto them as a screen."

The next section explores the relation context-text, but in a more proximate relation. The context of situation is studied through the theory of Register which subdivides into three aspects. In general lines they account for the topic of the text, the relationship between the interactants and the role played by language in verbal interaction.

2.2.2 Register - Context of situation

While culture provides elements that construe and help us identify the genre of a text, this cultural facet is not sufficient to explain the variety of forms, choices and meanings within texts. Some features that have to be accounted for are that 1 - texts can be aimed for different audiences (children, adolescents, adults, women, doctors, teachers etc), 2 - can have different purposes (informative, persuasive, entertaining etc), 3 - can have diverse levels of technicality (technical, formal or informal), 4 - and can vary in terms of form (spoken language: speeches, lectures etc and written language: books, supplements, magazines, letters etc). The possible different combinations of these variables have direct influence in the text for “all texts carry their context within them” (Eggins, 2004, p. 87).

These features influence the immediate context of production of the text, which is known as the context of situation. The study of these variables is called Register, and it is divided in field, tenor and mode (Halliday, 1994; Halliday & Matthiessen, 2004).

Field is related to what is going on in the social activity. The social activity influences the way the topic of the interaction develops. For instance, talking about migraine will differ on whether we are in a medical doctor’s congress or in a friendly conversation. This differentiation refers to levels of technicality. While the first situation – congress – would demand high technical knowledge, the latter – friendly conversation – would demand commonsensical knowledge.

Tenor refers to the kind of relationship established between the interactants. This relationship may present different features of power, contact and affective involvement. Power can vary from equal to unequal (friends or doctor and patient, for

instance), contact can be very frequent or occasional and the affective involvement can vary from high to low.

Mode refers to the role of language in the interaction. The form of the language varies according to the distance there is between the language and the situation. The mode of language will vary according to the spatial and/or interpersonal distance of the interactants – friends can talk openly about a problem while a boss would send a memorandum to his employees on a similar problem. Also, the mode will vary according to the experiential distance between language and the social process. For instance, the role language plays in the process of posting a letter is different from its role in the process of writing this letter.

These variables concomitantly constrain and enable text production, which, in its turn, reflects the context through three lines of meaning: texts represent our experiences, are intended for interaction and have a textual arrangement. This is the topic of the next section.

2.2.3 Semantics: language as a meaning potential resource

Systemic Functional linguistics' main concept is that language is able to transmit more than one meaning at a time (Halliday, 1994; Halliday & Matthiessen, 2004). This plasticity permits the language user to, simultaneously “fulfil three main functions: a function for relating experience, a function for creating interpersonal relationships, and a function for organizing information” (Eggins, 2004, p. 111). These three meanings are realized, respectively, by the ideational, the interpersonal, and the textual metafunctions.

The ideational metafunction conveys experiential and logical meanings, which can be investigated through the Transitivity System and Clause Complex relations respectively; interpersonal meanings can be investigated through the Mood System, and the textual meanings through the Theme System. For the purposes of the present study, focus is given solely to the experiential meaning: “the world of actions, relations, participants and circumstances that give content to their (people’s) talk” (Eggins, 2004, p. 206) and which can be accessed through the transitivity system, the topic of the next sub-section.

2.2.3.1 The transitivity system

The system of transitivity allows us to understand the ‘experiential meaning’ of texts through a close look into the lexicogrammatical⁹ choices made by interactants. This is so because when using language we convey a message which is construed through the use of distinct lexical and grammatical choices. These choices, in turn, reflect our understandings and interpretations in relation to our experiences in the world and, therefore, reveal our ideological stance in relation to the topic we are talking about. The transitivity analysis, providing an accurate description of this phenomenon of experiencing (actions, relations, participants and circumstances), can help us understand what meanings texts convey, why they convey such meanings and how they do it linguistically.

Analysis of the transitivity system focuses on the lexical level, i.e., the actual words used by the interactants in the text. These lexical items express mainly “a process unfolding through time”, i.e., the verbs of traditional grammar; “the participants involved in the process”, i.e., the entities acting or being acted upon; and finally “the circumstances

⁹ Lexicogrammar is the way that Halliday and Matthiessen (2004) describe the interrelation between the lexicon (vocabulary use) and grammar.

associated with the process”, which describe elements of time, frequency, place, manner etc, and can occur in any type of process (Halliday & Matthiessen, 2004, p. 175). Since the focus along this work will be on processes and participants, no further elaborations will be made in reference to circumstances.

The nature of processes and participants varies according to the meaning they convey. For instance, the process ‘*achar*’ (find in English) in the clause that follows – retrieved from the corpus of the present study – expresses mental action, which is different from a verb such as ‘run’, which expresses action, movement or from ‘be’, which expresses a relation.

cl. 29 (p. 29) ¹⁰			
Um minuto	[[pro	time adversário	achar a rima da palavra dada]]
	Senser	Pr: mental	Phenomenon

Sample 1. Example of a transitivity analysis

It is based on this difference that Halliday (1984, 1994) proposes a classification of processes that comprises six groupings: material, verbal, relational, mental, existential and behavioral. The grouping in six different processes is justified by the similarities and differences that put them apart. Below we find Table 1, where processes and participants are listed.¹¹

¹⁰ The examples were taken from one of the categories devised for this study called: ‘*Maluquinha*’s class’ . This division is explained in Chapter 3.

¹¹ The participants not found in our corpus were not placed here.

PROCESS TYPE	category meaning	participants, directly involved	participants, obliquely involved
material: action event	‘doing’ ‘doing’ ‘happening’	Actor, Goal	Beneficiary; Scope; Initiator, Attribute
behavioral	‘behaving’	Behaver	Behavior
mental: perception cognition desideration emotion	‘sensing’ ‘seeing’ ‘thinking’ ‘wanting’ ‘feeling’	Senser, Phenomenon	
verbal	‘saying’	Sayer	Receiver; Verbiage
relational attribution identification	‘being’ ‘attributing’ ‘identifying’	Carrier, Attribute Token, Value	
existential	‘existing’	Existent	

Table 1. Process types, their meanings and characteristic participants. (Adapted from Halliday and Matthiessen, 2004, p. 260)

A brief view of each of these processes and their characteristics is given in the sequence.

Material processes refer to actions and happenings: “The basic meaning of material processes is that some entity does something, undertakes some action” (Eggins, 2004, p. 215). The main participant in these processes is the Actor – the doer of the action, which is always present although sometimes elliptical. This process may affect a second entity that is called Goal and can be probed by the question: “What did x do to y?” (Eggins; 2004, p.217). The entities Actor and Goal can be seen in the following example.

cl. 58 (p.39)				
Se	um lá	fizesse	alguma coisa	[[que parecesse errada,]]
	Actor	Pr: material	Goal	Attribute

Sample 2. Material Process

As can be seen in the example above, the Actor is *um* (meaning somebody), who somehow affects *alguma coisa* (meaning something). More rarely, Attribute may be part of a material clause, as we can see in the clause above.

Scope is another possible participant “more like a circumstantial element”, (Thompson, 2004, p. 107) in material processes, since “either it is a restatement of the process itself or ...it expresses the extent or ‘range’¹² of the process” (Eggins, 2004, p. 218).

cl. 64 (p.40)					
No final do ano,	quando	[Ø:alunos]	já	líamos	tudo,
Circumstance		Actor		Pr: material	Scope

Sample 3. Scope in material processes

Another possible participant of a material process is the Beneficiary; that is, the entity who benefits from the process. It can be divided into Recipient and Client, a distinction that will not be used in this work due to its irrelevance in the results.

Verbal processes are the ones related to saying, communicating something. It is usually identified by verbs such as: say, tell, inform. The participants in this process are Sayer, the one who speaks, and Verbiage, what is said. The one to whom the verbal process is directed is called Receiver (Eggins, 2004).

cl. 87 (p. 52)				
A professora	estava lendo	para nós,	cada dia,	um capítulo das Desventuras de Sofia, da Condessa de Ségur, [[seu livro preferido da Coleção Rosa.]]
Sayer	Pr: verbal	Receiver	Circumstance	Verbiage

Sample 4. Verbal Process

¹² Eggins uses the term ‘Range’ instead of ‘Scope’ adopted by Halliday and Matthiessen in SFG, 2004.

Verbal processes frequently ‘quote’ or ‘report’ information, originating a totally independent clause called *projected clause*. This clause, usually not verbal, has to be analyzed separately from the *projecting clause* (the verbal one), as in this example¹³:

cl. 8 (p. 23)		
E	[Ø:Maluquinha]	mandou (cl. 9) que a gente arrumasse tudo direitinho na exata ordem do ABC.
Sayer	Pr: verbal	
Projecting clause		Projected clause

Sample 5. Projecting and projected clauses in verbal processes

Mental processes describe internal actions and are analyzed considering the following sub-division: “**emotion** or reaction (processes of feeling); **cognition** (processes of deciding, knowing, understanding, etc.); **perception** (seeing, hearing, etc.); and **desideration** (a technical term for ‘wanting’)” (Thompson, 2004, p. 94). The main participant is the **Senser**, a human or humanized entity who perceives, feels, senses or desires something. This ‘something’, in its turn, is the **Phenomenon**.

cl. 63 (p.40)		
A gente	adorava	aqueles julgamentos.
Senser	Pr: mental	Phenomenon

Sample 6. Mental Process

Mental clauses, as verbal ones, can also project further clauses and, again, the projected clause has to be analyzed separately:

cl. 65 (p.40)		
ela	achou	melhor (cl. 66) que as defesas e as acusações fossem feitas por escrito.
Senser	Pr: mental	Circumstance
Projecting clause		Projected clause

Sample 7. Projecting and Projected clause in mental processes

¹³ In the analysis itself, projected clauses were represented separately from the projecting clauses due to organizational purposes.

Relational processes describe processes of being, whether describing or identifying an entity. They are the Attributive processes and the Identifying processes. “In the Attributive sub-type, a quality, classification or descriptive epithet (**Attribute**) is assigned to a participant (**Carrier**)” (Eggins, 2004, p. 239). The attribute identifies the following relationship among participants: “x is a member of the class a” (Eggins, 2004, p. 24). The descriptive attribute is usually an adjective as in this instance from the corpus:

cl. 67(p. 40)			
É que	o júri	era	muito barulhento.
	Carrier	Pr: relational	Attribute

Sample 8. Relational Process (Carrier and Attribute)

The probing question for Attributive processes is “What is x (the Carrier) like?” (Thompson, 2004, p.100).

Intensive identifying processes define the participants; “x serves to define the identity of y” (Eggins, 2004, p. 241). The main participants are the Token and the Value; the former is the entity defined by the later. Sample 9 exemplifies this type of process.

cl. 62 (p.39)		
O resto da turminha	era	o corpo de jurados...
Token	Pr: relational	Value

Sample 9. Relational Process (Token and Value)

The probing questions for Identifying clauses is one of the following: “What/Which/Who is x (the Identified)?” (Thompson, 2004, p. 100).¹⁴

Existential processes point up the existence of an entity. The only participant is the Existent – the entity that is said to exist. In English, this process is usually identified with the verb ‘there to be’, while in Portuguese, the verbs are usually ‘*haver*’ and, in more colloquial instances, ‘*ter*’, as found in our corpus of analysis.

¹⁴ Circumstantial and possessive relational modes were not considered in this work.

cl. 28(p. 29)			
E,	entre outros,	teve	o Jogo da Rima.
	Circumstance	Pr: existential	Existent

Sample 10. Existential Process

Behavioral processes describe human physiological and psychological behavior. They are midway between mental and material processes (Halliday & Matthiessen, 2004, Eggins, 2004). They usually express perception which is not unconscious or automatic as the verb ‘see’, for instance, but directed by conscious thought, such as ‘watch’ and ‘look’.

Usually there is only one participant - the Behaver, who is a conscious being, as we see in sample 11.

cl. 131 (p. 67)		
e	[Ø:prof. e aluna]	começaram a dançar.
	Behaver	Pr: behavioral

Sample 11: Behavioral Process

Bearing in mind these six process types that make up the configuration of meaning as representation, thus enabling us to understand what picture of reality one has over as many aspects as language can convey, Hasan (1985/1989) and Thompson (2006) raised an additional tool that may further refine our understanding of the way we represent experience, namely the notion of cline of dynamism, which is the topic of our next subsection.

2.2.4 Cline of dynamism

Cline of dynamism is a tool proposed by Hasan (1985/1989) and further detailed by Thompson (2006). The cline “attempts to capture the basic intuition that some transitivity roles construe the entity in that role as having greater dynamism. At the very crudest level, this is the distinction between the doer (dynamic) and the done-to (passive)” (Thompson,

2006). Nevertheless, Thompson warns us, this role distinction easily explains the Actor and Goal in material processes; while the cline of dynamism seeks to expand this view to all the transitivity roles.

Table 2 shows transitivity roles in a sequence that goes from the most to the least dynamic participants. The examples have been extracted from our corpus. The cline has been adapted from Thompson¹⁵ (2006, p.12).

<i>Role</i>	<i>Examples</i>
Initiator/Assigner	Então, <u>ela</u> foi fazendo o rolo girar.
Actor (+Goal)	Foi quando <u>ela</u> inventou a máquina de ler.
Actor (-Goal or +Scope)	<u>Todos</u> conseguiram ler a frase.
Phenomenon (Subject)	<u>Ela</u> conquistou tão depressa todos nós.
Behaver	E <u>ela</u> cantava uma canção...
Sayer	Então <u>ela</u> contou pra nós,
Senser	<u>Nós</u> adoramos.
Token	<u>O resto da turminha</u> era o corpo de jurados.
Carrier	É que o <u>júri</u> era muito barulhento.
Beneficiary	Ele não dava sossego <u>pra nossa professorinha</u> .
Phenomenon (Complement)	Ela descobria <u>uma qualidade destacável</u> de um de nós.
Scope	Amanhã vamos fazer <u>uma excursão</u> ao ginásio...
Goal	Depois embaralhou <u>os nomes de todos nós</u> ,

Table 2 The cline of dynamism (adapted from Thompson, 2006)

The dynamism is measured in terms of the power that one has in causing other entities to do something. The Assigner is the first in the list for it is an entity that initiates another action, i.e., it is the entity that makes one act. The second in the scale is the Actor with a Goal, for the Goal is affected in some way by the action of the Actor. The same explanation serves for Goal being the last in the scale: it experiences the Actor's control. The third in the scale is Actor in a process without Goal or with Scope for, although not acting on another, it expresses doings and happenings. When Phenomenon appears as Subject, its dynamism is attributed to the fact that it has an effect on the Senser, situation

¹⁵ The adaptation is in the examples, which were taken from our corpus.

that does not occur when Phenomenon comes as complement. Entities in relational processes - Carrier and Token - are not especially dynamic, for they do not affect or are affected by other entities; nevertheless, this rather neutral choice means something in the text. It lacks to be said that the participant Existent is not included in the cline since it does not present any trace of dynamism.

As we could see, each participant has a degree of dynamism, but some are very similar. Due to this similarity, Thompson proposes a simplified version of it, which joins some participants into six main groups (2006, p. 13), as we can see in table 3:

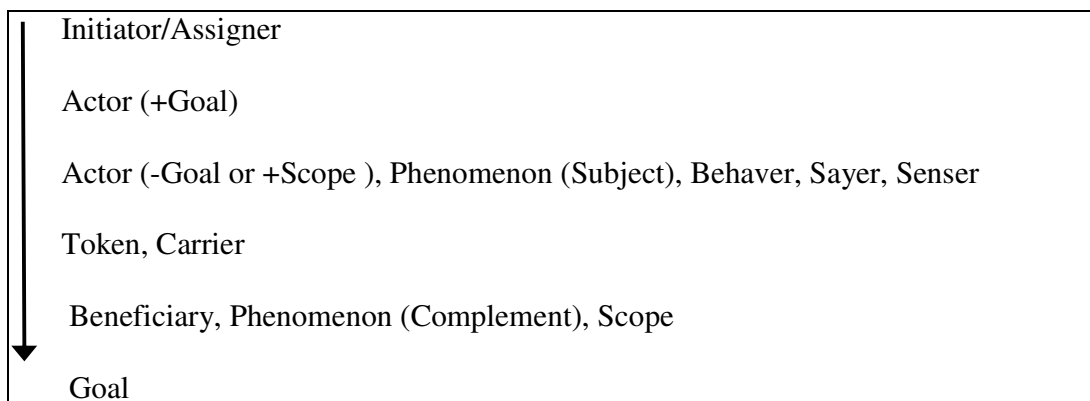


Table 3. The cline of dynamism simplified (adapted from Thompson, 2006)

The transitivity analysis along with the use of the cline of dynamism helped us to organize the data which has then been compared to the historical development of the teaching and learning process in our country, which is the topic of the next section.

2.3The process of teaching and learning

The roles attributed to teacher and students in the teaching and learning process have varied according to different educational theories. Teacher-centered, student-centered and more recently the pursuit of a balance in teacher-students relationship have marked the teaching and learning process in Western schools.

In this section we will present a general view of theories that have mostly influenced the educational thought in the twentieth and beginning of the twenty-first century. Being this review an intended selection of the most noteworthy influences over the educational thought, we recognize its partiality and justify it in terms of the purpose of this work that requires contextualization instead of an extended argumentation over the theme.

We also call the reader's attention to the fact that pedagogical thought encloses diverse aspects such as theorists' production, the appropriation of theorists thought by pedagogues and the teachers' practice, to mention the most important. This work will deal mostly with the theorization pedagogues have made of this miscellany.

The theories, tendencies, schools and authors which will be explored in this work are: traditional school; New School (also called 'progressive school'); technicism; progressist theories – that inspired Brazilian authors to create what they called 'Historical-Critic Pedagogy'(most known representatives: Saviani and Libâneo); Freire's pedagogical thought; and constructivism (Piaget and Vygotsky).

Traditional teaching dates back to the origins of the processes of formal teaching and learning. In this pedagogical trend scientific knowledge as well as social principles cultivated by society are treated as 'universal truth' and therefore, as not liable to questioning (Libâneo, 2006). The teacher, as the one who holds this scientific knowledge, is thus not prone to questioning either. The teaching process is centered on the teacher, the program, and the subjects.

The teacher's role is to transmit his/her knowledge to the students, who are considered "empty vessels" to be filled in and who have to memorize and then show, through exams, that learning has occurred. The teacher is also the one who takes the most

important decisions in class in relation to content, evaluation, turn-taking, methodology, etc.

Education is a product that is ready for consumption, therefore the process of teaching and learning, i.e. the way the contents are taught and learned is not emphasized. Rather, the emphasis is put on the acquisition of a final product. In order to reach such purpose, the school's structure has to be rigorous and austere, not having elements that can prevent the student's concentration. The participation of the student is unilateral and individual. The student does his work by himself without interacting with other students. Emotional and affective involvement between teacher and students is not welcome since it could hinder the development of the class.

Albeit very much criticized nowadays, traditional teaching still seems to be a current practice in classrooms to date (Massetto, 2001; Libâneo, 2006; Mizukami, 1990; Lagemann, 2000).

Criticizing these old methods of teaching, schools which received the general denomination of 'new schools' first emerged in Europe and then in the USA. The '*New school*'¹⁶ movement enclosed diverse experiences and pedagogical thinkers (John Dewey, Jean Piaget, Alexander Neill). The unifying character of the New School proposal has been the change from the teacher to the student as the main focus of the teaching/ learning process.

John Dewey, one of the main representatives of this tendency, believed that students only learned what they were interested in and "interest only appears when one has a problem or a difficulty" (Correa, 2004, p. 52). Dewey observed that the society was going through constant changes thus demanding from students capability both to deal with new

¹⁶ John Dewey, and then Anísio Teixeira (in Brazil) preferred to call this movement 'Progressive'.

problems and to solve them. He concluded that teaching should be based on 'action' and not on 'instruction' - his axiom "learn by doing", has been reconsidered and reevaluated positively in the current schooling practice (Gadotti, 2005). His activity method developed in the following stages: "The students, put into a research situation, become conscious of a problem. In the end of the process, through direct or indirect experimentation of the hypotheses raised, they explain or solve the problem initially introduced" (Correa, 2004, p. 52).

For the New School pedagogical model, education should reproduce the concrete and active experience of the individuals in a continuous way of improving one's performance. The focus is on the process and not on the product. The continuous ongoing process of discovery is the objective of education, not the repetition and memorization of contents.

In this theory, the role of the teacher is that of a facilitator: the student is at the center since it is believed that only through individual experience true learning (of the process) can be achieved. The teacher has to create situations for the students to develop their learning. Discipline would come as a consequence of the student's interest in what they are doing. Group work is helpful since the division of tasks is likely to stimulate the cooperation among students and the spirit of co-participation. The development of students' autonomy would be reached through this process.

The New School proposal started to be criticized as "the excessive concern with the psychological intensified the individualism; the opposition to the authoritarian facet of the traditional school resulted in the absence of discipline; the emphasis in the process overlooked the transmission of contents" (Aranha, 2006, p. 265, my translation). In spite of

all the criticism, the pedagogical ideal of the New School has reflects in the contemporary society.¹⁷

The technicist tendency hasn't had great influence in Brazilian schools (Libâneo, 2006). This theory is based on positivist philosophy and behaviorist psychology, theories which have in common the value they give science as objective knowledge. B. Frederich Skinner is the main representative of behaviorist psychology; which advocates that behavior could be trained and improved through reinforcement. Skinner, based on Pavlov's experiments with animals, proposed a teaching technique based on positive and negative reinforcement – “the text presented to the student has a series of blanks to be filled up, in increasing difficulty. If it is given reinforcement after each step of the process and immediately after the act, the student can check the mistake of correctness of his/her answer” (Aranha, 2006, p.257, my translation). This way, according to this educational tendency, learning would take place.

The technicist tendency in education tried to adequate the school institution into a rational and efficient businesslike system, inheritance of the capitalist system of production. The capitalist society demanded efficient education – that is – quick, effortless and inexpensive. The teacher became a mere executor of tasks organized by the planning sector. The teachers' role would be to control the teaching and learning process so as to develop to a maximum the performance of the students. The goal is to offer education with minimum effort, cost and time, and be capable of producing “competent” individuals for the work market. This tendency brought to the classroom extensive use of technological means such as television, VCR, computer, etc.

¹⁷ Example of this is the Montessori's pedagogy that is found currently in some schools. Her method was very active, where “the student uses the material in the order he wants while the teacher just coordinates the activity...” (Aranha, 2006, p. 264)

More recently, in the second half of the twentieth century a critical view of education started emerging. Educators realized that all education is political, that is, it is engaged in some kind of ideological positioning (Aranha, 2006). This movement, which received the name of *Progressist School*, has presented diverse nuances but one of its main lines of thought is the emphasis on the importance of the teaching contents.

Georges Snyders, one of the main representatives of this tendency, criticized the New School proposal for its excessive concern with the process and not with the content of teaching/learning as well as for its undervaluing of the role of the teacher. He asserted that the school could be a place for change, avoiding the role of reproducer of the established societal values.

In the end of the 1970s, partly supported by the theory of the Progressist School, a dialectical model of schooling known as *Historical-critic pedagogy* (Saviani, 2005; Libâneo, 2006) comes into view in the Brazilian scenario. The basic premises of this theory are the antiauthoritarianism of the teacher; an education based on the learner's experience, and the pursuit of the learner's autonomy.

Historical critic pedagogy also values the role of school in the cultural transmission through pedagogic contents: "The teacher establishes a bridge between the student's pre-existing knowledge, generally unorganized and spontaneous, providing elements of critical analysis that help students to surpass experiences and stereotypes" (Correa, 2004, p. 54).

This tendency also proposes that the point of departure of education is the social reality in which the student is inserted. It provided student with 'instruments' that enabled him/her to transform society for better – in this case the knowledge produced for and in the

society s/he lives in. This view of teaching and learning keeps up with the premise of the teacher as instructor/mediator for the student's experience and participation in the society.

From the 1960's until the 1980, Paulo Freire (1980), who started his writings initially inspired in the New School thought, slowly created an original pedagogy which has become reference around the world. The uniqueness of his thoughts has been acknowledged and absorbed by different scholars and trends. His proposal was originally seen mostly as pedagogy for the underprivileged, it has turned out nowadays into an orientation "for the teachers to deal with gender differences, cultural divergences and differences, ethnic differences, etc., (Ghiraldelli, 2003, my translation).

Paulo Freire (1980) defends a school that questions the status quo. He acknowledges that; for education to be transformative, it has to consider the context, for the man is not inserted in a vacuum of time and space, but in a specific time-space with its specificities. Education for him has to provide man with opportunities to discuss naturalized and commonsensical social practices – what the author calls problematicization (Norton, Toohey, 2004). Knowledge that does not come from popular knowledge is seen as "cultural invasion" or "deposit of information. Critical pedagogy is about awareness; it is "about unveiling the hidden agenda, but also and mainly about helping schools to motivate people to agency, to informed action, to social change."(Jordão, 2001, p. 62)

Finally, *constructivist pedagogical* models conjoin theorists that have actuated in different times and have had diverse theoretical foundations. Christie (2004b) reveals that, although not necessarily united in one unique approach, these pedagogical models have some points in common. They consider the process as more important than the 'product', the pupil as the center of the teaching/learning process and the teacher as a coordinator into the students' activities. The principles of this theory are:

a preoccupation with foregrounding the role of the learner as actively engaged in the pursuit of information; an associated tendency to see the nature of knowledge as something constructed in activity and a related tendency to dismiss the claims of knowledge as ordered and constructed in the light of extensive scholarship, often over years...(Christie, 2004b, p.175)

Constructivists envisaged education through a psychological view and the main representatives are Piaget and later on Vygotsky. It's necessary to draw attention to the fact that, although Piaget's and Vygotsky's theories are under the constructivist denomination, their theories are very different in essence. We will, therefore, present Piaget's proposal separately from Vygotsky's work.

Piaget's theory, which had already been prolific among New School theorists in the beginning of the twentieth century, has been allied to the "learn to learn" axiom and has spread out, becoming the basis of the **cognitive** constructivist movement in Brazil as we will see subsequently. This pedagogical proposal has become a hit from the 1980s on (Duarte, 2000)¹⁸.

Piaget's theory asserts that the intelligence develops through the exchange between the organisms and the environment. This exchange would be the responsible for the development of intelligence, since this process would happen through the individual's adaptation to the environment (Duarte, 2000). Jean Piaget's argument is that the child goes through specific phases, which have to be respected for a good learning process to take place, in a continuous (and endless) process. The content would come as a consequence of different activities "such as games, readings, visits, tours, discussion, art, workshops, physical exercise, theater, etc" (Mizukami, 1990, p.74, my translation). In Piaget's theory, learning is a result of the learner's discovery, solution of problems, always considering the 'stages' of development a child goes through. Repetition of information 'ready for

¹⁸ Similarities with the New School movement seem not to be a mere coincidence.

consumption' such as formulas are discharged for "Everything you teach the child prevents him/her to invent or discover by him/herself (Piaget 1978 in Mizukami, 1990, p. 76, my translation).

Albeit extremely helpful for education as it led educators to see the importance of having the learner as an active participant also held responsible for his/her learning, Piaget's developmental stages have not fallen apart from criticism. The basis of this judgment is that, for Piaget, children develop at the same pace, no matter whom and where they are. Yet, research has already shown that there are children who take longer in a certain stage as much as there are those who skip stages or go past them earlier than Piaget thought.

Vygotsky, as a **social** constructivist, has placed more emphasis on the part that language and other people play in enabling children to learn. This psychologist believed that children could do much better in their activities with the mediation of an adult, or of a more experienced child. Additionally, he argued that it was through social interactions that higher mental functions developed, as much as the learning of habits, speech patterns, the notions of what is right or wrong; in sum, the construction of knowledge as a whole.

Vygotsky's theory expanded the investigation of the development of the individual beyond the first years of childhood for he understood that the child's development is closely related to his/her social/cultural/historical context. The children's intelligence and thought, the author posits, are construed in reference to their social, cultural and historical context (Duarte, 2000). An individual's relation with the world is not direct, but *mediated*.

In the learning process, the child actively participates in exchanges with the 'other' - representatives of a society's culture (Duarte, 2000). Vygotsky's theory thus

rescues the importance of the teacher in the teaching and learning process as an adult representative of the culture in which the child is inserted.

Vygotsky's work is closely related (if not based) to Marxism. His view of activity is close to Marx's in relation to the development of the human being. The child, when using tools - language understood as a psychological tool - at the same time that reasons about the action that is taking place modifies his/her interpretation of the world and of the language, yielding new meanings during this intellectual process.

From the 1990s on, literature productions that scrutinize educational thought have indicated diverse paths but a general tendency is found: the educational concern turns to cultural matters such as: gender matters, violence, and ethics; the use of technological apparatus helps bring the newest things about such matters, and an overvaluing of 'narratives' that emerge from the micro cosmos of the students.

Within this scenario of many proposals to education and the school system, the role and the identity of the teacher have been questioned. In every new proposition, reformulations are projected. Bernstein (1990, in Christie, 2004b, p. 178), for example, although does not offer any pedagogical proposal, advocates the rescuing of the teacher's authority: "It is of course obvious that all pedagogic discourse creates a moral regulation of the social relations of transmission/acquisition, that is, rules of order, relation, and identity, and that such a moral order is prior to, and a condition for, the transmission of competences." Christie (2004b) argues, following Bernstein, that "a form of 'moral regulation' applies in the functioning of a pedagogic discourse in schooling, and 'Its successful operation requires the presence of a teacher who is *in authority*'" (p. 174).

Next chapter brings the method through which the analysis of the book "*Uma professora muito Maluquinha*" was carried out.

CHAPTER THREE

METHOD

3.1 Data collection and analysis

In the analysis carried out in this thesis, the three dimensional matrix proposed by Fairclough (1992a) has been followed, with clear focus on the text analysis. This text analysis, in turn, has been developed with the use of SFL which, according to Martin (2000, p.275), is “a congenial theory for CDA because it is multifunctional, well adapted for text analysis and concerned with relating language to social context”.

The focus has been upon transitivity patterns of the text – a deep and close analysis of the lexicon and grammar allied to the social dimension. Martin argues: “Clearly this dimension of meaning is central to the analysis of inequality and power in discourse. It allows us to ask questions about who is acting, what kinds of action they undertake, and who or what if anything they act upon” (2000, p. 276).

Having in mind that our aim in this work is to be able to delineate *Maluquinha's* profile, the whole book has been first divided into clauses – considered the basic unit of analysis within systemic-functional linguistics. After that, this universe has been trimmed to clauses directly related to our aim. We understand that this selection helps unveil the teacher's stance relative to our goal.

Following this view, five clause groupings came up: i) “*Maluquinha's class*” – clauses which refer to the classroom practice itself. The special classes (remedial classes) she gives after she is dismissed from school have not been analyzed; ii) “*Maluquinha's beliefs*”- although aware of the fact that her beliefs are conveyed within her practice, sometimes there are clauses containing explicit exposition of her beliefs in relation to the

teaching practice; iii) “*the opposition*” - speech and actions taken by other characters which show direct opposition to *Maluquinha*’s practice; iv) “*Students view and rapport on the teacher*” –clauses that show how she is perceived by her students considering especially the teacher-student relationship. In this category, differently from the others, the voice of the fictional narrator (the students who presumably write the book) is considered since it concerns the students’ opinion about the teacher; and finally v) “*Things we (didn’t) learn(ed) from Maluquinha*” – clauses relative to the final result of *Maluquinha*’s classes on her students. These clauses appear in the book with the headings “*Things we didn’t learn from Maluquinha*” and “*Things we learned from Maluquinha*”. Given the emphasis given in the book to these topics and the fact that they come as the final result of her classes, they have been grouped in a separate category. The following step has been numbering the clauses within their belonging category. For instance, there is a clause 7 in the category ‘*Maluquinha*’s class’ and another clause 7 in the category ‘*Opposition*’. Clauses from the book that have been disregarded for the purposes of this study have not been numbered.

Having established the corpus of the study, we then grouped them under Halliday’s and Matthiessen’s (2004) six process types, namely material, mental, verbal, relational, behavioral and existential. The following step comprised an analysis of the systemic choices made in the book. The roles attributed to each participant were calculated and organized in concordance tables and, some of them - only those that prompted further interpretations - were later on analyzed according to the cline of dynamism. These tables allowed us to work with percentages, which, in turn, revealed, among other things, the importance given to some participants over others. The cline of dynamism was an additional tool used to refine the findings in the analysis with the attribution of values to the

different roles assigned to entities. The notion of agency, that is who is more active, and especially, *who acts on whom* is the symptomatic representation of a society's ideology, for it identifies actors and their respective positions. The cline helped us to come up with a more polished portrayal of that classroom's dynamic, enabling us to interpret *Maluquinha's* stance over the teaching-learning process, out of the choices made in terms of experiential linguistic structures.

The focus of the concordance tables and the cline of dynamism fall upon the participants and not the processes. This means that a category may present more participants than the number of clauses, since main and secondary participants are considered in our analysis. Also, the participant Existent is not specially valued in the cline of dynamism, being therefore considered in this work only when its presence is noteworthy.

The clause selection required a refined study due to the specificities we came across in the text such as Predicated Themes; Dummy verbs, along with a rich clause complex organization. These specificities obliged us to decide which would be dealt with in this work and in which way. These particularities are the topic of the next section.

3.2 Specificities in the analysis

The analysis has focused on the initiating and continuing clauses in a paratactic clause complex relation, as, for example, clauses 7 and 8 from the category *Maluquinha's* class: *Depois [Ø:Maluquinha] embaralhou os nomes de todos nós e [Ø:Maluquinha] mandou...;* and on the dominant and dependent clauses in a hypotactic relation, as, for example, in the clause 9 sequential to the 7 and 8 above: *que a gente arrumasse tudo direitinho na exata ordem do ABC*. Embedded clauses have only been analyzed when they referred directly to

the category chosen. For instance, in the category “*Maluquinha’s class*”, only the clauses which would add information in relation to the class procedures have been analyzed, excluding additional information pertaining other facts.

Projected clauses have been analyzed in this work when connected to *Maluquinha’s* practice. An instance of one of these clauses is (clauses 70 and 71) *Ela disse: “Amanhã [Ø:Maluquinha. e alunos] vamos fazer uma excursão ao ginásio...”*

Elliptical doers have been considered, i.e. the absence of clear indications of the doer of a clause in the text but which could be attributed to a specific character due to context did not hinder us from analyzing that specific clause. This happened especially in the category “*Things we (didn’t) learn(ed) from Maluquinha*”, which is build up into several projected clauses from the verb “learn”. For instance, after the book heading “things we learned in *Maluquinha’s* classes”, there are several items in a list, as, for example, followed ‘*que é preciso saber o exato significado de palavras como elemento, sujeito, estado, composição, para a gente entender o que está estudando; que manga com leite não mata;...*’ and so on. Although it is not explicitly said that it is the students who should ‘know the meaning of words such as element, subject, state, composition...’ and ‘that mango and milk do not kill anyone’, it is the heading “thing we learned in *Maluquinha’s* classes” that allows us to deduce it.

In case of Predicated Themes (Halliday & Matthiessen, 2004), which occurred in the corpus, as, for instance, in (clause 43) “*Foi a Ana que deu pela coisa...*”, (clause 75) “*Era quando ela vinha para a classe,*” (clause 94) “*Foi quando ela inventou a Máquina de Ler*”, these were disregarded. The reason that led us to overlook these clauses is the understanding that the function of the verb ‘be’ (*foi, era*) as part of Predicated Themes is

solely to “pick out a single element and give it emphatic thematic status” (Thompson, 2004, p. 151), therefore not adding significant experiential meaning.

We also found the occurrence of ‘dummy verbs’, as in (clause 67) “*É que o júri era muito barulhento*”, (clause 68) “*E como é que a gente não cai?*”, (clause 79) “*É que a gente ficava lendo nossas revistinhas, nossos tico-ticos e gibis...*”. These verbs did not add any new information to the clause; consequently, they were not analyzed as well.

The focus of this analysis will be the processes – material, verbal, relational, behavioral, mental, existential along with the participants – Initiator, Actor, Goal, Sayer, Phenomenon, Carrier, Attribute, Token, Value, Behaver, Senser, Phenomenon, Existent, Beneficiary and Scope, which are attributed dynamic values in the cline of dynamism as we saw in Chapter 2, Section 2.2.4. The circumstances are only identified by the generic term ‘Circumstance’.

The justification for such procedure comes from the fact that it is through the identification of the main participants (teacher and students) and the processes related to them that we will be able to picture more precisely the image of the teacher construed throughout the book. Although considering the behavioral processes, the cases where there is uncertainty, they have been considered material (Thompson, 2004) both to avoid inconsistency and because what matters the most for the purpose of this work is the image of *Maluquinha* as a professional that ‘makes’ things than as a human being that acts following inner thoughts.

Next chapter brings a brief overview of the context of culture and context of situation of the book “*Uma professora muito Maluquinha*”. The objective is to become aware of other literary productions aimed at children and adolescents and consider the similarities among those and the story analyzed in this work.

CHAPTER FOUR

CONTEXT OF CULTURE AND CONTEXT OF SITUATION

4.1 Context of culture: A brief overview over the book “*Uma professora muito Maluquinha*”

The investigation of the story analyzed starts with the identification of ideological similarities and disparities among other stories belonging to the juvenile literature and our story. This comparison does not focus on the schematic structure of the genre, as already mentioned, but on the theme and style. We are interested in answering, although briefly, a question posted by Eggins in terms of the function of the genres: “What does this genre tell us about the culture that uses it?” (2004, p. 83).

The book “*Uma professora muito Maluquinha*” presents features very similar to the ones presented above in Section 2.4 (Juvenile Literature): reductionism, protagonists with an age similar to its reader’s and, pedagogical intention. Subsequently, each one of them will be further examined.

Reductionism is present in the writing style. Associated to the register configuration in which the tenor relationship considers a child or adolescent as reader, we find not only colloquialism and short sentences but also manicheist characters. An instance of the manicheist character is reproduced in the image of *Maluquinha* that is not just described in a dreamy and perfectionist way, but also illustrated this way: young, pretty, sweet and fashionable as we can see in Figure 3.



Figure 3. *Maluquinha*: the manicheist character.

Conversely, the other teachers that oppose to her work method are presented in a negative and stereotyped way – they are older and/or fatter than *Maluquinha*, they wear glasses and are grumpy (Fig. 4)



Figure 4. The other teachers

This reductionism is efficient and aims at turning the reader an ally that will support this teacher in her decisions and eventually in the ideological principles that the story inevitably conveys.

In spite of the reductionist character, the story develops in a realistic way (as opposed to fantasy). The characters exist in our society and their doings are in the ambit of reality, i.e., teachers and students are seen in other spheres outside the literary one.

The second feature - children with an age similar to its reader's as protagonists – is explored in relation to the theme of the story: the universe of a literacy teacher and her students. The main character is the teacher, but it is her students the fictional writers of the story. An instance of this narrative is in page 113: “*E acabamos de descobrir que este é o primeiro livro escrito no plural.(...)*” (Ziraldo, 1995).

“*Uma professora muito maluquinha*” does not explicitly encompass any pedagogical intention in relation to the reader but it is strong in relation to the image of schooling and the teacher practice. It is a criticism to the conventional and authoritarian school, which places itself distant from the reality of the student. This feature is further examined in Chapter Five and Chapter Six. The proposal of the book seems to be directed to the future, since the prospective readers are children and adolescents and are therefore on the other side of this chain. They cannot change teachers and their practice but may criticize and propose changes in their method of work. These children and adolescents may become teachers and eventually consider and adopt a practice similar to that of *Maluquinha*.

The characteristics pointed - the reductionism, the child as protagonist; and the pedagogical intention reflect different social needs. Answering the question posted before “What does this genre tell us about the culture that uses it?”, we can conclude that the

reductionism and the pedagogical intention serve the view of childhood that emerged from the end of the seventeenth century and which partly remains nowadays, the notion “of the infantile *innocence* ...frailty, incapability, debility, irrationality and imperfection of the childhood” (Peres, 2007, p.5), while the simplicity of the style seems to reinforce the view of the child as incapable but also the accessibility of the story to the reader that could be otherwise denied.

On the other hand, the book also challenges the idea of the “incapable” or “imperfect” child as it shows the sensibility and the perspicacity of the children/students in judging their teacher’s work. As it appears, the author’s intention along the story is to criticize traditional teaching and to bring to light teaching possibilities that may trigger students’ interest and motivation in learning. And, within the story, it is only the children who perceive the positive characteristics of *Maluquinha*’s practice. The other people from the school community criticize her and do believe that she fails in her praxis.

The following section brings a brief overview of the context of situation of the book “*Uma professora muito Maluquinha*”. The description of the Register of the book investigated may bring elements which were not taken into consideration to this point but which may be revealing in terms of the type of literary work we are analyzing.

4.2 Context of situation: A brief overview the book “*Uma professora muito maluquinha*”

Discursive practices are inserted in a context that influence its making “Just as all texts in fact point outwards, to context, and depend upon context for their interpretation, so also all texts carry their context within them” (Eggins, 2004, p. 87). Given the importance of

context in the making of texts, in this chapter, an analysis of the Register of the book “*Uma professora muito maluquinha*” will be presented in its three variables: field, tenor and mode.

4.2.1 Field

The field of the text in analysis along this thesis regards the school life of a teacher and her students. The function of language is reflection in opposition to the request of immediate action. Everyday language is used with the absence of technical terms.

The field variable is realized in the *ideational metafunction* and will be investigated in this work through the *transitivity system*, focus of Chapter 5.

4.2.2 Tenor

The book is produced by an adult writer who aims at children and adolescents. There is an asymmetrical relationship – the reader cannot interfere in the production of the text which is ready for consumption; that is, the writer’s ideological proposition is construed regardless of the readers, which in their turn, are not passive and react to the text proposed, but cannot change it.

Codal sharing is another feature present in the story. The use of themes (codes) shared by both writer and reader (Ex: school, family, love for the first teacher) constitutes a tentative approximation to the reader, simulating shared ideological values between reader and writer (Butt, Lukin & Matthiessen, 2004).

The writers of the story are fictional; they are *Maluquinha*’s students. Although the protagonist is the teacher, her students (as a literary resource) are the fake ‘writers’ who

put forward their impressions over the experiences they had with her, as in the sentence: (clause 47 and 48, category “Student’s view/rapport on the teacher) *Sua presença em nossa memória, ao longo de nossas vidas, ajudou-nos a construir nossa própria felicidade.*

Quasi-conversational narrative and use of visual resources (the illustrations) reach the public to which the story is destined: the children and adolescents. The quasi-conversational style is expressed, among other resources, by the use of “we” in the narration, and by extra information given sometimes in parenthesis and other times between long dashes. The use of “we” also reinforces the previous interpretation that the text construes the reader as sharing the same values as the writer. Additionally, the frequent presence of the pronoun *we* as well as *our* and *us* throughout the narrative – 69 words out of a total of 3932 words in the whole story – also somehow invites the reader to become part of it. “An instance of this are clauses 2 and 3 of the category “Maluquinha”’s class” [\emptyset :*Maluquinha*] *mandou cada um de nós escrever o nome de um outro aluno. O nome por inteiro.*

The tenor variable is realized by the *interpersonal metafunction* and can be better analyzed through the *mood system*, which is not aimed in this thesis.

4.2.3 Mode

Style and vocabulary are easily apprehended and accessible. Although being a written story, thus presupposing lexical density, the quasi-conversational narrative aforementioned and the target audience of the book free the text from this feature. Yet, this style does not create a high level of grammatical intricacy – characteristic of oral texts – either. Visual resources abound: there are ‘pictures’ of famous real characters, reproduction of letters,

commercial ads, pages of books and of comic books, poems, handwriting on notebooks pages, games and messages drawn on the blackboard, and also balloons with the talk of the characters.

Realized by the *textual metafunction*, this contextual variable is further investigated through the lexicogrammatical system of thematic structure, which does not constitute the focus of this work.

In the next chapter the Register variable Field will be further explored through a transitivity analysis and the cline of dynamism. The results are commented in relation to the methods proposed from different pedagogical tendencies of our time which were described in chapter two.

CHAPTER FIVE

TRANSITIVITY ANALYSIS

5.1 An Introduction

The aim of the present study is to delineate *Maluquinha's* profile as well as her teaching and learning practice, as linguistically conveyed in the book “*Uma professora muito maluquinha*”.

Considering that experiential meanings enlighten how “language is used to organize, understand and express our perceptions of the world and of our own consciousness” (Bloor & Bloor, 2004, p.9), this chapter presents the transitivity analysis of all the clauses pertaining to each of the five categories elaborated from the book so as to unveil the representation of teacher according to the book analyzed. Additionally, at the end of the chapter, we include a further section that groups together the totality of the clauses worked with.

This chapter brings the discussion of the topics in the following order:

- 5.2 Students' view/rapport on the teacher;
- 5.3 *Maluquinha's* class
- 5.4 Opposition
- 5.5 Things we (didn't) learn (ed) from *Maluquinha*
- 5.6 *Maluquinha's* beliefs
- 5.7 The totality of processes analyzed

5.2 Students' view/rapport on the teacher

We have chosen to start with the category 'Students' view/rapport on the teacher' so that our organization is compatible with the outline of the book '*Uma professora muito maluquinha*', which starts and finishes with the students placing their impressions on the teacher.

The clauses in which the students picture the teacher – the image they have of her– and also their relationship with her throughout the story in and out of the classroom are in this category. This image may help us understand this teacher as the human being she became through her students' view and also as a professional that regards her involvement with the students as a significant part of her work.

The total number of clauses in this category is 70. The same number of clauses with relational and material processes occurred – 23 clauses each, a smaller number of mental processes – 13 clauses, followed by 5 behavioural processes –and finally by existential and verbal processes that occurred 3 times each. The distribution of processes can be seen in Figure 5.

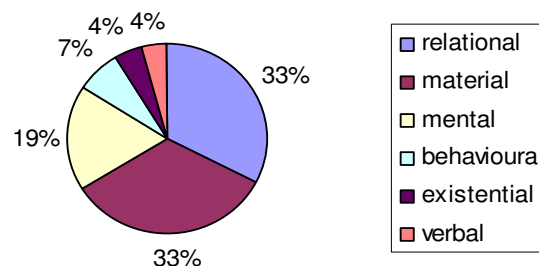


Figure 5. Distribution of processes in the category 'Students' view/rapport on the teacher'

The main participants found in this category are *Maluquinha* – in which she or parts of her body appear as participants in a clause, as in clause 32 “*seu olhar, como uma flecha, atravessava o peito de um de nós*”; the students themselves or any reference to them, as in clause 13 “*pra [Ø:alunos] poder casar com ela.*”; and other characters that refer to minor characters as in clause 39b, “*e que a nossa avó fica dizendo*”. Table 4 shows the distribution of roles throughout the clauses analyzed.

Role	<i>Maluquinha</i>	Students	Other characters
Actor +Goal	5	2	
Actor -Goal and/or+Scope	13	3	
Behaver	3	2	
Sayer		1	2
Senser	5	6	2
Token	3		
Carrier	11	4	
Beneficiary		1	
Phenomenon	2	1	
Goal		2	
Total	42	22	4

Table 4. Concordance table for the category ‘Students’ view/rapport on the teacher’

As the concordance table (Table 4) shows, the clauses of this category – while portraying the students’ impressions on the teacher and their rapport with her – assign, as expected, the majority of the roles to the teacher. She is participant in more than sixty percent of the clauses. Among these clauses, the roles that she is inscribed in are of Actor without a Goal and of Carrier. As Carrier, she is the object of description. As Actor, it is essentially her actions that are described. These actions refer to teacher and students’ rapport – such as when she invents a code to share messages with her students (clauses 17a and 17b).

cl. 17a (p.33)				
[[que	a professora	acabou inventando	um código	
	Actor	Pr: material	Goal	
cl.17b (p.33)				
[[para	[Ø:Maluquinha]	trocar	bilhetinhos secretos	com as meninas.]]]]
	Actor	Pr: material	Goal	circumstance

Sample 12. Teacher and student's rapport

Yet, most often actions refer to her mood and to the way she has behaved lately. Apparently she lets her humor affect her performance in class, as noticed by the students themselves (clauses 40 and 41).

cl. 40 (p. 73)				
Uns poucos dias depois -	<e sem muitas explicações [[a dar]]>	ela	deixava	seu quartinho de tristezas
Circumstance	Circumstance	Actor	Pr: material	Scope
cl. 41 (p. 71)				
e, história em quadrinhos,	como uma heroína de	[Ø:Maluquinha]	voltava	luminosa para a sala.
Circumstance		Actor	Pr: material	Circumstance

Sample 13. *Maluquinha's* mood

Not coincidentally, behavioral processes fit the above situation. In the three times the teacher appears in behavioral processes, we find elements that reiterate that *Maluquinha's* emotional state is perceptible to her students and also that this affects her performance in the classroom (clauses 36 and 37).

cl. 36 (p. 71)				
[Ø:Maluquinha]	suspirava		pelos cantos,	
Behaver	Pr: behavioural		Circumstance	
cl. 37 (p. 71)				
[Ø:Maluquinha]	lendo	seus livros de poesia	ou	
Behaver	Pr: behavioural	Behaviour		

Sample 14. *Maluquinha's* mood (Behavioral Processes)

The high amount of relational processes in this category mainly refers to the way the story develops: we are introduced to *Maluquinha's* character in the dreamy and

idealized way the students remember her. This tone in the beginning of the text displays the students' esteem for her, (inviting the reader to like her as well); and, in the end, when she is no longer their teacher, appears to reveal a nostalgic feeling. These clauses illustrate the profound admiration *Maluquinha* aroused in her young learners.

cl. 1 (p. 6)			
Na nossa imaginação	ela	entrava	
Circumstance	Actor	Pr: material	
cl. 2 (p. 6)			
[Ø:Maluquinha]	voando	pela sala	[(como um anjo)]
Actor	Pr: material	Circumstance	Circumstance

Sample 15. Idealized recollections

The importance of this category resides in the fact that it is through the view of *Maluquinha's* students that the readers are introduced to her, as aforementioned, which prepares them to take her as a special teacher, whose strategies of work are thus perfectly acceptable and, above all, welcome in the classroom. The reader, be him/her a teacher or not, is convinced that the ideal of teaching construed through *Maluquinha's* figure is something to consider. The descriptions found in clauses 1 and 2 above and in clauses 7 and 8 below attempt to convince the reader to admire *Maluquinha* and therefore to consider her proposal of teaching.

cl. 7 (p.12)			
Para os meninos	ela	era	uma artista de cinema.
Circumstance	Token	Pr: relational	Value
cl. 8 (p. 13)			
Para as meninas,	[Ø:ela]	[Ø:era]	a Fada Madrinha.
Circumstance	Token	Pr: relational	Value

Sample 16. Admiration

Summing up, the analysis of the category “**Students’ view/rapport on the teacher**” allows us to interpret that the positive and affectionate way the book writer construes the image of the teacher of his story seem to leads us, readers, to share the

students' view of her and, as a consequence, to see her practice as viable, interesting and feasible. What makes *Maluquinha* seem so special is our focus of attention along the analysis of the next categories.

5.3 *Maluquinha's* class

Classroom activities appear to be very enlightening in the search of the representation of teacher and, consequently, of students construed in the book here analyzed. In this vein, all the clauses that refer to *Maluquinha's* classroom activities have been selected for this category. The number of clauses in this category is of 172. Material processes appear in higher number - 73 clauses, followed by relational processes - 27 clauses, which were closely followed by verbal and mental processes- 25 clauses each. Existential processes appear in 17 clauses, while behavioral clauses are scarce - only 5 occurrences. Figure 6 illustrates this distribution along with the percentage of each process in this category.

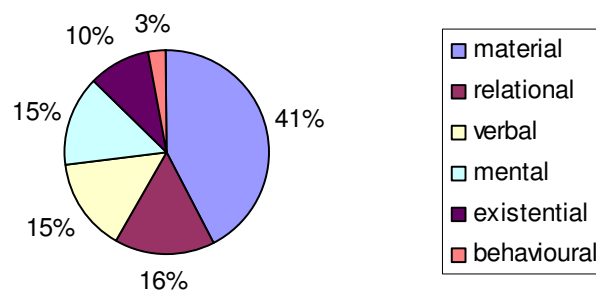


Figure 6. Percentage of processes in the category *Maluquinha's* class

Out of the clauses belonging to this category, two main groups of participants emerge. Not surprisingly, these participants are *Maluquinha* and the students. Apart from

those, there is also a third group made up by the teacher and the students together and a fourth group with the activities themselves carried out in the classroom. Different characters were put in the group ‘other characters’.

It is significant to remember, as signaled in Chapter 3, that each clause may have more than one participant, since main and peripheral entities were considered. Therefore, the number of clauses does not necessarily match the numbers presented in the concordance tables and in the cline of dynamism. Also, Existential processes were not computed in the concordance table, and later on in the cline of dynamism, since our focus is on the participants and their doings and the Existent simply institutes a relation of existence. Yet, whenever these clauses were relevant to the analysis, they were brought up to discussion.

Table 5 displays each entity or group of entities in relation to the participant role assigned to it.

	<i>Maluquinha</i>	Students	Teacher and students	Activities	Other characters
Assigner/Initiator	1				
Actor +Goal	14	12	2		2
Actor-Goal and/or Scope	10	21	5	1	3
Behaver	2	2	1		
Sayer	16	4	2		1
Senser	5	17		1	2
Token		6		3	1
Carrier		4		8	1
Beneficiary		1			
Phenomenon				6	
Scope				10	1
Goal		7		21	
Total	48	74	10	50	11

Table 5. Transitivity concordance results for the category ‘*Maluquinha*’s class’

Numbers show that material clauses predominate in this category, corresponding to 41% of the total of the clauses. Although this predominance is not totally unexpected¹⁹, this number indicates that a lot of action and happenings is going on in this teacher's classroom. That is, the students and the teacher are most often 'doing' things rather than 'reflecting', 'talking' or even 'being' or simply 'existing'. This teacher's motto thus seems to be "students learn by doing". This characteristic reports us to Dewey's axiom "learn by doing" - which was part of the New School's proposal.

Instances of this dynamism can be seen in the following clauses, in which the teacher and then a student play the role of Actor (clauses 136 and 46).

cl. 136 (p. 81)				
Na semana seguinte,	ela	fez	um Concurso de Poesia	na sala
Circumstance	Actor	Pr: material	Goal	Circumstance
cl. 46 (p.34)				
de lá,	[Ø:student]	tirou	uma maçã	embrulhadinha no seu papel de seda azul.
Circumstance	Actor	Pr: material	Goal	Circumstance

Sample 17. *Maluquinha* as Actor

Challenging and creative activities are the tone of *Maluquinha's* classroom, as pictured in the instances above, when she proposes a Poetry Contest, or when a sentence on the blackboard guides a student to an apple she has hidden in the classroom.

In material clauses with Goal, which are more dynamic than material clauses with a Scope or without a Goal, there is a slight difference between students and teacher as Actors. The teacher appears in 14 clauses (50%) and the students in 12 clauses with Goal (42.86%).

It is worth noting, though, that the Goal of the teacher is most often related to the activities she develops in class; only three of them are directed toward the students. This

¹⁹ "Material processes form the largest and most diverse category in transitivity..." (Thompson, 2004, p. 91)

means that out of the 14 clauses with the structure ‘Teacher + material process + Goal’, only in 3 of them, the students are the Goal, as the example that follows demonstrates.

cl.15 (p. 25)				
Nas aulas seguintes	ela	resolveu dividir	a classe	em dois times
	Actor	Pr: material	Goal	Circumstance

Sample 18. *Maluquinha* with Goal

In these clauses, the teacher’s action on the students is related to the organization of the activities. As we can see in the previous clause (15) and in the subsequent clause of “*Como havia dezessete meninos e dezesseis meninas...*” that follows.

cl. 19 (p. 25)		
ela	reforçava	o time feminino.
Actor	Pr: material	Goal

Sample 19. *Maluquinha* with Goal: activity

As shown, students actively participate in the class activities, which confirms *Maluquinha’s* belief in the ‘learn by doing’ motto – students are active builders of their knowledge, what can happen through activities in which they are challenged to make decisions – an aspect very different from traditional classes. Additionally, if we compare it to the constructivists – especially Piaget and Vygotsky – we find some similarities in *Maluquinha’s* practice and their theory, for they also focus on the students as active builders of their knowledge - which can be achieved through games, readings, visits, tours, discussion, art, workshops, physical exercise, theater etc. Yet, it is imperative to inform that *Maluquinha’s* pedagogical model does not demonstrate any consonance with Piaget’s model in terms of implicational stages he advocates the child goes through in his/her development.

Eventually, the teacher is the Actor and one student is the Goal. This clause expresses this teacher’s happiness with this student’s interest in learning. That is, the

teacher is acting on the student, but she is basically transmitting to her students the passion she has in learning new things (clause 130). This passionate characteristic in *Maluquinha's* work reveals the uniqueness of her practice and appears to motivate her students to wish and want more from their learning. That is what happens to Ana – a student – who asks for more information about a subject and is surprised by *Maluquinha's* attitude of hugging her and singing.

cl. 130 (p. 67)			
[Ø:Maluquinha]	tomou	a Ana	nos braços
Actor	Pr: material	Goal	Circumstance

Sample 20. *Maluquinha* with Goal: student

The most frequent Goal in the structure Teacher + material process + Goal are activities – the 10 remaining clauses – and they show this teacher's creativity to teach her students how to read and write. She relies on their reality to seek elements for their learning, such as the use their own names (clause 7), or the invention of a gadget she calls *Máquina de Ler* (clause 93).

cl. 7 (p. 23)			
Depois	[Ø: Maluquinha]	embaralhou	os nomes de todos nós
Actor		Pr: material	Goal
cl. 93 (p. 54)			
Foi quando	ela	inventou	a Máquina de Ler.
Actor		Pr: material	Goal

Sample 21. *Maluquinha* with Goal: activities (read and write)

Accordingly, the students' linguistic behavior is not construed much differently from *Maluquinha's*. The Goal of the students' material processes is also predominantly related to the activities (7 out of 12 clauses), specifically in clauses that describe the progression or result of the activities developed in the classroom. Clause 149 illustrates one of these occurrences.

cl. 149			
[Ø:família]	Precisamos achar	o máximo de palavras	[[terminadas em ar...que não sejam verbos]]
Actor	Pr: material	Goal	Attribute

Sample 22. Activity as goal

Clause 24, conversely, is an example of a hangman game, in which girl students affect boy students.

cl. 24 (p. 27)		
As meninas	enforcaram	os meninos.
Actor	Pr: material	Goal

Sample 23. Students with Goal

Regardless of who the participant of the clause is, in material clauses without a Goal and with/or without Scope, we can notice that the Actor with Scope (clause 49) and without a Goal (clause 91) is not affecting another entity, being therefore less dynamic than the ones with a Goal. These clauses show basically the students performing activities in the classroom.

cl. 49 (p. 35)			
Quando	todos	conseguiram ler	a frase,
	Actor	Pr: material	Scope
cl. 91 (p. 53)			
A gente	ainda	lia	meio mal
Actor		Pr: material	Circumstance

Sample 24. Students with Scope

Maluquinha's class is not a closed set that has to be followed from the beginning to the end. On the contrary, students' questioning is welcome and, if necessary, they may change the course of the class. That is the case when a student asks about a historical character and *Maluquinha* devotes quite some time of her class teaching about him (clause 108 below). This reflects her openness to students' participation as well as an acceptance of the students as architects of the classroom practice and not just a spectator.

The students have voice in *Maluquinha's* class – they question, bring doubts and help with disciplinary decisions. They are given responsibility over their doings which seems to make them aware of the control they may have over their learning process.

cl. 108		
“A senhora	podia explicar	pra gente?”
Sayer	Pr: verbal	Receiver

Sample 25. Students' participation

A distinguishing feature of the clauses in which students are Actors (with Goal or without Goal) is the recurrent use of the verb “ler” (to read), which is present in 11 occurrences, representing 33.33 % of these clauses (for instance, clauses 49 and 91 above). Along with the verb to write and other metaphors related to the written language, these uses show *Maluquinha's* orientation to the importance of reading. In spite of the fact that this is a 1st grade class – the year that students learn how to read and to write –, this predominance shows the importance that *Maluquinha* seems to attribute to reading activities.

Maluquinha did not explicitly debate her way of teaching with her students, but she did share with them the responsibility of judging (in)appropriate behavior in the classroom, an attitude that appears to approximate her from the students.

cl. 59 (p. 39)		
ela	convocava	o júri.
Actor	Pr: material	Goal

Sample 26. The jury

As the book develops, though, the reader notices that discipline seems not to be her main concern. Rather, what she apparently looks for is a favorable atmosphere for the teaching/learning process to take place. Additionally, the attitude of calling on the students may also be considered a way of building up citizenship concepts into their minds (clause 59).

Another distinguishing feature revealed by the quantification of processes and participants is the fact that the teacher is the Sayer in most Verbal clauses – 16 (72.73%) against 4 (18.18%) in which the students are the Sayers. We also have the occurrence of 2 sayings (9.09%) of teacher and students together. Closely investigating these clauses, we find the teacher most of the times instructing her students (7 times) as in clause 123, and less times (4 clauses) organizing the activities in the class, as in clause 70-71.

As we have noticed, *Maluquinha* places most of her teaching in practical activities, in which students' participation is fundamental – either as doers of these activities or as proposers. These features reveal that *Maluquinha* places the student at the center of the learning process and emphasizes the process – through activities - in detriment of ready-for-consumption content. Yet, there are situations in which she explicitly teaches the students, showing that her presence is more effective than a simple organizer of students' activities.

cl. 123 (p.65)				
Ela	falou	sobre romanos, sobre deuses egípcios, sobre pirâmides e serpentes.		
Sayer	Pr: verbal	Circumstance		
cl. 70 (p. 41)				
Ela	disse:			
Sayer	Pr: verbal			
cl. 71 (p. 41)				
“Amanhã	[Ø:Maluquinha e alunos]	vamos fazer	uma excursão	ao ginásio
Circumstance	Actor	Pr: material	Scope	Circumstance

Sample 27. *Maluquinha* as Sayer

Verbal clauses also reveal some deviation in *Maluquinha's* praxis probably due to her intense involvement with life and its mundane effects. Her personality is evidenced in episodes in which her passion for an aspect of life seems to extrapolate the class themes. This is the case when she makes use of a movie to teach History, but ends up talking more about the actress that interpreted Cleopatra in the movie than the historical character itself.

cl. 124 (p. 65)			
Mas	[Ø:Maluquinha]	falou	mais da Claudette do que da Cleópatra.
	Sayer	Pr: verbal	Circumstance

Sample 28. *Maluquinha's* passions

The four remaining verbal clauses are sayings that highlight the kind of relationship she establishes with her students. The relationship is not that of a teacher distant from her students, as proposed by the traditional view of schooling, but of a teacher who shares happiness and experiences with her students.

cl. 118 (p. 63)				
A professora	veio contar	-nos,	toda feliz,	
	Sayer	Pr: verbal	Receiver	Circumstance
cl. 87 (p. 52)				
A professora	estava lendo	para nós,	cada dia,	um capítulo das Desventuras de Sofia, da Condessa de Ségur,
	Sayer	Pr: verbal	Receiver	Circumstance Verbiage

Sample 29. *Maluquinha's* close relationship with students

However friendly she may seem to students, the fact that she is 'in authority' becomes visible in the clauses where the verb 'mandar' (order, command, demand) is present (3 times). She is close to her students, but does not abdicate the role of teacher that organizes the students to do the activities and classroom chores (clause 98 and clause 99).

cl. 98 (p. 55)			
E	[Ø:Maluquinha]	mandando	
	Sayer	Pr: verbal	
cl. 99 (p. 55)			
a turma	ler	o poema	em voz alta.
	Actor	Pr: material	Scope Circumstance

Sample 30. *Maluquinha* and the verb 'mandar'

Here, *Maluquinha* seem to distance her practice from the New School thought and approximate it to the Progressist School thought. This difference is felt in the importance she attributes to the authority of the teacher, the emphasis she gives to the teaching of contents, and the pursuit of the learner's autonomy.

While the teacher is the one ‘orchestrating’ the class, the students are the ones ‘experiencing’ the effects of her ‘orchestration’. They are Sensors in most Mental clauses – 17 (73.21%), while the teacher occurs in only 5 clauses (21.74%). The students’ experiences of learning; as illustrated below, are pictured as pleasurable (2 times) (clause 54-55).

cl. 54 (p. 37)			
pois	[Ø:alunos]	descobrimos	
Senser		Pr: mental	
cl. 55 (p. 37)			
que	[[Ier]]	era	uma alegria.
Carrier	Pr: relational	Attribute	

Sample 31. Students as Senser

In 12 out of these 17 mental clauses, the students are construed as Sensors able to express cognition, demonstrating either the students’ engagement in brainstorm activities along *Maluquinha’s* classes or the eventual acquisition of new knowledge throughout the lessons. Instances are in clauses 29 and 121 below.

cl. 29 (p. 29)			
Um minuto	[[pro	time adversário	achar a rima da palavra dada]]
Senser		Pr: mental	Phenomenon
cl. 121 (p. 64)			
Com um desenho, E um filme	[Ø:alunos]	já estávamos conhecendo	mais História Universal do que com todas as coisas escritas no livro [[adotado pela escola]]
Circumstance	Senser	Pr: mental	Phenomenon

Sample 32. Students as Senser (cognition)

Although in minor number, the instances of teacher as Senser seem to reinforce her quest for creative and innovative ways of teaching. Developing the students’ self-assurance in valuing the students’ own characteristics is one of the ways in which the teacher shows her creativity and sensibility. This is the case of the Contest she invents, based on the students abilities (clause 141a below).

cl. 141 ^a			
[[primeiro,	ela	descobria	uma qualidade destacável de um de nós
	Senser	Pr: mental	Phenomenon

Sample 33. *Maluquinha* as Senser

Maluquinha, as we have seen before, is successful in transmitting her passion for learning new things. This is the case when she rewards all the students who tried to fulfill a task – no matter if they were successful or not (clauses from 141b to 143). These attempts in developing students’ confidence and autonomy seem to indicate her belief over the importance of such qualities for a successful learning.

cl. 141b				
e aí, então,	[Ø:Maluquinha]	inventava	o concurso,	segura[[de quem seria o vencedor.]]]]
	Actor	Pr: material	Goal	Circumstance
cl. 142				
No fim do ano,	todo mundo	tinha ganho	uma medalha.	
Circumstance	Actor	Pr: material	Goal	
cl. 143				
O último,	parece,	ganhou	o primeiro lugar em cuspe a distância.	
Actor		Pr: material	Scope	

Sample 34. Valuing student’s achievements

The participant as Token and Carrier is less revealing in terms of power distribution since its function is more related to description; yet, useful information could be extracted from Relational clauses. In this category, relational clauses refer solely to the students (10 clauses – 47.62%) and to the activities carried out in the class (11 clauses – 52.38 %). The former clauses reveal roles given to the students by the teacher. In one of these roles – which is established in 4 out of the 10 occurrences of students in relational processes - the students are granted power by the teacher to positively contribute to the development of the classes. They become the ‘jury’ who decide what to do when some colleague behaves inappropriately (clause 62).

cl. 62 (p. 39)		
O resto da turminha	era	o corpo de jurados...
Token	Pr: relational	Value

Sample 35. Students in a relational process

In the relational clauses that refer to the activities, we basically have the names of games played in the classroom and further explanations on these games (clauses 31 and 33).

cl. 31(p. 30)			
Um dos jogos mais divertidos,	porém,	era	o Caça-palavras:
Value		Pr: relational	Token
cl. 33 (p. 30)			
onde	estava	uma determinada palavra	num monte de anúncios, cartazes ou capas de revistas
Carrier	Pr: relational	Attribute	Circumstance

Sample 36. Relational processes: activities

Other relational clauses describe the positive result of some activity, as illustrated in clause 14.

cl. 14 (p. 24)			
Em compensação	[Ø:alunos]	ficamos	craques em dicionários e catálogos.
	Carrier	Pr: relational	Attribute

Sample 37. Result of an activity

Behavioral processes occur in only 3% of the processes in this category; nonetheless, it is interesting to note that they reinforce elements found in the other categories, such as the importance of reading activities and the proximity between teacher and students. But a unique and very important element is added: the teacher's belief that students must have autonomy in order to advance in their learning. This is the case of clause 131, when the teacher expresses her happiness when one of her students asks her where to find something else about a subject they are learning in class. The teacher's

reaction – hugging the student and dancing with her – reveals the importance she attributes to the student’s search.

cl. 131 (p.67)		
e	[Ø:Maluquinha e aluna]	começaram a dançar.
	Behaver	Pr: behavioural

Sample 38. *Maluquinha* and a student as Behaver

From the examples exposed above and the considerations made in this category ‘*Maluquinha’s* class’, we become aware of the fact that she places the students at the center of her pedagogical approach. Yet, the teacher becomes fundamental as a mediator of this process. Through the organization of the content – be it through games, films, tours etc...- and through the encouragement she gives to students to actively participate in the classroom, the teacher is present as a knowledgeable adult from the culture in which her students are inserted – which approximates the wholeness of her practice to Vygotsky’s understanding of the process of teaching and learning. In addition, this category clearly demonstrates that *Maluquinha’s* practice is far away from traditional methods of teaching – the center of the process of teaching and learning is clearly not on her; the classes are not serious and austere; and the *process* – the activities developed by the students - are more important than the product.

After carrying out the analysis of the concordance table (Table 5, p. 55) placed in the beginning of this section, it appears relevant to bring into these comments some interesting findings originating from the analysis of the cline of dynamism.

Numbers from the concordance table appear to indicate students as more active participants – as opposed to the teacher –, engaging in 33 sentences as Actors of material clauses plus 7 in which this role is shared with the teacher, thus reaching a total of 40

clauses. The teacher is apparently less active, for the number of occurrences of her as Actor is of only 24 clauses, which summed up with the 7 she shares with her students, totalizes 3.

Yet, apart from the importance of getting to know the role attributed to each participant, it is also enlightening to reckon their dynamism. In the specific case of the category in analysis at present, this investigation can help us more faithfully to figure whether the students – besides being attributed the role of Actor more often as opposed to the teacher – are also the main agents in the classroom.

Table 6 presents the participants followed by the weighting attributed to their dynamism. To get to a value, the number of occurrences of a participant in a specific role has been multiplied by the weighting number. For instance, the teacher was the Initiator in one clause. The weighting of this role is +3, so we have calculated 3 times 1. This procedure was repeated with all participants – except for the participant ‘others’ since the diversity of the participants diminished the importance of each one of them. At the end of the cline, we find the final number with the weighting of their roles added up.

	weighting	<i>Maluquinha</i>		students		Teacher and students		activities	
		no.	score	no.	score	no.	score	no.	score
Assigner/Initiator	+3	1	+ 3						
Actor +Goal	+2	14	+ 28	12	+ 24	2	+ 4	1	+2
Actor-Goaland/or Scope	+1	10	+ 10	21	+ 21	5	+ 5		
Behaver	+1	2	+ 2	2	+ 2	1	+ 1		
Sayer	+1	16	+ 16	4	+ 4	2	+ 2		
Senser	+1	5	+ 5	17	+ 17			1	+ 1
Token	0			6				3	
Carrier	0			4				8	
Beneficiary	-1			1	-1				
Phenomenon	-1							6	-6
Scope	-1							10	-10
Goal	-2			7	- 14			21	- 42
Total		48	+ 64	74	+ 53	10	+ 12	50	- 55

Table 6. Role dynamism ‘scores’ for each participant in the category ‘*Maluquinha*’s class’.

The teacher's dynamism is weighed +64, while the students' dynamism corresponds to +53. As can be noticed, the cline of dynamism appears to suggest that the students are not more active than the teacher, as results at the level of role prescriptions indicated. Rather, although in slight scale, the cline places the teacher in a position of larger agency. If we consider the sum of teacher's and students' weighting - 117 -, the teacher's percentage is of 54.70% (weighing 64) while the students' percentage is of 45.30% (weighing 53).

This predominance of the teacher – however minimal – seems to reinforce the idea that both teacher and students are highly active, but the teacher is still in the command of the class activities.

In the next section, attention is given to the category of opposition, which encapsulates the clauses in which *Maluquinha* is criticized for her way of dealing with class contents, students; in sum, her way of working.

5.4 Opposition

Maluquinha's classroom practice is not approved by her peers, by the school principal and even by the students' parents, who once are pictured criticizing her procedures. These are the clauses picked in the category 'Opposition'. The assumption is that opposing views about *Maluquinha's* work may bring insights into her teaching style.

In this category, we find 55 clauses. Almost fifty percent of them are material processes - 27 clauses, followed by relational clauses - 14 clauses, mental clauses - 7 clauses, verbal processes - 5 clauses and only one of a behavioral kind and an existential kind. The percentage of each of these processes can be seen in Figure 7.

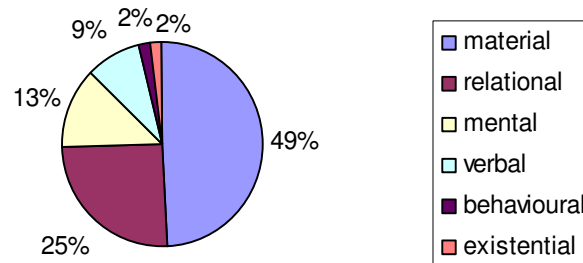


Figure 7. Percentage of processes in the category 'Opposition'

The participants that compose this category have been assembled in four groups: *Maluquinha*, students, opponents (other teachers, principal and students' parents), and activities. Table 7 that follows displays the role prescriptions for each of these participants.

	<i>Maluquinha</i>	Students	Opponents	Activities
Actor +Goal		6	3	
Actor-Goal and/or Scope	1	5	7	
Behaver			1	
Sayer		1	4	
Senser		1	5	
Token			1	
Carrier	8	1	1	3
Beneficiary	1			
Goal	1	2		5
Total	11	16	22	8

Table 7. Transitivity concordance results for the category 'Opposition'

Table 7 reveals that *Maluquinha* is, in fact, hardly ever present in the clauses that display opposition. The main 'doers' of this category are the opponents that, through material, mental and verbal clauses, express their opinions – usually negative – relative to what goes on in *Maluquinha's* classroom. Her doings or the students' are criticized. An instance of criticism of the teacher is illustrated in clause 23, when some old teachers of the

school claim that *Maluquinha* needs hospitalizing because she would be definitely crazy. Criticism towards the students – that, in the course of the story, seem to have acquired some habits from *Maluquinha* –, is illustrated in clause 37/37a, when a student is censured for reading a history book during the new teacher’s class (one that substitutes *Maluquinha* after she is dismissed from school).

cl. 23 (p. 77)			
“[Ø:velhas professoras]	Precisamos interná-	la[Maluquinha]	urgente.”
Actor	Pr: material	Goal	Circumstance
cl. 37 (p. 99)			
A professora	havia apanhado	um menino	
Actor	Pr: material	Goal	
cl. 37a (p. 99)			
[[[Ø:menino]	lendo	um livro de histórias	em plena aula]]
Actor	Pr: material	Scope	Circumstance

Sample 39. Other teachers in material clauses

After having depicted a student reading a history book in her class, the new teacher finds 36 reading items (fiction and non-fiction books, comic books, almanacs and magazines) under the students’ desks. This fact initiates an action from her in an attempt to reestablish the order, discipline and organization she expects from the students. She collects these books and demands that students write a hundred times on the blackboard that they promise to pay attention to the subsequent lessons, as expressed in clauses 42, 43 and 44.

cl. 42 (p. 100)						
“[Ø:aluno]	Prometo					
Sayer	Pr: verbal					
cl. 43 (p. 100)						
[Ø:aluno]	prestar	atenção	nas lições			
Actor	Pr: material	Scope	Circumstance			
cl. 44 (p. 100)						
e	[Ø:aluno]	não	ficar	me	distraindo	na hora da aula.”
	Actor		Pr:	Goal	material	Circumstance

Sample 40. Students’ ‘promise’

This reaction from the new teacher – supported by the old teachers and the school principal – as well as the other criticism that they make as to *Maluquinha's* praxis seem to highlight a contrast between *Maluquinha* and this new teacher that ends up mocking these opponents. It seems surprising that the students are severely punished for having been reading! Although there is the negative fact that the student was not paying attention to the class when he was caught reading, the positive fact that young learners have learned to enjoy reading cannot be overlooked. A feature of the New School thought is thus present here – students have learned to look for what they like and what they want.

This contradiction of having the opponents criticize what seems to be positive is very well illustrated by the situation in which, due to the noise that came from *Maluquinha's* class, the principal shouts at the teacher and the students, asking them to stop with the joy, as can be seen in clauses 17 and 18.

cl. 17 (p. 75)			
e	[Ø:diretora]	gritava	para dentro:
	Sayer	Pr: verbal	Circumstance
cl. 18 (p. 75)			
“[Ø:Maluquinha e alunos]	Vamos parar	com essa felicidade	ai!”
	Actor	Pr: material	Goal Circ.

Sample 41. The principal as Sayer

Therefore, throughout the “opposition” deliberately present in the book against *Maluquinha's* praxis, there appears to be a veiled criticism that questions the traditional discourse about schooling in reference to the need of silence, discipline and obedience, at last, aspects cultivated in traditional tendencies of teaching/learning. That is the case of clauses 17 and 18 above, in which the Principal absurdly comes to reprehend students’ happiness. This happiness seems to come partially from the close contact between teacher

and students, and students and students. This interactivity directs us to Vygotskyan concept of mediation – which seems to be another pillar of *Maluquinha*'s practice.

The noise in *Maluquinha*'s classroom is credited to students' happiness and not to lack of interest in learning. Students are learning through their noisy but productive participation in the class. Discipline comes as a consequence of students' interest in the themes discussed in the classroom as well as a successful communication between the teacher and the students – already attested in the organization of a jury.

Maluquinha's work is seen by her opponents as ahead of her time, and this is the reason that justifies her nick name *Maluquinha*. In the example that follows, Padreco, another teacher from the school, criticizes the fact that she allows her students to read comic books in the classroom.

cl. 14 (p. 47)				
que	ela	era	muito liberal, uma anarquista muito da maluquinha!	
	Carrier	Pr: relational	Attribute	

Sample 42. *Maluquinha*'s description by her opponents

The denomination *Maluquinha* is accompanied by other criticisms – dangerous, crazy –, especially in the form of relational clauses – 7 out of the 8 times the teacher appears in this category are in relational clauses. Instances of these are in clauses 22 and 32.

cl. 22 (p. 77)					
“[Ø:Maluquinha]	Pode ficar		perigosa!”		
	Carrier	Pr: relational	Attribute		
cl. 32 (p. 93)					
que,	agora,	ela	estava	maluca	de vez.
	Circumstance	Carrier	Pr: relational	Attribute	Circumstance

Sample 43. *Maluquinha*: criticisms

Summing up, it appears licit to say that the effect of the attitudes of *Maluquinha's* opponents ends up highlighting her praxis positively. It is not only the students who prefer *Maluquinha* and dislike the new teacher, but also the reader.

5.5 Things we (didn't) learn(ed) from *Maluquinha*

This category has been taken from pages 94 to 97 of the book “*Uma professora muito Maluquinha*”. In these pages, there are two lists with the following headings: “List of some things we didn't learn in teacher *Maluquinha's* classes” (p.94) and “List of some things we learned in teacher *Maluquinha's* classes” (p. 95). The subsequent pages (96 and 97) report the consequences of this education. These pages summarize the reason why the students have failed the final exam and also give an overview of teacher *Maluquinha's* opinion as for what is important to teach in opposition to the other teachers and the school principal.

The total number of clauses in this category is 63. Relational processes predominate with 39 clauses, followed by 14 material clauses. The other processes occur in smaller number: mental – 6; verbal – 2; existential – 1; and behavioural – 1. Figure 8 gives an overview of these percentages in a pie chart.

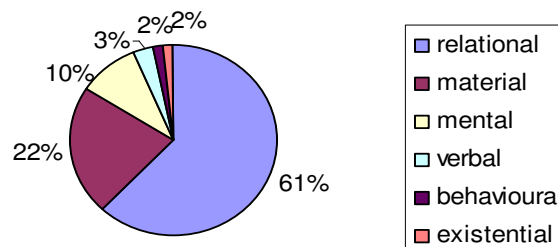


Figure 8. Percentage of processes in the category “Things we (didn't) learn(ed) from *Maluquinha*”

The overwhelming presence of relational processes in this category may be explained due to the fact that most of these clauses describe or identify the things the students learned and didn't learn in the classroom in terms of being.

This category is subdivided into two: "Things we didn't learn from *Maluquinha*" and "Things we learned from *Maluquinha*". We see this separation as necessary to the understanding of the differences between *Maluquinha's* methods and the other teachers' methods, since an expectation is built upon the elements from the lists.

Within these two sub-categories, we find two main participants, Contents and Students. Within the participant Contents are included aspects that *Maluquinha's* students (didn't) learn(ed) with her concerning knowledge in general, be it relative to things or to historical characters, times etc. Tables 8 and 9 below display the distribution of participants and their role prescriptions in each of these two sub-categories²⁰.

Things we didn't learn from " <i>Maluquinha</i> "	Contents	Students
Actor	5	1
Senser		1
Identifying	7	
Attributive	6	
	14	2

Table 8. Things we didn't learn from "*Maluquinha*"

Things we learned from " <i>Maluquinha</i> "	Contents	Students
Actor	2	3 ²¹
Senser		5
Identifying	12	
Attributive	14	
	28	8

Table 9. Things we learned from "*Maluquinha*"

²⁰ Minor participants and processes were not computed in these tables.

²¹ Although sometimes indirectly referred, the students were considered Actor or Senser since this category encloses them in most clauses that start from the heading that says "Things **we** learned and didn't learn from *Maluquinha*." (my emphasis)

In the first sub-category – Things we didn't learn from *Maluquinha* – we are basically presented with ‘universal truths’ or knowledge that is not supposed to be questioned, such as in clauses 3, 4 and 5.

cl. 3 (p. 94)			
que	a letra B	é	uma consoante oclusiva e bilabial;
	Carrier	Pr: relational	Attribute
cl. 4 (p. 94)			
que	a extremidade do canal intestinal das aves e dos répteis	se chama	cloaca;
	Token	Pr: relational	Value
cl. 5 (p. 94)			
que os países independentes da África	eram	os seguintes: Abissínia, Egito, Libéria,	
Value	Pr: relational	Token	

Sample 44. Universal truths

The same happens when historical characters are main participants. Their acts and lives are described in precise terms, such as in clauses 49 and 50.

cl. 49 (p. 96)			
O Duque de Caxias	nasceu	no dia 25 de agosto de 1803	
Actor	Pr: material	Circumstance	
cl. 50 (p. 96)			
e [Ø:Duque de Caxias]	faleceu	no dia 7 de março de 1880.	
Actor	Pr: material	Circumstance	

Sample 45. Historical characters

The second sub-category – Things we learned from *Maluquinha* – presents more clauses - 65.58% (40 against 21 from the first sub-category) (see Appendix 4) than the first, an indication that the amount of things taught by *Maluquinha* outnumbers the amount not taught.

The Contents participating in this second sub-category not only present a quantitative difference in opposition to the first sub-category, but also – and mainly – a qualitative difference. These contents are completely different from those precise dates or ‘universal truths’ mentioned before. Here, knowledge is presented in connection to

students' lives as well as personal experiences and feelings/emotions, as in the instances in clauses 30, 37 and 38.

cl. 30 (p. 95)				
Que	[[amar]]	é	[[querer bem,]]	
	Token	Pr: relational	Value	
cl. 37 (p. 95)				
que	o outro	- <<quem sabe ²² >>—	pode estar	com a razão;
	Carrier		Pr: relational	Attribute
cl. 38 (p. 95)				
que	[Ø:aluno]	não	é preciso ganhar	sempre;
	Actor		Pr: material	Circumstance
cl. 39 (p. 95)				
[[que acordar no meio da noite [[pra ver a lua cheia no céu]]] pode fazer a gente chorar				
	Initiator		Pr: causative	Behavior Pr:behavioural

Sample 46. Knowledge as personal experiences, feelings/emotions

Even when the content is more conventional, *Maluquinha* relates it to the student's lives, as a means of simplifying their understanding, as in clauses 15, 18 and 19.

cl. 15 (p. 95)				
que	fração	é	pedaço,	
	Token	Pr: relational	Value	
cl. 18 (p. 95)				
que	ordinária	não	é	uma fração canalha
	Carrier		Pr: relational	Attribute
cl. 19 (p. 95)				
(ordinária	tem a ver	com ordem);		
Token	Pr: relational	Value		

Sample 47. Knowledge related to student's lives

This category, just like the previous category presented – opposition – seems to reiterate the quality of *Maluquinha's* praxis, whose teaching is based on new trends of education and, therefore, it is based on a more comprehensive and significant mode of the process of teaching and learning. As can be noticed through the analysis of clauses originating from the lists of things students have learned and have not learned with

²² See reference one.

Maluquinha, not only this teacher's merit stands out, but also the new teacher's as well as the other teachers' and the principal's demerit is emphasized.

Once again, it seems legitimate to interpret that *Maluquinha* is construed in a way that the reader – along with the students – sees her positively as a teacher who tries to escape from traditionalism and from the teaching of ready-made contents that lead nowhere into a teaching grounded on reality and a teaching that focuses on knowledge constructed in ways that are meaningful to the student.

Finally, in the clauses belonging to this category, there seems to be also a hidden criticism toward traditional forms of evaluating, since *Maluquinha's* students, who have not learned those contents known as unquestionable truths, fail in the final exam, as can be noticed in clause 51, which implies that the exam is based on questions of this kind.

cl. 51 (p. 96)		
A gente	não	sabia.
Senser	Pr: mental.	

Sample 48. *Maluquinha's* students' failure

5.6 *Maluquinha's* beliefs

The clauses from this category most often refer to *Maluquinha's* sayings, her talk to students' parents and to other teachers during a school meeting, her view about evaluation and also her pursuit of happiness.

The total number of clauses is 33, again with the predominance of material processes (16 clauses), which are followed by verbal clauses (6), relational and existential clauses (4 each), and then mental and behavioral clauses (2 and 1 respectively).

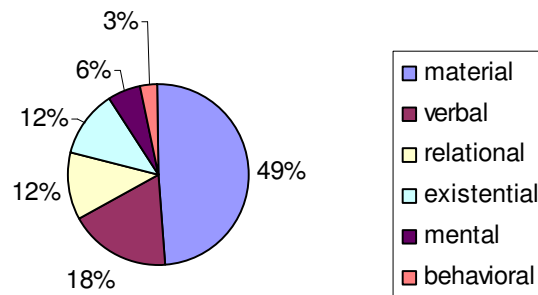


Figure 9. Percentage of processes in the category '*Maluquinha's* beliefs

Table 10 displays the distribution of these processes among two main participants: *Maluquinha* and her students.²³

	<i>Maluquinha</i>	Students
Actor	1	13
Behaver	1	
Sayer	6	
Senser		2
Token/Carrier	1	2
Total	9	17

Table 10. Transitivity concordance results for the category "*Maluquinha's* beliefs"

The students predominate as Actor, Token/Carrier, and Senser over the teacher while the teacher reigns absolute in verbal and behavioral processes.

One day, in a teacher's meeting, she makes a speech about the importance of the teacher in the students' lives. Although the comparison to a god is extreme (see clause 5), her sayings attribute capacity to the students (mankind), but a capacity which is limited by some lacks that can be fulfilled with the help of a teacher. Accordingly, she places the teacher as Actor of a process that has students (mankind) as Beneficiary of her action (see

²³ In the group "students" are included general statements about mankind raised by *Maluquinha*; as for instance in clause 2: "O homem nasce com visão, audição, olfato, tato e gustação." This inclusion is due to the fact that students belong to mankind.

clause 5). It may be seen as an attempt to recover the importance of the teacher and the teaching profession in the educational milieu which was lost with extremist forms of the New School thought.

cl. 2 (p. 76)				
“O homem	nasce	com visão, audição, olfato, tato e gustação.”		
Actor	Pr: material	Circumstance		
cl. 3 (p. 76)				
“Mas	[Ø:homem]	não	nasce	completo.”
Actor		Pr: material	Circumstance	
cl. 4 (p. 76)				
“Falta	a ele	a capacidade [[de ler e escrever como quem fala e escuta.]]”		
Pr: relational	Carrier	Attribute		
cl. 5 (p. 76)				
“É	a professora	[[que–como um deus–]]	acrescenta	ao homem este sentido
Actor	Circumstance	Pr: material	Beneficiary	Goal

Sample 49. *Maluquinha's* speech

Other material clauses, and also a mental clause, refer to *Maluquinha's* talk with the students' parents, when, questioned about the lack of homework, she talks about what she considers important for her students to know. *Maluquinha's* methodological proposal seems to be based on the importance of basic knowledge as point of departure. Reading, writing and basic math is what the students need to know well so that, from this point on, knowledge can be built up.

cl. 9(p. 84)				
“Seus filhos	têm mais é que ler			
Actor	Pr: material			
cl. 10 (p. 84)				
e	[Ø:alunos]	escrever	como o Rui Barbosa	
Actor	Pr: material	Circumstance		
cl. 11 (p. 84)				
E	[Ø:alunos]	fazer	as quatro operações	como uma maquininha registradora.
Actor	Pr: material	Goal	Circumstance	
cl. 12 (p. 84)				
Depois disso,	eles	vão aprender	tudo	num átimo”.
	Senser	Pr: mental	Phenomenon	Circumstance

Sample 50. *Maluquinha* and the importance of basic knowledge

As can be noticed in sample 50, students are pictured by *Maluquinha* as people who read, write, do math and, at last, who learn. Action and cognition are thus represented as roles of students.

The remaining material clauses refer to the students' evaluations, as illustrated in clause 15, and to the importance of the effort students make in order to accomplish classroom tasks (clause 18).

cl. 15 (p. 89)			
[[quem trouxe o maior número de rimas ou a palavra maior]]		ganhou	dez.
Actor		Pr: material	Scope
cl. 18 (p. 89)			
“Nota	[Ø:ganha]	pelo esforço,	[Ø:pelo aluno] claro”,
Scope	Pr: material	Circumstance	Actor

Sample 51. *Maluquinha's* belief as to the importance of students' effort

A further comment on this importance is exemplified with an existential clause, thus reinforcing her belief that the students' efforts in solving the activities proposed in class should be valued no matter the result of their findings. The student, for her, is to be considered in his/her integrality: as a cognitive and emotional being that needs support and approval for his/her endeavors.

cl. 22 (p. 89)		
“Zero não existe.”		
Existent	Pr: existential	

Sample 52. Valuing students' efforts

One day, *Maluquinha* goes away with her boyfriend. This time, she leaves her students a message that indirectly reinforces the idea of autonomy she wishes her students achieved. While seeking her own happiness she shows her students that this is something one has to fight for in order to achieve.

cl. 27 (p. 111) ²⁴			
“[Ø:Maluquinha]	Sou	muito feliz	com vocês,
Carrier	Pr: relational	Attribute	Circumstance
cl. 28 (p. 111)			
mas	há	outro tipo de felicidade	
	Pr: existential	Existent	
cl. 28a(p. 111)			
[[que	a gente	tem que lutar	por ela.]]
	Actor	Pr: material	Circumstance

Sample 53. Seeking happiness

The pursuit of students’ autonomy - a feature of the Progressist School – is reiterated here²⁵. When saying that students have to fight for their own happiness (clause 28a above), *Maluquinha* seems to be stating that students have to find their way in life and, hence, they need to be in charge of their lives.

The teacher is the Sayer in the 6 verbal clauses of this category. In three of these occurrences, she is ‘explaining’ her actions to the students. The explanations, thus, do not refer to the clarification of school subjects but to her attitudes in the classroom.

cl. 18 (p. 89)				
“Nota	[Ø:ganha]	pelo esforço,	[Ø:pelo aluno]	claro ²⁶ ”,
Scope	Pr: material	Circumstance	Actor	
cl. 19 (p. 89)				
ela	explicava.			
Sayer	Pr: verbal			

Sample 54. *Maluquinha* as Sayer: valuing the students’ efforts

The other 3 verbal processes show her assurance in relation to the attitudes she takes, as illustrated in clause 24.

cl. 24 (p. 93)			
E	[Ø:Maluquinha]	falou	com segurança:
	Sayer	Pr: verbal	Circumstance

²⁴ This message in the text “*Uma professora muito maluquinha*” is presented in code. We present it here decoded.

²⁵ This topic ‘autonomy’ is also present in the discussion of the category ‘*Maluquinha*’s class’

²⁶ This “claro” has strong interpersonal meaning, and not meaningful experiential meaning, being therefore unanalyzed here.

cl. 25 (p. 93)			
“Com as minhas crianças	não	vai ser preciso fazer	provas.
Circumstance		Pr: material	Goal

Sample 55. *Maluquinha's* confidence

Maluquinha is thus pictured as a teacher who sees her role as one of co-participation along the process of teaching/learning. She is the one who stimulates students into new knowledge, encouraging them to question, to challenge and to formulate own ideas, opinions, and conclusions, fomenting their autonomy and initiative. She appears to hold the belief that knowledge can only be gained through involvement with content. For this reason, she approximates the contents of the class to the reality and previous knowledge of the students. Additionally, “correct” answers is not what she values, rather she cherishes students’ endeavor.

5.7 The totality of processes analyzed

The categories described above represent a cut through a major text where each category showed its specificities within. Nevertheless, some pattern could be found in relation to the predominance of material processes in three of the five categories. In the category ‘Students’ view/rapport on the teacher’, material and relational processes appear in the same number. Material processes have been supplanted only in the category “Things we (didn’t) learn(ed) from *Maluquinha*”, where relational processes represent the majority. This predominance reinforces Thompson’s assertion that “material processes form the largest and most diverse category in transitivity...”(Thompson, 2004, p. 91). The total number of clauses analyzed was of 393; the category “*Maluquinha's* class” being the biggest in number of clauses and the category “*Maluquinha's* beliefs”, the smallest, as displayed in Table 11.

Categories	Material	Relational	Mental	Verbal	Existential	Behavioral	Total
Students' view/rapport	23	23	13	3	3	5	70
<i>Maluquinha's</i> class	73	27	25	25	17	5	172
Opposition	27	14	7	5	1	1	55
Things we (didn't) learn(ed)	14	39	6	2	1	1	63
<i>Maluquinha's</i> beliefs	16	4	2	6	4	1	33
Total Processes	153	107	53	41	26	13	393

Table 11. Processes across categories.

In Figure 10 below we can see the percentage of each process across categories throughout the totality of the clauses analyzed.

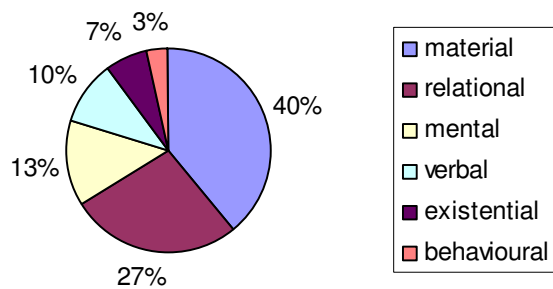


Figure 10. Percentage of processes across categories.

The numbers and percentages displayed in Table 11 and Figure 9 respectively appear to signal that *Maluquinha*, as construed in the book, credits importance to actions,

attributing qualities to either these actions or to the social participants involved in them of throughout the teaching/learning process.

A concordance table with the roles assigned to each entity in the totality of clauses analyzed has been also designed (Table 12). The design of this table encompasses all the groups of participants found in the corpus across all the categories used. From the seven main groups reported so far, we form five here. Some are kept as originally designed: *Maluquinha*, her students, and teacher and students. Due to lack of space, their similarities, and their diminished value in the cline of dynamism, ‘activities’ and ‘contents’ were united in one group, as well as ‘opponents’ and ‘other characters’.

	<i>Maluquinha</i>	students	teacher and students	Activities, contents	Other characters, opponents
Assigner/Initiator	1				
Actor +Goal	20	23	2	3	5
Actor-Goal and/or Scope	24	43	5	5	10
Behaver	6	5	1		1
Sayer	22	6	2		7
Senser	10	32		1	9
Token	3	7		22	2
Carrier	20	10		31	2
Beneficiary	1	2			
Phenomenon	2	1		6	
Scope				10	1
Goal	1	11		26	
Total	110	140	10	104	37

Table 12. Transitivity concordance for the totality of processes analyzed

We can notice in Table 12 that the students are the most prominent participant in number of clauses. This participant is followed by *Maluquinha* and then by activities and contents. This seems to demonstrate that happenings related to classroom activities together with the students and the teacher are the main focus in the categories selected. This could be then interpreted that students, as represented in the book, undertake activities comprised

of new and creative practices proposed by *Maluquinha*. *Maluquinha* thus does things, coordinates the students and is described passionately both by these students and by her opponents. While students praise her, the opponents criticize. It is useful to notice that, in the selection of clauses for the category ‘Opposition’, we, not surprisingly, had the predominance of participants that opposed to *Maluquinha*, but, in the totality of clauses analyzed, their participation is minor although it still serves its purpose. Through the denial of *Maluquinha*’s practice the Opponents practice ends up showing other possible ways of seeing the classroom and the uniqueness of *Maluquinha*. As previously commented, the opposition present in the book looks more like a strategy to highlight the appropriateness of *Maluquinha*’s praxis in opposition to her opponents than to raise some proper criticism.

The cline of dynamism designed for the totality of the clauses may help us better understand the narrative and its clear attempt to convince us of *Maluquinha*’s brilliance. Table 13 shows this in details.

	weighting	<i>Maluquinha</i>		students		Activities Contents		Other characters, opponets	
		No.	score	No.	score	No.	score	No.	score
Assigner/Initiator	+3	1	+3						
Actor +Goal	+2	20	+40	23	+46	3	+6	5	+ 10
Actor-Goal/or Scope	+1	24	+24	43	+43	5	+5	10	+10
Behaver	+1	6	+6	5	+5			1	+1
Sayer	+1	22	+22	6	+6			7	+7
Senser	+1	10	+10	32	+32	1	+1	9	+9
Token	0	3		7		22		2	
Carrier	0	20		10		31		2	
Beneficiary	-1	1	-1	2	-2				
Phenomenon	-1	2	-2	1	-1	6	-6		
Scope	-1					10	-10	1	-1
Goal	-2	1	-2	11	-11	26	-52		
		110	+100	140	+118	104	-56	37	+36

Table 13. Cline of dynamism and the totality of processes analyzed

This table reveals that, even though in the category ‘*Maluquinha’s class*’ the teacher was more dynamic – that is, in the clauses which deal with the goings on of *Maluquinha’s class*, she is more active – in the totality of the processes analyzed, the students slightly predominate. This predominance seems to be justified in their presence throughout the clauses, even when *Maluquinha* is not overwhelmingly present as an active entity such as in the category ‘Opposition’, or in the Category ‘*Maluquinha’s beliefs*, where the clauses most often present *Maluquinha’s* thought of what students should learn, do, know, etc... Activities and contents obtain a negative number due to the fact that they are being acted upon; somebody is doing, carrying them out. The other participants are twice less dynamic than *Maluquinha* (+36 against +100). Yet, as aforementioned, their participation is rather meaningful to the positive construction of the teacher.

In the five categories used in the present study, different characteristics of *Maluquinha* stand out, allowing us to design her portrait. The category “Students’ view/rapport on the teacher” reveal a loving and caring teacher that remains as a charismatic memory in her former students’ minds. In the category “*Maluquinha’s class*”, features like dynamism and action stand out, together with the belief that students learn by doing and with the importance of the pursuit of students’ autonomy. The category “Opposition” positively reinforces the uniqueness of *Maluquinha’s* praxis. The category “Things we (didn’t) learn(ed) from *Maluquinha*” reveals the kind of content this teacher prioritizes – teaching of basic knowledge. Finally, the category “*Maluquinha’s beliefs*” reinforces the importance *Maluquinha* gives to the teaching of basic knowledge as well as to the magnitude of the teacher’s role in the classroom.

Along this chapter, the portrait of *Maluquinha* – delineated through the transitivity analysis – has been contrasted with the pedagogic thought presented in the literature

chapter in order to find differences/similarities. In chapter six this discussion will be deepened as we discuss the research questions and present our final conclusions.

CHAPTER SIX

RESULTS AND DISCUSSION

6.1 Introduction

The aim of this study has been to investigate the teacher entitled *Maluquinha* in the book “*Uma professora muito maluquinha*”. In order to achieve such intent, Halliday and Matthiessen's (2004) lexicogrammatical system of Transitivity has been used to carry out the analysis at the textual level; while notions about the constitutive power of discourse (the effect discourse may have over systems of knowledge and beliefs, social relationships, and identities or subject positions) as elicited by Fairclough (1989, 1992a) and Fairclough and Wodak (1997) have been proposed for the understanding of the relations between the discursive representation engendered by the text and the societal organization.

Considering that texts are intrinsically connected to society in a two-way via of influence, the teacher's representation in “*Uma professora muito maluquinha*” was also considered in relation to discourse which deals with the same topic - the scientific discourse relative to pedagogy and teaching in this case which may indicate hegemonic and ideological practices in the field of education.

In view of this reality, the general question formulated in the beginning of this work was: How is *Maluquinha* linguistically represented in the book analyzed? This reflection led to more specific questions: 1- Are there similarities between the pedagogic discourse and the literary discourse in relation to teaching methods and dynamics? 2- Is *Maluquinha*'s practice revolutionary or culturally situated in relation to the scientific knowledge produced over the teaching and learning practice?

In this chapter a more direct answer to each one of them will be attempted aiming at delineating this teacher's social representation and at identifying similarities and differences in the teaching and learning practice in the literary/fictional discourse of the book analyzed as opposed to the scientific discourse relative to pedagogy and teaching. By these means, we hope to be able to raise a proper interpretation regarding *Maluquinha's* practice as revolutionary or culturally situated.

6.2 The linguistic representation of the teacher in “*Uma professora muito maluquinha*”

The first research question refers to the representation of the teacher in the text analyzed. The answer to this research question has been made possible by means of analysis of the five categories comprised in this study. This teacher's practice has been most easily observable in the category “*Maluquinha's* class” where the classroom dynamics established by the teacher has become noticeable. Agency – or the role of one participant acting on others is crucial to the understanding of the roles attributed to each participant in the clauses; and this feature has become visible; among other things, through the cline of dynamism applied to the category “*Maluquinha's* class”.

As we have seen before, the category ‘*Maluquinha's* class revealed that although students are present in a higher number of material clauses, it is still the teacher that predominates as agent – in spite of the difference, which is minimal. This finding appears to reveal that both teacher and students are highly active, but the teacher is still in the command, while the students follow her. *Maluquinha* explains contents; but most of the time, she mainly organizes and coordinates the activities in the class, while the students do

what they are told to do. Few instances of *Maluquinha* actually giving the students information about scientific established knowledge are present.

The students participate in the activities proposed by her devotedly and joyfully. She sets the rules (*'mandar'* is the verb chosen in some situations) and contents in a way that values the students' participation as well as their backgrounds. They feel comfortable to ask her their doubts. She, in turn, not only listens to them, but also changes the course of her class in order to respond to their eventual interferences. The class is not a closed set that has to be followed from the beginning to the end; rather it is something planned by the teacher (and eventually by the students) and open to change according to the ongoing classroom moments.

The students are given voice – they question, bring things to class and help with content and disciplinary decisions. This fact seems to increase their responsibility over their acts and to bring them awareness as for the power they may have over their own learning process, turning them out to be actors of their own learning story.

When there seems to have too much noise in the classroom, this is attributed to students' happiness in learning and not to lack of interest – which is commonly the reason for chatter. It is manifest that students participate in the activities – noisily but also productively. Yet, *Maluquinha* is still the one who gives the final word about content and eventual punishment in the class. The purpose of students' participation seems to be motivated by their involvement and consequent interest in the classroom activities. Discipline is thus expected as a result of students' interest in the subject and of a successful communication between the teacher and the students.

Maluquinha's method seems to be based on practical activities – games, theater, excursions and discussions – along with formal explanations over some topics.

Through these activities, the students become active participants –most of the time they ‘do’ something. The view that comes out of this scenario is of a teacher who believes that students learn by doing, that they build their knowledge while confronted to real problems and to the need to solve eventual difficulties.

Another belief that emerges from the analysis of *Maluquinha*’s practice is that the necessary content for children at literacy levels is constituted of basic knowledge. Reading, writing and basic math are seen as points of departure for other knowledge that will be constructed in the future, be it due to professional or personal needs. This basic knowledge is taught by means of elements that are close to the students’ reality with the aim of relating new knowledge with information the students already have in relation to the topics presented.

Maluquinha is highly involved with her teaching practice and her students. She manages to transmit her passion for learning new things, as when she rewards all the students who tried to fulfill a task – being them successful or not. This way, she managed to develop her students’ self-assurance. Her praxis of valuing the students’ productions, attempts and discoveries seems to lead to happiness in the act of learning. The school becomes, among other things, a place for the development of students’ confidence on their ability to deal with reality and eventual obstacles that life may bring.

Maluquinha seems to have a very close relationship with her students. They share happiness and misery. This closeness may permit *Maluquinha* to better access her students’ needs, but also allows students to get involved with her emotional situation and personal affairs – they seem to know a lot about her romantic life.

Students’ confidence and autonomy are reinforced in *Maluquinha*’s practice through her understanding of each one’s uniqueness. She values their individualities which

seem to help them increase their self-esteem and, as a consequence, help them develop their confidence to become happy individuals and to be able to be in charge of the course of their own lives.

In sum, we can say that *Maluquinha* is represented as a teacher who values and appreciates i) students engagement in practical activities so as to allow them to learn by doing; ii) teaching that relates class contents to students' reality; iii) solid basic knowledge; iv) a close relationship between teacher and students; v) a teacher in command/authority, and vi) students' autonomy.

6.3 Distance/approximation between *Maluquinha's* pedagogy as represented in the book and the scientific literature in relation to teaching methods and dynamics

In this section, a more refined exposition of the similarities and differences between *Maluquinha's* methods and those proposed by scientific discourse will be carried out. Thus, although aware of the fact that the teaching and learning process is a multifaceted experience which demands different abilities from the teachers, only aspects of teaching and learning referred to in the text under analysis will be dealt with.

From the actions of *Maluquinha* and the other characters of the story, some patterns in the work of this teacher emerged and will be explored subsequently. Considering the features discussed in the previous research question, we can now draw a parallel between *Maluquinha's* work and the tendencies and scholars who have speculated on education.

Maluquinha's pedagogy and the scientific literature in the area are confronted with the aim of, among other things, finding intertextual features – following Bakhtin's

(1981, 1997) understanding of discourse. Therefore, the discursive practice is considered in this chapter focusing on aspects of interdiscursivity as well as on the intentions present in the text.

Maluquinha's teaching is positioned against the basic premises of traditional teaching. The key value of the book seems to reside on the firmness it shows in being against almost everything that traditional school has been doing until now. Some of the premises of traditional school are to have a class centered on the teacher, the program or the subjects; to place focus on the product over the process, and to hold discipline, rigidity and inflexibility so as to have better concentration from the students. Traditionalism also advocates for psychological distancing between the students and the teaching of universal knowledge. *Maluquinha's* class is certainly far away from this tendency. She does not center the process of teaching and learning on her, but on activities developed by the students. Her classes are not serious and austere; instead she values 'having fun' along learning, turning out the *process* to be more important than the product. The students actively participate in class and interact with the teacher and colleagues, allowing a higher level of emotional and affective involvement between teacher and students and among students themselves.

She is definitely not a technicist – not one characteristic of this model is present in her teaching. She is not in control of scientifically measured activities which enable the development of students' performance.

Maluquinha does not seem to follow the new school's proposal either, although she may carry some characteristics of it. Her classes are, for example, based on action and not on instruction – which fits Dewey's axiom "learn by doing", but she is more present than the teachers would be in this model whose general proposal places the student as the

center of the learning process and emphasizes the process in detriment of the content or the teacher. In *Maluquinha's* classes, although the students' participation is highly valued, and sometimes the topic of the class is based on what they suggest, there are situations in which she proposes the subject and explicitly teaches the students.

Her method seems to be a middle term between the New School thought and the Progressist School thought. Generally speaking, the Progressist School differs from the New Schools' proposal in terms of the emphasis it gives to the teaching of contents, the rescue of the authority of the teacher and the pursuit of the learner's autonomy – which in Brazil inspired the Historical-critic pedagogy and Critical Pedagogy. Apart from wider sociological matters these pedagogies dealt with, the role of the teacher is still of instructor/mediator of the student's experience. His/Her role in the New School (disregarding extremist thoughts in which the role of the teacher is made null) and Progressist School is therefore defined in somewhat similar terms.

Yet, we would risk saying that *Maluquinha's* work seems closer to the Progressist School model than the New School model. This is because, although the students' experience is important, usually she is the one who defines content and also she is in control of the class.

Another feature of the Progressist School - the pursuit of students' autonomy - seems to be one of the main aims of *Maluquinha's* class. Her belief over the importance of students' autonomy is patent; this independence seems to be connected with the development of students' self-assurance: if they believe in themselves and get used to doing things by themselves, they can research over subjects they have not had in class successfully.

It lacks mentioning constructivist pedagogies in relation to *Maluquinha's* practice. Constructivist pedagogy proposes, in practical terms, a model similar to that of the Progressist School - the process of learning is more important than the product, the pupil is the center of the learning process and the teacher coordinates the students' activities. Differences are found in the understanding of how this process takes place along the development of the child. This difference is better understood if we consider the proposals of the two main theorists of this model: Piaget and Vygotsky. Both studied and proposed psychological models of teaching and learning which were enclosed in one unique approach – Constructivism. Yet divergence is found in their models. Apart from the response these psychological theories have had in real schools – that seems to have been the learners' discoveries or inquiries instead of on the teacher's formal instruction – the so-called active models – they are very different in essence and it is in this difference that resides our analysis.

As clarified in Chapter Two, in Piaget's theory, the role of the teacher is that of facilitator, s/he brings problems to the class for the students to act on, always considering the phase the students are. The book does not explicitly show if *Maluquinha* has some kind of concern about the phase her students would be going through. Rather, it shows her teaching with newspapers, books and magazines – being not manifestly concerned with the appropriateness of the content to their age or developmental stage.

Piaget also focuses on the students as active builders of their knowledge which can be pursued through games, readings, visits, tours, discussion, art, workshops, physical exercise, theater etc. Knowledge is developed in this process of discovery by the child and not through repetition or exposition of established knowledge. *Maluquinha's* pedagogical

model fits this theory in its practical aspect; although – as aforementioned – the concern with stages of the child development cannot be detected in the text.

As for Vygotsky, he did not worry about establishing a step by step pedagogical model for teaching and learning, a fact that led his theoretical perspective to be interpreted in diverse ways – some would consider it values the teacher as a representative of the culture the child is inserted while others would apply a more ‘Piagetian way of seeing Vygotsky’ – the teaching and learning process is seen as mediated by the teacher, but the form of teaching falls back on discoveries or inquiries instead of on the teacher’s formal instruction.

In our understanding, the essence of Vygotsky’s theory is on mediation – the perception of the world by the students is not direct but *mediated* by other – more mature – representatives of the students’ culture. The child’s participation in the process is active while exchanging information, but so is that of the teacher, who, as a knowledgeable representative of the culture in which the child is inserted, has his/her importance recognized as an *informed* mediator of the child’s culture.

In *Maluquinha*’s class there is frequent interaction between teacher and students, student and student – her opponents get even annoyed at the students’ happiness while in class. This interaction leads us to conclude that she considers this feature – mediation - an important tool in student’s learning.

Apart from models of teaching, *Maluquinha*’s personality grants her class uniqueness, most often marked by her passion over the subjects she teaches, which seems to motivate her students. Another point that stands out is her relation with the students from which comes students’ empathy and respect for her being.

The book hints us into seeing *Maluquinha*'s model as closer to the Progressist model and/or to Vygotsky's theory – the latter specifically in terms of the value the theory gives to the teacher as a mediator of the culture the child is inserted. *Maluquinha* is the main agent in the class but the students have a very active participation – exchanging knowledge seems to be a path with several directions — which allows dynamic classes where students may more easily engage into the contents, show their interest for these contents and actively help the construction of their own knowledge.

Although the book “*Uma professora muito maluquinha*” does not explicitly advocate for a change in the process of teaching and learning, i.e., the discourse about teaching and learning practices, the book, while presenting a teacher referred to as *Maluquinha*, offers the audience a representation of the teaching profession and consequently suggests a path to be walked.

As the analyses of the categories “opposition” and “things we (didn't) learn(ed) from *Maluquinha*” have revealed, there is some veiled disapproval over the criticism of those who depreciate *Maluquinha*'s classes, a strategy very intelligently used by the book writer. It is unacceptable, for example, that one comes to reprehend students' happiness. Likewise, it is rather strange that a mode of teaching grounded on students' reality, on solid basic knowledge and on students' engagement in activities results in failure, as happened with *Maluquinha*'s students, when the new teacher applied an exam with them. The lists of things the students say they did and did not learn with *Maluquinha* are already signals of this veiled criticism to traditionalism construed in the book.

In sum, “*Uma professora muito Maluquinha*” dialogues with other texts, criticizing some practices while reinforcing others. Interdiscursive features are present throughout the story with noticeable intention of showing a particular model of teaching.

6.4 *Maluquinha's* practice as revolutionary or as culturally situated

Before starting to answer this question, one specific characteristic of the book that has not been explored before demands our attention - that of naming. The characters of the story are usually named by some kind of nickname such as the younger priest that is called 'Padreco' and the old priest, who is called 'Padre Velho'. Others are named by their profession as the '*funcionário do Banco do Brasil*'; '*o professor de Geografia*' etc. The teacher is also given a nickname by which she is referred to throughout the whole text - '*Maluquinha*'. She is called *Maluquinha* by her students in an affectionate way, but also by the other characters who criticize her. This 'mood' established by the book raises the question posted here: Is *Maluquinha's* practice revolutionary or culturally situated in relation to the scientific knowledge produced over the teaching and learning practice? In this chapter, a provisional answer to this question is attempted.

The analysis of the text carried out along Chapter Five focused on the description of linguistic elements through the transitivity analysis. The conclusions drawn in that chapter were developed in Section 5.2, in which *Maluquinha's* practice was depicted, and in Section 5.3, in which her practice was analyzed in light of the discussion presented in Chapter Two – review of literature – specifically with the process of teaching and learning. Now, our attempt is to connect these considerations with the dimension of social practice – taking into consideration concepts such as power, hegemony and ideology – and the role texts have in maintaining or challenging established practices.

Considering our conclusions in relation to *Maluquinha's* practice and scientific discourse (Section 6.3), we could observe some tendencies which lead us to suppose that

some practices are fighting for hegemony while others are already hegemonic in the field of education. We cannot forget that texts are sites of struggle, in the sense that they are not pacific and that they show traces of diverse ideologies – with apparent predominance of the ideology promoted by social groups more apt to (re)produce ideologies - the dominant classes.

Controversy has been found over the notion of what it means to be a teacher; suggesting that change is taking place. These eventual changes should not be seen as an end but as achievement of a dominant group, and therefore, as a stage for future battle. Some ideas seem to be more accepted – naturalized – while others are given different interpretations. In the story analysed; for instance, we find different conceptions of the teaching and learning practice. Some of them are may be more accepted in our society while others may not – in any case, the establishment of those which are and those which are not depends on studies which would consider real teachers and their practice.

In this terrain of controversy, the book “*Uma professora muito Maluquinha*” dares to propose a representation of teacher and consequently a model of teaching. In general terms, this proposal criticizes the methods of the traditional school while offering different possibilities for the teacher. *Maluquinha*’s work may be considered revolutionary in relation to these traditional methods, which are acutely criticized in the story. In fact, the discourse of “*Uma professora muito maluquinha*” is much more tied to that of the tendencies of schooling which have emerged with the New School, the Progressist School and the Constructivism.

In fact, *Maluquinha* seems to agree and somehow follow the pedagogic thought of the moment the story was published, an aspect that reports us to the characteristics Fairclough (2001) believes texts to have: they are historically and culturally construed. In

these terms, *Maluquinha's* practice is revolutionary while avoiding traditional practices but it also reflects societal tendencies of our times.

One characteristic that shows *Maluquinha's* approximation with new tendencies is the switch of focus from the teacher to the students and from the product to the process. The students are at the center of *Maluquinha's* pedagogical approach. She engages them in class activities and contents by means of approximating these contents to their realities – her mediation is very important in this aspect –, by encouraging them to question, criticize, agree, disagree, and by valuing students' contributions and qualities, among other forms of motivation. She also allows them to participate in deciding what is right or wrong in the classroom as well as what is un/expected from students. *Maluquinha* is able to cope with all these demands by establishing an interpersonal relation with her students that makes them feel active part of the process of teaching and learning. As a consequence of this favorable relationship, she is in authority without being authoritarian.

These features are repeatedly instantiated in the text in different moments. This apparatus is directed to the reader, that through repetitive information, may be convinced of *Maluquinha's* practice as effective - a resource used by the writer that may turn the proposal brought by the story into a naturalized concept. Instances of it are found in the criticism *Maluquinha's* opponents make about her work; in the several 'games' her students play; in the students active questioning in the class, in the insistence of teaching only basic contents, and in the presentation of contents which are related to the student's lives. On the other hand, when it comes to concepts which are criticized, again we have repetition. Traditional methods of schooling are criticized through absurd criticism raised by some characters, thus reiterating and reinforcing the advantages of *Maluquinha's* practice as opposed to the (dis)advantages of traditional modes of teaching.

We understand that a teacher's work is a rich universe that goes beyond the simple 'labeling' of a methodology into a pedagogical current or thought. Be it due to the influence of the teacher's personality or due to (in)congruence into the established theoretical thought about teaching, uniqueness has been encountered in *Maluquinha's* practice. In the pedagogic production narrated here, the focus of the teaching and learning has changed from teacher to students, who have become the agents of their own learning.

Summing up, as revealed in the analyses of *Maluquinha's* linguistic representation and the connection between her praxis and established pedagogical trends, the book appears to be notoriously against traditionalism and in favor of education grounded on basic knowledge, on the student as the focus of the teaching and learning process as well as on their participation in the decision-making process during the class, on the approximation between school contents and students' realities, on a close interpersonal relation between teacher and students, and on the importance of the teacher's mediation along the construction of knowledge. Proficiency in reading, writing and math – logical thought, at last – is worked in detriment of dates, names and contents which overload the children's memory without making much sense or effectively impacting their cognitive development.

6.5 Pedagogical implications

As pointed in Chapter 2, language has constructive effects over social practices. Additionally, as also previously pinpointed, "text is a product rather than a process" (Fairclough, 2001, p. 24), a fact that appears to evidence that established knowledge, beliefs

and identities present in our society are likely to be present in texts as well. Nevertheless, knowledge, beliefs and identities are not undisputed truths.

Texts can either reinforce established social practices or have them challenged. In this vein, the representation of the teacher as proposed in the text “*Uma professora muito maluquinha*” may either confirm teachers’ beliefs over their role or confront these beliefs; in either case, there is an effect that cannot be underestimated.

From the analysis of the text “*Uma professora muito Maluquinha*”, intensive criticism of the traditional methods of schooling emerged. As we have seen, allied to pedagogic ideas of our times, the role of the student as a passive learner is highly questioned and a proposed change of focus is presented: from teacher to student. As accepted as this idea seems to be nowadays, it is imperative to be aware that the model of teaching proposed by *Maluquinha* has implications. One of these implications may be extremist pedagogic practices, in which we will find a highly asymmetrical value given to students over teachers as well as to process over product.

In this vein, Christie (2004b) poses that constructivist theories overvalue the students as builders of knowledge in detriment to what has been already ordered and constructed by scholars over years of studies and research²⁷. *Maluquinha*’s practice sometimes seems to point to this tendency – the high amount of practical activities is a clue in this direction. She seems to focus on students’ process of discovery of knowledge through practical activities carried out during their school period. This practice seems to reinforce the view criticized by Christie in which there seems to be a general tendency to

²⁷ It is important to highlight that Christie’s criticism is not directed to Vygotsky’s theory which she explains in these terms – “his (Vygotsky’s) ideas sit very uneasily in a constructivist model, not least because of his commitment to the mentoring role of the adult/teacher” (Christie, 2004b, pg. 177).

believe that the acquisition (and production) of knowledge does not require intensive study and dedication.

It is not our aim to undervalue the importance of the achievement constructivist pedagogies have reached in our society but to reinforce that permissive pedagogies, in which the students have no limits and are the main guides of their learning, thus underestimating the role of the teacher – which we regard as part fundamental of the process – have to be questioned.

The consideration and interpretation of the text “*Uma professora muito maluquinha*” has revealed a model of teaching different from traditional methods which may make teachers think about their practice and question their methods. In this reflection resides the most significant pedagogical implication of this study. Through this reflection teachers and professionals connected to education may rethink their practice in light of the possibilities brought about by this study.

6.6 Limitations of the study and suggestions for further research

This study has certainly brought its contribution to the area of education, specifically to the teaching and learning phenomenon, through the examination of the text “*Uma professora muito maluquinha*” made possible by CDA and SFL.

In spite of the relevance of the results yielded by this research, the data analyzed could have been investigated through different insightful perspectives. A closer and in-depth analysis of modality, for example, could have led to a more accurate characterization of the interpersonal meanings present in the book. Additionally, interviews regarding readers’ (teachers, students, school principals, parents etc.) opinions about the

book could have been very enlightening to the investigation of the ideological work texts may produce over their audience. This would go along with Fairclough (2001) and Fairclough and Wodak (1997), who propose the investigation of “how texts are interpreted and received and what social effects they have” (Fairclough & Wodak, 1997, p. 275).

Also, the study of other genres which deal with the teaching and learning process as well as of other literary works which explore the reality of classroom could be investigated with the aim of composing a wider view of what different discourses propose in relation to the teaching practice.

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APPENDIX 1 - Students view/rapport on the teacher

cl. 1 (p. 6)			
Na nossa imaginação	ela	entrava	
Circumstance	Actor	Pr: material	
cl. 2 (p. 6)			
[Ø:Maluquinha]	voando	pela sala	[(como um anjo)]
Actor	Pr: material	Circumstance	Circumstance
cl. 3 (p.7)			
e [Ø:Maluquinha]	tinha	estrelas	no lugar do olhar.
Carrier	Pr: relational	Attribute	Circumstance
cl. 4(p.8-9)			
[Ø:ela]	Tinha voz e jeito de sereia	vento o tempo todo nos cabelos	[(na nossa imaginação)].
Carrier	Pr: relational	Attribute	Circumstance
cl. 5 (p. 10)			
Seu riso	era	solto	como um passarinho.
Carrier	Pr: relational	Attribute	Circumstance
cl. 6 (p. 11)			
Ela	era	uma professora inimaginável.	
Carrier	Pr: relational	Attribute	
cl. 7 (p.12)			
Para os meninos	ela	era	uma artista de cinema.
Circumstance	Token	Pr: relational	Value
cl. 8 (p. 13)			
Para as meninas,	[Ø:ela]	[Ø:era]	a Fada Madrinha.
Circumstance	Token	Pr: relational	Value
cl. 9 (p. 17)			
Nós – que	achavam		
Senser	Pr: mental		
cl. 10 (p. 17)			
que	ela	era	a coisa mais maravilhosa da cidade, isto é, do mundo.
	Token	Pr: relational	Value
cl. 11 (p. 22)			
todas as meninas	quiseram ser		lindas
Carrier	Pr: relational		Attribute
cl. 12 (p. 22)			
e	todos os meninos	quiseram crescer	na mesma hora
Actor	Pr: material		Circumstance
cl. 13(p. 22)			
pra [Ø:alunos]	poder casar		com ela.
Actor	Pr: material		Circumstance
cl. 14 (p.33)			
Ela	conquistou ²⁸	tão depressa	todos nós

²⁸ The sentence was construed in such a way that the Phenomenon affects the Senser, the opposition of this sentence could be “We liked her” (Senser/Process/Phenomenon).

Phenomenon	Pr: mental	Circumstance	Senser
cl. 14a(p.33)			
[[que,	logo, logo,	já	havia meninas
	Circumstance	Pr: existential	Existent
cl. 14b (p.33)			
[[[Ø:meninas]	chorando		no seu colo.]]]]
	Behaver	Pr: behavioral	Circumstance
cl. 15 (p.33)			
Os meninos	não	entendiam	nada.
	Senser	Pr: mental	Phenomenon
cl. 16 (p. 33)			
Havia	segredos		
	Pr: existential	Existent	
cl.16 ^a (p.33)			
[[que	pertenciam	somente	a elas,]]
	Attribute	Pr: relational	Carrier
cl. 17 (p.33)			
e	eram	tantos	
	Pr: existential	Existent	
cl. 17a (p.33)			
[[que	a professora	acabou inventando	um código
	Actor	Pr: material	Goal
cl.17b (p.33)			
[[para [Ø:Maluquinha]	trocar	bilhetinhos secretos	com as meninas.]]
	Actor	Pr: material	Goal circumstance
cl. 18 (p.60)			
Não	que	ela	soubesse tudo.
		Senser	Pr: mental Phenomenon
cl. 19 (p.60)			
[Ø:Maluquinha]	Não	sabia.	[Ø:tudo]
	Senser	Pr: mental	Phenomenon
cl. 20 (p.60)			
[Ø:Maluquinha]	Era	craque em História e Geografia	
	Carrier	Pr: relational	Attribute
cl. 21 (p.60)			
porque [Ø:Maluquinha]	sonhava		
	Senser	Pr: mental	
cl. 22 (p.60)			
[Ø:Maluquinha]	em viajar	pelo mundo	
	Actor	Pr: material	Circumstance
cl. 23 (p.60)			
e [Ø:Maluquinha]	achava		
	Senser	Pr: mental	
cl. 24 (p.60)			
que	ninguém	pode ir	aos lugares de seus sonhos

	Actor	Pr: material	Circumstance		
cl. 25 (p.60)					
sem	[Ø: se]	saber			
	Senser	Pr: mental			
cl. 26 (p.60)					
onde	eles	ficam			
Attribute	Carrier	Pr: relational			
cl. 27 (p.60)					
e	[Ø:se]	[Ø: sem saber]	a história [[que têm.]]](p. 60)		
	Senser	Pr: mental	Phenomenon		
cl. 28 (p. 69)					
Seu olhar,	<sempre que olhava a gente,>	parecia	veludo na pele	ou pêssego na mão.	
Carrier		Pr: relational	Attribute		
cl. 29 (p. 69)					
<sempre que	[Ø:Maluquinha]	olhava	a gente,>		
	Behaver	Pr: behavioral	Phenomenon		
cl. 30 (p. 69)					
Havia dias ²⁹ , porém,	ela	chegava	na sala	com um bico maior do que o de um tucano.	
Circumstance	Actor	Pr: material	Circumstance	Circumstance	
cl. 31 (p. 69)					
Então,	seus olhos	ficavam	perdidos no ar	e,	(p. 69)
	Carrier	Pr: relational	Attribute		
cl. 32 (p. 69)					
muitas vezes,	seu olhar,	como uma flecha,	atravessava	o peito de um de nós	
Circumstance	Actor	Circumstance	Pr: material	Goal	
cl. 33 (p. 69)					
e	[Ø:seu olhar]	seguia	em frente,		
	Actor	Pr: material	Circumstance		
cl. 34 (p. 69)					
[Ø:seu olhar]	dirigido		a lugar nenhum.		
Actor	Pr: material	Circumstance			
cl. 35 (p. 71)					
E	ela,	andando	pela sala,		
Actor	Pr: material	Circumstance			
cl. 36 (p. 71)					
[Ø:Maluquinha]	suspirava		pelos cantos,		
Behaver	Pr: behavioral	Circumstance			
cl. 37 (p. 71)					
[Ø:Maluquinha]	lendo		seus livros de poesia	ou	
Behaver	Pr: behavioral	Behaviour			
cl. 38 (p. 71)					

²⁹ Although 'havia' is an existential process, its function here is just to locate the action that comes along, so it was not analyzed here.

[Ø:Maluquinha]	escrevendo	os poemas mais adequados	no seu Caderno de Recordações.
Actor	Pr: material	Goal	Circumstance
cl. 39 (p. 72)			
Ela	ficava parecendo	uma tia mais nova ou uma prima mais velha,	
Carrier	Pr: relational	Attribute	
cl. 39a (p. 72)			
destas	[[que a gente tem em casa		
Attribute	Carrier	Pr: relational	Circumstance
cl. 39b (p. 72)			
e que	a nossa avó	fica dizendo	
	Sayer	Pr: verbal	
cl. 39c (p. 72)			
quando	[Ø:avó]	fala	delas:
	Sayer	Pr: verbal	Circumstance
cl. 39d (p. 72)			
“Adolescência, só	[Ø:você]	[Ø:tiver]	com muita paciência”.]
Circumstance	Carrier	Pr: relational	Attribute
cl. 40 (p. 73)			
Uns poucos dias depois -	<e sem muitas explicações [[a dar]]>	ela	deixava seu quartinho de tristezas
Circumstance	Circumstance	Actor	Pr: material Scope
cl. 41 (p. 71)			
e, como uma heroína de história em quadrinhos,	[Ø:Maluquinha]	voltava	luminosa para a sala.
Circumstance	Actor	Pr: material	Attribute Circumstance
cl. 42 (p. 102)			
e todos nós	morriamos	de saudade da Professora Maluquinha.	
Behaver	Pr: behavioral	circ: matter	
cl. 43 (p.112)			
O bilhete	continha	um detalhe a mais: o único erro	
Carrier	Pr: relational	Attribute	
cl. 43a(p.112)			
[[que ela cometeu conosco]]			
Scope	Actor	Pr: material	Beneficiary
cl. 43b (p.112)			
O [[de	[Ø:Maluquinha]	achar	
	Senser	Pr: mental	
cl. 43c (p.112)			
que nós	íamos precisar crescer		
Actor	Pr: material		
cl. 43d (p.112)			
para	[Ø:alunos]	entender.]]	
	Senser	Pr: mental	
cl. 44 (p. 113)			
e	[Ø:alunos]	concordamos	com nossa professora e com Tom Jobim:

	Senser		Pr: mental		Circumstance
cl. 45 (p.113)					
	“É	impossível		[[ser feliz sozinho”]].	
	Pr: relational	Attribute		Carrier	
cl. 46 (p.113)					
	Mas	[Ø:alunos]	não	estamos	muito certos
		Carrier		Pr: relational	Attribute
cl. 46 ^a (p.113)					
	[[se	[Ø:alunos]	queremos rever		nossa Professora Maluquinha.]]
	Senser		Pr: mental		Phenomenon
cl. 47 (p.113)					
	Sua presença em nossa memória,		ao longo de nossas vidas,	ajudou	-nos
	Actor		Circumstance	Pr: material	Goal
cl. 48 (p.113)					
	[Ø:alunos]	a construir		nossa própria felicidade.	
	Actor	Pr: material		Goal	
cl. 48 (p.113)					
	Em nossa memória,	porém,	ela	voa	pela sala,
	Circumstance		Actor	Pr: material	Circumstance
cl. 50 (p.113)					
	[Ø:Maluquinha]	tem	estrelas		no lugar do olhar,
	Carrier	Pr: relational	Attribute		Circumstance
cl. 51 (p.113)					
	[Ø:Maluquinha]	tem	voz e jeito de sereia, um riso solto como um vôo de ave.		
	Carrier	Pr: relational	Attribute		
cl. 52 (p.113)					
	E	o vento	sopra	o tempo todo	em seus cabelos.
	Actor	Pr: material		Circumstance	Circumstance
cl. 53 (p.113)					
	Talvez	seja	melhor	[[mandar ampliar o retrato [[que tiramos um dia, em frente à matriz,]]]]	
		Pr: relational	Attribute		Carrier
cl. 54 (p.113)					
	e	[Ø:alunos]	pendurá -lo,	— sem dor -	na parede de nossas casas
	Actor	Pr: material	Goal	Circumstance	Circumstance
cl. 55 (p.113)					
	e	[Ø:alunos]	agradecer	à vida	o privilégio
	Sayer	Pr: verbal	Receiver		Verbiage
cl. 55 ^a (p.113 and 114)					
	[[de	[Ø:alunos]	termos tido		uma professora inesquecível.]]
	Carrier		Pr: relational		Attribute

APPENDIX 2 - Maluquinha's class

cl.1 (p. 23)			
A primeira chamada	[[que ela fez]]	foi	assim:
Carrier		Pr: relational	Attribute
cl. 1a (p. 23)			
[[que ela fez]]			
Actor	Pr: material		
cl. 2 (p. 23)			
[Ø:Maluquinha]	mandou		
Sayer	Pr: verbal		
cl. 3 (p. 23)			
cada um de nós	escrever	o nome de um outro aluno.	O nome por inteiro.
Actor	Pr: material	Goal	Circumstance
cl. 4 (p. 23)			
“Grande vantagem	[Ø:aluno]	saber	
	Senser	Pr: mental	
cl.5 (p. 23)			
[Ø:aluno]	escrever	seu próprio nome”	
Actor	Pr: material	Goal	
cl. 6 (p. 23)			
– ela	brincou.		
Sayer	Pr: verbal		
cl. 7 (p. 23)			
Depois	[Ø:Maluquinha]	embaralhou	os nomes de todos nós
Actor	Pr: material	Goal	
cl. 8 (p. 23)			
E	[Ø:Maluquinha]	mandou	
Sayer	Pr: verbal		
cl. 9 (p. 23)			
que a gente	arrumasse	tudo	direitinho na exata ordem do ABC.
Actor	Pr: material	Goal	Circumstance
cl. 10 (p. 24)			
[Ø:alunos]	Gastamos	quase a aula inteira	
Token	Pr: relational	Value	
cl. 11 (p. 24)			
só para	[Ø:alunos]	descobrir	
Senser	Pr: mental		
cl. 12 (p. 24)			
que o nome de um colega nosso	[[chamado Pedro da Silva Marins]]	tinha que ficar	na frente do nome nome de outro colega
Carrier		Pr: relational	Attribute

cl. 13 (p. 24)				
que	-<< imaginem só!>> ³⁰ –	[Ø:aluno]	chamava-se	Pedro da Silva Martins.
		Token	Pr: relational	Value
cl. 14 (p. 24)				
Em compensação	[Ø:alunos]	ficamos	craques em dicionários e catálogos.	
	Carrier	Pr: relational	Attribute	
cl. 15 (p. 24)				
Nas aulas seguintes	ela	resolveu dividir	a classe	em dois times
Circumstance	Actor	Pr: material	Goal	Circumstance
cl. 16 (p.25)				
Nós	adoramos!			
Senser	Pr: mental			
cl. 17 (p.25)				
No começo	[Ø:atividade]	era	menina contra menino.	
Circumstance	Carrier	Pr: relational	Attribute	
cl. 18 (p.25)				
Como	havia	dezesete meninos e dezesseis meninas,		
	Pr: existential	Existent		
cl. 19 (p.25)				
ela	reforçava	o time feminino.		
Actor	Pr: material	Goal		
cl. 20 (p.25)				
Mas,	às vezes,	o time dela	perdia.	
	Circumstance	Actor	Pr: material	
cl. 21 (p.26)				
Outras vezes	ela	fazia	times diferentes:	morenos contra louros [(embora, louro mesmo só houvesse um na sala ³¹)]; magros contra gordos [(tinha alguém gordo?)]; ou bonitos contra feios [(aí era por eleição)]
Circumstance	Actor	Pr: material	Goal	Attribute
cl. 22 (p. 27)				
Os embates entre os dois times	começaram	pela modalidade Força.		
Actor	Pr: material	Circumstance		
cl. 23 (p. 27)				
A cada letra errada	se	desenhava	um pedacinho da força ou do enforcado.	
Circumstance	Actor	Pr: material	Goal	
cl. 24 (p. 27)				
As meninas	enforcaram	os meninos.		
Actor	Pr: material	Goal		
cl. 25 (p. 28)				
A segunda partida	– justo a segunda ³² –	foi	o Jogo do Começo:	

³⁰ The clauses where the voice of the narrator speaks directly with the reader will not be analyzed.

³¹ See reference 28.

³² See reference 28.

Value	Pr: relational	Token
cl. 26 (p. 28)		
quantas coisas [[começadas por C]],	por exemplo,	tem nesta capa da revista Careta.
Existent	Pr: existential	Circumstance
cl. 27 (p. 28)		
Os meninos	ganharam. (p. 28)	
Actor	Pr: material	
cl. 28 (p. 29)		
E,	entre outros,	teve o Jogo da Rima.
Cir: of accompaniment	Pr: existential	Existent
cl. 29 (p. 29)		
Um minuto	[[pro time adversário achar a rima da palavra dada]]	
Senser	Pr: mental	Phenomenon
cl. 30 (p. 29)		
Logo no primeiro jogo,	teve	um menino expulso da partida.
Circumstance	Pr: existential	Existent
cl. 31 (p. 30)		
Um dos jogos mais divertidos,	porém,	era o Caça-palavras:
Value	Pr: relational	Token
cl. 32 (p. 30)		
[Ø:alunos]	descobrir	
Senser	Pr: mental	
cl. 33 (p. 30)		
onde estava	uma determinada palavra	num monte de anúncios, cartazes ou capas de revistas
Carrier	Pr: relational	Attribute
Circumstance		
cl. 33 ^a (p. 30)		
[[que ela trazia de casa		
Scope	Actor	Pr:material
Circumstance		
cl. 33b (p. 30)		
e [Ø:Maluquinha]	pregava	no quadro-negro.]]
Actor	Pr: material	Circumstance
cl. 34 (p. 30)		
Onde está,	aqui	por exemplo,
Attribute	Pr: relational	Circumstance
Carrier		
cl. 35 (p. 30)		
[Ø:atividade]	Era	uma espécie de campeonato
Carrier	Pr: relational	Attribute
cl. 36 (p. 30)		
onde em vez de	[Ø:alunos]	correremos
Actor	Pr: material	Circumstance
cl. 37 (p. 31)		
nós	corríamos	atrás das palavras.
Actor	Pr: material	Circumstance
cl. 38 (p. 31)		

E	era	tanto	barulho na sala,	
	Pr: existential	Circumstance	Existent	
cl. 39 (p. 31)				
e	era	tanta	alegria	que
	Pr: existential	Circumstance	Existent	
cl. 40 (p.34)				
E	teve	o dia da frase.		
	Pr: existential	Existent		
cl. 41 (p.34)				
[Ø: frase]	Estava	escrita	no quadro-negro	
Carrier	Pr: relational	Attribute	Circumstance	
cl. 42 (p.34)				
e	ninguém	tinha percebido.		
	Senser	Pr: mental		
cl. 43 (p.34)				
Foi a Ana	que	deu	pela coisa	
	Senser	Pr: mental	Phenomenon	
cl. 44 (p.34)				
[Ø:Ana]	Levantou	-se,	de repente,	do seu lugar
Actor	Pr: material	Goal	Circumstance	
cl. 45 (p.34)				
[Ø:Ana]	foi	até a última carteira da fila do meio	e,	
Actor	Pr: material	Circumstance		
cl. 46 (p.34)				
de lá,	[Ø:Ana]	tirou	uma maçã	embrulhadinha no seu papel de seda azul.
Circumstance	Actor	Pr: material	Goal	Circumstance
cl. 47 (p.35)				
Foi quando	a turma	resolveu ler,	ainda com alguma dificuldade	a frase
	Actor	Pr: material	Circumstance	Scope
cl. 47a (p.35)				
[[que	a Ana Maria	apontava	no quadro-negro]]	
Scope	Actor	Pr: material	Circumstance	
cl. 48 (p.35)				
Fez-se	uma festa			
Pr: existential	Existent			
cl. 49 (p.35)				
quando	todos	conseguiram ler	a frase,	
	Actor	Pr: material	Scope	
cl. 50(p. 35)				
apesar de	[Ø:alunos]	terem que agüentar	as gozações da Ana Maria.	
	Behaver	Pr: behavioral	Behaviour	
cl. 51 (p. 37)				
Esta festa	foi repetida	várias vezes.	[Ø:alunos]	
Scope	Pr: material	Circumstance	Actor	

cl. 52 (p. 37)				
Havia	sempre	uma frase diferente e um prêmio novo		
Pr: existential	Circumstance		Existent	
cl. 52a (p. 37)				
[[para	quem	a	lesse	mais depressa.]]
	Actor	Scope	Pr: material	Circumstance
cl. 53 (p. 37)				
E	cada dia	[Ø:alunos]	líamos	com mais rapidez,
	Circumstance	Actor	Pr: material	Circumstance
cl. 54 (p. 37)				
pois	[Ø:alunos]	descobrimos		
	Senser		Pr: mental	
cl. 55 (p. 37)				
que	[[ler]]	era	uma alegria.	
	Carrier	Pr: relational	Attribute	
cl. 56 (p. 39)				
Com ela	não	tinha	castigo.	
	Circumstance	Pr: existential	Existent	
cl. 57 (p. 39)				
Tinha	juízo.			
Pr: existential	Existent			
cl. 58 (p. 39)				
Se	um lá	fizesse	alguma coisa	[[que parecesse errada,]]
	Actor	Pr: material	Goal	Attribute
cl. 59 (p. 39)				
ela	convocava	o júri.		
	Actor	Pr: material	Goal	
cl. 60 (p. 39)				
Um aluno	[Ø:era]	para a acusação,		
Token	Pr: relational	Value		
cl. 61 (p. 39)				
Outro	[Ø:era]	para a defesa.		
Token	Pr: relational	Value		
cl. 62 (p. 39)				
O resto da turminha	era	o corpo de jurados...		
Token	Pr: relational	Value		
cl. 63 (p. 40)				
A gente	adorava	aqueles julgamentos.		
Senser	Pr: mental	Phenomenon		
cl. 64 (p. 40)				
No final do ano,	quando	[Ø:alunos]	já	líamos tudo,
Circumstance		Actor	Pr: material	Scope
cl. 65 (p. 40)				
ela	achou	melhor		
Senser	Pr: mental	Circumstance		

cl. 66(p. 40)				
que	as defesas e as acusações	fossem feitas	por escrito	[Øalunos].
	Goal	Pr: material	Attribute	Actor
cl. 67 (p. 40)				
É que	o júri	era	muito barulhento.	
	Carrier	Pr: relational	Attribute	
cl. 68 (p. 41)				
E como é que	a gente	não	cai?	
	Actor	Pr: material		
cl. 69 (p. 41)				
A gente	mora	dentro?		
Actor	Pr: material	Circumstance		
cl. 70 (p. 41)				
Ela	disse:			
Sayer	Pr: verbal			
cl. 71 (p. 41)				
“Amanhã	[Ø:Maluquinha e alunos]	vamos fazer	uma excursão	ao ginásio
Circumstance	Actor	Pr: material	Scope	Circumstance
cl. 72 (p. 41)				
para	o professor de Geografia	explicar	para nós	
	Sayer	Pr: verbal	Receiver	
cl. 73 (p. 41)				
por que	a gente	não	cai	do globo terrestre”.
	Actor	Pr: material	Circumstance	
cl. 74 (p. 43)				
E	tinha	a Semana do Silêncio.		
	Pr: existential	Existent		
cl. 75 (p. 43)				
Era quando	ela	vinha	para a classe,	
	Actor	Pr: material	Circumstance	
cl. 76 (p. 43)				
[Ø:Maluquinha]	abria	sobre a mesa	um romance água-com-açúcar	
Actor	Pr: material	Circumstance	Goal	
cl. 77 (p. 43)				
e	[Ø:Maluquinha]	ficava lendo	o tempo todo.	
	Behaver	Pr: behavioral	Circumstance	
cl. 78 (p. 43)				
Nós	ficávamos	muito, muito	caladinhos.	
Carrier	Pr: relational	Circumstance	Attribute	
cl. 79 (p.44)				
É que	a gente	ficava lendo	nossas revistinhas, nossos tico-ticos e gibis -	
	Behaver	Pr: Behavioral	Behaviour	
cl. 80 (p.44)				
já	tinha	menino		
	Pr: existential	Existent		

cl. 80a (p.44)					
[[[Ø:aluno]	lendo	até	Tarzan ou O Espírito–	além de outras revistas	
Actor	Pr: material		Scope		
cl. 80b (p.44)					
[[que	ela mesma	trazia	de casa		
Scope	Actor	Pr: material	Circumstance		
cl. 80c (p.44)					
pra	[Ø:Maluquinha]	nos	emprestar.]]		
	Actor	Beneficiary	Pr: material		
cl. 81 (p. 45)					
Então,	de repente,	o Padreco	batia	na porta.	
	Circumstance	Actor	Pr: material	Circumstance	
cl. 82 (p. 45)					
Rápido, rápido	– sob o comando da professora –	a gente	dava	cambalhotas	na carteira
Circumstance	Circumstance	Actor	Pr: material	Scope	Circ.
cl. 83 (p. 45)					
para	[Ø:alunos]	esconder	as revistinhas		
	Actor	Pr: material	Goal		
cl. 84 (p. 45)					
antes	que	ele	entrasse	na sala.	
	Actor	Pr: material	Circumstance		
cl. 85 (p. 52)					
E	havia	muitas razões			
	Pr: existential	Existent			
cl. 85a (p. 52)					
[[para	[Ø:alunos]	estarmos entendendo	de amor e de paixão.]]		
	Senser	Pr: mental	Phenomenon		
cl. 86 (p. 52)					
É que, com a	[Ø:alunos]	começamos	uma novela	muito mais emocionante do que O	
proibição dos gibis,		a seguir		Direito de Nascer, de noite, no rádio.	
Circumstance	Actor	Pr: material	Scope	Circumstance	
cl. 87 (p. 52)					
A professora	estava lendo	para nós,	cada dia,	um capítulo das Desventuras de	
				Sofia, da Condessa de Ségur,	
				[[seu livro preferido da	
				Coleção Rosa.]]	
Sayer	Pr: verbal	Receiver	Circumstance	Verbiage	
cl. 88 (p. 53)					
Um dia	ela	decidiu			
Circumstance	Senser	Pr: mental			
cl. 89 (p. 53)					
que	cada capítulo	tinha que ser lido	por um menino ou uma menina.		
	Scope	Pr: material	Actor		
cl. 90 (p. 53)					
Então,	a qualidade da novela	caiu	muito. Muito mesmo.		

	Actor		Pr: material		Circumstance
cl. 91 (p. 53)					
	A gente	ainda	lia		meio mal
	Actor		Pr: material		Circumstance
cl. 92 (p. 53)					
	e	[Ø:ler mal]	valia		vaia, assobios e até tomates e ovos,
	Carrier		Pr: relational		Attribute
cl. 93 (p. 54)					
	Foi quando	ela	inventou		a Máquina de Ler.
		Actor	Pr: material		Goal
cl. 94 (p. 54)					
	O começo do rolo de papel		deixava ver		[[escrito, em letras grandes, um verso
	Senser		Pr: mental		Phenomenon
cl. 94a (p. 54)					
	[[Que	nós	nunca		esquecemos.]]]]
	Phenomenon	Senser	Circumstance		Pr: mental
cl. 95 (p. 55)					
	Então,	ela	foi fazendo	o rolo	girar
	Initiator		Pr: causative	Actor	Pr: material
cl. 96 (p. 55)					
	e	a gente	viu		[[que estava vindo ali um poema escrito de baixo para cima, um verso sobre o outro.]]
	Senser		Pr: mental		Phenomenon
cl. 97 (p. 55)					
	E	ela	foi girando,	lentamente,	a manivela
	Actor		Pr: material	Circumstance	Goal
cl. 98 (p. 55)					
	E	[Ø:Maluquinha]	mandando		
	Sayer		Pr: verbal		
cl. 99 (p. 55)					
	a turma	ler	o poema		em voz alta.
	Actor	Pr: material	Scope		Circumstance
cl. 100 (p. 56)					
	A cada novo dia		era		um poema diferente.
	Circumstance		Pr: existential		Existent
cl. 101 (p. 56)					
	E	o rolo	girando		mais depressa.
	Actor		Pr: material		Circumstance
cl. 102 (p. 56)					
	E	ela	dizia:		
	Sayer		Pr: verbal		
cl. 103 (p. 56)					
	“No dia em que	vocês	estiverem lendo		com a velocidade de um locutor de rádio,
	Circumstance	Actor	Pr: material		Circumstance
cl. 104 (p. 56)					

eu	posso ir	embora para casa”.		
Actor	Pr: material	Circumstance		
cl. 105 (p. 58)				
um coleguinha	chegou	na sala	com a revista O Cruzeiro[[aberta no desenho]]	
Actor	Pr: material	Circumstance	Circumstance	
cl. 106 (p. 58)				
e	[Ø:aluno]	falou:		
Sayer	Pr: verbal			
cl. 107 (p. 58)				
“Nem	meu tio inteligente	entendeu.”		
	Senser	Pr: mental		
cl. 108 (p. 58)				
“A senhora	podia explicar	pra gente?”		
Sayer	Pr: verbal	Receiver		
cl. 109 (p. 59)				
Então, ela	contou	para nós, <como quem conta um filme,>	a história de um bravo guerreiro grego [[chamado Leônidas.]]	
Sayer	Pr: verbal	Receiver	Verbiage	
cl. 110 (p. 59)				
<como quem	conta	um filme,>		
Sayer	Pr: verbal	Verbiage		
cl. 111 (p. 59)				
A gente	quase que se	lembra,	palavra por palavra,	da história
Senser		Pr: mental	Circumstance	Circumstance
cl. 111a (p. 59)				
[[que	ela	contou.]]		
Verbiage	Sayer	Pr: verbal		
cl. 112 (p. 59)				
Leônidas	foi	nosso primeiro herói!		
Token	Pr: relational	Value		
cl. 113 (p. 61)				
Desta vez	ela	não	organizou	uma excursão
Circumstance	Actor	Pr: material	Goal	Circumstance
cl. 113a (p. 61)				
[[pra	gente	perguntar	as coisas	pro professor de História.]]
Sayer	Pr: verbal	Verbiage	Receiver	
cl. 114 (p. 61)				
“Ele	é	tão velhinho	[[que viu tudo pessoalmente!”]]	
Carrier	Pr: relational	Attribute		
cl. 115 (p. 61)				
ela	dizia,			
Sayer	Pr: verbal			
cl. 116 (p. 61)				
[Ø:Maluquinha]	brincando	com o tio.		
Sayer	Pr: verbal	Circumstance		

cl. 117 (p. 63)				
Pois	[Ø:alunos]	falamos	tanto	[[que as histórias [[que ela contava]] pareciam um filme, que teve o dia do cinema.]]
	Sayer	Pr: verbal	Circumstance	Verbiage
cl. 117a (p. 63)				
[[que ela contava]]				
Verbiage	Sayer	Pr: verbal		
cl. 118 (p. 63)				
A professora	veio contar	-nos,	toda feliz,	
Sayer	Pr: verbal	Receiver	Circumstance	
cl. 119 (p. 63)				
que o Sêo Floriano, ³³	... havia decidido passar	o filme,	de tarde, só para os alunos dela.	
	Actor	Pr: material	Goal	Circumstance
cl. 120 (p.64)				
Durante semanas	a gente	só	falou	do filme.
Circumstance	Sayer	Pr: verbal	Circumstance	
cl. 121 (p.64)				
Com um desenho, e um filme,	[Ø:alunos]	já	estávamos conhecendo	mais História Universal do que com todas as coisas escritas no livro [[adotado pela escola.]]
Circumstance	Senser	Pr: mental	Phenomenon	
cl. 122 (p.64)				
E que	ainda não	tinha sido aberto	por nós. Nem por ela.	
	Goal	Pr: material	Actor	
cl. 123 (p. 65)				
Ela	falou	sobre romanos, sobre deuses egípcios, sobre pirâmides e serpentes.		
Sayer	Pr: verbal	Circumstance		
cl. 124 (p. 65)				
Mas	[Ø:Maluquinha]	falou	mais da Claudette do que da Cleópatra.	
	Sayer	Pr: verbal	Circumstance	
cl. 125 (p. 66)				
E tanto	se	falou	de História Antiga, dos tempos de antes de Cristo, de romanos e de gregos de egípcios e de princesas	
Circumstance	Sayer	Pr: verbal	Circumstance	
cl. 125 ^a (p. 66)				
[[que	um dia,	a Ana	perguntou:	
	Circumstance	Sayer	Pr: verbal	
cl. 125b (p. 66)				
“Professora, onde é que a gente pode ler mais sobre isto?”]]				
	Actor	Pr: material	Circumstance	
cl. 126 (p. 67)				
Mas	a pergunta da Ana	valeu:		
	Carrier	Pr: relational		

³³ Part of this sentence [[dono do cinema –que adorava aquela professora que ele achava meio maluquinha -]] was not placed above due to the fact that its content did not refer to the teacher’s class.

cl. 127 (p. 67)				
o rosto da professorinha		iluminou-se	mais ainda.	
Actor		Pr: material	Circumstance	
cl. 128 (p. 67)				
E, como um anjo [[que era]],		ela	saiu	
Circumstance		Actor	Pr: material	
cl. 129 (p. 67)				
[Ø:Maluquinha]	voando	pela sala		
Actor	Pr: material	Circumstance		
cl. 130 (p. 67)				
[Ø:Maluquinha]	tomou	a Ana	nos braços	
Actor	Pr: material	Goal	Circumstance	
cl. 131 (p. 67)				
e	[Ø:Maluquinha e aluna]	começaram a dançar.		
	Behaver	Pr: behavioral		
cl. 132 (p. 67)				
E	ela	cantava	uma canção [[inventada na hora]]	
	Behaver	Pr: behavioral	Behaviour	
cl. 133 (p. 67)				
e que	[Ø:canção]	dizia	assim:	
	Sayer	Pr: verbal	Circumstance	
cl. 134 (p. 67)				
“[Ø:isto]	Era	tudo [[o que eu queria ouvir...]]		
Token	Pr: relational	Value		
cl. 134a (p. 67)				
[[o que	eu	queria ouvir...]]	
Phenomenon	Senser	Pr: mental		
cl. 135 (p. 67)				
Tudo	o que	eu	queria ouvir!”	
	Phenomenon	Senser	Pr: mental	
cl. 136 (p. 81)				
Na semana seguinte,	ela	fez	um Concurso de Poesia	na sala
Circumstance	Actor	Pr: material	Goal	Circumstance
cl. 137 (p. 81)				
e	um dos mosqueteiros	ganhou	o concurso.	
	Actor	Pr: material	Scope	
cl. 138 (p. 81)				
Teve	pompa e circunstância		na entrega do prêmio.	
Pr: existential	Existent	Circumstance		
cl. 139 (p. 82)				
Então,	passou a ter	concurso	todas as semanas.	
	Pr: existential	Existent	Circumstance	
cl. 140 (p. 82)				
Os mais estranhos	[Ø:eram]	junto com os mais normais: a melhor redação, a voz mais o melhor desenhista, a melhor mão [[para		