A SCHOOL RADIO:
SOCIO-DISCURSIVE INTERACTION TOOL
IN THE SCHOOL

MARCOS BALTAR, MARIA EUGÊNIA T. GASTALDELLO & MARINA A. CAMELO

University of Caxias Sul, Brazil

ABSTRACT: This article analyzes the work of setting up/implementing a School Radio (SR) in a public elementary school in the region neighboring the University of Caxias do Sul, RS, Brazil. The study aims to strengthen the teaching/learning dynamic of Portuguese Language in schools, as well as to develop multiple competencies in the individuals involved in the production of radio genres for school media. The theoretical precepts arise from socio-discursive interactionism and the methodological framework is sustained by the action-research principles. The results observed up to the present suggest that there is a potential for the SR to strengthen the socio-discursive interaction in school communities and to develop multiple competencies in students.

KEYWORDS: work projects, school radio, teaching/learning, discursive competence, interaction.

*Correspondence concerning this article should be directed to Marcos Baltar**, University of Caxias Sul, Brazil, Condomínio Residencial Parque Alvorada (RS 122, Km 87), Rua das Rosas, n. 460, Caxias do Sul, RS, Brasil, Phone: (54) 3217-8335 / (51) 9954-4033. Electronic mail may be sent to marbalta@ucs.br / baltar@cpovo.net.*

Chinese
[Translation Shek Kam Tse]
学校广播：学校里的社会发散交流工具

摘要：本文分析了在巴西RS,Caxias do Sul大学附近的一所公立小学设置应用校园广播的工作。研究意在强调学校葡萄牙语的教育、学习机制和发展每个学生的多样化能力包括编排学校媒体的广播节目。本研究理论规则源自于社会发散交互理论，方法学框架是基于行动研究的原则。到目前为止的观察结果表明校园广播有潜力增加学校环境下的社会发散互动并发展学生的多项能力。

关键词：工作计划，校园电台，教与学，社会交流能力，交流

Dutch
[Translation Tanja Janssen]
TITEL: School radio: een sociaal-discursief hulpmiddel op school
SAMENVATTING: In deze bijdrage analyseren we het opzetten / implementeren van een School Radio (SR) op een openbare basisschool in een gebied nabij de Universiteit van Caxias do Sul, in Brazilië. Doel van het onderzoek is het verstevigen van het onderwijsleerproces in het Portugese taalonderwijs op scholen, als mede het ontwikkelen van competenties van de individuen die betrokken zijn bij de productie van radio genres op school. De theoretische uitgangspunten zijn ontleend aan het sociaal-discursieve interactionisme en het methodologische framework is gebaseerd op principes van actie-onderzoek. De voorlopige resultaten wijzen uit dat SR mogelijk de sociaal-discursieve interactie in schoolgemeenschappen kan versterken en meerdere competenties van leerlingen kan ontwikkelen.

TREFWOORDEN: projectwerk, school radio, onderwijsleerproces, discursieve competentie, interactie

Finnish
[Translation Katri Sarmavuori]
TITTELI: KOULURADIO: SOSIODISKURSIIVINEN INTERAKTIOVÄLINE KOULUSSA
ABSTRAKTI: Tämä artikkeli analysoi kouluradion (KR) asentamista yleiseen alakouluun, joka oli lähellä yliopistoa Caxias do Sul, RS, Brasilia. Tutkimuksen tarkoituksena on vahvistaa portugalin kielen opetus/oppimis-dynamiikkaa kouluissa ja kehittää monia kompetensseja yksilöissä, jotka ovat mukana radiogenrejen tuottamisessa koulumediaan. Teoreettiset lähtökohdat perustuvat sosiodiskursiiviseen interaktionismiin ja metodologinen viitekehys perustuu toimintatutkimusperiaatteisiin. Havaitut tulokset kertovat, että on potentiaalia KR:lle vahvistaa sosiodiskursiivista interaktiota kouluyhteisöissä ja kehittää monia kompetensseja oppilaissa.

AVAINSANAT: työprojektit, kouluradio, opetus/oppiminen, diskursiivinen kompetenssi, interaktio.

French
[Translation Laurence Pasa]
TITRE : RADIO D'ECOLE : OUTIL D'INTERACTION SOCIO-DISCURSIVE DANS L'ECOLE
RÉSUMÉ : Cet article analyse l'implantation et la mise en œuvre d'une Radio d'Ecole (RE) dans une école primaire publique d'une région voisine de l'université de Caxias do Sul, RS, Brésil. L'étude vise à renforcer la dynamique d'enseignement-apprentissage de la langue portugaise dans les écoles, ainsi que développer des compétences multiples chez les personnes impliquées dans la production de radios par genres pour les écoles. Les principes théoriques proviennent de l'interactionnisme socio-discursif et le cadre méthodologique est celui de la recherche-action. Les résultats observés jusqu'à présent suggèrent que la RE est susceptible de renforcer l'interaction socio-discursive dans les communautés scolaires et de développer des compétences multiples chez les élèves.

MOTS-CLÉS : projets de travail, radio d'école, enseignement-apprentissage, compétence discursive, interaction.

Greek
[Translation by Panatoya Papoulia Tzelepi]
Τίτλος. Σχολικό ραδιόφωνο: Κοινωνικο-διαλογική αλληλεπίδραση, σχολικό εργαλείο

Περίληψη. Αυτό το άρθρο αναλύει την εργασία εγκατάστασης και λειτουργίας σχολικού ραδιοφωνικού σταθμού σε δημόσιο δημοτικό σχολείο σε κοντινή περιοχή του Πανεπιστημίου Caxias do Sul RS στη Βραζιλία. Η μελέτη στοχεύει στην ενδυνάμωση της δυναμικής της διδασκαλίας/μάθησης της Πορτογαλικής γλώσσας στα σχολεία καθώς και στην ανάπτυξη πολλαπλών δεξιοτήτων στα άτομα που εμπλέκονται στην παραγωγή ραδιοφωνικών κειμένων για σχολικά μαζικά μέσα. Οι θεωρητικές αρχές προέρχονται από την κοινωνικο-διαλογική αλληλεπίδραση και το μεθοδολογικό πλαίσιο στηρίζεται στις αρχές της έρευνας-δράσης. Τα μέχρι τώρα αποτελέσματα δείχνουν ότι υπάρχει δυνατότητα για το σχολικό ραδιόφωνο να ενδυναμώσει την κοινωνικο-διαλογική αλληλεπίδραση στις σχολικές κοινότητες και να αναπτύξει πολλαπλές δεξιότητες στους μαθητές.
Λέξεις κλειδιά: σχέδια εργασίας, σχολικό ραδιόφωνο, μάθηση/διδασκαλία, διαλογική δεξιότητα, αλληλεπίδραση

Italian
[Translation Manuela Delfino, Francesco Caviglia]
TITOLO: La radio scolastica: uno strumento di interazione socio-discorsiva a scuola
SINTESI : Questo articolo analizza il lavoro di allestimento e messa in uso si una Radio Scolastica (RS) in una scuola elementare pubblica nella regione vicina all'Università di Caxias do Sul, RS, Brasile. Lo studio si propone di rafforzare le dinamiche di insegnamento/apprendimento della lingua Portoghese nelle scuole, e di sviluppare diverse competenze nelle persone coinvolte nella produzione di generi radiofonici per la scuola. Gli assunti teorici derivano dall'interazionismo socio-discorsivo e il quadro di riferimento metodologico è sostenuto dai principi della ricerca-azione. I risultati emersi fino ad oggi suggeriscono che le RS abbiano la potenzialità di rafforzare l'interazione socio-discorsiva nelle comunità scolastiche e di sviluppare negli studenti una molteplicità di competenze.
PAROLE CHAIVE: work projects, school radio, teaching/learning, discursive competence, interaction.
Parole chiave: lavoro su progetti a scuola, radio scolastica, insegnamento/apprendimento, competenze discorsive, interazione.

Polish
[Translation Elżbieta Awramiuk]
TITUŁ: SZKOLNE RADIO: NARZĘDZIE SOCJO-DYSKURSYWNYCH INTERAKCJI W SZKOLE
STRESZCZENIE: Niniejszy artykuł analizuje prace nad uruchomieniem szkolnego radia (SR) w publicznej szkole podstawowej w rejonie sąsiadującym z Uniwersytetem w Caxias do Sul, RS, w Brazylii. Badania miały na celu wzmocnienie dynamiki nauczania / uczenia się języka portugalskiego w szkole, jak również rozwijanie złożonych kompetencji uczniów zaangażowanych w tworzenie radiowych gatunków dla szkolnych mediów. Teoretyczne podstawy pochodzą z socjo-dyskursywnego interakcjonizmu, a metodologiczne ramy opierają się na zasadach badań poprzez działanie. Rezultaty zaobserwowane podczas badań sugerują, że szkolne radio posiada wielki potencjał, by wzmocnić socjo-dyskursywne interakcje w szkolnej społeczności i rozwijać wielowymiarowe kompetencje uczniów.
SŁOWA-KLUCZE: projekty, szkolne radio, nauczanie / uczenie się, kompetencje dyskursywne, interakcja

Portuguese
[Translation Paulo Feytor Pinto]
TITULO: Rádio escolar: ferramenta de interação sociodiscursiva na escola
RESUMO: Este artigo analisa a implementação de uma Rádio Escolar (RE) numa escola elementar pública da região da Universidade de Caxias do Sul, RS, Brasil. O estudo pretende reforçar as dinâmicas de ensino e aprendizagem da Língua Portuguesa nas escolas e desenvolver múltiplas competências nos indivíduos envolvidos na produção de géneros radiofónicos em meios de comunicação escolares. Os pressupostos teóricos decorrem do interacionismo sócio-discursivo e o quadro metodológico assenta nos princípios da investigação-ação. Os resultados observados até ao momento sugerem que, na RE, há um potencial de reforço da interação sócio-discursiva em comunidades escolares e de desenvolvimento de múltiplas competências nos alunos.
PALAVRAS-CHAVE: trabalho de projeto, rádio escolar, ensino / aprendizagem, competência discursiva, interação.

Spanish
[Translation Ingrid Marquez]
TÍTULO : LA RADIO ESCOLAR: UNA HERRAMIENTA DE INTERACCIÓN SOCIO-DISCURSIVA EN LA ESCUELA
RESUMEN: Este artículo analiza el trabajo de preparar/implementar una Radio Escolar (RE) en una primaria pública en una región cerca de la Universidad de Caxias do Sul, RS, Brasil. El objetivo del estudio es fortalecer la dinámica enseñanza/aprendizaje del idioma portugués en la escuela, y también desarrollar las múltiples competencias en los individuos involucrados en la producción de géneros radiofónicos para los medios de comunicación escolares. Los preceptos teóricos surgen del interaccionismo socio-discursivo, y el marco metodológico es sostenido por los principios de investigación activa. Los resultados que hemos observado hasta ahora sugieren que la RE tiene la posibilidad de fortalecer la interacción socio-discursiva en comunidades escolares y de desarrollar múltiples competencias en los estudiantes.
PALABRAS CLAVE: proyectos de trabajo, radio escolar, enseñanza/aprendizaje, competencia discursive, interacción.

1. INTRODUCTION

Research in applied linguistics has proved useful for language teaching in elementary education, as well as for continuing teacher education, particularly theoretical approaches that consider the study of genres, such as Anglophone Socio-rhetoric proposed by Miller (1984), Swales (1990) and Bazerman (2004), Socio-discursive interactionism proposed by Bronckart (1997), Literacy theories proposed by Street (1983) and Kleiman (2006). The research group Study of Genres (EGET in Portuguese), based on the theoretical-methodological framework of Socio-discursive interactionism and action-research (Andaloussi, 2004), has been working in the area of teacher education. EGET has also drawn on Hernandez's (1998) pedagogy of projects and Perrenoud's (1999) and Baltar's (2006) approach to teaching/learning by competencies, especially discursive competence.

The present article analyzes the effects of setting up a School Radio (SR) produced by elementary level students of a public school in the region nearby the University of Caxias do Sul, monitored by the research group EGET. The objective of this investigation is to verify the potential of SRs as a socio-discursive interactional tool in the school community, as well as to check its potential as a teaching/learning[1] device, enhancing the pedagogical-didactic practice of L1 teachers. Setting up the SR is considered here as a meaningful language activity in the school discursive environment, working as a teaching/learning device for oral and written genres that circulate in the radio media, with potential to help elementary school teachers improve their didactic-pedagogical practices, and consequently help develop their students' skills and competencies, aiding them to perform in an autonomous way in literate environments other than the school. This study can also offer support to academic discussions concerning theoretical-methodological frameworks applicable to language teaching in elementary education. The methodology framework used in this investigation follows the action-research precepts: developing the research through the sequence problem-action-reflection-action-transformation.

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[1] *The term teaching/learning does not imply a dichotomy. In Portuguese the term used is "ensinagem."*

This article develops in sections 2 and 3 a theoretical-methodological framework as a foundation for the investigation. Section 4 discusses the difference between the work with radio *in* the school and the work with *a school radio*, and presents the main characteristics of the different types of radio that operate in society: commercial, community, educational. Section 5 discusses the experience of setting up and implementing the SR *Espaço Jovem*. The text closes with some considerations concerning using the SR as a pedagogical tool for L1 teaching and learning.

2.   THEORETICAL FRAMEWORK

2.1 Main contributions from SDI

Bronckart (1997, 2004a, 2004b, 2006), along with other collaborators (Bronckart, Bain, Schneuwly, Davaud, & Pasquier, 1985), proposed a theoretical construction which they called Socio-Discursive Interactionism (SDI). In search of a theoretical framework that could fill in the gaps that divide human sciences, their proposal was initially set in the area of language psychology, inspired by the interactionist conception of language activity and action, thought and consciousness by Vygotsky (1985), and based on the Communicative Action Theory of Habermas (1987), the concept of Bakhtin's dialogical verbal interaction (Bakhtin & Volochinov; 1997; Bakhtin, 1997), Foucault's approaches (1969) to discursive structures, and Wittgenstein's (1961) view of language as a product of social interaction while its users participate in language games.

SDI, in short, postulates that human actions should be treated in their social and discursive dimensions, considering language as the main characteristic of human social activity, since human beings interact in order to communicate, through collective language activities and individual actions, consolidated through texts of different genres. Within this framework, the term *acting* is used to designate any form of directed intervention from one or several human beings in the world.

Two other terms present a theoretical or interpretative status: the term *activity*, indicating an interpretation of acting, implying motivational and intentional dimensions mobilized on the collective level, that is, indicating the organizational forms of cooperation-collaboration of humans, in which the motivational, intentional and structural dimensions are ruled by the collective; and the term *action*, indicating an interpretation of acting, implying motivational and intentional dimensions mobilized at an individual level, of a single person, referring to the concluded and motivated behavior of an individual.

From an external point of view, the action constitutes the result of social evaluations of activities; these evaluations define segments of collective activities, associating them to single individuals, who were elevated to the status of actants responsible for the concerned activity; and, from an internal point of view, the same individuals, that necessarily take part in the social evaluation processes, internalize and treat (accept, reject, reorganize, etc.) the concerned evaluations and endow themselves with a self-representation of their actant status, as well as of the properties of their action. Therefore, human psychological life regularly consists of a negotiation

between characteristics of external action (socially evaluated) and characteristics of internal action (as represented by the actant).

On the motivational plan, attention is drawn to external determiners of collective origin, which can be of a material or representational nature, and the motives that are the reasons for acting, in the way that they are internalized by a single person.

On the intentionality plan, attention is drawn to the socially validated purposes of collective origin, and to the intentions, considered as the purposes for acting, internalized by a single person.

On the plan of resources for acting, attention is drawn to the instruments as available material resources and as an available typification for acting in the social environment, and to the *capacities*, indicating mental or behavioral resources attributed to a single person.

When it comes to humans in an acting situation, SDI uses the neutral term *actant* to evoke every person implied in the acting referred to. In the interpretative plan, the term *actor* is used when the actant is the source of the process, endowed with capacities, motives and intentions, and the term *agent* is used when the actant is not the source of the process.

While the notion of *actant* is situated and synchronic and is capable to designate an organism which is the source of a given action (actor), the notion of *person* designates the psychic structure diachronically elaborated in every organism. This structure is the result of the accumulation of agentivity experiences, which vary in quantity and quality (in function of the formative mediation contexts) and that always develop in a particular temporality, constituting, therefore, an experimental experiential micro-history.

This notion is also applied to the language domain. SDI defines *language activity* as a collective phenomenon of elaboration and practice of text circulation, with the objective of establishing an understanding of the context and of the properties of the activities in general; it deals with a meta-activity that (re)semiotizes human representations in the frame of the available possibilities of a natural language. Regarding the notion of *language action*, SDI defines it as a part of this activity, whose responsibility is attributed to a single actor.

As every action, the language action presents, at the same time, a behavioral or physical dimension (it requires an act of speech or writing from an actant in space-time, eventually in co-presence of other actors/agents) and a social dimension (it inscribes itself in an interaction form that pre-determines the objectives that can be wished for and that gives the sending and receiving actants a specific social role).

The notion of *text* used in SDI is similar to the Voloshinovian/Bakhtinian notion of enunciation/text/discourse. In other words, it is about the verbal communicative unit: oral or written, generated by a language action, historically accumulated in the world of human creations, used by individuals to interact with each other in society's different discursive environments. Texts, according to their structural and functional characteristics, as human verbal interactional units, can be classified in genres,

which grant their indexing in the general inventory historically built by human inter-action denominated by "architext" (Bronckart 2004b: 105).[2]

Concerning the array of human cultural creations, texts are classified in genres, updated every time a language action occurs; and, therefore, always susceptible to novelties, set by the individual style of interacting agents and by the contextual re-strictions of language actions historically produced. If it were not like this, as al-ready warned by the Bakhtinian circle, it would be necessary to create a new genre at each new interaction. Acknowledging and choosing a genre that mediates human verbal interaction is the first instance of human verbal interaction and is always in-terdependent of a non-verbal general action that occurs in a determined time and social place.

In other words, verbal interaction is accompanied by the exercise done by the in-teractants of mobilizing and updating a genre indexed in the architext, whose prod-uct will be an empirical text of undetermined extension: from a "help" request up to a book with hundreds of pages, depending on the interactive activity in question. The duration of the empirical text, oral or written, is limited by the moment in which the speaker starts the interlocution up to the moment it is finished. For SDI, textuali-zation takes into account mechanisms of thematic coherence: connection and cohe-sion and enunciative positioning (mode and voice).

The production of a new empirical text always modifies the historical genre in-ventory already built, denominated architext, contributing to its constant renovation along the cultural history of human interaction. Society's technological advances and the characteristics of each individual's style when employing a natural language are responsible for the constant *ad hoc* state of the architext. An instance of this are the oral and written texts produced by students which circulate in school media: newspaper or radio.

SDI considers that there are types of texts, working as relatively stable[3] units available in the architext, historically created by social practices: general activities and language activities, circulating in several discursive environments, that the users of a natural language choose and update when taking part in a language activity, according to the meaning effect they want to produce in their interlocutors. The work of analyzing and conceptualizing these types of texts originates the notion of *genres*, as employed by SDI to designate mega-instruments of human interaction.

2.2 Project pedagogy and discursive competence

The setting up and implementation of a SR in a school, following the dynamic of project pedagogy and action-research, can help teachers and students in the devel-opment of multiple competences, noticeably discursive competence.

For Hernández (1998) and Hernández/Ventura (1998), the best way of organiz-ing a curriculum in a school is through work projects. Some principals, pedagogical supervisors and teachers, when questioned by researchers in continuing education,

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[2] *An architext, according to Bronckart (2004b: 105), is a sort of nebulosa which comprises the knowledge about text historically developed by a certain community.*
[3] *Term borrowed from Bakhtin/Voloshinov (1997).*

have said that they work or would like to work on projects in their schools. How-ever, many that claim to be working on projects actually just invoke an ordinary routine of events that are part of the school calendar, such as: Easter, Indigenous Peoples Day, Mother's Day, Brazilian Catholic July's Fests (Festas Juninas), Fa-ther's Day, National Week, Tree dDay, Children's Day, etc., organized as non ar-ticulated activities without a defined teaching/learning purpose.

Hernández advocates the educational potential of work projects arguing that this methodology gives priority to teaching strategies which produce meaningful learn-ing. According to Hernández, work projects have, among others, the purpose of equalizing power actions, trying to give opportunity and voice to participants, ena-bling growing changes in teachers' attitude, leading them to exercise the roles of supervisors and encouragers, helping, at first, only when requested. Work projects also lead students to abandon the role of passive recipients, becoming active subjects of the teaching/learning process, articulating information so that it turns into knowl-edge capable of mediating competencies.

Perrenoud (1999, 2002) suggests that students, in order to develop their compe-tencies, should work harder, take new risks, become more reflexive and question themselves, preferably through situation-problems or through their engagement in activities that make part of a work project.

Baltar (2006) states that the teacher's main objective should be to mediate the development of student competencies and that the best way of doing this is by orga-nizing school time into work projects. He points out the importance of L1 teachers creating, in schools, didactic-pedagogical proposals that allow the development of students' discursive competence. The author defines discursive competence as:

> […] the set of capacities that the user of a natural language updates and develops when taking part of meaningful language activities which take place in several of society's discursive environments. Besides linguistic, textual, communicative and social compe-tences, in order to live in an autonomous way in a literate society, this user needs to master the largest possible range of discursive attitudes (to tell, to narrate, to expound, to argue, to instruct, etc.), of oral and written genres, available in the inventory histori-cally built denominated architext. In addition to that, this user should understand the dif-ferent discursive formations that compose discursive environments and their respective discourses. Discursive competence, besides embracing all these capacities, is dynamic, is always in development and is updated every time a user takes part in a meaningful language activity, in an active and responsive way, updating a genre of the architext, ac-cording to the meaning effect intended in a socio-discursive interaction, or even creating a new genre that will serve as a tool of socio-discursive interaction to be used now or by future generations. (p. 48)

Actually, work projects that link teaching/learning in schools to meaningful situa-tions and problems, real or closer to reality, can produce powerful changes in school dynamics, because they endow individuals with a broader view of society, and can prepare them to develop multiple competencies that can assist them throughout their lives.

Once aware of the potentialities brought up by the pedagogy of work projects and of teaching/learning with the aim of developing multiple competencies, teachers can assume an innovative didactic-pedagogical attitude, overcoming the limitations

of the school's physical and discursive space and making it viable for students to function as protagonists of their own education.

3.   METHODOLOGICAL FRAMEWORK

Action-research sets out an investigative sequence of identifying/defining a problem-action-reflection-action-transformation, to be documented through mixed qualitative and quantitative methods. Accordingly, this investigation has been conducted through meetings, semi-structured interviews, questionnaires addressed to L1 teachers and assessment cards applied to their respective students, complemented by direct observation of their practices in the classroom. The purpose of this dynamic was to build a diagnostic profile of the domain and of the difficulties found in the process of setting up the SR, with the aim of producing prognostics of systematic intervention by the research group in the SR implementation process.

The *setting up* phase of constructing the SR carried out by a community opinion survey on the validity of setting up a SR, a meeting with the direction board and pedagogical coordination of the school in order to grant institutional support to the project, the creation of student groups to produce the programs, the selection of a room to be the recording and broadcasting studio for the programs and the installation of equipment in the broadcasting room and speakers in the school's classrooms, including the production of the first programs made by the first group of students involved. The L1 teacher, as well as the research group, have the role of mediators of the meaningful language activity, of which the students are the main protagonists.

The *implementation*, once the SR is already working, involved the production of programs (choosing the type of program, selecting frames, writing and rewriting genres, organizing the written texts that serve as guides for broadcasting rehearsals and for recordings, and mastering the recording and broadcasting processes). This stage requires constant mediation by the teacher and by the research group.

In both phases, the research group intervenes with the students and mediating teachers, offering theoretical-methodological support for carrying out the proposal. In the setting up phase, the support can be both of a technical and of a didactic-pedagogical order. In the implementation phase, the support is more focused in the didactic-pedagogical scope of the teaching/learning of L1 and on the development of skills and competences by the students and teachers involved with the SR.

The Intervention by the researchers takes place periodically through meetings with teachers and visits to the school in order to guide the activities. Following the action-research dynamic, besides concentrating on the process of building and constantly improving the SR, the research group also focuses on the product of this work. In other words, the group focuses on the organization and quality of the programs, frames and genres produced by the students, promoting collective analysis and synthesis by the subjects involved in the SR, which promote the understanding that this work, following the precepts of SDI, should be considered as a meaningful language activity and that the skills and competencies in question can always be re-elaborated and perfected through the practices of reading and producing authentic

texts/genres. As a result, every genre produced by the students contributes to the development of their discursive competence.

Considering the several phases of this experience, different aspects could be further explored in terms of the collected data, such as the radio programs produced by the students, the process of implementation of the SR, and the data produced during the interaction among the experiment's participants (meetings, semi-structured interviews, questionnaires addressed to L1 teachers and assessment cards). However, in order to give a fuller picture of the project, in this article we decided to present a report of the overall experiment.

4.   THE WORK WITH MEDIA (*IN/OF*) THE SCHOOL

Admitting that the work with radio in the school is not as common as the work with newspaper[4], magazine, or other publications, it is advisable to comment these experiences carried out with these medium in the school in order to point out some specific characteristics of the work being undertaken.

Newspapers, magazines or movies are more frequently used in schools as media[5] discursive environments to encourage reading and/or text production activities. Carrying out activities which bring media texts/genres closer to the school discursive environment is relevant because they can expand the reading spectrum of the students who are used to reading mainly literary texts in school. However, even though some teachers try to introduce the media into their pedagogical practices, taking to the classroom newspaper and magazines texts, or even movies, they end up highlighting conventional media and ratifying the common sense thinking spread by them, which contributes little to the discursive emancipation of students.

Taking a different approach, the SR proposed here seeks to *replace the mere utilization* of conventional media texts by the effective *construction of a proper medium*, suitable to the school community. This medium is shaped by meaningful language activities, where the stakeholders involved in its construction (students, teachers, parents and staff) may play the role of capable and responsible actors, deciding *how* and, above all, *what they want to communicate*: the agenda, the program layout, the frames, the genres, etc. This work of building a proper school medium may increase the students' understanding of radio media discourse, contributing to the development of their discursive competence. In this way, the school could ensure students become more capable of understanding, analyzing and criticizing the current media discourses.

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[4] *In 2004 this research group verified, through questionnaires applied to the 89 schools in the public municipal network of Caxias do Sul, that 46% of these had already worked with school newspapers.*

[5] *According to Rojo, Cavalcante and Pio (2001), genres of other social backgrounds that work in schools as teaching objects are scholastic. The proposal of the EGET group, admitting this practice as a first stage in the dynamic of appropriating conventional media genres, goes beyond a mere use of scholastic media texts. It aims to organize language activities that allow students to produce authentic texts on a genuine school medium.*

Therefore, alongside the activities of reading and producing media genres, it is important for the teachers to turn the SR into a space of permanent debate about the discourse of the social means of communication, in order to help the school fulfill its purpose of promoting a truly emancipatory education.

The literature about radio as medium, according to Ferraretto (2001), Almeida (2004), Mcleish (2001), Barbosa Filho (2003), Luz (2001), Moreira (2003), among others, primarily points out the existence of three radio models in today's society: commercial radio, educational radio and community radio.

Commercial broadcasting stations are companies where the main purpose is to obtain profit. They represent the largest part of radio stations in Brazil and therefore reach the majority of listeners, due to their great coverage area. Their key focus is information and entertainment. They are characterized by broadcasting publicity inserted intentionally or subliminally into their programs. The editorial profile of these broadcasting stations caters to two types of customers: listeners, who are receptive to the broadcast contents and in tune with the company's discourse, and, therefore, potential buyers of the products announced; and announcers, who sponsor the programs in exchange for publicity for their brands.

Community radio differs from commercial radios by being produced and broadcast by the residents of a community and by being non-profit organizations. They aim to promote and improve community relationships, stimulate interaction, value what is typical of the community, and propagate ideas, creating a space for the community's multiple voices. These broadcasting stations transmit artistic-cultural programs, sports, news, public interest announcements, among others, within a limited broadcasting coverage area, therefore reaching a restricted number of listeners. Usually, when there is sponsoring, it comes from community-based companies.

Educational broadcasting stations have the objective of broadcasting educational-cultural programs. The programming is, in principle, conceived by professionals from the cultural area and by teachers; its implementation, however, is carried out by journalists. These radio stations do not have profit purposes either and are kept by the federal, state or local government, non-profit foundations and universities. Its focus is on the socialization of knowledge and listener's opinion formation, with an editorial profile aligned with its sponsoring institution. This model of radio allows a dialogue between local productions and regional and national productions, thus respecting multiculturalism.

It is essential to discuss these radio models with students, pointing out their characteristics and functions in society, in order to take the students to a higher level of understanding of radio media discourse. Most students taking part in the experience of setting up the SR, show that they know only commercial radios: amplitude modulation (AM) and frequency modulation (FM). This can be perceived when the students are stimulated to think about the editorial profile of the SR they wish to set up in the school. Some students consider that the school radio should have a profile directed to entertainment, with plenty of music, closer to a FM radio station. As the discussion moves forward and the knowledge about other models of radio in society is increased, students slowly tend to detach themselves from the monolithic and standardized media discourse and, assuming their role as protagonists of the lan-

guage activity in question, feel more comfortable creating another model for their SR[6].

5.   SCHOOL RADIO:
EPISTEMOLOGICAL AND METHODOLOGICAL ISSUES

SR, as a generator of meaningful language activities that allows a varied range of actions materialized by genres, is considered here as a tool of socio-discursive inter-action in the school community. As a result of work projects, aligned with the school pedagogical project, the SR, besides working as a linking and catalyzing element of community voices - management, teachers, students, parents and staff - can work as an instrument for teaching/learning conceptual, procedural, and attitudinal content, articulating interdisciplinarily the school's didactic-pedagogical activities.

The responsibility for the conception and implementation of SR programs is shared between teachers and students, and its coordination can be carried out by teachers or student leaders. The choice of editorial profile and types of programs of a SR varies according to the objectives of the community school members involved in the project.

The broadcasting coverage of a SR is restricted to the school limits and recorded or live programs are broadcast in a time schedule previously agreed to by the school principal, teachers and students, within the school time and space where regular di-dactic-pedagogical activities take place. The programs can be broadcast in the be-ginning, middle or at the end of school periods. It is advisable that teachers who are in the classroom use the broadcasting time of SR programs in a way that students may take part in this activity as responsive[7] listeners.

Programs can be fed by all knowledge areas. It is possible that mathematics, his-tory or science teachers, among others, select contents from their disciplines to be addressed in a SR program frame. Transversal themes such as ethics, environment, citizenship, which have been proposed by the PCNs as themes that run across the school disciplines,[8] can also be treated in an interdisciplinary way in SR program frames.

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[6] *It is important to point out that, as in every educational work, there is, in this experience of constructing SRs in schools, an ideological position assumed by the researchers of the EGET group. From the start, it is assumed, before the school directors and mediating teachers, that the SR to be set up should have its own editorial profile, reflecting the discourse of the school community and not the discourse and the model of other radio stations in society.*
[7] *For Bakhtin (1997: 290), the responsive reader actively takes part in the interactive process mediated by language, building text meaning in a shared way with the text producer.*
[8] *National Curricular Parameters set up by the Brazilian Ministry of Education.*

5.1 Espaço Jovem Radio Station: set up and implementation of a work project in the school

Rádio Espaço Jovem (REJ) at Escola Municipal José Protázio[9] was created in 2005 by a Portuguese Language teacher with the aim of breaking up the traditional didactic-pedagogical devices for teaching L1 in the school. After taking part in a radio workshop promoted by the group EGET/UCS, in 2004, the teacher started the set up process of a SR in the school. After producing around 10 *live* recorded programs with her students, in 2006, she looked for assistance from the research group to supervise the project. From this moment onwards, the teacher started to record the programs broadcast at the school on cassette tapes.

Her objective was the inclusion of the largest possible number of students in the activity in order to develop communication, confidence and reading skills, within the Freirean dialogical pedagogical framework (Freire, 1983, 2005), as she herself defined her work. The control of the activity was shared with the group of Elementary level students she was working with at that moment, whose ages ranged from 11 to 13 years old.

The agenda and program frames were flexible, changing according to the group involved. According to the teacher's statement, this contributed to the development of the students' autonomy, conferring more meaning to her teaching practice. However, as the work was carried out in a *non-systematic* way, in adverse technical conditions, taking into account more the product than the process, frequently the program's final result caused frustration.

Failures, according to the teacher's report, were mainly centered on students' either reading out loud or broadcasting[10]. Some texts organized by the teacher and broadcast on the program were read with low speech and the listeners in the classroom had difficulty understanding them. Students had difficulties with pronunciation and reading rhythm, besides difficulties dealing with microphones. Therefore, some students, reacting to their classmates' demeaning comments, insisted that the teacher checked the program production process. Although they did not consider giving up taking part on the REJ, the students, to safeguard themselves, suggested "more reading rehearsals" to the teacher before proceeding with the final production.

In this context, an interaction between the research group EGET and the school was started, at first through meetings, semi-structured interviews, questionnaires addressed to the teacher and assessment cards applied to the students that had already taken part in the radio project. Simultaneously, in the research group meet-

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[9] *Elementary school José Protázio is a school that works by learning cycles (cyclic), organizing its didactic-pedagogical work in three-month terms, following the Freirean dialogical pedagogy (Freire, 1983, 2005). The school is located on the outskirts of Caxias do Sul, RS, Brazil, and has approximately 600 students and 50 teachers.*

[10] *The distinction between the terms reading out loud and broadcasting is justified in order to characterize the students' level of understanding of the activity in question. Some students are not able to detach themselves from the written discourse typical of the school discursive environment and read out loud the texts organized in the radio script. Others, who have a better understanding of the oral discourse characteristic of radio discourse and of the meaningful language activity of recording a radio program, perform more as broadcasters.*

ings, the programs were analyzed to provide assistance to the teacher in order to keep the activity going.

The analysis of live programs recorded on cassette tapes and the information gradually gathered through meetings with the teacher allowed a new discussion cycle, in which it was agreed that there would be direct observation during the classes specifically directed to the production of radio programs. This observation was carried out with two different groups of students the teacher was working with: the first one had already produced some programs and the second was starting to work with the radio station.

According to the analysis carried out by the research group, the first type of program produced was called Variety Show: it lasted approximately 15 minutes, was organized in diverse frames[11], such as *Opening, What's on in school, General/Information, Environmental Education, Meditation Moment, Interview, Laughing Time, Closing*, among others, along with the insertion of *audio tracks* (see Table 1).

Table 1: Example of a Variety Show program

Frame	Genre
Opening	Opening
What's on in school	News
General/Information	Tips
Environmental Education	Tips
Interview	Interview
Laughing Time	Jokes
Reflection Moment	Thoughts
Closing	Closing

The analysis of assessment cards applied to the first class that had already produced Variety Show programs revealed that the students wished to include more music in the programs. Their request was partially complied with, negotiating with them a content research task and a selection of songs from their favorite bands or singers, so that the programs would acquire an educational-cultural connotation, getting closer to the editorial profile of the SR in construction. This program was called *Music Special*.

The program, approximately 15 min long, presents frames such as: *audiobiography*, *music* and *curiosities* about the artists, bands and albums preferred by the students (see Table 2).

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[11] *A frame is a specific section of the program with a defined timeframe where a language action is produced via a genre. Eg. What's on in school is a frame where a language action is materialized via the News genre.*

Table 2: Example of a Special Music program

Frame	Genre
Opening	Opening
Audiobiography	Audiobiography
Music	Music
Curiosities	Curiosities
Music	Music
Audiobiography	Audiobiography
Music	Music
Closing	Closing

The programs are produced in the classroom, sometimes in a specific SR room, usually with groups of approximately four students, who assume the roles of producer, anchor, broadcaster, writer, audio technician, etc. The two types of programs, before being recorded, are organized in written texts that serve as guides for broadcasting rehearsals and for recordings.

The research group, backed up by the school management, arranged for the students of both groups to visit the studio of the University of Caxias do Sul's (UCS) educational radio station, so that the students could get to know it and record some of their SR programs there. The visit allowed the students to experience a real situation of radio program production, with technical conditions far better than those they were used to in the school. On this occasion, they had contact with communication undergrad students and professional radio technicians. The opportunity to record their programs at the UCS radio studio worked as a motivating factor and conferred more importance to the SR work, since it provided a meaningful learning experience, practiced in the conjunction of these three discursive environments: university, radio media and school.

The students' experience of recording their programs in the studio used as a laboratory by the university students granted them contact with professional equipment, such as a *recording room* with acoustic insulation, a *microphone table*, an *audio console, computers*, and *audio software*. Furthermore, they had the opportunity to discuss the production of programs with the radio technician.

At school, while observing the first classes used for creating the *Music Specials***,** the research group detected the need for a more systematic and focused approach by the teacher in her teaching/learning activities, so that it would be possible to increase the quality of program production. With this purpose in mind, three different radio script models were created and suggested by the EGET group with the model proposed by Ferraretto (2001: 207) as a basis. The presentation of three different proposals, open to eventual changes, made it possible for the students to choose the one that best suited their objectives, adapting it to their needs. This activity also served to provide contact with a genre typical of the radio media discursive environment:

the Radio Script. As suggested by the research group, the teacher organized a specific class to present a prototype of a compositional unit for radio scripts to serve as a basis for program organization.

For the other group of students, the ones working with radio for the first time, the teacher, together with the researchers, chose to keep on producing *Variety Show* programs (see Table 3).

Table 3: Radio Script Model for a Special Music Program

Special music program	(continuation)
Recording date: Broadcast date: Class: Group: Students:	CURIOSITIES Broadcaster: Time:
TRACK Technician (responsible for audio): Song title (soundtrack): Time:	MÚSIC Song title: Time:
OPENING Ânchor: Time:	AUDIOBIOGRAPHY Broadcaster: Time:
TRACK Song title (soundtrack): Time:	MÚSIC Song title: Time:
AUDIOBIOGRAPHY Broadcaster: Time:	TRACK Song title (soundtrack): Time:
MÚSIC Song title: Time:	CLOSING Ânchor: Time:
	TRACK Song title (soundtrack): Time:
Page 1	Page 2

Therefore, the students could get to know the radio program production dynamic, with access to different program frames/genres. This choice of format has taken into consideration the teacher's previous knowledge about the activities related to this type of program, since she had already supervised the production of ten programs of this type with the first group. Besides, this type of program grants the students a wider spectrum of themes, addressing issues, in principle, associated with the com-

munity's reality and discourse which the school was dealing with, within the Freirean dialogical proposal, allowing an interdisciplinary activity.

For the *Variety Show* format**,** a proper radio script, elaborated by the EGET research group, was also used. Aiming at genre apprehension, a didactic sequence[12] was set in motion, presenting the situation of radio script production in the context of SR production, proposing writing and successive re-writings, culminating with a more elaborated final production of the radio script genre (see Table 4).

Table 4 Radio Script Model for a Variety Show Program

Rej program – Variety Show	(continuation)
Recording date: Broadcast date: Class: Group: Students:	INTERVIEW Broadcaster: Interviewee: Time:
TRACK Technician (responsible for audio): Song title (soundtrack): Time:	TRACK Song title (soundtrack): Time:
OPENING Anchor: Time:	Anchor: Time:
TRACK Song title (soundtrack): Time:	TRACK Song title (soundtrack): Time:
WHAT'S ON IN SCHOOL Broadcaster: Time:	LAUGHING TIME Broadcaster: Time:
TRACK Song title (soundtrack): Time:	TRACK Song title (soundtrack): Time:
Anchor: Time:	Anchor: Time:
TRACK Song title (soundtrack):	TRACK Song title (soundtrack): Time:

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[12] *Within the SDI framework, more precisely linked to the work of Dolz, Noverraz and Schneuwly (2004: 97), a didactic sequence is defined as "a set of school activities organized, in a systematic way, around an oral or written genre."*

Time:

	REFLECTION MOMENT
TIPS	Broadcaster:
Broadcaster:	Time:
Time:	
	TRACK
TRACK	Song title (soundtrack):
Song title (soundtrack):	Time:
Time:	
	CLOSING
Anchor:	Anchor:
Time:	Time:
TRACK	TRACK
Song title (soundtrack):	Song title (soundtrack):
Time:	Time:
Page 1	Page 2

The interventions carried out by the research group aimed to strengthen the work with radio in the school. It was observed, throughout the conversations between the researchers, the students and the teacher, a need for creating a work *agenda* to systematize the SR production and recording dynamic. The agenda included the specification of the *stages* for radio setting up/implementation, such as: *radio types* analysis (commercial, community, educational and school radio); contrasting analysis of *live* and *edited programs*; definition of *program types* (Variety Show, Music Special, etc.) and their respective *frames* (what's on in school, interview, reflection moment, etc.); and genres (news, radio report, interview, tips, jokes, thoughts, etc.); discussion of the *program's contents*; assignment of *participants' roles* for each group (group coordinator, producer, writer, anchor, broadcasters, reporters, audio operator); *written production, revision* and *re-writing* of the texts in the radio scripts; *reading, revision* and *re-reading* of the texts organized in the radio scripts; *broadcasting technique exercises* (pronunciation, intensity, rhythm); *rehearsal* of program recording*; first recording*; program *analysis; revision, final recording* and *broadcasting*.

The insertion of a work agenda gave the teacher and the students a better understanding of the language activity in question, allowing them to develop a global view of the activities involved in the production and recording of programs. With this approach the stakeholders involved in the project perceived the importance of integrating programmed activities, better understanding the process they had to go through up to broadcasting.

If program organization in the radio script gives a global view of SR production, the revision stage of the texts written there, through the organization of specific didactic sequences for a better understanding or the genre, provides the students with a better comprehension of the configuration and functionality of genres that are present in the radio discursive environment. The re-writing work aiming to help stu-

dents take in the genre, gives them a greater hold over the language action which is being practiced.

In the revision stage, modification suggestions in the students' texts, besides focusing on linguistic-textual aspects, can also address discursive aspects related to the genre. The teacher who is the activity mediator will be responsible for the decision of how many and which rewriting modules of a specific genre will be necessary for the final production to fulfill the language action that is intended by the student.

Within the revision process, rewriting texts from the analytic reading can solve particular problems such as orthographic, accentuation and syntactic problems, therefore contributing for the clarity of the written texts, giving the students more confidence when visualizing the text for reading during the program recording.

Besides the aspect of text organization, the revision includes the analysis of: broadcasting technical issues such as microphone use, body posture; phonetic issues in broadcasting, such as clear word pronunciation, word stress, word linking, phrasal intonation; voice intensity and the observation of the pauses needed in radio broadcasting.

In summary, for the SR to be set up and implemented through a work project in the school, and for it to work as a socio-discursive interactional tool, several factors must be taken into account by the people involved in this language activity, especially understanding the peculiarities of the SR production context in relation to the production context of other kinds of radio, and understanding the language actions that can emerge from mastering the genres present in the SR. Understanding the production context and the steady grasp of the genres present in this discursive environment are essential conditions for the development of the discursive competence of the subjects involved in SR production.

The teachers, mediators of this activity in the school, are responsible for the task of defining how the SR will be inserted in their course planning. The school principal and pedagogical coordinators must observe that, even if initially the SR is for convenience associated with only one subject or course, usually L1, it is important that, as the work matures, the radio should become part of the school as a whole, receiving contributions from as many teachers as possible.

6.   CONCLUSION

It is important to point out that School Radio is a device of multiple pedagogical potential. In addition to being a support for work on genres when teaching/learning L1 contents, working with radio has produced didactic-pedagogical benefits in several directions, since to obtain a good radio *product* it is essential to give extra care to the *process*. At first, teacher and students had only shown high expectations in relation to the program that would be broadcast, in other words, the *product*, perhaps unaware of the multiple skills/competences needed for production.

It is possible to say that the educational potential of this language activity goes beyond the development of reading and production skills of the written and oral genres involved in radio media. The comparative analysis of the types of radio, types of programs, frames and genres that make up this discursive environment can give the

students the opportunity to move from a naïve view to a critical view of radio media. Besides, the leading roles in the SR production can give a boost to the students' self-esteem, stimulating integration in the school environment in a more active way.

As the work evolved, the teacher's representation of this language activity became enmeshed with the conversations with the researchers, and her didactic-pedagogical practice changed. The broadening of her vision of the intended work, stimulated by the action-reflection-action dynamic cultivated in the meetings with the researchers, made it possible for her to adopt an intuitive action into her real teaching/learning work, as the students involved in the SR expected.

An important aspect observed in the José Protázio School SR project was the participative nature of program construction, involving not only students, but also other members of the school community (management, pedagogical coordinators, teachers, staff and parents), from the initial activities, involving the decisions on program agenda and format, up to the final broadcastings. School radio, because it has students as protagonists and is directed to the school community, can address the needs and longings of the school as a whole, working as a catalyst of the community voices. In this way, when it stimulates polyphony, it increases socialization and encourages cooperation, therefore contributing to the evolution of consciousness.

One issue that should be addressed in the next SR productions is the continuous revision of the programs, frames and genres set up. In the case monitored by this research group, it was observed that the teacher had a tendency to replicate in the subsequent class the experience carried out with the first group of students. This limits the possibility of exploring other types of programs, frames and genres. Choosing the types of programs and their respective frames gives the subjects involved in the SR production the opportunity to have contact with a variety of discursive environments that can widen their awareness of the world. The Variety Show program has a flexible format with frames such as: *What's on in school, Cultural tips, Interviews*, etc., and it can also be enriched with several other frames dealing with topics like: Environmental Issues, Citizenship, Sports, Geography, Food and Health, Science, Technology, Ethics, Art, History, among others, so that other knowledge areas can be incorporated, motivating teachers from all subjects in the school curriculum to take part in the project. Furthermore, other community members, like parents and staff, can collaborate, taking part in program frames according to their abilities.

Summing up, the SR, in addition to encouraging participative learning and the intellectual, personal and collective development of the school community, can also open spaces for inter and trans-disciplinary practices, making possible a greater integration of curricular maps as support for innovative didactic-pedagogical practices.

Besides the systematic teaching/learning work of written and oral genres, typical of Portuguese Language courses, but not exclusive to them, there is in the SR work the possibility of developing a series of skills, providing the subjects involved with a more stimulating educational dynamic.

Finally, this investigation has produced results showing that the implementation of SRs can constitute an action that sets in motion creative teaching/learning processes in our country's elementary education, going beyond the classroom, getting the

whole school involved, and aiming for the education of individuals that can interact in society as protagonists.

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