

SHAPING MEANINGS THROUGH GENRE:

An Analysis of a Personal Experience Narrative in a Graduate Course

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ABSTRACT: The purpose of this study is to investigate oral narratives of personal experience told in the graduate classroom and viewed here as a genre (Martin & Rose, 2007). Narratives of personal experience are ubiquitous in everyday life and work as a means of re-constructing experience (Bruner, 1997, 1994). In this research, narratives of personal experience are examined according to narrative and evaluation theory (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005) to investigate how evaluation occurs in these texts and how they work as a pedagogic tool. Through the analysis of this genre, a direct connection between narratives of personal experience and the social construction of knowledge can be highlighted.

KEYWORDS: personal experience narrative; appraisal; pedagogic genre; knowledge construction; pedagogical interaction.

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Chinese

[Translation Shek Kam Tse]

通过流派形成意义：一项对研究生课程中个人经验叙述的分析

摘要：本研究目的在于调查研究生课堂上个人经历的口头叙述并将此视为一种文类(Martin & Rose, 2007)。个人经历的叙述在日常生活中随处可见，并且具有重建经历的作用(Bruner, 1997, 1994)。在这项研究中，个人经历叙述的调查基于叙述评价理论(Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005)，调查了评价是如何出现在这些情境中的，他们如何作为一种教育学的工具。通过这个流派的分析，个人经历的叙述和知识的社会建构的直接联系可以从中得到强调。

关键词：自述；评估；教学文类；知识建构；教学交流

Dutch

[Translation Tanja Janssen]

TITEL: Betekenissen ontwikkelen door genre; een analyse van ervaringsverhalen in het hoger onderwijs
 SAMENVATTING: Dit onderzoek heeft ten doel mondelinge verhalen over persoonlijke ervaring te bestuderen die verteld worden in het hoger onderwijs. Die verhalen worden hier beschouwd als genre (Martin & Rose, 2007). Verhalen over persoonlijke ervaring komen overal voor in het dagelijks leven en op het werk, als middel om ervaring te reconstrueren (Bruner, 1997, 1994). In dit onderzoek worden de verhalen benaderd aan de hand van narratieve en evaluatie theorie (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005). Nagegaan wordt hoe evaluatie voorkomt in deze teksten en hoe de teksten functioneren als pedagogisch middel. Door dit genre te analyseren, kan er een directe relatie gelegd worden tussen verhalen over persoonlijke ervaringen en sociale constructie van kennis.

TREFWOORDEN: verhalen over persoonlijke ervaringen, waardering, pedagogisch genre, kennisconstructie, pedagogische interactie

Finnish

[Translation Katri Sarmavuori]

TITTELI: MERKITYKSEN MUODOSTAMINEN GENREN AVULLA: PERSOONALLISTEN NARRATIIVIKOKEMUSTEN ANALYYSI PÄÄTTÖKURSSILLA

ABSTRAKTI: Tämän tutkimuksen tarkoituksena on selvittää suullisia persoonallisista kokemuksista kertovia narratiivieja päättöluokalla ja tarkastella niitä genrenä (Martin & Rose, 2007). Persoonallisten kokemusten narratiivit ovat kaikkialla läsnä jokapäiväisessä elämässä ja työssä keinona rekonstruoida kokemusta (Bruner, 1997, 1994). Tässä tutkimuksessa persoonallisen kokemuksen narratiivieja tutkitaan narratiivisen ja arvioivan teorian mukaan (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005) selvittäen, kuinka arviointi ilmenee näissä teksteissä ja kuinka ne toimivat pedagogisena välineenä. Genreanalyysin avulla voidaan valaista suoraa yhteyttä persoonallisen kokemuksen narratiivien ja sosiaalisen konstruktioitiedon välillä.

AVAINSANAT: persoonallisen kokemuksen narratiivi; arviointi; pedagoginen genre; tiedon konstruktio; pedagoginen interaktio.

French

[Translation Laurence Pasa]

TITRE : CONSTRUIRE DU SENS A PARTIR DU GENRE : ANALYSE D'UNE EXPERIENCE NARRATIVE PERSONNELLE EN COURS DE TROISIEME CYCLE

RÉSUMÉ : Le but de cette étude est d'étudier des récits oraux d'une expérience personnelle racontée en cours de troisième cycle et considérée ici comme un genre particulier (Martin & Rose, 2007). Les récits d'une expérience personnelle sont omniprésents dans la vie quotidienne et fonctionnent comme un moyen de reconstruire l'expérience (Bruner, 1997, 1994). Dans cette recherche, des récits d'une expérience personnelle sont étudiés à partir de la théorie du récit et de son évaluation (Cortazzi & Jin, 2001 ; Martin, 2001 ; Martin & White, 2005) pour examiner comment l'évaluation se produit et comment ces récits fonctionnent comme outil pédagogique. Au travers d'une telle analyse, une liaison directe entre les récits d'une expérience personnelle et la construction sociale de la connaissance peut apparaître.

MOTS-CLÉS : récit personnel d'expérience, évaluation, genre pédagogique, construction de la connaissance, interaction pédagogique.

Greek

[Translation by Panatoya Papoulia Tzelepi]

Τίτλος. Κατασκευάζοντας νοήματα μέσω κειμενικών ειδών: Ανάλυση αφήγησης προσωπικής εμπειρίας σε ένα μεταπτυχιακό μάθημα

Περίληψη. Ο στόχος αυτής της μελέτης είναι να διερευνήσει αφηγήσεις προσωπικών εμπειριών που παρουσιάστηκαν προφορικά σε μια μεταπτυχιακή τάξη και θεωρούνται εδώ ως ένα κειμενικό είδος (Martin & Rose, 2007). Αφηγήσεις προσωπικών εμπειριών υπάρχουν παντού στην καθημερινή ζωή και εργασία, ως τρόπος αναδόμησης της εμπειρίας (Bruner, 1997, 1994). Σε αυτή την έρευνα, αφηγήσεις προσωπικής εμπειρίας εξετάζονται σύμφωνα με τη θεωρία αφήγησης και αξιολόγησης (Cortazzi Jin, 2001; Martin, 2001; Martin & White, 2005) για να διερευνηθεί πώς η αξιολόγηση συμβαίνει σε αυτά τα κείμενα και πώς αυτά χρησιμοποιούνται ως διδακτικά εργαλεία. Μέσω της ανάλυσης αυτού του κειμενικού είδους, μια άμεση σύνδεση της αφήγησης προσωπικών εμπειριών και της κοινωνικής κατασκευής της γνώσης μπορεί να υπογραμμιστεί.

Λέξεις κλειδιά: αφήγηση προσωπικών εμπειριών, εκτίμηση, παιδαγωγικό κειμενικό είδος, δόμηση της γνώσης, παιδαγωγική αλληλεπίδραση

Italian

[Translation Manuela Delfino, Francesco Caviglia]

TITOLO: Dare forma ai significati tramite il genere testuale l'analisi del racconto dell'esperienza personale in un corso di laurea

SINTESI: L'obiettivo di questo studio è indagare i racconti orali di esperienze personali raccontati in un corso di laurea e analizzati come un genere letterario (Martin & Rose, 2007). I racconti di esperienze personali pervadono la vita e il lavoro di tutti i giorni come mezzi che consentono di ri-costruire l'esperienza (Bruner, 1997, 1994). In questa ricerca, i racconti di esperienze personali sono analizzati secondo la teoria della narrazione e della valutazione (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005) per indagare come la valutazione compaia in questi testi e come gli stessi funzionino da strumenti pedagogici. Attraverso l'analisi di questo genere testuale, si può evidenziare una connessione diretta tra i racconti di esperienze personali e la costruzione sociale della conoscenza.

PAROLE CHIAVE: racconto dell'esperienza personale; valutazione; genere testuale pedagogico; costruzione di conoscenza; interazione pedagogica.

Polish

[Translation Elzbieta Awramiuk]

TITUL: NADAWANIE ZNACZENIA POPRZEZ GATUNEK: ANALIZA OPOWIEŚCI O WŁASNYCH DOŚWIADCZENIACH W OSTATNIEJ KLASIE

STRESZCZENIE: Celem niniejszego artykułu jest przeanalizowanie pod względem gatunkowym mówionych opowieści o własnych doświadczeniach (Martin & Rose, 2007) przeprowadzonych w ostatniej klasie. Opowiadanie o osobistych doświadczeniach jest wszechobecne w codziennym życiu i pracy jako sposób rekonstruowania doświadczenia (Bruner, 1997, 1994). W niniejszych badaniach opowieści o własnych doświadczeniach są analizowane zgodnie z teorią narracji i ewaluacji (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005) w celu określenia, jak ewaluacja pojawia się w tych tekstach i w jaki sposób funkcjonują one jako narzędzia pedagogiczne. Analiza gatunkowa może ukazać bezpośredni związek między opowieści o własnych doświadczeniach narracją osobistych doświadczeń i społeczną konstrukcją wiedzy.

SŁOWA-KLUCZE: opowieści o własnych doświadczeniach, ocena, gatunek pedagogiczny, konstrukcja wiedzy, pedagogiczne interakcje.

Portuguese

[Translation Paulo Feytor Pinto]

TITULO: A construção de significados através de um gênero: análise de uma narrativa de experiência pessoal num curso graduado

RESUMO: O objetivo deste estudo é a abordagem de narrativas orais de experiências pessoais contadas em cursos de graduação e encaradas como gênero textual (Martin & Rose, 2007). As narrativas de experiências pessoais são uma constante da vida quotidiana e funcionam como um modo de reconstrução

da experiência (Bruner, 1994, 1997). Neste estudo, são examinadas narrativas de experiências pessoais de acordo com teorias da narrativa e da avaliação (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005) tendo em vista investigar como é feita a avaliação desses textos e como funcionam eles enquanto ferramenta pedagógica. Através da análise deste gênero textual poderemos clarificar a relação directa entre narrativas de experiência pessoal e a construção social do conhecimento.

PALAVRAS-CHAVE: narrativa de experiência pessoal, (appraisal), gênero pedagógico; construção de significados, interação pedagógica.

Spanish

[Translation Ingrid Marquez]

TÍTULO : FORMANDO SIGNIFICADOS A TRAVÉS DEL GÉNERO LITERARIO: UN ANÁLISIS DE LA EXPERIENCIA NARRATIVA PERSONAL EN UN CURSO DE POSGRADO

RESUMEN: El propósito de este estudio es investigar las narrativas orales de experiencias personales contadas en un salón de posgrado y vistas, en este contexto, como un género literario (Martin & Rose, 2007). Las narrativas de experiencias personales son ubicuas en la vida diaria y tienen el objetivo de reconstruir una experiencia (Bruner, 1997, 1994). En esta investigación, tales narrativas son examinadas de acuerdo con las teorías de narración y evaluación (Cortazzi & Jin, 2001; Martin, 2001; Martin & White, 2005) para indagar sobre cómo ocurre la evaluación en estos textos y de qué manera funcionan como herramienta pedagógica. A través de analizar este género, se puede establecer una conexión directa entre la narrativa de experiencias personales y la construcción social del conocimiento.

PALABRAS CLAVE: narrativa de experiencias personales, análisis, género pedagógico, construcción del conocimiento, interacción pedagógica.

1 INTRODUCTION

In recent years, the question of genres has been widely discussed, and a number of studies have shown a concern with investigating the close relationship between genres and everyday discourse practices, such as teaching, media and technology (as per the research carried out by Christie & Martin, 1997; Kress, 1993; Marcuschi, 2004, 2008; Martin & Rose, 2007, among others). Since genres permeate all social activities, when we speak and write in various situations, we are certainly producing one genre or another.

Studies of genre are developing “as research in the area of discourse analysis has expanded, in an attempt to examine differing types of texts produced in differing situational contexts, by differing communities, with differing purposes” (Oliveira, 1997: 23). As an illustration, in the area of Applied Linguistics and in relation to the field of education (the area of this research) a large number of the studies have been concerned with showing the relevance of a teaching and learning process based on genre knowledge (Kress, 1997; Johns, 2002, for example).

This article aims at analyzing the genre *personal experience narrative* (Martin & Rose, 2007), proposing the concept of genre-based teaching and learning (*ibid*). The focus of the work is, therefore, the analysis of a narrative that was spontaneously produced by learners and lecturers in a university classroom, as a way of constructing meanings, considering the reason for their being reportable in the pedagogic context. The context of this narrative was a graduate course attended, in this case, by both doctoral and master students of English. The reflection conducted in this article, nonetheless, can also be useful for teaching experiences in other educational levels.

Here, narrative is understood as a form of socio-construction of meanings (Bruner, 1997; Moita Lopes, 2001; Bastos, 2005), since when we tell our

experiences we are co-constructing our meanings in the world, as well as the meanings of those around us. To this end, two criteria of narrative analysis are used: *reportability and evaluation*. At the same time, I intend to investigate how the evaluative elements contribute to the tellability of a narrative of personal experience in the pedagogic context.

The aspect of reportability refers to the fact that narratives are – or not – considered tellable in the classroom, that is, the relevance they can, or not, show in the pedagogic context. In addition, the question of reportability is also directly connected to the need for the narrative to refer to something extraordinary, which attracts the participants' attention. Stories about banal happenings are predictable and, thus, not reportable (Labov, 1972; Sacks, 1984; Bruner, 1997).

From an analysis based on Appraisal Theory (Martin & White, 2005; White, 2005), as well as on narrative theories (Labov, 1972; Bruner, 1997), the importance of personal experience narratives in the process of the socio-construction of knowledge is also discussed in this article. My understanding that these narratives emerge as a pedagogic genre in the classroom, requires, however, some basic conditions of reportability to be successful either as a didactic tool or as a social practice. The way this genre becomes a pedagogic tool depends both on the classroom context and on the evaluation strategies carried out during the production of the personal experience narrative.

2 NARRATIVE PRACTICE

Studies on narrative were introduced in sociolinguistics through the work of Labov and Waletzky (1967) and Labov (1972). According to these authors, a narrative can be defined as being “one method of recapitulating past experience by matching a verbal sequence of clauses to the sequence of events which (it is inferred) actually occurred” (Labov, 1972: 359).

Several other investigations came after those of Labov, and they introduced a new approach to narrative studies, from a socio-constructionist view (Bruner, 1997; Sacks, 1984; Moita Lopes, 2001; Bastos, 2005). In this new conception, narratives are no longer seen as a form of recapitulating past events, but as a contextualized recounting of the memory of events. It is this socio-constructionist position that the present study is aligned with, and the intention is to analyze the contributions of evaluative resources in the process of constructing meanings in the classroom.

Among the studies that advance this new view of narratives, the work of Bruner (1997) stands out. He uses the context and culture of the stories in themselves as a basis, as well as the location and situation where the narrative occurs. Bruner, a social psychologist, believes that we need to understand the meanings that humans construct and that culture is essential in order for this understanding to be reached. For Bruner, narrative organizes human experience.

Another contribution that Bruner (1997 in Moita Lopes, 2001: 4) made for narrative studies is concerned with the *dual nature of narratives*. This is the idea that the narrative is centered in two worlds: that of the interlocutors (where the story is

told, or the place of the interaction among the participants at the moment of the telling) and that of the characters (referring to the context of the story being told).

This study is based on the definition of narratives of personal experience following Dyer and Keller-Cohen (2000: 287), who see the narrative of personal experience as "... an oral recounting of past events in which the first person narrator was involved," though I shall acknowledge that narratives may also project into the future (Ochs, 1994 in Dyer e Keller-Cohen, 2000). Another extremely important factor for this analysis refers to the spontaneity of the narratives under investigation. In other words, it refers to the fact that these narratives are produced in free form, not planned beforehand.

However, for these narratives to be considered relevant for the process of socio-construction of meanings in a classroom, it is important that they be equally reportable, referring to something extraordinary, which draws the attention of the participants.

In his contributions to narrative research, Bruner (1997), for example, argues that people have beliefs and values and that these are revealed to the world in a particular way, through narratives. Such values and beliefs are constituted by culture; and they also constitute culture. Narratives, however, will only be relevant when some of these beliefs are violated, as it is through them that we make understandable for ourselves the extraordinary things that happen in our lives. Based on this, Bruner believes that it is neither logical nor necessary for us to narrate things that are the way they should be. Also for Bruner, the reportability of a fact should be intrinsically linked to the question of the extraordinary, the uncommon or the unexpected.

3 EVALUATION

The criterion of evaluation will be discussed in this paper from two perspectives: Narrative Theory (Labov, 1972; Linde, 1997; Lira, 1987) and Evaluation Theory (Martin, 2001; Martin & White, 2005; White, 2005). As they present possible points of contact, the connection between these two theoretical currents makes it possible to identify and analyze the evaluative elements more broadly, and to emphasize their functions and purposes in the pedagogical context under study here.

3.1 *Evaluation and narrative theory*

The current investigations of evaluative elements in Narrative Theories are rooted in the studies of Labov and Waletzky (1967) and Labov (1972), who suggest a basic narrative structure composed of six elements: *abstract*, *orientation*, *complication*, *evaluation*, *result*, and *coda*. For the present study, however, only the element of evaluation will be discussed and analyzed.

For Labov and Waletzky (1967) and Labov (1972), the function of evaluation is to inform about the dramatic and/or emotional load of the situation, events and/or protagonists of the narrative. Evaluation is understood by the authors as "... the means used by the narrator to indicate the point of the narrative..." (Labov, 1972:

66), that is, the reason for the existence of the narrative, since evaluation is the means by which the narrator indicates why the story is or not reportable, as well as what the point of the story is (that is, the reason for telling the story).

Still following these authors, evaluation may take two forms during the telling of a story: *external* or *embedded*. External evaluation can be found when a narrator stops the reporting of his experience to tell the listener directly what his point of view is about the fact being narrated. This would be the case, for example, of a story about an accident, when the speaker interrupts what he/she is narrating and says: "It was really dangerous, I never felt anything like it, I was afraid." In *embedded* evaluation, the dramatic load of evaluation is given indirectly, through a variety of lexical, syntactic, phonological, and paralinguistic devices (such as the use of adjectives, adverbs, repeated lexical items, gestures, intonation, vowel stretching, speeding up or slowing down the rhythm of the voice, and raising or lowering the tone of voice). In the case of the example of the accident, the narrator would use these resources to say during his reporting: "I was reeeally afraid. It was veeerriy serious, really very serious."

We thus see that evaluation does not always suspend the act of narrating. As Lira (1987: 99) points out:

Labov (1972) understands that evaluation is a secondary structure that is concentrated in the section of evaluation, but that may be found in various ways in any point of the narrative. Any element that indicates the value of certain events in relation to the point of the story or in some way highlights the narrator, the protagonists and the situation can be considered an evaluative element in the text. *Thus, the fundamental definition of narrative should be semantic* (my italics).

The main point of the study of evaluation in narratives can be thus understood as the key element that the narrator has for enriching the narrative, making it more interesting and, consequently, holding the listener's attention. This is what, according to Reissman (1993), can be understood as the "soul of the narrative" (p. 20).

3.2 *Narrative, evaluation and social practice*

A number of authors based their studies on the concepts from Labov and Waletzky (1967) and Labov (1972). Among them, I would like to point out the study of evaluation suggested by Linde (1997, 1993). Expanding on the concept of evaluation as defined by Labov (1972), Linde analyzes the close relationship between evaluation and social practice, when she analyzes evaluation as an element of negotiation in social interactions.

Linde (1997) understands evaluation as "an extremely pervasive phenomenon in language" (p.152). For the author, we can see as evaluation "any instance of a speaker indicating the social meaning or value of a person, thing, event or relationship" (p.152). In this view, evaluation is intrinsically related to the moral dimension of language.

In broadening the notion of evaluation proposed by Labov (1972), Linde (1997) argues for two evaluative dimensions: *reference to reportability* and *reference to social norms*. The first dimension refers to the predictability of events,

distinguishing events that are ordinary from the expected ones, as mentioned previously. The second dimension of evaluation used for structuring the narrative refers to social norms: the moral comments and/or perceptions of the world, or of how this world should be; which behavior is appropriate or not; what kind of people the speakers and listeners are, when they create a particular sort of normative judgment together. For Linde, “evaluation of this sort forms the heart of the narrative; oral narrative is much more about coming to agreement on the moral meaning of a series of actions than it is about the simple reporting of those actions” (1997: 153).

The social practice of evaluating is understood by the author as essential for understanding a particular person, his actions, and his context. Evaluation is not seen by Linde (1997) as being produced by one speaker alone, but as something that is *negotiated* by all the participants. Evaluation also acts in social interactions, whether they are immediate or long term. The moral meanings of evaluation will be produced not only by the speaker, but also through the process of negotiation between speaker and audience.

3.3 *Evaluation and Appraisal Theory*

The base for the development of Appraisal Theory was Systemic-Functional Linguistics (Halliday, 1994), and it took shape after more than fifteen years of study by a group of researchers led by James Martin (1997, 2001).

Based on the principle from systemic-functional theory that all evaluation should be semantic, the present study understands the term *Appraisal* as “... the semantic resources used to negotiate emotions, judgments, and valuations...” (Martin, 2001:145). Appraisal is taken here to be a broad term that encompasses the different evaluative uses of language, including those that speakers/writers use for expressing and transmitting their judgments on the world and the people around them. In this sense, Appraisal Theory investigates, describes and explains the possible forms used by speakers/writers with the objective of evaluating, adopting positions/postures, constructing textual *personas* and dealing with interpersonal positions and different relationships (White, 2005).

Appraisal Theory is centered on the analysis of three subsystems: Affect, Judgment and Appreciation¹, and these are found inserted in a wider system: the System of Appraisal (Martin, 2001, 1997; Martin & White, 2005). In addition to these three systems, there are also the resources for amplifying and engaging, which will not be discussed in the analysis in this chapter.

Similarly to Martin (2001: 142), in the present paper I understand a system as “sets of options which are available to the speaker or writer covering the meanings that can be and are typically expressed in particular contexts, and the linguistic means of expressing them.” A language approach based on the criterion of systems allows for an analysis of language that uses potential choices realized by

¹ *The words that represent the systems in Appraisal Theory will be written with the first letter in capitals, following the theoretical precepts of this approach.*

speakers/writers, and this greatly helps the understanding of positioning and attitudes taken and/or held by speakers/writers in certain situations.

These three subsystems are found in the larger system of Attitude in Appraisal Theory, and they are related to the utterances that show whether a certain person, thing, action or situation is being evaluated positively or negatively. When speakers/writers take a position in terms of attitude, they generally do not express this by a single lexical item, but by phrases or by the interaction of multiple elements in an utterance, in other words, by larger stretches of language (White, 2005). The interpretation of the evaluative devices is based not only on a single word but on the interpretation of the text as a whole and on the belief system that the listener/reader brings to the processing of his/her interpretation.

The positions taken in relation to attitude may be revealed explicitly (when we can point to the words or combinations of words that express a negative or positive meaning) or implicitly (the speaker/writer uses the audience to interpret what they said/wrote).

3.3.1 *Affect*

Affect is understood in this theoretical approach as a semantic resource for constructing emotions (Martin, 2001). Lexically speaking, Affect is represented, for instance, by verbs that denote emotions (*love, adore, hate, enrage, please*, and so on), adverbs generally of mode (*fortunately, sadly*, and so on), and adjectives that express emotions (*happy, sad, confident, worried*, and so on).

Affect is seen in two ways: *authorial* and *non-authorial*. In the first case, the evaluative elements involve the speaker's/writer's negative or positive position related to the fact, person, thing, situation, or action being evaluated, and this places responsibility on the speaker/writer for the element under evaluation. According to White (2005), this is the most evident rhetorical function of the use of Affect, when phenomena that cause positive emotions are seen positively and, on the other hand, phenomena that trigger negative emotions are considered negative.

However, more than this, and still according to White (2005), such evaluations in relation to emotions reside entirely in the subjectivity of the speaker/writer, since it is a mode of individual and personalized evaluation. By means of this evaluation, the speaker/writer seeks to establish an interpersonal relation with the listener/reader, since, for an evaluation to have value, the audience needs to confirm its relevance and meaning, or at least show an understanding of it. This confirmation, which attests to the relevance of the evaluation, expresses the solidarity and empathy between speaker/writer and listener/reader.

The non-authorial form of evaluation occurs when the speaker/writer presents himself as merely reporting on the emotional reactions of others, without assuming responsibility (at least directly) for any negative or positive evaluation.

3.3.2 *Judgment*

The evaluations that correspond to the subsystem of Judgment are related to ethical questions, normative evaluations of human behavior; that is, they are related to evaluations of the ways of agreeing about how people should or should not behave. Thus, as with Affect, Judgment carries a positive and negative dimension that corresponds to negative or positive judgments about particular behavior. In this subcategory of Attitude, the focus of analysis is the language that expresses praise, criticism, applause or that condemns certain behaviors, actions, beliefs, deeds, motivations, and so on.

The values evaluated by Judgment involve appreciations that will have implications for the raising or lowering of the esteem of the one that is evaluated in his community, when normality, competence, psychological balance, and so on, are evaluated. Clearly, such values will be evaluated in accordance with the culture, beliefs and ideologies of the evaluator in a given situation and will generally be based on the particular experiences of this evaluator.

As with Affect, then, Judgment can be explicit (when there is a lexical item that has the value of judgment, such as *lazy*, *corrupt*) or implicit (when behavior in a certain culture invokes evaluative attitudes).

3.3.3 *Appreciation*

Similarly to Judgment, in Appreciation the focus of evaluation is usually centered on the “evaluated” more than on the “evaluator.” But the difference is that we have in the center of this category a concern with aesthetics, with the evaluation of form, appearance, composition, impact or meaning of human artifacts, natural objects, as well as individuals, though not human behavior (White, 2005). In contrast to the two other subcategories, in Appreciation there is no reference to human behavior and evaluations of the kind ‘right/wrong’ or ‘correct/incorrect’ do not appear. Yet, like the two other subcategories, in this one we also find the negative and positive dimensions of evaluation. Lexically speaking, Appreciation is represented by adjectives that denote the way we react to things (*appealing*, *boring*, *fascinating*, *unattractive*, and so on), their composition (*lovely*, *beautiful*, *common*, *grotesque*, and so on), or their value (*innovative*, *original*, *creative*, *superficial*, *irrelevant*, and so on).

4 METHODS

This study falls within a qualitative research paradigm. The data were collected in a university in the south area of Rio de Janeiro, more precisely among a group of students in a Post-graduate course in Language Studies. One lecturer and twenty students from this class participated; twelve were Master’s students and eight were Doctoral students.

The corpus of the research is composed of recordings done by me in audio and video, during five classes, each of which was three hours long. The transcription was done using the symbols shown in Figure 1.

·	(<i>period</i>) Falling intonation	< word >	(<i>less than & more than</i>) Slowed speech
?	(<i>question mark</i>) Rising intonation	[]	(<i>brackets</i>) Simultaneous or overlapping speech
,	(<i>comma</i>) Continuing intonation	=	(<i>equals sign</i>) Contiguous utterance
-	(<i>hyphen</i>) Marks an abrupt cut-off	(2.4)	(<i>number in parentheses</i>) Length of a silence
::	(<i>colon(s)</i>) Prolonging of sound	(.)	(<i>period in parentheses</i>) Micro-pause, 2/10 second or less
<u>never</u>	(<i>underlining</i>) Stressed syllable or word	()	(<i>empty parentheses</i>) Non-transcribable segment of talk
WORD	(<i>all caps</i>) Loud speech	(word)	(<i>word or phrase in parentheses</i>) Transcription doubt
◦ word ◦	(<i>degree symbols</i>) Quiet speech	((gazing toward the ceiling))	(double parentheses) Description of non-speech activity
> word <	(<i>more than & less than</i>) Quicker speech		

Figure 1: Transcription symbols (from *Research on Language and Social Interaction*, 33(1), 2000, Lawrence Erlbaum Associates, Inc.).

During the recorded classes there were seminars on texts with presentations given by different students. For this study, however, only one class was selected and one fragment was chosen for analysis of the narrative of personal experience in the classroom. At the time of the recordings, my observation was participative, since I was part of the group as a Doctoral student.

Considering that evaluation is not only lexical and grammatical but equally semantic, any event that indicates a value attributed to the narrated events or, in some way, to the narrator, to the protagonists or to the reported situation is considered an evaluative element. The data were analyzed in order to discuss the notion of evaluation according to the two theoretical approaches proposed above (Narrative Theory and Appraisal Theory), as well as to establish a relation between evaluation and reportability.

5 DATA ANALYSIS

In this section I present and discuss one excerpt from a class in which the personal experience narrative here considered took place. To begin with, we can say that narratives, when told in the classroom, are made reportable and relevant to the educational issues at hand by certain devices signaling both topical and task

relevance, and highlighting their reportability as extraordinary, exemplary or revelatory for the conceptual material being studied or discussed. Further, the evaluation and stance the teller takes to the narrative both manages the boundary of educational task and personal revelation/experience as well as comments on the meaning of the narrative for the concept/idea/task at hand.

The following excerpt was taken from a classroom moment when the student Vivi was giving her seminar on speech acts and culture. The student based her talk on the text *Different languages, different cultures, different acts*. Polish x English, by Anna Wierzbicka (1985).

Four participants related directly to the narrative situation were chosen for analysis: the lecturer Carla and the students Fábio, May and Joana, who is the narrator of the excerpt that was selected. Married to an Englishman, Joana was living in England when she had the experience reported here.

Before Joana's narrative began (line 37), there was a discussion about the question of cross-cultural reference, when some comparisons were being made between various cultures (lines 27 to 36); this helps us understand the context in which Joana's narrative was produced.

Excerpt 1²

- 1 Carla not necessarily for example in the case of the
 2 other serving there the other 'a sauce' no > (in)
 3 contexts certainly< but in the case of-of sauce it
 4 was something ver:y micro very local it's how he
 5 would offer want sauce? The Ind:an that would be a
 6 way of that an intonation that way that for us for
 7 us not for them =
 8 Joana [for them
 9 Carla [=ENGLISH ((laughter)) it
 10 was an aggressive authoritarian thing but for THEM
 11 in that group it wasn't for the Indians it wasn't
 12 it was a normal intonation
 13 Fábio when I travel (I go) by TAP and in relation =
 14 Alunos ((laughter and overlapping talk))
 15 May here comes a story
 16 Fábio (laughter) and like here in Brazil she ((referring
 17 to the flight crew)) asks "what would you like to
 18 drink?" there =
 19 Carla [right
 20 Fábio [yes "what will you drink?" and
 21 you think that's really rude who does she think
 22 she is? Right and if you (..) if you complain if
 23 you raise your tone of voice she will NE:VER
 24 answer you so she puts herself in a yes sir
 25 position =
 26 May On purpose
 27 Fábio [= you mean she doesn't talk like that because she
 28 THINKS she is superior she talks that way >because

² These excerpts were translated from Portuguese to English. The original transcript in Portuguese can be found at Appendix 1, at the end of this paper.

29 she talks that way< ((overlapping speech from
 30 other participants)) even though she thinks she is
 31 there to serve you she talks like that
 32 Carla [it's that liking again the
 33 conventional indirect form right? Of (.) someone
 34 yeah has the other say what what he wants right
 35 this is what she's saying ((referring to the
 36 author of the text)) she doesn't do this WE do it

Based on the words of the lecturer Carla (lines 32 to 36) about the evaluative contributions given by the student Fabio on the Portuguese culture, the student Joana begins her narrative (line 37).

Excerpt 2

37 Joana we're talking about language but sometimes
 38 there there there are gaps even cultural ones I
 39 had SEVERAL embarrassments but the one I most
 40 remember is when I I hired a service and I called
 41 >this was in England< I called the firm and
 42 the firm "yes you just make a bank deposit
 43 and so this was on Monday let's say and they
 44 would do the job in my house on Wednesday so I
 45 knew that I had to go go to the bank >a Brazilian
 46 thinking< I'll go to the bank I'll make the
 47 deposit I'll get a receipt I'll send a fax for
 48 them to know so they can come to my house except
 49 that I forgot you know or rather I didn't want to
 50 believe that for them it was a matter of: they
 51 believed in the person's word until it's proved
 52 otherwise so when you go to the bank I had a bank
 53 account but I had never realized this you make a
 54 deposit there is no bank receipt the most they do
 55 is stamp the check stub ((gesture)) a quizumba³
 56 in the bank because I wanted the receipt and
 57 there came the manager he came came almost
 58 the bank owner to talk to me I'll only leave
 59 I'll only leave the bank when they give me a
 60 letter =

Before beginning a more detailed analysis of the fragment, I would like to comment on the point of the narrative that Joana tells. It seems clear that the reason for the telling of this story is the fact that Joana wants to show, through her personal narrated experience, that she understands the cultural differences commented on in the text under discussion.

We notice that at this point Joana refers to the geographic location of the event "this was in England" (line 41) and right after this, in line 45, the student says "a Brazilian thinking." Joana is doing a cross-cultural analysis in relation to her own experience. This event happened to her because of the same type of cultural issue

³ In Portuguese, the word *quizumba* is an idiom that means "brawl".

dealt with in the text under discussion; this demonstrates that her account is relevant to the understanding of the text. Joana's understanding makes her narrative reportable in the university context, since it emerged from a pedagogical situation set up by the content of the class, and the story narrated totally adapts to that setting. As a whole, it creates a *learning opportunity* (Allwright, 2000).

Joana's knowledge of the class topic is also revealed through the evaluative resources in Excerpt 2. In lines 38 and 39 the student evaluates her attitude saying, "I had SEVERAL embarrassments but the one I most remember is." This phrase carries an enormous evaluative load. First, it presents a rise in voice when she pronounces "several," which, according to Labov's understanding of evaluation in Narrative Theory, can be understood as an embedded evaluation, since there was no suspension of the recount for the narrator to evaluate her attitude. Also in this part we can see the use of faster speech "this was in England" (line 41) and "a Brazilian thinking" (line 45), rising intonation as in "bank" (line 42) and "almost the bank owner" (line 57), which also relates to embedded evaluations by the narrator.

According to Appraisal Theory, this excerpt can also be understood as a moment when Joana evaluates her attitude. In this part, there is no lexical item that reveals Joana's evaluation, but the entire text can be evaluated semantically (Lira, 1987; Linde, 1997; White, 2005), when the text is important for the interpreting process.

The use of "embarrassment," for instance, carries a negative load, which gives us the idea that Joana's judgment is negative. But as she goes on with her recount and says "but the one I most remember" (line 39), the student emphasizes the negative side of her attitude. As we can observe, Joana's judgment is being made implicitly, considering that the evaluation of her behavior is revealed by means of clues given between the lines, thus indirect.

The narrator's judgment of her own attitude is also evident when "knew" is emphasized in line 45. This brings a positive dimension to Joana's positioning. However, following this, on line 48, Joana again judges her attitude negatively. When she says, "except that I forgot you know or rather I didn't want to believe that for them it was a matter of: they believed in the person's word until it's proved otherwise," Joana calls up her beliefs so she can evaluate what happened. Her words "I had never realized this" in line 53 and "the most they do" (line 54) are also other indicators of the narrator's judgment.

The word "*quizumba*" (line 55) is an example of a lexical item that carries an explicit evaluation in this excerpt. In addition to a negative connotation, the word *quizumba* calls for shared knowledge so that it can be interpreted by the audience, which means that this audience must understand Joana's purpose.

Joana's recount makes the audience laugh, as we can see in Excerpt 3:

Excerpt 3

61 Todos ((laughter))
 62 Joana = and I said I said like this I want paper with the
 63 letterhead, stamped and signed I said this the whole
 64 time letterhead paper stamped and signed and the
 65 manager came to talk to me ve:ry polite "yes you
 66 tell me exactly what you want me to put in the

67 letter” and I said exactly that and he got
68 letterhead paper stamp and the signature

In this part we see that Joana’s story was accepted by the class as reportable in the classroom context, because it made them laugh. For Norrick (2000:142), stories about embarrassments are always accepted by the audience as reportable, as they generally report an unusual fact, one that does not fit the canon. It seems that at this initial point the student begins to construct a first meaning, connected to the understanding of what happened in a particular moment in her life. Through the discussion in the classroom, Joana seems to elaborate on her “embarrassment”, trying to understand it as a possible cultural gap. Still according to Norrick (2000: 44), if the report of embarrassing stories is done humorously – thus bringing laughter from the audience – it may give the speaker prestige in that audience. From the pedagogical perspective, the humorous nature of Joana’s story also makes it useful to the classroom context and to the task at hand.

Still in relation to humor, I would like to add that I consider this to be an evaluation of Joana’s attitude. If, as Norrick (2000) points out, embarrassing situations involving humor are considered reportable, Joana’s report was evaluated as funny and, therefore, reportable in this context. The laughter of the participants in the interaction works as a form of evaluation (judgment) of the student’s attitude and thus ratifies its relevance.

Excerpt 4

69 Fábio (and so the firm didn’t ask you for anything
70 ((laughter))
71 Joana = no so so I called the firm and said well I made
72 the deposit do you want me to send the fax? “<no
73 no no miss no that’s all right>” and I like
74 ((making a gesture to show her effort was in
75 vain))
76 Carla yes I think that it speaks about this difference
77 right for for us in the Brazilian culture where
78 everything has to be in writing right for example
79 in the the ETS even with all the American
80 influence it made a big campaign called paperless
81 that was to try to remove a lot of paper from
82 things that you can take care of by phone which in
83 the American culture is something where you say
84 “look can you send me this?” “ah OK I’ll send it”
85 in Brazilian culture the same scene is like “can
86 you send me this?” “yes I can but do the following
87 ask for <send a letter asking>” =
88 Aluna yes you have to be prov:ing everything
89 Carla [= you see you always have to prove everything
90 and I think that you reacted like this within this
91 culture

Joana ends her narrative in line 75, and in the next line Carla, the lecturer, analyzes the student’s story and, using her example, talks about the theme of the class. At this point, the lecturer makes another contrast between cultures and, in line

89, she evaluates Joana's behavior in connection with the topic worked in class. Not only the comparison given by Carla between lines 76 and 87 but also the evaluation of Joana's story in line 89 reveal that the group considered Joana's story totally reportable. The fact that the lecturer uses her example to continue the discussion of the pedagogical content shows, again, its relevance as a way of illustrating the theory that is being presented.

In this excerpt we also notice the evaluation/judgment of Carla, the lecturer, concerning her student's attitude. When she says, "I think that it speaks about this difference" (line 76), Carla takes responsibility for her judgment, positioning herself as evaluator. However, during her turn, the non-authorial question is also present in Carla's discourse. For all the evidence that at this moment Joana's report reveals her attitude concerning the use of judgment, we can infer that the embarrassing situation of the student also brought on emotions, even if they are not explicit in her discourse. We can say, then, that Affect is also part of Joana's evaluation of her attitude. The Affect that Joana shows as well as her Judgment are re-evaluated by Carla, who in a non-authorial manner only narrates Joana's emotions.

Excerpt 5

92 Joana [letterhead stamped and signed ((making
93 gestures of stamping and signing)) isn't this what
94 we have?
95 May [(.) shit doesn't this woman know how
96 things work?
97 Joana [and the embarrassment afterward? This
98 was in MY branch of the bank you know and after
99 the embarrassment of all this
100 Aluna [here she comes
101 Joana = () go back there and ((touching her face
102 showing her cheek))
103 Carla [he should have asked you "what what did you do
104 with the letter?" ((laughter)) since he know that
105 they were NOT going to ask for the letter
106 Aluno ()
107 Joana I must have become well known there, right?
108 Carla ()
109 Fábio [(.) HI guys everything all right?
110 Carla OH there Vivi's TURN ((asking the student Vivi to
111 continue her presentation)) it's yours
112 ((laughter))

In this last part we notice that Joana's story was being evaluated constantly. Besides the resources that were already commented on and that were used in the beginning of her narrative, the student also evaluates her report externally and explicitly, as in the case of lines 97, 101 and 107, making judgments and expressing her emotions about the situation. We also notice that there were several moments of co-evaluation of the story; that is, Joana's narrative underwent several evaluations by the other members of the group. For example, the co-evaluations in lines 95, 100, 103 and 109 express how the participants in the interaction judge Joana's attitude.

This significant number of evaluations reveals, once again, that the group accepted the student's story as an extraordinary fact and, as such, reportable, when through Wierzbicka's (1985) text, Joana revealed that she understood the reason for her behavior. Thus, I understand that, in this narrative, Joana not only understood the reason for having gone through an embarrassing situation but also learned the pedagogical content that was offered in class. The narrative of personal experience, therefore, acted as a *two-way street* in the process of socio-construction of knowledge.

6 FINAL THOUGHTS

The objective of this paper was to analyze the genre *narrative of personal experience* in the context of a university classroom. With the analysis, I attempted to demonstrate the relevance of these stories for the understanding and construction of meanings, as well as to view these narratives as a pedagogical genre. This type of genre can be seen as a social activity that takes place in a given context (Louhiala-Salminen, 1999), such as, in the present case, a university setting.

From the example analyzed, we can see that narratives do appear in educational settings in ways apparently relevant for the educational task, under particular conditions. Further, the personal experience narrative that emerges in a classroom context, as this analysis suggests, is shaped in ways that makes it rhetorically and intellectually relevant to classroom discussion, thereby constituting a more specific genre of classroom educational narrative, with more specific characteristics than general social narratives. The nature of reportability and relevance require both the selection of material within the educational activity and a framing of the telling to indicate the reportability and relevance of the personal story being told. Further, stance and evaluation are attentive to the classroom situation, carry out educational ends and manage the boundary of the personal and the educational.

From the discussion presented we could argue that the meanings that were constructed by the reports do not relate only to the content presented in class, but equally to the construction of certain meanings, in the life of the participants in the pedagogical interaction (students and lecturers). In addition, it was also attempted to give evidence of the close relation between evaluation and reportability, arguing that from the analysis of the evaluative elements, we can see the ways in which narrators construct their stories, positioning themselves in the text in relation to those stories.

This study also suggested that narratives of personal experience, as the one analyzed, seem totally reportable in the classroom context, evidence that they are potentially relevant to the process of socio-construction of knowledge. Accounts of this nature may contribute to the understanding and construction of different meanings, such as meanings of the world as a whole as well as meanings specifically connected to the pedagogic context. Even considering that more studies, in different pedagogic settings, are necessary, I would like to highlight that if the lecturer/teacher and his/her students are sufficiently familiar with this genre they can develop interesting ways to improve the teaching and learning processes, and avoid inadequate didactic uses of personal experience narratives in the classroom. The

classroom context demands that, in an interactional process, teacher and students decide whether a particular narrative is adequate to a particular teaching-learning context. As far as learning is concerned, it is this interaction that will allow teacher and students to profit from the use of narratives.

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APPENDIX. TRANSCRIPT IN PORTUGUESE LANGUAGE

- Carla = <nã:~o necessariamente> (.) por exemplo <no caso do outro servindo lá o outro(.) °um molhinho°> nã~o >em alguns contextos com certeza< mas no caso do-do molho era uma coisa mu:~to micro muito localizada é como ele faria um oferecimento ↑>quer molho?< (.) o india:~no que seria uma forma daquela uma entonação daquele jeito que pra nós pra nós não =
- Joana [pra eles
Carla [= pra eles inGLEses ((risos)) era uma coisa autoritária agressiva mas pra E:LES daquele grupo não era pros indianos não era uma entonação normal
- Fábio eu quando viajo () eu vou de TAP ((risos)) (.) e em relação =
- Alunos ((risos e falas sobrepostas))
- May lá vem estória
- Fábio ((risos)) e assim aqui no Brasil ela ((referindo-se à aeromoça)) pergunta “o que você gostaria de beber?”
lá =
- Carla [ISSO
Fábio [=é “o que ↑vais beber?” e aí você acha aquilo muito grosseiro (.) ↑quem ela tá pensando que ela é? né agora se você () se você fizer uma reclamação se você aumentar o tom de voz ela ↑NU:NCA vai responder a você aí ela se coloca numa posição de sim senhor =
- May propositalmente
- Fábio [= quer dizer ela não fala assim porque ela ACHA que ela é superior ela fala assim >porque ela fala assim< ((falas sobrepostas de outros participantes)) mesmo achando que ela está ali para te servir ↓ela fala assim
- Carla [é que o gostaria de novo a forma indireta convencional né? de (.) alguém né fazer o outro dizer o que que ele quer né é isso que ela tá falando ((referindo-se à autora do texto)) ela não faz isso
↓NÓS fazemos isso
- Joana a gente tá falando em linguagem mas às vezes há há há lacunas mesmo culturais eu passei VÁRIOS vexames mas o vexame que eu mais me lembro é quando eu eu contratei um serviço e eu liguei >isso na Inglaterra< eu liguei para a empresa e a empresa “sim a senhora só faz então um depósito ↑bancário” e aí isso era na segunda feira digamos e eles iriam fazer o trabalho na minha casa na quarta feira então eu sabia que eu tinha que ir ao banco >brasileira pensando< eu vou ao banco vou fazer o depósito vou pegar um recibo vou mandar um fax pra eles saberem pra eles poderem vir na minha casa só que eu esqueci né ou melhor não quis acreditar que a a questão deles que é: eles acreditam na palavra da pessoa até que se diga o contrário então quando você vai ao banco eu tinha conta bancária mas eu nunca tinha atentado pra isso você faz um depósito não existe um recibo bancário o máximo que eles fazem fazem um

- carimbozinho no canhotinho ((gestos de carimbar e assinar)) uma quizumba no banco porque eu queria o tal do recibo e aí veio o gerente veio veio ↑quase o dono do banco falar comigo eu só saí eu só saí do banco quando eles fizeram uma carta pra mim =
- Todos ((risos))
- Joana = e eu falava eu falava assim eu quero papel timbrado(.)com carimbo(.)e assinado eu falava isso o tempo todo papel timbrado carimbo e assinado °e o gerente veio falar comigo° mui:to educado “sim a senhora me diz exatamente o que a senhora quer que eu ponha na carta” e eu falei exatamente e ele botou papel timbrado carimbo e assinado
- Fábio (e aí a empresa não te pediu nada) ((risos))
- Joana = não aí aí eu liguei para a empresa e falei olha eu já fiz o depósito você quer que eu mande o fax? “<não não não senhora não tudo bem>“ e eu assim ((fazendo gesto de foi tudo em vão))
- Carla é eu acho que fala dessa diferença né pra pra nós da cultura brasileira que tudo tem que passar pelo texto escrito né por exemplo na a-a ETS mesmo com toda a influência americana ela fez toda uma campanha chamada paperless que era pra tentar tirar mui:to papel de coisas que você pode resolver pelo telefone o que na cultura americana é uma coisa que você diz ↑“olha você pode me mandar isso?” “ah tá eu mando” na cultura brasileira a mesma cena é assim “você pode me mandar isso?” “posso sim então mas faz o seguinte pede <manda uma carta pedindo>” =
- Aluna é você tem que estar comprova:ndo tudo
- Carla [= entendeu você tem que estar sempre comprovando tudo e eu acho que você reagiu assim dentro desta cultura
- Joana [timbrado (.) carimbo e assinado ((fazendo gestos de carimbar e assinar)) não é isso que a gente tem?
- May [(.)pô esta mulher não sabe como é que é as coisas funcionam?
- Joana [e a vergonha depois? isso era na MINHA agência bancária entendeu e depois a vergonha disso =
- Aluna [lá vem ela ((risos))
- Joana = (.)voltar lá e ((tocando no rosto mostrando a face, expressando a idéia de “cara de pau”))
- Carla [ele devia ter te perguntado “o que que a senhora fez com a carta?” ((risos)) porque ele sabia que eles NÃO iam pedir a carta
- Aluno (.)
- Joana eu devo ter ficado conhecida, né?
- Carla (.)
- Fábio [(.) OI gente tudo bem? ((imitando a atitude de uma pessoa envergonhada))
- Carla AH lá o TURNO Vivi ((pedindo para a aluna Vivi continuar sua apresentação))it’s yours((risos))

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