

# THE USE OF DIDACTIC SEQUENCES AND THE TEACHING OF L1

## AN ANALYSIS OF AN INSTITUTIONAL PROGRAM OF TEACHING WRITING AT SCHOOL

VERA LÚCIA LOPES CRISTOVÃO

*Londrina State University, Brazil*

**ABSTRACT:** A competitive program called “*Writing the Future (Escrevendo o Futuro)*”, developed with the aim of improving written production at Brazilian public schools may gain importance in a context where meaningful reading and writing skills are considered key factors to social inclusion and to personal, educational and professional achievements. This paper will begin by presenting an overview of the Brazilian Competitive Program “*Writing the Future (Escrevendo o Futuro)*” developed using a genre-based approach, before proceeding with the following objectives: a) to analyze written texts produced by students who used the Program’s didactic sequence as a learning tool of the didactic intervention work, and b) to debate critically teaching writing at school with such a program. Didactic sequences are defined as a group of school activities systematically organized within a class project (Dolz & Schneuwly, 1998: 93) aimed at developing students’ language capacities. The texts were analyzed according to two dimensions: a) the criteria established by the program itself; b) the language plans that constitute any text (according to Bronckart, 2003). As a preliminary result, the levels of (in)adequacy of the texts produced in the genre taught in the didactic sequence may be stressed, as well as the type of difficulty of linguistic accuracy in general. Another result is the kind of pedagogic practice underlying the proposal, together with the different dimensions of teacher education it may involve.

**KEYWORDS:** genre-based approach, didactic sequences, teaching, written production.

5

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*Correspondence concerning this article should be directed to Vera Lúcia Lopes Cristovão, Londrina State University, Brazil, Address: Rua Vasco da Gama, 277, casa 59, Condomínio Aspen Park, Aeroporto, Londrina, Paraná, Brasil CEP: 86036-010. Electronic mail may be sent to: [veracristovao@yahoo.com](mailto:veracristovao@yahoo.com).*

**Chinese**

[Translation Shek Kam Tse]

教学次序和母语教学的应用：学校写作教学的一个机构项目的分析

摘要：当前巴西的教育情境很强调一种叫做“书写未来”

竞争性的项目。该项目意在提高巴西公立学校的写作成果，因为有意义的阅读和写作技巧被认为是社会融入以及个体，教育和职业成效的关键因素。因此，通过展现巴西这一由文类写作教学发展而来的“书写未来”的竞争项目，本文意在：1) 分析把此项目的教导次序作为教导干预工作的学习工具的学生的作文，2) 批判性地辩论运用此项目的学校写作教学计划。教学次序被定义为班级项目中系统组织的一系列学校活动(Dolz & Schneuwly, 1998, p. 93)，目的在于发展学生语言水平。作文从两个维度进行分析：a)

项目本身制定的标准；b) 构成文章的语言计划(according to Bronckart, 2003)。预研究的结果表明教导次序中流派教学下导致的作文准确与否的水平和通常意义下用语准确性的难度类型可能需要重视，

另一个结果是教学计划体现的教育学实践类型和可能设计的教师教育的不同维度。

关键词：文类为主的写作, 教学次序, 学生作品

**Dutch**

[Translation Tanja Janssen]

TITEL: Het gebruik van didactische sequenties in het moedertaalonderwijs: een analyse van een institutioneel programma voor schrijfonderwijs op school

SAMENVATTING: In het Braziliaanse onderwijs bestaat er een competitief programma, genaamd *Escrevendo o Futuro* (Schrijven van de toekomst), dat ontwikkeld is met het doel het schrijven op Braziliaanse openbare scholen te verbeteren. Betekenisvolle lees- en schrijfvaardigheden worden beschouwd als sleutelfactoren voor deelname aan de maatschappij en voor prestaties op persoonlijk, onderwijs- en beroepsmatig vlak. Dit artikel geeft eerst een overzicht van het Braziliaanse programma *Escrevendo o Futuro*, dat ontwikkeld is op basis van een genre-benadering. Het artikel heeft ten doel a) geschreven teksten van leerlingen te analyseren, die de didactische sequentie van het Programma hadden gebruikt als leermiddel, b) een kritische bespreking te geven van het voorstel om schrijven op school aan de hand van zo'n programma te onderwijzen. Didactische sequenties worden gedefinieerd als een groep van schoolse activiteiten die systematisch georganiseerd worden in een klasproject (Dolz & Schneuwly, 1998, p. 93) en die erop gericht zijn taalvaardigheden van leerlingen te ontwikkelen. De leerlingteksten werden geanalyseerd aan de hand van twee dimensies: a) de criteria die door het programma zelf zijn vastgesteld, b) de taalplannen die een tekst vormen (volgens Bronckart, 2003). Als voorlopig resultaat kunnen de niveaus van (in)adequaatheid van de teksten beschreven worden, zoals deze geproduceerd zijn binnen een bepaald onderwezen genre. Daarnaast kan het type probleem met betrekking tot talige accuraatheid in het algemeen beschreven worden. Een ander resultaat betreft het soort pedagogische praktijk dat aan het programma ten grondslag ligt, samen met de verschillende dimensies van de lerarenopleiding die hiermee verbonden kunnen zijn.

TREFWOORDEN: genre-benadering, didactische sequenties, onderwijs, schrijven.

**Finnish**

[Translation Katri Sarmavuori]

TITTEL: LI:n opettaminen: koulun kirjoittamisen opetuksen institutionaalisen ohjelman analyysi

ABSTRAKTI: Brasilialainen kasvatuskonteksti sisältää kilpailevan ohjelman “Tulevaisuuden kirjoittaminen (*Escrevendo o Futuro*)”, mikä kehitettiin kirjoittamisen parantamiseksi Brazilian peruskouluissa, koska mielekkäät luku- ja kirjoitustaidot nähdään avaintekijöiksi sosiaaliseen sopeutumiseen ja persoonallisiin, kasvatuksellisiin ja ammatillisiin suorituksiin. Ohjelma perustuu genrelähestymistapaan. Tämän esityksen tavoitteena on: a) analysoida niiden oppilaiden kirjoitettuja tekstejä, jotka käyttivät Ohjelman didaktista sekvenssiä didaktisen intervention oppimiskeinona ja b) käsitellä kriittisesti ehdotusta opettaa kirjoittamista koulussa semmoisella ohjelmalla. Didaktiset sekvenssit määritellään systemaattisesti orga-

nisoiduiksi luokkoprojektin koulutoimintojen ryhmäksi (Dolz & Schneuwly, 1998, s. 93) kehittää oppilaiden kielikykyjä. Tekstit analysoitiin kahden dimension mukaan: a) ohjelmaan itseensä perustuvat kriteerit; b) tekstin tuottavat kielisuunnitelmat (Bronckartin mukaan, 2003). Alustavana tuloksena voidaan painottaa tuotettujen tekstien (epä)adekvaattisuustasoja kuten myös lingvistisen tarkkuuden vaikeustyyppiä yleensä. Toinen tulos on ehdotuksen pedagoginen käytäntö yhdessä sen tuottamiin mahdollisiin opettajien koulutuksen eri dimensioihin.

AVAINSANAT: genreperustainen lähestymistapa, didaktiset sekvenssit, opetus, kirjoitusprodukti.

### French

[Translation Laurence Pasa]

TITRE: Sequences didactiques et enseignement de la langue maternelle: une analyse d'un programme officiel d'enseignement de l'écriture à l'école

RÉSUMÉ: Le contexte éducatif brésilien peut compter sur un programme ambitieux appelé « Ecrire le futur (Escribendo o Futuro) », qui a été développé dans le but d'améliorer la production écrite dans les écoles publiques brésiliennes, dans la mesure où la lecture et l'écriture signifiantes sont des compétences essentielles pour l'intégration sociale, la réussite personnelle, éducative et professionnelle. Ainsi, après une présentation du programme brésilien « Ecrire le futur (Escribendo o Futuro) » articulé à une approche didactique centrée sur les genres, cet article a comme objectif: a) d'analyser des textes écrits produits par des élèves au sein de séquences didactiques considérées comme outil d'apprentissage, et b) de discuter le projet d'enseignement de l'écriture à l'école à partir d'un tel programme. La séquence didactique est définie comme un ensemble organisé d'activités d'enseignement et d'apprentissage inscrit dans un projet de classe (Dolz & Schneuwly, 1998, p. 93) visant le développement des habiletés langagières des élèves. Les textes ont été analysés selon deux dimensions: a) les critères établis par le programme lui-même ; b) les critères liés à l'organisation du discours, valables pour n'importe quel texte (selon Bronckart, 2003). Les résultats préliminaires soulignent le degré d'(in)adéquation des textes produits par rapport au genre enseigné lors de la séquence didactique, ainsi que certaines difficultés relatives aux normes linguistiques en général. Les résultats interrogent également le type de pratique pédagogique qui sous-tend le projet, ainsi que les différentes dimensions de la formation des enseignants qu'il peut impliquer.

MOTS-CLÉS: approche basée sur le genre, séquences didactiques, enseignement, production écrite.

### Greek

[Translation by Panatoya Papoulia Tzelepi]

ΤΙΤΛΟΣ. Η χρήση των διδακτικών ακολουθιών και η διδασκαλία της Πρώτης Γλώσσας: Μια ανάλυση ενός επίσημου προγράμματος διδασκαλίας παραγωγής γραπτού λόγου στο σχολείο

ΠΕΡΙΛΗΨΗ. Η εκπαίδευση στη Βραζιλία στηρίζεται σε ένα ανταγωνιστικό πρόγραμμα που ονομάζεται «Γράφοντας το μέλλον», το οποίο αναπτύχθηκε με στόχο τη βελτίωση της παραγωγής γραπτού λόγου στα δημόσια σχολεία της χώρας, εφόσον ανάγνωση με κατανόηση και δεξιότητες παραγωγής γραπτού θεωρούνται παράγοντες κλειδιά για την κοινωνική ενσωμάτωση και για την προσωπική, εκπαιδευτική και επαγγελματική επιτυχία. Επομένως, μετά την παρουσίαση ενός πανοράματος του προγράμματος «Γράφοντας το μέλλον» που αναπτύχθηκε κάτω από την προοπτική της προσέγγισης της διδασκαλίας των κειμενικών ειδών (genre) οι στόχοι αυτού του άρθρου είναι: α) Να αναλύσει γραπτά κείμενα των μαθητών που χρησιμοποίησαν τις διδακτικές ακολουθίες του προγράμματος ως εργαλείο μάθησης στη διδακτική παρέμβαση και β) να επιχειρηματολογήσει κριτικά για την πρόταση να διδαχθεί ο γραπτός λόγος στο σχολείο με αυτό το πρόγραμμα. Διδακτικές ακολουθίες ορίζονται ως ένα σύνολο δραστηριοτήτων του σχολείου συστημάτων οργανωμένων μέσα σε ένα σχέδιο εργασίας τάξης (Dolz και Schneuwly, 1998, p.93) με στόχο την ανάπτυξη των γλωσσικών δεξιοτήτων των μαθητών. Τα κείμενα αναλύθηκαν βάσει δύο διαστάσεων. α) Τα κριτήρια του ίδιου του προγράμματος και β) το γλωσσικό σχέδιο που συνιστά κάθε κείμενο (σύμφωνα με τους Bronckart, 2003). Ως προκαταρκτικό αποτέλεσμα παρουσιάζονται τα επίπεδα της (αν)αποτελεσματικότητας των κειμένων του είδους που διδάχθηκε στις ακολουθίες καθώς και ο τύπος της δυσκολίας σχετικά με τη γλωσσική ακρίβεια γενικά. Ένα άλλο αποτέλεσμα είναι το είδος της παιδαγωγικής πρακτικής που υπόκειται στην πρόταση, μαζί με τις διαφορετικές διαστάσεις της εκπαίδευσης των δασκάλων.

ΛΕΞΕΙΣ ΚΛΕΙΔΙΑ: Προσέγγιση των κειμενικών ειδών (genre), διδακτικές ακολουθίες, διδασκαλία, παραγωγή γραπτού λόγου

### Italian

[Translation Manuela Delfino, Francesco Cavaglia]

**TITOLO:** L'uso delle sequenze didattiche e l'insegnamento della L1: un'analisi di un programma istituzionale per l'insegnamento della scrittura a scuola.

**SINTESI:** Il contesto educativo brasiliano può contare su un Programma competitivo denominato *Scrivere il futuro (Escrevendo o Futuro)*, che è stato sviluppato con il fine di migliorare la produzione scritta nelle scuole pubbliche brasiliane, dal momento che le abilità di scrittura e di lettura sono considerate fattori cruciali per l'inclusione sociale e per il raggiungimento di obiettivi personali, culturali e professionali. Di conseguenza, dopo aver presentato il panorama del Programma *Scrivere il futuro*, sviluppato secondo la prospettiva di un approccio basato sui generi testuali, gli obiettivi di questo contributo sono: a) analizzare i testi scritti dagli studenti che hanno adottato la sequenza didattica del Programma come uno strumento di apprendimento dell'intervento didattico e b) discutere criticamente la proposta di insegnare a scrivere a scuola con questo Programma. Le sequenze didattiche sono definite come un gruppo di attività scolastiche che sono organizzate in modo sistematico all'interno di un progetto in classe (Dolz & Schneuwly, 1998, p. 93) che ha l'obiettivo di sviluppare le capacità linguistiche degli studenti. I testi sono stati analizzati secondo due dimensioni: a) i criteri stabiliti dal programma stesso; b) i piani linguistici che costituiscono ogni testo (come descritto in Bronckart, 2003). Come risultato preliminare, si possono sottolineare i livelli di (in)adeguatezza dei testi prodotti nel genere testuale insegnato durante la sequenza didattica, così come il tipo di difficoltà per quanto riguarda l'accuratezza linguistica in generale. Un altro risultato è il tipo di pratica pedagogica implicita nella proposta, insieme alle diverse ricadute sulla formazione degli insegnanti.

**PAROLE CHIAVE:** approccio basato sul genere testuale, sequenze didattiche, didattica, produzione scritta.

#### **Polish**

[Translation Elżbieta Awramiuk]

**TITUŁ:** Wykorzystanie sekwencji dydaktycznych a nauczanie l1: analiza instytucjonalnego programu nauczania pisania w szkole

**STRESZCZENIE:** Jako że czytanie ze zrozumieniem i umiejętności pisania są uważane za kluczowy czynnik uczestnictwa w życiu społecznym oraz osobistych, edukacyjnych i zawodowych osiągnięć, brazylijski system edukacyjny może liczyć na ambitny program zwany *Pisanie i przyszłość (Escrevendo o Futuro)*, który został skonstruowany w celu poprawy jakości umiejętności pisania w brazylijskich szkołach publicznych. Po ogólnym zaprezentowaniu programu *Pisanie i przyszłość* skupiającego się wokół gatunków, celem niniejszego artykułu czynimy: a) analizę tekstów pisanych przez uczniów, którzy korzystają z sekwencji dydaktycznych programu jako narzędzia uczenia się oraz b) krytyczną refleksję nad nauczaniem pisania w szkole na podstawie tego programu. Sekwencje dydaktyczne definiowane są jako grupy szkolnych aktywności, systematycznie organizowanych podczas pracy na lekcji (Dolz & Schneuwly, 1998: 93), których celem jest rozwijanie uczniowskich kompetencji. Teksty były analizowane pod dwoma względami: a) kryteriów ustalonych przez sam program, b) językowego planu, który konstytuuje każdy tekst (por.: Bronckart, 2003). Wśród wstępnych rezultatów wymienić można poziomy (nie)adekwatności pisanych tekstów w stosunku do nauczanych w sekwencji dydaktycznej gatunków, jak również typ trudności ogólnie związanych z językową precyzją. Inne wnioski dotyczą rodzaju praktyki pedagogicznej stanowiącej podłoże tej propozycji wraz z wiążącymi się z nią różnymi aspektami kształcenia nauczycieli.

**SŁOWA-KLUCZE:** podejście oparte na gatunku, sekwencje dydaktyczne, nauczanie, tekst pisany.

#### **Portuguese**

[Translation Paulo Feytor Pinto]

**TÍTULO:** A utilização de sequências didáticas e o ensino de L1: análise de um programa institucional de ensino da escrita na escola

**RESUMO:** No contexto educativo brasileiro foi levado a cabo o projeto "Escrevendo o Futuro" com o objetivo de melhorar as competências de produção escrita na escola pública brasileira uma vez que competências significativas de leitura e escrita são consideradas fatores-chave da inclusão social e da realização pessoal, educativa e profissional. Assim, depois de apresentado um panorama do projeto desenvolvido na perspectiva assente no estudo de géneros textuais, os objectivos deste artigo são: a) analisar textos escritos produzidos pelos alunos que utilizaram a sequência didática do projeto como ferramenta de ensino, do trabalho de intervenção; b) discutir criticamente a proposta de ensino da escrita na escola proposta pelo projeto. As sequências didáticas são definidas como conjunto de atividades escolares sistematicamente organizadas no interior do projeto de turma (Dolz & Schneuwly, 1998: 93) tendo em vista o desen-

volvimento das competências linguísticas dos alunos. Os textos são analisados de acordo com duas dimensões: a) critérios estabelecidos pelo próprio projeto; b) os planos linguísticos que constituem qualquer texto (segundo Bronckart, 2003). Como resultado preliminar, podemos destacar os níveis de (des)adequação dos textos produzidos no gênero ensinado na unidade didática bem como dificuldades relacionadas com a exatidão linguística em geral. Outro resultado é o tipo de prática pedagógica subjacente ao projeto a par das diferentes dimensões da formação de professores que podem estar implicadas. PALAVRAS-CHAVE: abordagem baseada em gêneros textuais, sequências didáticas, ensino, produção escrita.

### Spanish

[Translation Ingrid Marquez]

TITULO: El uso de secuencias didácticas en la enseñanza de lengua materna: un análisis del programa escolar de la enseñanza de la escritura

RESUMEN: El contexto de la educación brasileña cuenta con un Programa de Competencias llamado “Escribiendo el Futuro” (*Escrevendo o Futuro*)” que fue desarrollado con el propósito de mejorar la producción escrita de las escuelas públicas brasileñas, puesto que las habilidades de leer y escribir de manera efectiva se consideran factores claves para el éxito social y los logros personales, educativos y profesionales. Por eso, después de presentar un panorama del Programa Brasileño de Competencia “Escribiendo el Futuro (*Escrevendo o Futuro*)”, diseñado con un enfoque basado en los géneros literarios, los objetivos de este ensayo son los siguientes: a) analizar los textos producidos por estudiantes que usaron la secuencia didáctica del Programa como herramienta de aprendizaje para el trabajo de intervención didáctica, y b) hacer un debate crítico del propósito de enseñar escritura en la escuela utilizando tal programa. Las secuencias didácticas se definen como un grupo de actividades escolares sistemáticamente organizadas dentro de un proyecto en clase (Dolz & Schneuwly, 1998, p. 93) con el fin de desarrollar las capacidades lingüísticas de los estudiantes. Los textos se analizaron de acuerdo a dos dimensiones: a) el criterio establecido por el programa mismo; y b) los planes lingüísticos que constituyen cualquier texto (según Bronckart, 2003). Como resultado preliminar, los niveles de eficacia de los textos producidos en el género enseñado en la secuencia didáctica se pueden señalar, junto con el tipo de dificultad para mostrar una precisión lingüística en general. Otro resultado es mostrar la práctica pedagógica que sirve de base para la propuesta, junto con las múltiples dimensiones de educación para maestros que puedan necesitarse.

PALABRAS CLAVE: enfoque basado en el género, secuencias didácticas, enseñanza, producción escrita.

## 1. INTRODUCTION

This study is part of a number of investigations developed within the research group “Language and Education” from Londrina State University, Brazil. The studies of the group involve the following themes: teaching tools (didactic sequences), evaluation tools, teacher work, teacher professional development, intervention in the different domains of the teaching activity, social vulnerability and citizenship.

Given the social importance placed on language skills, the Brazilian educational context may rely again on a competitive program called “*Writing the Future (Escrevendo o Futuro)*”, developed with the aim of improving the writing skills of students at Brazilian public schools. The competitive program, Writing the Future<sup>1</sup>, accordingly requires students to perform the activities proposed by one of CENPEC<sup>2</sup>’s di-

<sup>1</sup> A more complete description of the competitive Program *Writing the Future* can be found in the methodology section of this article and on the site <http://escrevendo.cenpec.org.br>.

<sup>2</sup> Cenpec – Centro de Estudos e Pesquisas em Educação, Cultura e Ação Comunitária (Center for Studies and Research in Education, Culture and Community Action) – is a non-

dactic sequences with one genre in the language classroom. The rules make it possible for a Portuguese teacher to choose one of the three genres proposed by the competitive program: *opinion article*, *memories*, or *poetry*. The intention of the NGO intervention is to catalyse the social transformation of an underdeveloped country such as Brazil by enlarging students' opportunities to improve their reading and writing, which is a sine qua non of learning and of active participation in literate social environments.

The article begins by outlining the social and political context, first with general considerations about education in the neoliberal period in an underdeveloped country<sup>3</sup> and next with an overview of recent actions of the Brazilian educational system. Subsequently, a genre-based approach to teaching L1 is briefly introduced, followed by the methodology of the research and the discussion of the findings. Finally, some remarks and conclusions are presented.

Moreover, this paper expects to raise the theoretical, methodological and educational implications of this proposal, as well as to further the discussion of relevant research issues.

## 2. GENERAL CONSIDERATIONS ABOUT EDUCATION

Education has always been a process whose underlying principles, objectives and models guide proposals to be put into practice. In this sense, social policies are promoted in order to develop a certain social model based on particular plans and projects (Bianchetti, 2001: 88). Educational policies, more specifically, refer to orientations including the scope and direction of the educational system.

More recently, the economic-political movement known as neoliberalism has been seeking globalization, capital accumulation and private sector control of the economy. Such a privatisation policy (the transfer of public enterprises and services to the private sector) includes the educational sector as well. Under this influence, international economic agencies (such as the World Bank) are the ones which define educational trends.

Looking at it from this angle, the function of the school is reduced to the development of well prepared human resources for the production structure. In this case, educational projects must be aligned with the demands of the socio-political model – a free and competitive market centered on consumption. From this perspective, education aims to provide individuals with the necessary tools to help society work rather than to allow critical reflection to question society (Gisi, 2004).

To sum up, the neoliberal perspective considers education as a business and knowledge as a product. Therefore, education must be considered and analyzed in this context of globalization and neoliberal reforms.

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*governmental organization (NGO), created in 1987 in order to work with educational programs and projects.*

<sup>3</sup> *These general considerations about education and the actions of the Brazilian education system help to insert the cited Program in a national and global scenario as well as it may serve to provoke reflections on educational policies.*

In general, educational policies are guided by monocultural principles which are extended to guide monocultural educational practices (Capelo, 2003). This may be observed by the documents aiming at proposing general parameters to education as well as by the pedagogic practices. School does not only reflect social conditions but it produces them since it plays an important role in social organization and regulation (Roland, 2003). Let us look at some conditions of education in Brazil.

### 3. ACTIONS OF THE BRAZILIAN EDUCATIONAL SYSTEM

Educational activity is guided by a number of official instructions towards educational issues. Such instructions are intertwined with ideological paradigms which help give orientations to the didactic system. Within such orientations are the teaching policies which prescribe parameters aiming at better quality education as well as the control over the direction of education in the country (Ferreira, 2004). Several examples of the Brazilian educational system may be given such as the Law of Guidelines and Basis for National Education (*Lei de Diretrizes e Bases da Educação Nacional - LDB*), the National Program of the Didactic Book (*Programa Nacional do Livro Didático - PNLD*); the National Curriculum Parameters (*Parâmetros Curriculares Nacionais- PCN*) etc.

Thus, teaching policies intend to intervene in reality in order to transform it. It should be clear that this transformation can only be reached by a clear collective will which demands reflection, awareness, autonomy and empowerment (Candido, 1999).

An official document that guides the teaching of the mother tongue (L1) in Brazil is the so called PCN-LP (the National Curriculum Parameters – Portuguese Language). According to its orientations, the contents (of the teaching of L1) are organized around two practices: a) the use of language and b) the reflection about language. The contents are selected according to objectives which are established regarding learning needs and learning possibilities (Rojo, 2000). One way of transposing this proposal into didactic intervention is through the use of genres as teaching tools and teaching objects.

### 4. A GENRE-BASED APPROACH TO TEACHING

Based on the view of language as constitutive of every human being at the same time that it is constituted by them, language mediates organizing, regulating and sharing collective representations of the world (Bronckart, 2006). Language activities permeate texts belonging to genres which may be defined as language practices embodied in texts and part of social practices responsible for an individual's social insertion (Schneuwly & Dolz, 1999). It is through language practices that people may produce, comprehend and interpret meanings. Genres must be taken in their social nature due to the social organization they determine and the social sphere they circulate in. Besides their trace as a socio-cultural pre-construct, genres can be identified in their linguistic aspect as language forms produced in any communicative context that may be recognized and used by people. Genres cannot be considered

static as they are adapted to socio-communicative situations. Text genres are constituted by three language capacities/plans: action, discursive and linguistic-discursive (Bronckart, 2006). The action plan/capacity refers to the context of production and is related to situational objectives. The discursive plan/capacity refers to the text organization and is related to discursive objectives. The linguistic-discursive plan/capacity refers to linguistic units and is related to discursive-linguistic objectives. Such plans/capacities work together similar to a gear system (see Figure 1)<sup>4</sup>.

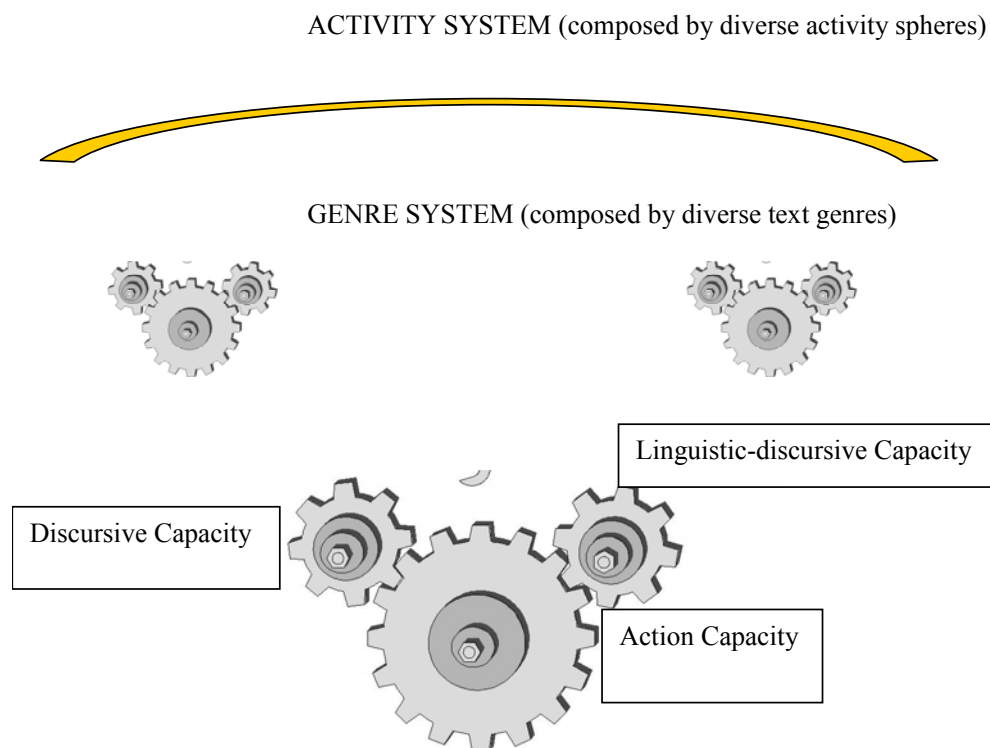


Figure 1: Language capacities/plan in a geared system.

<sup>4</sup> This image is a representation produced as a result of many discussions in the research group Language and Education from UEL. It was first presented by the author at 1 Encontro Internacional do Interacionismo Sociodiscursivo, in 2006, in the oral paper called "Procedimentos de análise e interpretação em textos de avaliação" which was published later in Guimarães, Machado and Coutinho (2007).



Genres are flexible forms of language functioning in socially situated practices (concrete enunciative situations). They function within systems of genres. In other words, genres are linguistic productions determined by sociocommunicative conditions and interrelated with historically situated social practices (Marcuschi, 2002). Therefore, a genre is a form of social action whose apprehension is sine qua non to adequate insertion in communicative and practical activities (Bronckart, 2003).

Working in a genre-based approach means to provide tasks or activities which intend to explore the activity sphere in which the target text is produced and the one in which it circulates, as well as the immediate text production context (producer, target reader/listener, objective, content, time, place). In the case of the *memories* genre used in the Program, most sample texts were produced in the literary sphere but taken from the school or the journalistic sphere or even from the literary one. The immediate production context is fundamental for the sociosubjective and physical representations of the situation.

A genre-based approach also demands tasks aiming at working with the specific knowledge within the three different capacities – action (context), discursive (content organization) and linguistic-discursive (language resources), so as to make it possible for the language user to perform the necessary language operations specifically belonging to the genre in focus.

A school syllabus may benefit significantly from a genre-based approach due to the learning situations it may provide. Text production, for example, may be improved by the knowledge constructed specifically with one genre and its articulation with the necessary capacities for other genres.

In conclusion, the school is an important space in which we build our identities. Whenever language is used, we are creating ways to act in the world through discourse (in order to reproduce or transform it). The school is, therefore, the official locus of intervention providing students with tools that make it possible for them to act in the world in a more conscious and capable way. They do this by acquiring communication capacities (Cristovão & Nascimento, 2006) rather than consuming and reproducing knowledge, values, culture and actions.

[...]social studies as a subject is incomplete without a knowledge of the role of language as a factor in human social, political and economic behavior, and language study is incomplete without an understanding of the social setting of language. [...] Languages are not contained in textbooks, but in the minds and on the lips of living people, and they change constantly in response to the pressures and demands of their social context. (Tonkin, 2006, p.1)

A type of tool used for didactic transposition may be the didactic material in the form of didactic sequences. They can be defined as a sequence of activities based on:

- 1) specific communicative situations which the written production is intended to;
- 2) clear objectives;
- 3) appropriate content;
- 4) use of authentic texts (in social circulation) as sample references for students;
- 5) effective organization that matches intended objectives;
- 6) meaningful activities that provide successful practice of the necessary language operations, involvement in different types of interaction and comprehension of

the language functioning in the text genre under study in association with the goals to be achieved.

According to the Geneva School of genre studies<sup>5</sup> (Bronckart, 2006; Schneuwly & Dolz, 1999), the didactic sequence: a) allows adaptation based on the classes and on the diverse communicative situations students and teacher are inserted in ; b) may relate contents and objectives from the educational system (official documents such as PCN), the teaching system (school planning/project) and the didactic system (teacher's planning) and c) propose activities which may provide curricular progression and skills integration.

Regarding the teaching of writing, a didactic sequence treats written production as a process rather than a product. Based on diagnosis of student can-dos in an initial production, the didactic sequence is developed. Once students' difficulties are identified, specific activities are proposed intending to help them overcome their problems regarding issues such as particular characteristics of the genre studied, language capacities to be mastered, and students' socio-cultural profiles. This may be done in specific sessions providing students with the opportunity to rewrite their texts as many times as necessary. As a final step, students produce a final version.

To sum up, the theoretical framework presented as underlying the teaching-learning practice for this research paper focuses on: a) a concept of language as social action composed of discursive and socio-historical dimensions; b) a concept of language teaching-learning as a social activity mediated by tools, such as language itself, genres and didactic sequences; c) a concept of written production as an interactive process of meaning construction.

## 5. METHODOLOGY

### 5.1 Description of the program

Moved by the goal of impacting both the process of teaching – the learning of writing as well as the process of teacher education, CENPEC (NGO) created a Program called “Escrevendo o Futuro” (Writing the Future). In addition to being an educational intervention project, it also offers a prize (sponsored by Itaú Social Foundation – a private bank organization) awarded to the students with the most adequate<sup>6</sup> texts, a prize to their teachers (who guide the process) and their schools (which provide the necessary support).

In 2006, the students who were eligible to take part in the project were required to be 4<sup>th</sup> or 5<sup>th</sup> graders and to write a text belonging to one of these three genres: *memoirs*, *opinion article* or *poetry*.

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<sup>5</sup> The Geneva School of genre studies is the basis for the material produced by the NGO to mediate the teaching-learning process as well as the basis for official teaching guidelines such as PCN.

<sup>6</sup> The didactic sequences provided to students and teachers the criteria used for evaluation. Such criteria can be found in this article in the section called Analytical Procedures.

Teachers of Portuguese (the students' mother tongue – L1) from any public school may enrol. Once enrolled, teachers receive free materials, such as examples of didactic sequences, in order to assist students in the written production of a text belonging to one of the three genres, under the topic *The place where I live*.

The program supplies those enrolled with three didactic sequences devised for the teaching of written production. The texts (the written production of memories), produced by students, will give an idea as to what extent they have mastered teaching mediation while using the didactic sequence as a tool. The demand for a text written on one specific theme – *The place where I live* – aims at developing multiple views and multicultural contexts. The program is also targeted at teacher education through several types of support: didactic sequences, on-line material, on-line courses, tutorial feedback, and an almanac (a type of journal with articles, interviews, essays and samples of texts belonging to the three genres – memories, poetry and opinion articles).

As part of all the research work developed to make changes in the program, seven teacher educators and researchers were invited to read samples of texts produced by students in order to evaluate the adequacy of the texts, analyze their construction, and identify the ways in which the didactic material may have been used (Gurgel, 2007). This evaluation process may possibly result in proposals for adaptations/changes in the didactic material and in different actions for the improvement of the program's teacher education proposals.

Together with another professional<sup>7</sup>, I was in charge of the analysis of the texts written within the genre, memories. The next section provides an overview of the analysis.

### 5.2 *Description of the samples and the didactic sequence*

Two hundred and thirty *memories*<sup>8</sup> were selected at random out of the total of 6,500 texts produced in 2006. While the vast majority of the texts submitted were *poems*, *memories* followed in number, with the lowest number belonging to *opinion articles*. The analyzed texts came from boys and girls from all geographic regions of Brazil.

Table 1 summarizes the content and organization of the didactic sequence *If I remember well* for teaching *memories* writing.

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<sup>7</sup> I would like to thank Acir Mário Karwoski for having worked with me on this task. I would also like to thank Elizabeth Marcuschi, Maria da Graça da Costa Val, Angela Kleiman, Maria Luiza Sales Coroa, Guilhermina Pereira Corrêa for the collective learning practice which we shared. My special thanks to Sonia Madi for the opportunities given to me for my participation in the Program.

<sup>8</sup> The winning text in 2006 was written by a student from Paraná, and can be found in one of CENPEC's publications – the "*Almanac Na Ponta do Lápis*," published in April, 2007.

Table 1: Organization of the activities in the didactic sequence for the genre 'memories'

Contents	Objectives	Organization
<i>Memories</i> : concept, text and explanation	To define and to give examples of the genre <i>memories</i>	Workshop with practical activities
Communicative situation involving the production of the genre <i>memories</i>	To present the communicative situation and to make contextualization clear	Workshop with practical activities
Reading texts of <i>memories</i>	To evaluate familiarity with <i>memories</i>	Workshop with practical activities
Initial production	Diagnostic evaluation	Initial production
Characterization	Identification of resources found in <i>memories</i>	Workshop focused on rewriting
Characterization	Identification of other resources	Workshop focused on rewriting
Characterization of the linguistic components	Identification of linguistic resources	Workshop focused on rewriting
Characterization of the linguistic components	Identification of linguistic resources	Workshop focused on rewriting
Preparation for the writing of <i>memories</i>	Interview preparation	Workshop for data collection
Collective text production	Collective production	Workshop focused on rewriting
Individual production	Individual production	Production focused on writing
Text review and Final Production	Relationship among the context, the text and the appropriate resources and rewriting	Workshop for final review Final production

According to the introduction of the material (Altenfelder, 2006)<sup>9</sup> the writing of texts in the *memories* genre engages students in retrieving elderly citizens' memories: memories related to the place where they live, thus making it possible to view within someone's story the history of a community as well as to generate a sense of belonging and collective identity. It is claimed that such engagement contributes to citizenship and human education, rather than the perpetuation of mono-cultural practices and the concept of knowledge as static ready-made products.

<sup>9</sup> *If I remember well – Se bem me lembro* (Altenfelder, 2006) is the didactic sequence made available for the teaching of writing memories to the ones enrolled in 2006.

### 5.3 Analytical procedures

The texts were analyzed according to two dimensions: a) the criteria established by the program itself and b) the language plans that constitute any text (according to Bronckart, 2003). In line with these criteria, the following Table (2) summarizes the items used to evaluate the students' texts.

Table 2: Items used to evaluate students' texts.

Program criteria	Language plans
Fine tuning between theme and genre	Action plan
Authorship	
Production of a non linear text	Discursive plan
Use of resources that imply a literary tone (humour, etc)	
Retextualization	Linguistic-discursive plan
Lexical choices associated with time and space	

The didactic sequence was evaluated in terms of the activities proposed and the possibilities provided to students to develop language capacities necessary for the production of written (literary) *memories* on the theme *The place where I live*.

## 6. DISCUSSION OF THE RESULTS

In order to analyse the sample of students' texts (on *memories*) to evaluate their (in)appropriateness, and to contribute possible adaptations to the program, my co-evaluator and I made sure we had a clear definition of the genre and criteria accessible for our appreciation. So, this section summarises the statement on the genre *memories* and reports on the findings of the sample text analyses (6.1), followed by a second evaluation of the texts engaged with the appraisal of the didactic sequence (6.2).

The study of the didactic sequence for the genre *memories* (called "Se bem me lembro..." – "If I remember well...") and the almanac "Na Ponta do Lápis" (2007) provided us with the concept of *memories* as a report of experiences lived in the past with some markers and old-fashioned expressions that may help to emphasize aspects of the place where the character interviewed lives and to stress the raising of information relating the experiences reported with the place described. Therefore, the students performing the activities for writing a text on the genre *memories* were instructed to interview an elderly person from his/her community and to write his/her memories as if the student himself/herself were the interviewee. The sample of texts was analyzed with this notion as a starting point.

### 6.1 Adequacy of the texts based on the program criteria

A general analysis was made possible by reading the sample of texts belonging to the genre *memories*, using the program's criteria.

The first requirement assesses the adequacy of the texts as responding to the theme: *The place where I live*. Several texts were written following the theme like the one reproduced below.

<p>Lá pelos idos de 1946, eu ainda morava na cidade de Lavras em Minas Gerais. Nesta época, com apenas seis anos de idade, vim para o estado de São Paulo, na cidade de Garça, porque minha família dizia que a situação lá em Minas Gerais estava muito ruim. (M-99)</p>	<p>“Around 1946, I still lived in the city of Lavras in Minas Gerais. In that time, I was only six years old. I came to the state of São Paulo, in the city of Garça, because my family said that the situation there in Minas Gerais was very bad”.</p>
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The orientations given by the didactic sequence emphasized the need for a pleasant description of the elderly people's memories. Some texts demonstrated such an attempt. As a small example, the following citation may represent this feature.

<p>Há que saudades daqueles velhos rios e córregos em que nos banhávamos e brincávamos o dia todo. E os matagais onde fazíamos pique-niques e excursões. Enfim, era uma forma de lazer e até mesmo de sobrevivência. (M-91)</p>	<p>“I miss those old rivers and streams in which we used to bathe and play all day long. And the woods where we used to have our picnics and excursions. To sum up, it was a way of leisure and even a way of survival.”</p>
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This extract seems to reveal a concern, not only with making the reading more pleasant and more original to attract the reader, but also with sharing/transmitting information given by the interviewee. Therefore, there seems to be a significant impact of the material on the text production since there were instructions for the interview and for the transposition to be pleasant or almost literary.

The elements which constitute the genre, such as a) the comparison between the present and the past, b) the use of expressions (such as old-fashioned words no longer commonly used), c) the correct use of verb tenses (especially past and present) and d) the disclosure of emotions were used by some of the children.

<p>As brincadeiras eram simples, como cipó, perna-de-pau e bolas de capotão. Como trabalhava longe, faltava muito à aula, e quando ia, recebia vários castigos como: palmatória – espécie de pau com furos que usavam para bater – e ajoelhar no milho. (M-04)</p>	<p>“The games were simple, like ‘cipó’, ‘perna-de-pau’ and ‘bolas de capotão’. As I worked a long way away, I missed a lot of classes, and when I went, I received a lot of punishments such as: ‘palmatória’ – a type of stick with holes that was used to hit the hand – and kneel down on corn kernels”.</p>
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The finding of such characteristics in some of the texts evidences the role of the didactic sequence. The material emphasizes features such as the report of living

memories through the memories of an interviewed elder. The two extracts illustrate these features.

However, a high number of texts present mistakes and an obvious distance from the traits stressed in the material. One aspect that draws the readers' attention is the difficulty with the adequacy to the genre. Among the samples read there were historical reports, descriptions, biographies, auto-biographies, narratives and poetry.

Few memories were written with a literary mood, while some did not meet the theme or simply concentrated on the description of childhood, home, school, church, street, community or even toys.

Another common problem was writing revision. Basic grammatical features were frequently overlooked in the final production. The examples above can illustrate the types of mistakes made in terms of subject-verb agreement, punctuation, spelling etc. Clause construction and paragraphing proved to be problematic as well.

Some final elements which strike the reader and the analyst are: lack of cohesive devices, use of oral language, lack of specific vocabulary, and the inappropriate use of verb tenses.

## 6.2 *Language capacities revealed in the texts and explored in the didactic sequence*

In this section, I will look at the texts from a second dimension in order to make comments regarding the three language plans/capacities and I will appraise the material.

### 6.2.1 *Action Plan/capacity*

With the purpose of enabling students to produce an adequate text in a specific genre, they must be given opportunities to reflect upon the communicative situation as well as the genre itself, and conditions to put forth their representations of the social context. The common difficulties observed in the production of a sample in the genre *memories* called for a look at the material teachers had access to.

The complete didactic sequence used by the teachers was composed of twelve sections. The first two seek to present the genre and the situation which students will be inserted in to produce their own texts in the genre *memories*. Next, sections three, five and six provide students with the reading of different memories and some tasks to carry out.

On the basis of these considerations, on the one hand, I confirm the importance of the use of the material and the performance of the tasks proposed. On the other hand, there seems to be a lack of reference samples of the type of *memories* demanded by the competitive program. The texts available in the material present different styles and diverse linguistic characteristics. Therefore, a productive task would be to ask students to analyze a sample text belonging to the genre *memories* so as to provide a reference for their production.

Regarding the identification of texts belonging to different genres within the sample of texts produced by the students, the misuse of the didactic orientations or the need for more stress on the action plan may be indicated. A possible desire to

innovate and break the rules and the limits of what is acceptable as a ‘*memories*’ text was not recognized in the sample. The productions seem to have either followed the characteristics proposed or to have disregarded the instructions altogether and simply produced a school composition rather than a text production using one specific genre.

The extracts below illustrate a narrative and a historical report respectively rather than a ‘*memories*’ text.

“Lugar onde vivo.

“The place where I live

Nasci e cresci em Ararás numa época pouco desenvolvida. Desde que nasci há 90 anos até hoje, a cidade teve muitas mudanças. Assim relata D. Lucimar.

I was born and grew up in Ararás in a time when things were not developed. Since I was born 90 years ago, the town had few changes. This is how Mrs. Lucimar narrates.

Ela diz que a cidade era simples e com poucos habitantes. [...]”

She says that the town was simple and had few inhabitants. [...]”

“O Lugar onde vivo.

“The place where I live

O nome do lugar onde eu moro é Vira Machado. Este nome, deve-se aos antigos proprietários de toda a região que tinham como sobrenome, Vieira Machado.[...]”

The name of the place where I live is Vira Machado. This name, is due to the old owners of all this region whose surname was, Vieira Machado. [...]”

Another frequent (in)adequacy (in the sample analyzed) related to the action plan concerns the adherence, or the lack of adherence, to the theme proposed. The uncertainty of the communicative situation went hand in hand with the failure to focus on *the place where I live* through the lenses of somebody else’s glasses. Such lenses were supposed to fill the memories with emotion and striking facts.

All this indicates that it is unlikely that the didactic work involving the action plan was sufficiently explored. Attempts to eliminate doubts regarding this central capacity are probably not only helpful and productive, but also a key to improving the level of adequacy in the production of the genre *memories*.

### 6.2.2 Discursive Plan/Capacity

The discursive structure of the texts (the organization of the content, the lay-out and the social anchorage) was also evaluated. A genre is a tool used in any communicative situation in a somewhat conventional form. These rather established forms tend to help communication and interaction.

On the one hand, the samples of *memories* produced did not contain organization problems. They seem to naturally follow an order of presentation with an introduction of the character interviewed and the facts to be pointed out. On the other hand, the ones considered inappropriate reveal a need to work more thoroughly on text organization. The texts were either produced in a different genre (rather than *mem-*



ory) or lacked the arrangement of parts to make a coherent continuous whole. The extract below shows that the student wrote each sentence in a paragraph.

“O Lugar onde vivo.	“The place where I live
Faz oitenta e três anos que moro em São Paulo.	I have lived in São Paulo for 83 years.
Na minha infância estudei até a quarta série.	In my childhood, I studied till 4 <sup>th</sup> grade.
Quando a professora ficava doente eu dava aula, e era a melhor aluna da classe.[...]”	When the teacher was ill I taught, and I was the best student in class.. [...]”

Concerning the didactic proposal to work with the discursive language plan in the material its analyses show that students are specifically asked to read and to analyze *memories* written by others in sections five and six. The emphasis on different language plans in these two sections may indicate an attempt to help develop the different capacities in an integrated way but it may also indicate that the pupils have to deal with highly complex language operations. Some of these operations are: a) to introduce the interviewee as if it were him/her, b) to describe spaces, c) to report somebody else’s (the interviewee’s) achievements, d) to transmit emotion etc. Therefore, it seems advisable to include more sections and tasks to give students a chance to analyze text organization in a more detailed way.

### 6.2.3 Linguistic-discursive Plan/capacity

Re-textualization, choice of linguistic units, punctuation, paragraphing, among others are linguistic-discursive operations. In addition to covering the way information should be organized, there should be instructions on how to retextualize what the interviewee reported as if it were the author’s memories. Moreover, the choice of resources to describe and to report the memories collected must be related to linguistic units with a discursive function in the genre.

The material suggests that the teachers should pay special attention to the use of verb tenses and to the lexicon. The texts showed diverse types of inaccuracy regarding the writing itself, as well as specific inadequacies related to the genre in focus. In a genre-based perspective for the teaching of written production, it is vital that the teacher and the students master language operations with specific discursive functions geared to the social function of the text genre, the conditions of production, and the social practices in which the produced text will circulate.

The majority of the texts analysed had basic problems of language use not specifically related to the writing of *memories*. It is clear that students need meaningful and frequent work with grammar (syntax, vocabulary, punctuation, spelling etc.).

“Ainda me lembro.	“I still remember
[...] Quando eu era criança tocava lavoura e na época do frio, coloca os meus pés na cova	[...] When I was a child I used to work with plantations and in the winter, I put my feet in

do milho para aquecer. Andava só descalço e lá tinha vários espinhos. [...]”

the corn hole to make them warm. I walked barefoot and there used to be many thorns. [...]”

The results of the analyses showed that the students’ texts revealed inadequacies in all three language plans / capacities (action, discursive and linguistic-discursive). Such results may point to the need for some adaptation in terms of: a) the amount of time spent for the teaching of writing considering the methodological procedures involved – planning, initial production, revising, rewriting, editing and final production; b) the carrying out of the workshops in order to have enough practice to produce an adequate text belonging to the genre requested – *memories* (in this case); c) the number of reference texts that students can examine in order to read and to analyse as an adequate reference to their production. Although these conditions may have been predicted by the material proposed (CENPEC’s), the didactic sequence (with texts, activities and explanations) is given to the teachers and not to the students. Students have copies of what is photocopied and given to them by their teachers. Such characteristic emphasizes the role of the teachers and the conditions offered to their participation in the program by their schools.

The sample can also illustrate adequate transposition from the interview done to the final written text presented to the Program. The excerpt below illustrates some of the characteristics of discursive function: use of first person singular, lexical items associated with old times, verb tense and the report of things which were typical of the time reported.

“Lembranças de outros tempos

“Memories of other times

[...]Lembro-me que era uma grande sala de madeira, com carteiras e cadeiras também de madeira, onde se sentavam de dois. Na carteira tinha um buraquinho para colocar um potinho com tinta preta para molhar a pena, uma espécie de caneta com um bico de metal, para escrever no caderno. Isso era muito difícil. As fileiras eram separadas pelos anos, assim: 1º ano, 2º ano [...]”

[...] I remember that there was a big wooden room, with desks and wooden chairs, where students sat in twos. On the desk there was a small hole for a pot of black ink for the feather, a type of pen with a metal beak to write with on the notebook. This was very difficult. The lines were separated by the grades: 1<sup>st</sup> grade, 2<sup>nd</sup> grade [...]”

Our objects of analysis (students’ texts and a didactic sequence based on the genre *memories*) illustrate an experience of L1 teaching in a genre-based approach. The results presented lead to the assumption that the didactic sequence represents a mediation tool both to teaching and learning; therefore, teachers and learners are target subjects in this education program. This element suggests not only the importance of the material, but the key need for workshops in teacher education programs to discuss and/or practice a genre-based approach to teaching writing. There were many inadequacies in the samples of texts analyzed which makes us question a) the appropriateness of the genre to 10/11 year-old students; b) the frequency with which students are used to working with material organized within a genre-based approach; c) the quality of materials available to students to learn writing and the objectives involved.

## 7. FINAL REMARKS

A genre-based approach geared to a didactic sequence seems to represent an important alternative and a productive tool for teachers and students. Such a didactic tool could play a key role in the pedagogical and educational process of students. According to Bronckart (2006), the learning of text genres represents the possibility of actual participation in socio-communicative activities and the effective production of critical texts. This takes us back to the roles of the school, offering the appropriate conditions for learning, reacting critically to the demands of society, and promoting autonomy. Writing tasks which include real objectives, significant contexts, and clear instructions are bound to result in adequate productions.

The sample of texts analyzed for this work did show a high number of texts considered insufficiently adequate. Due to the obvious need for better student writing results, it seems that the program should offer the students some material with a lot of food for thought to provoke reflection concerning the needs of real written production rather than mere school compositions, as demonstrated by some of the *memories* read.

This gap between the intended results and the collected data may have had a certain impact for the decision to turn the contest into a national Portuguese Olympics supported by the Ministry of Education (MEC). One substantial change highlights the genres being targeted at different levels and different ages. After 3 editions of the program, CENPEC is proposing changes which will turn it into a "Writing the Future Portuguese Olympics." The proposal sets the genre POETRY for 4<sup>th</sup> and 5<sup>th</sup> graders, the genre MEMORIES for 7<sup>th</sup> and 8<sup>th</sup> graders and OPINION ARTICLE for 2<sup>nd</sup> and 3<sup>rd</sup> year high school students.

This experience in Brazil has had many successful performances as well. Some of these examples may be retrieved from the almanac whose access is available at the program's site ([www.escrevendoofuturo.org.br](http://www.escrevendoofuturo.org.br)). The access to high quality texts seems to indicate a careful work carried out in terms of planning, brainstorming, initial production, rewriting, editing and final production, but we did not have information on how many of these steps were actually put into practice.

As to the issue of empowerment of all the participants involved (schools, teachers and students), the fact that the competitive program includes a prize represents a real possibility to act in the world so as to make the use of language significant, authentic and meaningful. Besides a concrete, tangible result, students also have the opportunity to get to know the place where they live from different perspectives and diverse levels of appreciation. Some of the students' texts of the genre *memories* presented good quality when they were anchored in situated socio-historical settings.

Still in terms of empowerment, the possibility of retrieving information regarding the place where students live is a way of providing contact with their cultural anchorage and respect to their socio-cultural settings. Both access and respect are key conditions to social inclusion and multicultural practices which are principles underlying education targeting on the building of identities, the production of significant knowledge and autonomy.

Some remaining challenges and concerns are: a) sustainability of a teacher education perspective such as the one carried out by the program; and b) role of the di-

dactic practice toward the capacity to reflect critically on and to question society. However, on a positive note, the results of the writing contest indicate that students can be oriented to value diversity, to read the world critically, and to share heterogeneous values and cultures.

#### ACKNOWLEDGEMENTS

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