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ÁREA DE CONCENTRAÇÃO: LÍNGUA INGLESA E SUAS LITERATURAS

JANE DOS SANTOS

PERSONAL NARRATIVES - A DIDACTIC EXPERIENCE OF WRITING IN ENGLISH UNDER IMPLICIT AND EXPLICIT INSTRUCTION

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Dissertação apresentada ao Programa de Pós-Graduação em Letras e Lingüística da Universidade Federal de Alagoas como requisito parcial para a obtenção do grau de Mestre em Língua Inglesa e suas Literaturas.

Orientadora: Prof.ª Dr.ª Maria Inez Matoso Silveira

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UNIVERSIDADE FEDERAL DE ALAGOAS
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JANE DOS SANTOS

Título do Trabalho: PERSONAL NARRATIVES – A DIDACTIC EXPERIENCE OF WRITING IN ENGLISH UNDER IMPLICIT AND EXPLICIT INSTRUCTION

Dissertação aprovada como requisito para a obtenção do Grau de Mestre em Lingüística pelo Programa de Pós-Graduação em Letras e Lingüística da Universidade Federal de Alagoas, pela banca examinadora abaixo discriminada.

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ABSTRACT

The theme of this work is personal narrative as an element of English teaching. Personal narratives are a very frequent type of genre in our oral day-to-day interactions. These oral narratives have the constant presence of certain elements in their internal structure, which are usually incorporated by written narratives. Therefore, the objective of this work is to use personal narratives as a tool for the teaching and learning of the English language. In order to reach this objective, a didactic experience was developed with fourteen students from a group under my responsibility in the Licentiate Degree in Languages (Portuguese-English) at Faculdade José Augusto Vieira (FJAV), in the city of Lagarto, Sergipe. The aim of the didactic experience was to enable students to write texts by making conscious use of the structure and elements of personal narratives as a text genre. The instruments which were used to verify the effectiveness of the didactic experience were questionnaires, field notes, students' writing production and interviews. The research was based on the analysis of narratives according to Labov and Waletzky (1967), Pratt (1977), Prince (1983), Polanyi (1979), and Tannen (1982), among others. A theory of genres by Bakhtin (2003), Schneuwly (2004) and Marcuschi (2005), as well as a theory of writing by Raimes (1983), Flower and Hayes (1981) and Grabe and Kaplan (1996) integrated the work. Likewise, studies on implicit and explicit learning by Mathews et al. (1989), Zimmer and Alves (2006), and others, gave theoretical support to the research. The results of the research revealed the necessity to develop writing practices which attend both to the linguistic and social needs of learners. I hope that this work can contribute to the development of more meaningful teaching tasks and to the formation of more efficient writers of English as a foreign language.

Key-words: Personal narratives. Learning of writing in English language. Implicit and explicit learning.

RESUMO

O tema deste trabalho é a narrativa pessoal como elemento do ensino da língua inglesa. As narrativas pessoais são um gênero textual muito freqüente na oralidade, nas nossas interações do dia-a-dia. Essas narrativas pessoais orais têm a presença constante de certos elementos, em sua estrutura interna, que são geralmente incorporados pelas narrativas escritas. Desta forma, a pesquisa tem como proposta utilizar as narrativas pessoais como uma estratégia de ensino para a aprendizagem da escrita na língua inglesa. Para alcançar este objetivo, uma experiência didática foi desenvolvida com catorze alunos de uma turma sob minha responsabilidade no curso de Letras com habilitação em português e inglês, na Faculdade José Augusto Vieira (FJAV), no município de Lagarto, Sergipe. O objetivo da experiência didática era levar os alunos a escreverem textos empregando conscientemente a estrutura e os elementos do gênero narrativa pessoal. Os instrumentos de pesquisa utilizados foram questionários, notas de campo, análise das produções escritas dos alunos colaboradores e entrevistas. O referencial teórico apoiou-se nas análises das narrativas, segundo Labov e Waletzky (1967), Pratt (1977), Prince (1983), Polanyi (1979), e Tannen (1982), entre outros. Uma teoria de gêneros baseada em Bakhtin (2003), Schneuwly (2004) e Marcuschi (2005), assim como uma teoria de produção de textos de Raimes (1983), Flower e Hayes (1981) e Grabe e Kaplan (1996), também integraram o arcabouço teórico do trabalho. Da mesma forma, estudos sobre aprendizagem implícita e explícita, realizados por Mathews et al. (1989), Zimmer e Alves (2006), e outros, deram suporte teórico à pesquisa. Os resultados da pesquisa revelaram a necessidade do desenvolvimento de práticas de escrita que atendam tanto às necessidades lingüísticas quanto às sociais dos aprendizes. Espera-se que este trabalho contribua para o desenvolvimento de atividades de ensino mais significativas e para a formação de escritores mais eficientes de inglês como língua estrangeira.

Palavras-chave: Narrativas pessoais. Aprendizagem da escrita em Língua Inglesa. Aprendizagem implícita e explícita.

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INTRODUCTION

Over the eighteen years I have been working as an English teacher I have had the opportunity to experience teaching students of different backgrounds: language institutes, private and public schools of basic education and lately higher education. My first experience as an English teacher was at a private school of basic education when I was an undergraduate student of the Licentiate Degree in Languages (Portuguese-English). Then, two years later, when I graduated I had the opportunity to work at a language institute.

When I started working at the language institute, I noticed that the learning results of these students were generally more satisfactory than those of the students from the school of basic education. Despite my little experience at the time, I ended up realizing that the reason for that was the fact that I had groups with different teaching and social conditions. After some observations, I understood that things, such as the teaching structure offered by the school, the teaching material available to teacher and students, and students' learning background, among others, could affect positively or negatively the language they were learning. This situation, however, caused me great concern and since then I have always wanted to investigate ways of helping students to overcome their difficulties towards learning a foreign language. I left the private school one year later, but during the following fourteen years while I worked at the language institute I had the opportunity to work at two public schools of basic education, at which I observed similar conditions.

Three years ago when I started teaching English at the Licentiate Degree in Languages at Faculdade José Augusto Vieira (FJAV) I was faced up with a similar setting to the one I had experienced before: most of my students, although they had been exposed to English for over seven years when they were in their basic education, had elementary level of proficiency of the language and presented

a lot of difficulties even in the use of the formal aspects of the language, which is usually the most reinforced aspect at regular education. Once again I felt I had to do something to try and help my students, and that feeling motivated me to start this investigation.

In my experience, first as a student of English and later as an English teacher at basic education schools, I noticed that in this setting the skills of reading and writing tend to be more emphasized than the skills of speaking and listening. However, this emphasis is usually put on the manipulation of the structure of the language, in the form of application of gap-filling exercises or translation, rather than on the use of the language for communication. This scenario seems to be the reflection of the inadequate structure that such schools usually have for the teaching of English for communicative purposes. Nevertheless, the major reason for the privilege of the formal aspects of English over the communicative ones at schools of basic education does not seem to lie on the choice of teaching resources, but on the expertise in the part of those who make use of the material – the teachers. Teaching a language communicatively requires from the teacher not only good knowledge of the system of the language, but also the ability to express fluently in it.

Unfortunately, what I have observed is that because of deficiencies in the English teaching process throughout basic education, many students usually get to the Licentiate Degree courses with several gaps in the knowledge of the language. As I understand it, this situation requires varied, consistent, and continuous action in order to generate favorable conditions for future change.

Being aware of the learning difficulties presented by my teacher-to-be students in communicating in written English and knowing that they will mostly work at basic education, I decided to concentrate the research on the learning of written language. Personal narratives, which are believed to be one of the first text genres we are introduced to and one which we make use of most frequently in our daily oral interactions, seemed to be the most appropriate choice for the present work. Researches developed by the American linguists William Labov and Joshua Waletzky (1967) have suggested that oral narratives follow a given structure and

this structure is usually incorporated by written narratives. I understand writing as being a skill which involves a lot of time and practice in order to be developed. Therefore, it was also utterly important to the didactic experience the use of procedures which made students notice the nature of the writing process.

The purpose of this research was, therefore, to use personal narratives as a teaching tool in the development of students' ability to communicate in the English language.

Based on these assumptions I came to the following research questions:

1) How far can the explicit instruction of constituent elements of a given text genre take learners to writing more consistent texts?

2) How far does the use of a model of writing instruction based on the process of collaborative revision of texts take students to develop an awareness of their needs and progress in writing?

I tried to reach this objective by enabling students to write texts under the conscious use of the structure of personal narratives and their constituent elements. After students wrote their first draft, they were invited to revise their text in collaboration with a partner by making use of teacher's comments and a set of guidelines for text correction.

Given the purpose of my research, I believe it is of great importance the incorporation of a theory of analysis of narratives. In this way, researches developed by Labov and Walletzky (1967), as well as Prince (1983), Tannen (1982), and Polanyi (1979) composed its theoretical background. I also understand as being of great relevance to the work a theory of genre, therefore, Bakhtin (2003), Schneuwly (2004), and Marcuschi (2005), among others, integrated the work. In order to cover the process of writing, the models of writing developed by Raimes (1983), Flower and Hayes (1981) and Grabe and Kaplan (1996) were researched. Another issue I judge important to the research is the effect of implicit and explicit instruction to learners. Therefore, studies on this area were incorporated to the work, such as the ones developed by Mathews et al (1989).

The work is divided into five chapters. In chapter one, I state the difference between narration as a type of discourse and narrative as a text genre

as well as present some models of narrative analysis. In this chapter, I also deal with personal narratives and their structure according to Labov and Waletzky (1967) and Labov (1982). Therefore, I discuss the elements that constitute the structure of oral narratives according to the authors and how such elements are absorbed by written narratives. Special attention is given to evaluation as it is considered by the authors as being one of the most important constituent elements of narrative formation.

Chapter two starts with a definition of text genres, with special focus on personal narratives. Therefore, the theory of text genre developed by Bakhtin (2003) and the studies on narratives as a text genre by Labov and Waletzky (1967), Labov (1972; 1982), Robinson (1981), among others, play an important role in this chapter. In this chapter, I also discuss the importance of narratives of personal experience as a didactic instrument used by school to practice writing, under the theoretical support of Marcuschi (2003) and especially of Schneuwly (2004).

Regarding chapter three, I touch upon the effects of implicit and explicit teaching to human learning. First an overview of the learning of foreign languages is presented, followed by a discussion on the learning of writing with special focus on foreign languages and the ways they are affected by implicit and explicit instruction.

In chapter four I present the methodology, instruments and procedures used to develop the action research, as well as the data collected organized in diagrams, such as charts and tables.

In chapter five, I analyze and discuss the results of the experiment to verify if this kind of didactic experience is effective for the problem which motivated this work.

1 NARRATION VERSUS NARRATIVE

In this chapter the distinction between narration and narrative is presented. The two linguistic elements, which tend to be taken for one another are defined in the light of theories developed by Genette (1983) and Virtanen (1992). Following the distinction of narration and narrative, the researches developed by Genette (1983) as well as by other structuralist narratologists, which contributed to the identification of narrative elements and to the present advances on narrative analysis, are discussed.

Furthermore, we look at the similarities and differences between spoken and written versions of narratives. Then, the structure of oral narratives of personal experience is addressed, and their constituent elements are outlined, mainly under the theory of Labov and Waletzky (1967), Labov (1982), and Pratt (1979).

In the end, evaluation, one of the main elements for the production of successful narratives, is analyzed. Once again Labov (1982), as well as Pratt (1979) are researched in order to make an outline of the element.

1.1 Narration versus narrative

There are many ways in which human beings express their experiences and views of the world through language. When linguists started studying the different forms used by humans to interact with one another, they probably needed to organize their findings in a systematic way so they could be better understood. This might have favored the creation of a new literary science - narratology.

Prince (1983:1) states that "narratology is the discipline that tries to explain in an explicit and systematic way the form and functioning of narrative and

narrative competence". He adds that this discipline studies "how far narratives are similar and different from one another, as well as in which ways human beings are capable of producing and understanding narratives" (PRINCE, 1983:1).

The classical division of text, according to Harris (1993), used to be fourfold – narration, description, argument and exposition – and took into consideration the writer´s intention. Thus, narration represented the writer´s wish to tell some events; description represented his/her wish to draw a picture of people, animals, objects, places, etc.; argument represented his/her wish to make a point; and exposition represented his/her wish to explain ideas or facts, respectively.

Virtanen (1992) refers to three more recent types of classification of text based on two criteria, one internal to the text, that is, related to the communicative function at which a group of texts is typically used; and another external, based on features on the surface of texts. The first classification the author describes was developed by Werlich (1976) and includes five types of idealized texts: description, narration, exposition, argument and instruction. The second classification was created by Longcrane (1982) and suggests four types of notional texts in monological discourse: narrative, procedural, behavioral and expositive discourse. The third classification was designed by Kineavy (1980) and he offered two concepts of text: one relating to the objectives of discourse (expressive, persuasive, referential and literary discourse); and another relating to the types of discourse (narration, evaluation, description and classification). Virtanen (1992) argues that the three authors support their classification with samples of texts based on surface features and that such texts may be both fictional and non-fictional, in spoken or written form.

Up to this point, it seems relevant to observe that in the present work I see text and discourse as different entities. Like Fávero &Koch (2005:26), I understand discourse as

> The communicative activity of a speaker in a given communicative situation, including the group of enunciations produced by the speaker (or by the speaker and listener, in the case of dialogue) and the enunciation event.

As for text, I comprehend it is "the linguistic manifestation of discourse" (FÁVERO & KOCH, 2005:26), respectively. In Virtanen's classifications, above, text is understood as discourse, therefore concerned to the internal and more abstract aspects of language.

The analysis of the above material suggests that narration is a type of discourse, that it is related to the communicative function of language; narrative is the materialization of this function by means of the external strategies and elements that the interlocutor makes use of in a text.

The French narratologist Gerard Genette, in his work *Narrative Discourse* (1983), defines narration as the act and process of telling a story, whereas narrative is what you actually recount. According to the author, narrative also involves two different aspects: 'récit,' the actual order of events in the text and 'histoire', which is the sequence in which those events actually happened.

Virtanen (1992) describes narration as a type of discourse – discourse meaning the internal features of language – its function or purpose. As for narrative, she defines as being a type of text – text referring to superficial linguistic aspects – its prototypical features. She also classifies narration and narrative according to their possibility of realization in connection with other types of discourse or text. According to this classification, narratives are considered strong types of text because they are flexible enough to serve different types of discourse. Narrative texts, she states, can be used with almost any types of discourse, such as argument, description, instruction, besides narration. Narration, on the other hand, is not a strong type of discourse as it cannot take place by means of a text that is not narrative. The reason for that is the fact that narration only occurs in texts that have a minimal narrative material, which according to Labov (1982) corresponds to at least a pair of narrative clauses in sequence separated by one or more temporal junctures.

Up to now, we have dealt with the aspects which distinguish narration and narrative. In the next section, we look more closely at models for analyzing narratives.

1.2 Models of Narrative Analysis

The most basic way of analyzing a narrative is probably by means of the pattern ´beginning, middle and end´. However, such a model does not attend to all the features that are involved in more complex stories. When we consider narrative structure analyses, we cannot help mentioning narratologists such as Levy-Strauss (apud EAGLETON, 1983), Propp (1984), Greimas, Todorov (both apud SELDEN & WIDDOWSON, 1993), and Genette (1983). These narratologists developed methods to analyze narratives based on language structure. Claude Levy-Strauss (apud EAGLETON, 1983) created a theory of myths, which was a kind of language that could be broken into smaller units called ´mythemes´. When the mythemes were combined they formed a kind of grammar whose relations went beneath the surface of narratives. These relations, according to Strauss, are directly connected with the ways human mind classifies and organizes reality. Therefore, in his understanding, at analyzing a narrative one has access to far more than its structure – one can reach human thinking process.

Another narratologist, the Russian Vladimir Propp (1984) in his *Morphology of the Folktale*, published in 1928, created a model to analyze folktales in which he described the parts that constitute the tale and the relations between these parts with one another and with the tale as a whole. At analyzing the actions of characters at various Russian fairy tales, Propp noticed that there were some actions which were repeated and which played the same role throughout the plot of the tales; the author called such repeated actions "functions". In his analysis, the narratologist identified 31 constant functions, which could be performed by different characters in different ways, but followed a hierarchical sequence regarding their appearance in the story. Gotlib (2002:21) recognized the following functions in the fairy tale *Little Red Riding Hood*:

> The absence function, represented by the absence of someone from the family (the girl with little red hood); the command (given by the girl's mother); the deceiving of the victim (the wolf intended to eat the girl); the saving by the hero (the hunter); the punishment of the villain (death of the wolf).

Besides the functions, Propp (1984) identified seven types of characters, each with a sphere of action: villain, donor (provider), helper, princess (thought-after person) and her father, dispatcher, hero (seeker of victim), and false hero. His model compared narratives to sentence structure – the characters (spheres of action) corresponded to the subject and the functions (typical actions in the story) corresponded to the predicate. No matter how far stories differed in content, they all shared the same structure. Propp´s model is relevant in the sense that it can be applied not only to tales, but also to other types of text, such as comedies, myths, epics and stories in general.

According to Selden & Widdowson (1993), the Lithuanian narratologist A. J. Greimas, in his *Sémantique Structural*, a book published in 1966, developed Propp´s model into a more abstract model. These authors state that "Greimas aims to arrive at the universal ´grammar´ of narrative by applying to it a semantic analysis of sentence structure" (SELDEN & WIDDOWSON, 1993:111). Greimas' theory reduces narratives to three pairs of binary oppositions concerning the relations between the characters, which include six roles or actants: Subject/Object, Sender/Receiver, and Helper/Opponent, which describe basic patterns of narratives – Subject/Object (desire, search or aim), Sender/Receiver (communication), and Helper/Opponent (auxiliary support or hindrance). In this way, the author reduces Propp's functions first to 20 and finally to 2, namely: the breaking of order and the return of order. For Gotlib (2002), these two functions can be easily identified in romantic stories: the first by the obstacles faced by the main couple, and the second by the happy ending, when the couple is reunited.

Tzvetan Todorov´s theory is inspired in Propp (1928) and in Greimas (1966). According to Selden & Widdowson (1993), the most relevant samples of Todorov's theory can be found in his *Grammaire du Décaméron*, written in 1969, which is a study of Boccaccio's *Decameron*. In Todorov's model, the authors explain, the minimal unit of narrative is ´proposition´, which can be either an agent

or a predicate. In this way, characters are seen as nouns, their attributes as adjectives and their actions as verbs. The two higher levels of organization are ´sequence´ and ´text´ - a group of propositions forms a sequence, and a succession of sequences forms a text.

In his *Narrative Discourse*, Gerard Genette (1983) divides narrative into three levels: discourse, by which he means the actual order of events in the text; story, which is the sequence in which those events actually occurred; and narration, which corresponds to the act of narrating itself. He discerns five different categories to analyze narratives: order, duration, frequency, mood and voice.

Order refers to the time-order narratives can be organized – they can operate by prolepsis (anticipation), analepsis (flashback) or anachrony (discordances between ´story´ and ´plot´). Duration corresponds to the way a narrative can cut out, expand or sum up events. Frequency corresponds to the amount of times an event actually happens and how many times it is narrated – it can happen once and be narrated once, it can happen once and be narrated several times, or it can happen several times and be narrated only once. Mood can be subdivided into distance and perspective. Distance concerns the relationship between the narrative itself and the events on which it is based – events may be recounted (diegesis) or represented (mimesis), that is, they can be told in direct or indirect speech. Perspective concerns the relation between the narrator and the characters. The narrator may know more than the characters, know less than them or know as much or no more. According to Eagleton (1983:106), "The narrative may be ´non-focalized´, delivered by an omniscient narrator outside the action, or ´internally focalized´, recounted by one character from a fixed position, from variable positions, or from several character-viewpoints". Voice deals with the act of narrating itself, the relation between [1]narrator and narratee, and the events told by him/her. The narrator may tell events before, after or while they happen; he/she may be ´heterodiegetic´ (absent from his own narrative), ´homodiegetic´ (inside his narrative as in first-person stories), or ´aotodiegetic´ (inside the narrative as the main character).

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[1] Narrator stands for the person who tells the story and narratee the person who the narrator tells the story to.

Perhaps one of the main contributions of Genette´s model was to establish the distinction between narration (the act of narrating itself) and narrative (what is involved in it), as we stated in the beginning of this chapter, because from this point onwards, narratives were seen as text types or genres and this enabled linguists to work on the elements of which they are formed. However, the structuralists' disregard on the influence of individual experience to language caused restrictions to their models of narrative analysis. Eagleton (1983:109) makes the following argument about this issue:

> Having characterized the underlying rule-systems of a literary text all the structuralists could do was sit back and wonder what to do next. There was no question of relating the work to the realities of which it treated, or to the conditions which produced it, or to the actual readers who studied it, since the founding gesture of structuralism had been to bracket off such realities.

In other words, the structuralists' reduction of language to a system of rules whose internal functioning did not vary, failed to explain the variations that occurred to the system. And besides, the use of narratives is situated in the field of discourse as a social action. Speakers/writers tell stories to achieve different purposes in a communicative exchange, such as to illustrate a funny situation, or to describe a dangerous situation, and for each context he/she may change the narrative devices.

1.3 Oral Narratives and Written Narratives

When one thinks of research on oral and written language, one cannot help addressing the differences and similarities between these two forms of communication. In this respect, studies carried out by Tannen (1982), by means of comparative analysis of spoken and written versions of personal narratives, suggest that features that usually characterize oral discourse are also shared by written discourse. According to the author, oral strategies are characterized by

maximal use of context, where meaning is implied rather than stated, whereas, written strategies are marked by maximal background information, that is, preference for explicit meaning. Therefore, the former usually depend on paralinguistic and non-verbal channels for effect, while the latter normally depend on lexicalization to establish cohesion. According to the author, Chafe (1981) describes integration, which accounts for the giving of information in few words, as a typically literary feature; while involvement, which corresponds to the speaker's attitude toward the audience and content, as a typically oral feature. However, based on her own research, which compares oral narratives which are retold in written form by the same narrators, Tannen (1982) claims that literary discourse (short stories, poems, novels) presents features expected from informal conversational language as well as features expected from formal written language. The author offers the following explanation as she analyzes a written narrative:

> The written short story, then, takes advantage of the written medium to achieve integration, to create maximum effect with fewest words; but it depends for its impact, like face-to-face conversation, on a sense of involvement between the writer and the audience or characters in the narrative. (TANNEN, 1982:2)

Another sample of the combination of literary and spoken strategies in narratives, according to the author, can be observed in the study developed by Labov (1972) on the definition of the structure of spoken narratives. The author explains that one of the elements described by Labov (1972) – evaluation – states that the narrator must make clear what the point of the narrative is and how its parts contribute to that point. According to Labov (1972), this can be reached externally, by showing the speaker's opinion by means of comments outside the narrative events, or internally, by showing the speaker's opinion through the way the material is presented. Tannen (1982) argues that external evaluation uses a literary strategy, lexicalization of meaning (e.g., And this was the best part!), whereas, internal evaluation uses an oral strategy, meaning implied by paralinguistic cues (tone of voice, rhythm, etc.). However, the author agrees with

Labov (1972) when he states that the speakers who make use of internal evaluation are usually better storytellers than the ones who use the external type.

Following the analysis of thirty-five pairs of oral and written narratives produced by the same narrators, Tannen (1982) verified that many observations made by Chafe (1979a) regarding the features of oral and written language were confirmed: most written narratives were usually shorter than their oral versions and combined ideas in a single sentence, which confirms the integrating character of written language; in contrast, the oral versions were more fragmented (they had many pauses, false starts, fillers, repetitions and backtracks), and made use of evaluation, especially by means of paralinguistic cues and repetition, confirming the nature of involvement of spoken language. Nevertheless, one pair of narratives did not conform to these results, due to the fact that the narrator, instead of producing expository prose with similar characteristics to the ones described above, produced a sample of imaginative narrative – a short story. It was the analysis of this piece of writing that enabled the author to discover that narratives of literary type make use of features which are mostly seen in oral narratives. According to Tannen (1982), this is due to the fact that in literary narratives the narrator tries to make his/her point by building a sense of identification with his/her readers, rather than relying on their intellectual abilities. Therefore, the narrator usually resorts to features more common of oral strategies, such as involvement, instead of detachment, and to internal instead of external evaluation. However, the author remarks that features of written strategy, such as integration are still preferred to fragmentation. Finally, the author concludes that the choice of narrative genre as well as the choice of spoken or written strategies is strongly marked by the communicative goals and context.

Tannen's work reinforces the importance of evaluation, once one of the main concerns when telling a narrative is to involve the hearer/reader, that is, to avoid the question 'so what?'. The building of identification by the narrator with his/her audience, by means of involvement, is crucial for the effectiveness of his/her narrative.

1.4 Oral narratives – the structure

According to Labov and Waletzky (1967), the purpose of their research was to analyze the simplest and most fundamental narrative structures with their originating function so that they could outline the elements that constitute narratives. The authors believe that these structures are more easily found in oral versions of personal experiences of ordinary people, rather than in samples of literary production re-told by experienced story tellers; therefore, they chose as their methodological instrument interviews with a large number of unsophisticated speakers of English. According to their report, they analyzed the narratives produced by people who belonged to various backgrounds: from black and white communities in rural and urban areas whose age ranged from ten to seventy-two years of age. However, on what concerns level of education, they excluded highly educated people and limited the interviews to people who had not finished high school. The authors added that the interviews were tape-recorded and followed two forms of interaction: the narrator with an interviewer who was not a member from his primary group, or the narrator with members from his/her primary group.

The authors provide us with the definitions of the following basic units of narratives: temporal sequence, narrative clauses, and temporal juncture. Temporal sequence, the authors explain, refers to the verbal sequence of clauses in relation to the sequence of events which actually occurred. When a sequence of clauses can have their order changed without changing the logical order of events, they are called 'free clauses', however, if the logical order of events is changed when we change the order of clauses, then these clauses are 'narrative clauses', in other words, they are separated by a temporal juncture; according to the authors, one of the main characteristics of narratives is presenting a strict temporal sequence. Narratives, according to the authors, are any sequence of clauses which contains at least one temporal juncture.

Labov & Waletzky (1967) argue that full narratives are formed by the following sections: orientation, complication, evaluation, resolution and coda.

According to the authors, the first one, orientation, has the purpose of orienting the listeners/readers in respect to person, place, time, and behavioral situation. They clarify that not all orientation sections present the four functions, nor all narratives present this section, nevertheless, they consider this section important in order to build the context of a narrative. Moreover, they report some events when the lack of the orientation section, especially in narratives told by children and less verbal adults, caused these narrators to fail in reaching their objectives. According to authors, the second section, complication or complicating action, is formed by a series of events which forms the main body of narrative clauses. This section is usually terminated by a result, but sometimes it is difficult to determine at which point the complication ended and the result began.

The third constituent section of narrative structure reported is evaluation. The authors define this section as "the part of narrative which reveals the attitude of the narrator towards the narrative by emphasizing the relative importance of some narrative units as compared to others" (LABOV AND WALETSKY, 1967:37). In their understanding, a narrative without evaluation is difficult to understand, lacks significance and misses the point. They explain that this is due to the fact that a narrative is told in reply to a previous stimulus, that is, one does not usually decide to tell a story without having a good reason for that. We can infer that the narrator may wish to use a narrative in order to support a situation he/she has described, and in order to reach this purpose he/she needs to make use of some devices to make the narrative sound more interesting to the listener/reader. Another function of evaluation, the authors add, may be to distinguish the complicating action from the result (resolution); this function is performed by highlighting the maximum point of the complication, that is, the climax of the story, which marks the break between the complication and the result.

Resolution, the fourth section of narrative structure, is defined as the part of the narrative which deals with the definition of the result of a narrative, that is, it corresponds to the resolution of the problem events that are narrated in the complicating action. The last section of narrative structure is the coda, which corresponds to an additional element whose function is returning the verbal

perspective to the present moment. One of the elements that can be used in the coda is deixis, which is a linguistic category that points to a referent instead of naming it explicitly. This device, the authors clarify, has the effect of standing at the present moment of time, and pointing to the end of the narrative. Some of the deictic categories are 'that, there, those', which, in turn, contrast with words such as 'this, here, these', which may be used in the body of the narrative. Following is a sample:

> "And that - that was it, you know.
> That was it.
> And that was that." (LABOV AND WALETSKY, 1967:40)

Another way of building the coda is by means of an incident, in which one of the actors can be followed up to the present moment in actions which may not be totally relevant to the narrative sequence. Below is a sample of this device:

> "And you know that man who picked me out of water?
> he's a detective in Union City,
> and I see him every now and again." (LABOV AND WALETSKY, 1967:40)

The last form of using the coda is by extending the effect of the narrative on the narrator to the present moment. Let us observe a sample:

> "And ever since then I haven't seen the guy, 'cause I quit.
> I quit you know.
> No more problems." (LABOV AND WALETSKY, 1967:40)

So far, we have analyzed the five elements of narrative structure according to Labov & Waletzky (1967). However, Labov (1982) adds a sixth element which he calls abstract. The author explains that this section of narrative corresponds to a brief summary statement of the substance of the narrative as viewed by the narrator. Its focus, he claims, is usually the same as the point of the narrative; nonetheless, it may differ from it, once it is more closely linked with the

preceding utterances of the other person and the insertion of the narrative in the conversation. In the narrative below, the author states that lines 1-3 corresponds to an example of this narrative element:

(What happened?)

My brother put a knife in my head.
Like kids, you get in a fight,
and I twisted his arm from behind him.
This was just a few days after my father had died,
and we were sitting shive. […] (LABOV, 1982:222)

Although native speakers and writers of English may use different strategies to convey their ideas, for EFL learners following a model of narrative structure might be a useful way of organizing their ideas and having practice with the linguistic and interactional forms of the language. It might also be an effective tool to assist teachers in revising and giving students feedback on their written work.

1.5 The importance of evaluation to narratives

In the previous section, we defined evaluation, based on Labov & Waletzky (1967), and we started discussing its importance to the development of narratives. We observed how it is intrinsically connected to issues that motivate the narrator to tell the story and how its omission may cause the narrative to have no point. In this respect, Labov (1982) states that the purpose of narrating an event is to catch the listener's attention and to receive a positive response at the end of the narration, which means that the narrative was accepted. In oral narratives, the author explains, this positive response usually takes the form of expressions of surprise, such as "Really?", "Is that so?", "You don't mean it!", or "No kidding!" (LABOV, 1982:227). According to the author, these expressions mean that the narrative was successful, that is, it was accepted. On the other hand, if after

listening to the story, the listener asks: "So what?" (LABOV, 1982:228) this means that the narrator failed in his objective to catch the listener's attention. Labov (1982:228) calls the narrative events that cause such positive responses "reportable events," and he argues that a normal narrative that is successful contains at least one reportable event and that the reportability of a narrative is equivalent to that of the maximally reportable event in it. An equally important element for the success of a personal narrative, the author reports, is credibility. Since reportable events deal in most cases with unusual events, the more reportable a narrative event is, higher is the risk of not being accepted, that is, of being taken as a lie.

So far I have focused on the motives and purposes behind the use of evaluation. However, I understand that it is also important to discuss which different forms evaluation may take in the narrative. Pratt (1977) argues that one of these devices is the evaluative commentary, which is a statement that the narrator uses in order to reaffirm the tellability of the story or to assess the situation. According to the author, when this statement is produced by the narrator when telling the story it is called "external", and when the statement is a reproduction of what was actually said by the narrator or one of the characters involved in the story at the time the events occurred, it is called "internal". Pratt (1977:48), paraphrasing Labov (1972), gives the following samples of external commentaries: "It was quite an experience." "It was the strangest feeling."

Pratt (1977:48) also offers the following samples of internal commentaries by Labov (1972):

a. Statements said by the narrator: "I just closed my eyes, I said, 'O my God, here it is!"

b. Statements addressed by the narrator to another character: "So I said: 'Look here, my man, I don't think I'm bad, you understand?' …"

c. Statements said by a witness or natural observer: "And the doctor says, 'Just about this much more' he says 'and you'd a been dead!'"

Pratt (1977) also explains that other evaluative devices occur at the sentence level, thus they are called "sentence-internal evaluation devices".

According to her, intensifiers are one of such tools, whose main characteristic is the fact that they do not affect the past simple verbs when added to sentences. Gestures, lengthened vowels, repetition, ritual interjections, such as "Well, sir!" or "By Gory!" are examples of intensifiers. Another sentence-internal device, the author adds, are "comparators". She states that differently from intensifiers, they involve the use of phrases other than the simple past of the narrative clause. According to Labov (1982:226), "a comparator moves away from the line of narrative events to consider unrealized possibilities and compare them with events that did occur". Among them are negatives, futures, modals, questions, commands, comparatives, and others. Concerning the comparators, Pratt (1977) clarifies that negatives talk about what did not happen but could have; futures talk about what could happen but has not yet; modals refer to hypothetical events; questions and commands are usually used to try and produce future events and often work as disguised threats in narratives, implying future consequences; comparative forms, as well as similes and metaphors are usually used with the purpose of evaluation. Pratt (1977:49), paraphrasing Labov (1972), offers the following sample of evaluation device which contains four negatives, four futures, and three modals all involving speculation about hypothetical events or situations which are compared to the present state of affairs:

> So I says to myself, "There's gonna be times my mother won't give me money, because we're a poor family and I can't take this every time she don't give me any money". So I say, "Well, I just gotta fight this girl. She gonna hafta whup me". I hope she don't whup me.

Similarly to Labov (1972), Polanyi (1979) understands that evaluative devices are essential to the telling of a story. Polanyi (1979:209) argues that "without evaluation by the narrator, the audience has only a mass of detail […] and no way of understanding what the story is really about". According to the author, "anything which departs from the norm of the text can draw attention to itself and to the material surrounding it" (POLANYI, 1979:209), and thus, be regarded as an evaluative device. Drawing from studies developed by Labov (1972), she also identified a series of internal and external evaluative devices in her analysis of a

woman's narrative entitled "*Fainting in the Subway*". On the one hand, repetition of words or phrases, reported speech and modifiers, and suspension of the action by retarding discussion were identified by the author as internal devices. On the other hand, deictic statements, such as "Get this, this is the funny part." (POLANYI, 1979:209), onomatopoeias and even reported speech, generally used as an internal device, were identified by the author as possible external evaluative elements.

Another researcher, Robinson (1981) calls attention to the difficulty of determining which elements can be regarded as evaluative and to the various functions that such elements may develop in a narrative: a semantic function, when they are used to clarify the point of a narrative; a syntactic function, when they are used to emphasize structure; besides, a personal or social pragmatic function, when they reveal the narrator's attitude towards the story and are designed to improve his/her image. In this respect, Polanyi (1979) argues that an element such as reported speech, for example, may be used both to evaluate and to set the temporal context of the story. Likewise Labov (1972) and Polanyi (1979), for Robinson (1981) evaluation is a crucial element in a narrative. The author argues that an indication of this is the fact that on listening to a story, the listener expects the narrator to evaluate it, hence, if the narrator adopts a neutral position in the narration, the listener will mostly infer that there is some problem – e.g., the speaker may have felt threatened by someone, or, deliberately meant to hide the point of the story. According to the researcher, evaluation may be affected by the following features: the urgency of communication, the salience of the episode for the speaker and listener, and the nature of the storytelling situation. The author explains that some experiences need to be retold immediately, while others may take longer; some remain salient for years, whereas others soon lose their importance; he concludes that narrators will be more expansive in leisurely settings, rather than in formal ones.

In order to make use of evaluation, the narrator must consider aspects such as the purpose, the audience, and the setting of a narrative. Thus, a narrator who is unable to make efficient use of such elements might not succeed in

conveying his/her ideas when interacting with others. Taking into account that evaluative devices are present in almost all oral and written narratives, it seems reasonable to say that evaluation is an utterly important feature in the development of stories.

2 PERSONAL NARRATIVES AS TEXT GENRE

In this chapter, narratives are presented as a text genre used by speakers to talk about personal experiences. First, the dialogical composition of text genres is approached, under the theoretical views of Bakhtin (2003) and Marcuschi (2005). Following, a discussion concerning text genres as a teaching-learning resource and the implications which result from their introduction in the school field is held; the theory of Schneuwly (2004) forms the main basis of this discussion.

Furthermore, the different types of narrative genres, both fictional and non-fictional, are approached. In this section, Labov and Waletzky (1967) are re-addressed, but the work of other authors, such as Coutinho (1976), Gotlib (2002) and Silveira (2006) are also investigated. Finally, the reportability function of narratives is re-evaluated in the light of the theory of Polanyi (1979) and Robinson (1981) and a proposal of a didactic model of personal narratives by Schneuwly (2004) is analyzed.

2.1 A Definition of Text Genre

According to Bakhtin (2003), speakers make use of language by means of oral and written enunciations. Such enunciations are clear and unique, and are produced by speakers of a given language according to the realm of human activities these speakers are integrated to. The enunciations are formed by the following elements: thematic content, verbal style (the choice of language resources used – lexical, phrasal, grammatical resources), and compositional construction. These elements are chosen in accordance with a sphere of human activity. In the author's understanding, text genres or discourse genres, as he

refers to them, are relatively stable enunciations that are elaborated in any spheres of human activity.

It is believed that the number of discourse genres is infinite. According to Bakhtin (2003), each linguistic function (scientific, technical, ideological, official, daily), when exposed to certain conditions of any of the spheres of human verbal communication, generates a given genre, which contains a certain theme, a composition and style. The author also states that these three elements of discourse genre are strongly bound to one another. Therefore, the choice of style from a given genre depends on its thematic context, as much as it does on its compositional elements: type of structure or conclusion of a whole, the type of relation between the participants of a given verbal communication (the relation between speaker/writer and hearer/reader or interlocutor, and also the relation of the discourse producer with the discourse of the other).

Another characteristic of genres is their mutability; they may change in format or expand their level of complexity at the same pace as the linguistic sphere they are linked to. There are also oral and written genres of different types. Some samples are: replica of daily conversation, family report, the standardized military order, the large variety of official documents (usually standardized), public declarations (generally the social and political ones), the various forms of scientific expositions and all literary models (from the dictation to the large novel).

Discourse genres may also be classified as primary or secondary. The primary genres have simple format and are usually directly connected to the existing reality. Secondary discourse genres differ from the primary ones, in the sense that they have more complex formation; they usually occur as the result of a more complex, developed cultural communication not only in oral, but mainly in the written form (artistic, scientific, or socio-political). In other words, the secondary genres usually derive from primary genres that occurred in a spontaneous oral form and were absorbed and transformed into more complex form. Some samples of secondary discourse genre, Bakhtin (2003) claims, are theatre, scientific discourse, and ideological discourse.

Discourse genres, similarly to language, have a dynamic nature and follow the evolution of society. In fact, Bakhtin (2003) states that discourse genres work as transmission chains that link the history of society to the history of language. According to the author, changes usually first occur in the primary types of genres, which are simpler and closer to the immediate needs of society, then these more popular, usually oral types of discourse (the language of social meetings, of *curriculum vitae*, of family meetings, the socio-political and philosophical language, etc.) are incorporated by the secondary types of genres. During this passage, they are developed into more complex, usually written form of discourse (literary, scientific, ideological discourse). This contact with primary discourse genres generally causes secondary genres to adopt a dialogical feature and take into account the relations between the participants of verbal communication.

According to Bakhtin (2003), the changes of needs that cause the evolution of society may also cause the death of some genres, the renewing of old ones and the birth of completely new ones. In this sense, according to cultural changes, genres may appear, reproduce, transform, or renew themselves and die.

Let us now consider the studies developed by Marcuschi (2005) on this subject. Text genres, in the author's opinion are socio-discursive entities and forms of social action that are created from the socio-cultural needs and activities, as well as from the relation of society with technical innovations. Their main characteristics, the author states, are their flexibility, dynamism, and plasticity, that is, despite being the result of collective work and presenting certain regularity in their form, which allow for prediction and interpretation of human actions in any discursive context, they don't prevent the use of individual features and preferences.

According to Marcuschi (2005), genres are created to fulfill some communicative function in the society where they are located. Therefore, they are more dependent on their communicative, cognitive and institutional functions than on their linguistic and structural features. That may explain why the societies which have developed an essentially oral culture haven't created many types of text

genres. On the other hand, the invention of writing and later of printing was determining for the generation of a variety of genres and nowadays with the creation of the so-called electronic culture and new forms of communication, such as telephones, TVs, and particularly the personal computers with the Internet, its most extraordinary application, we have witnessed the birth of a lot more genres, both oral and written.

Marcuschi (2005), following Bakhtin (2003), states that many of the new genres are not completely new, they may have resulted from transformations that occurred to an existing genre or from the assimilation of two existing genres. The author calls such discursive entities 'emerging genres' and, according to him, a feature which is usually common of such genres is their hybrid nature on what concerns the forms of communication. A good example of this aspect, he argues, is the close relation between oral and written language in such genres. Another characteristic we can usually observe is the integration of various types of communicative elements, such as verbal signals, sounds, images and movement, as well as the employment of existing forms of genres to new objectives.

Although we have discussed previously that text genres are determined by their socio-communicative and functional aspects, rather than by their structural and linguistic aspects, sometimes genres are so close to one another on what concerns these aspects, that a third aspect – the discursive field or environment where the genres are located – is necessary to define their nature. A good example of this phenomenon is the interview. As a matter of fact, interviews can be found in various discursive domains: in the medical services (in the doctor's surgery), in the administrative affairs (job interviews), in the social communication media (journalistic interview, talk show, etc).

Marcuschi (2005) distinguishes text genre from text type. However, before discussing these elements *per se*, it is necessary first to get acquainted with some of the author's conceptions about language. Similarly to Bakhtin (1997) and Bronckart (1999), Marcuschi (2005) believes that verbal communication can only take place by means of some type of text genre. He understands language as being a social, historical, and cognitive activity; therefore he believes its functional

and interactive nature outwits its structural and formal aspects. As a consequence, language is not seen as a mirror, which just reflects reality, or as an instrument of representation of facts; it is rather a form of social and historical activity, which tells us about the world at the same time that it is constituted by it in some way.

Let us now turn to the distinction between text type and text genre. Text type, as Marcuschi (2005) sees it, corresponds to a linguistic sequence that it is theoretically defined by the nature of its linguistic form (lexical and syntactic aspects, verbal tenses, logical relations). They are usually classified under six categories: narration, argument, exposition, description, injunction and dialogue. As for text genre, he defines as the materialization of these texts in our daily life. They present socio-cultural characteristics determined by content, functional properties, style, and distinctive format. Differently from text types, they are of various kinds – some samples are: telephone conversations, personal conversations, virtual chats, personal letters, formal letters, electronic mails, recipes, journalistic news, etc.

Equally important to the classification of text genres is to know which environment or area of human activity favors their production, in other words, it is important to determine their discursive field. The discursive fields enable the appearing of various discourses, such as juridical, journalistic, and religious discourse. These activities of human communication do not generate a particular genre, but cause the appearing of a lot of them.

In this perspective, it is also relevant to make it clear that Marcuschi (2005) does not understand text and discourse as the same thing. For him text is a concrete entity, which takes place by means of some kind of text genre, whereas discourse is what is produced by a text when produced in a discursive field. Genres, the author concludes, are verbal forms of social action, which are relatively stable and which happen in texts located in social communities and in specific discursive fields.

2.2 Text Genres at School

I will now discuss some topics concerning the practice of narrative genres at schools. The most controversial issue for our context seems to be the one which deals with the following questions: Do schools provide an environment where genres, more specifically, narrative genres, can be practiced in an authentic way? Do teachers prepare students efficiently for using the various genres, including the narrative ones, in real life?

In this perspective, Schneuwly (2004) defends the idea that genres are used as a means of articulation between the social practices and the school practices, especially in the area of teaching of oral and written texts production.

In order to understand better the author's theory, it is relevant to observe how he defines some of the elements in this statement, as well as other of his ideas.

Schneuwly (2004) highlights the importance of two elements to the acquisition of the experiences developed by society in the course of its history: social practice and language practice. According to the author, learning, which leads to the internalization of social practices, entails taking into account the characteristics of such practices and the abilities that the learner brings initially.

Language practices, according to him, are concerned with the functioning of language in relation to the social practices, having language the purpose of mediating the interactions in the social practices. Language practices, he adds, consider the social, cognitive and linguistic functioning of language in a specific communicative situation. Therefore, in order for them to be analyzed, one has to reflect on the social identity of the actors of interaction, their understanding of the possible uses of language, as well as of the functions they prioritize according to their experiences.

Schneuwly (2004) searches support on Bakhtin (1994) and his theory of genres as instruments that make communication possible in order to build his own

concept of genre. According to him, it is by means of genres that language practices are produced in learners' activities. This is possible because of the mediating and integrating character of genres that work as representations of oral and written productions and are fundamental in the formation of language practices. In other words, genres work as models of language practices, and due to their relatively stable form, they enable the members of a given community, who are exposed to the same language practices, to raise a lot of expectations.

According to the author, the proof of the existence of such models for different language practices is the recurring choice of a given genre, by those who are acquainted with a specific practice as the form their enunciation must take, if they wish to cause certain effects on their interlocutor.

Schneuwly (2004), likewise Bakhtin (2003), recognizes three elements that constitute genres and enable their use as a support of language practices:

1) The contents and knowledge that are spread through them;
2) The elements which form the communicative and semiotic structures which are shared by the texts that belong to a given genre;
3) The specific configurations of language units, mainly, the enunciated position of the producer and the particular groups of text sequences and discursive types that form their structure.

According to the author, it is such elements that allow the genres to overcome the heterogeneous nature of language practices and produce a realm of regularities in their use. In other words, the constituent elements that are shared by the texts that form a given genre, give them a certain stability, however, they don't prevent them from following the changes that occur in society or from progressing.

According to him, school has always worked with genres when performing the task of teaching learners how to write, read and speak. However, school genres have a different behavior from genres of other discursive fields, in the sense that their purpose is not only communication, but also teaching. This feature gives school genres a particular characteristic – they generate language practices which are partially 'fictitious', that is, they are not completely authentic on what concerns the social practices, once they are produced for language purposes.

Marcuschi (2005) also advocates for the teaching of text genres at schools; similarly to Dolz and Schneuwly (1998), Marcuschi (2005) understands that in order for learners to be able to comprehend and produce the various types of genres that enable one to develop effective communication in everyday social situations, it is necessary that they have experiences of formal contact with such genres at school in association with the natural opportunities they may encounter in real life. In this respect, Marcuschi (2005:36) states that "we should not expect students to learn to produce the various day-to-day written genres naturally (implicitly)[2]; nor is it usual that one learns the more formal oral genres naturally (implicitly)".

According to Marcuschi (2005), the effective production of a text genre requires from the speaker the observation of the relations among the following aspects that are usually present in genre form: the nature of the information or transmitted content; the level of language (formal, informal, dialectal, cult, etc.); the type of situation at which the genre is situated (public, private, day-to-day, solemn, etc.); the relation between the participants (acquainted, non-acquainted, social level, formation, etc.); and the nature of the objectives of the developed activities. In this perspective, the author recommends that genres are approached at schools, in a systematic way, by means of analytical study of their constituent elements. He also suggests that not only written, formal types of genres should be analyzed at school, but also the oral and less formal ones. Marcuschi (2005) concludes that introducing authentic genres into school, such as the variety of genres that can be found in daily newspapers and magazines, is a beneficial way of preparing students for performing real social practices.

In this respect, Schneuwly (2004) describes three different ways in which writing and speaking can be taught with a focus on genres. In the first one, he explains, an inversion takes place and communication nearly disappears to give room to objectivity, that is, the genre is transformed into a linguistic form, whose main objective is manipulating and controlling form. In this perspective, school genres are considered as not having any connections with situations of authentic

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[2] My interpretation.

communication. On the contrary, they are taken as being central references for the building up of school progression by means of study plans and manuals, especially on what concerns writing.

In this context, Schneuwly (2004) states that school genres can be described as 'authentic' cultural products of school, which are elaborated as instruments to progressively and systematically develop and evaluate students' ability to write. In this way, writing is ideally considered as being the direct representation of reality as well as thinking. Therefore, school genres, being taken as representations of reality, do not depend on social practices, but only on reality itself, and as a consequence, they are not considered historically variable forms of solving complex communicative problems that lead to reference to realities dependable on changeable communication situations, they are rather taken as particularly valued representations of reality. In other words, to guarantee that learners progress throughout the school grades, text sequences, such as description, narration and exposition, and consequently the text genres which belong to these discursive fields, are used.

In the second way the author reports for working text genres, the school is taken as a discursive field whose forms of communication produce authentic genres. These forms of communication, Schneuwly (2004) argues, are generated in the exchanges that happen among students from the same classroom, among classrooms from the same school, and among various schools. He also states that school genres are not mere copies of other genres that exist in the external community; they are generated in order to fulfill the specific needs of this sphere of human communication. According to the author, some of the texts that are genuinely produced from the school needs are: free writing, seminars, school correspondence, the classroom newspaper, the collective novel, the individual poem. In my understanding, the narratives that are produced and shared with teachers and class peers can also be added to this list.

In the third way for working genres at the school environment that Schneuwly (2004) describes, school is not seen as a place which can generate language practices different from those which are produced outside its boundaries.

In the author's words, this is a way of neglecting school as a particular site for communication.   In this context, school is seen as an extension of society and, as a result, it is believed that the external genres do not face any difficulties when transferred to the school field. According to the author, some of the procedures which are common of this approach are: diversification of writing, building up of authentic situations of communication, the creation of a good motive to talk/write, and the use of authentic texts. However, on what concerns the pedagogical procedures, he reports, it may either adopt a functional view, which respects the limits of the constructed context and the possibilities of somewhat spontaneous discoveries, or it may conform to an instrumental view, which concentrates on manipulating the form; although, one procedure does not exclude the other. The author concludes that the main objective of this approach is to enable students to have a good control of the genres, which will provide them with the necessary instruments to deal with the social practices they are confronted with in real life. In order to reach this goal, authentic texts of the envisaged genres are used in a variety of situations, which should reproduce as closely as possible the original language practices.

According to Schneuwly (2004), the three methods of teaching genres at school have both strong and weak points and the author gets to the conclusion that none of them, all alone, can solve the problem of genres. Therefore, he proposes the re-evaluation of the presented approaches and the understanding of the central role of genres as instruments in the development of language. The author emphasizes that in order to develop an efficient work it is utterly important to have in mind the following features:

1) Every genre that is introduced at school is the result of a didactic decision which aims at the following teaching objectives (learning how to control the genre, first, in order to know it, understand it better, and later better produce it outside school; and developing skills that go beyond the genre and which can be transferred to other genres).

2) When a genre is transferred into school, it does not keep the same characteristics from its original social field; it is transformed into a

learning object, although it still keeps its communication purpose. This feature, according to the author, requires exposing students to communication situations which are as close as possible to real situations which are relevant to them, so that they can better control them.

The author proposes a plan of action which pulls together the principles of the three proposals described previously and which he calls Didactic Models of Genres. His Didactic Model, he explains, deals with making the implicit knowledge of the genre explicit, by referring to previously formulated knowledge. In other words, he proposes to approach genre knowledge both implicitly and explicitly. The author clarifies that the three principles which should be accounted for whenever working with genres didactically are:

1) Legitimating principle (reference to theoretical knowledge or knowledge elaborated by specialists);
2) Pertinence principle (reference to students' abilities, school objectives, and to teaching-learning processes);
3) Solidarity principle (to make knowledge coherent concerning the sought objectives).

The two main characteristics of a Didactic Model, according to the author, are the fact that, 1) it is a simplified version with the practical objective of guiding the teachers' interventions; 2) it highlights the teaching dimensions, based on which, various didactic sequences can be created. He also explains that these dimensions enable a progressive work which can go from a simple sensitization of the learner in situation of reception (implicit approach to knowledge) up to a more complex work on production (explicit approach to knowledge).

2.3 Narratives as Text Genres

In previous sections, we have seen text genres as relatively stable enunciations that are elaborated in any spheres of human activity (Bakhtin, 2003); and as socio-discursive entities and forms of social action that are created from the socio-cultural needs and activities, as well as from the relation of society with technical innovations (Marcuschi, 2005). In other words, text genres are a series of linguistic conventions which are adopted by users of a given language, whenever they want to fulfill a need. These models of interaction are usually established and followed by the members of the same community in order to make communication easier and faster. In this way, when a speaker or writer produces enunciations which do not correspond to the expected model of a certain discursive field, communication may be disrupted.

In this sense, when speakers or writers use a sequence of clauses in orderly sequence as they wish to talk about their own experiences or those of others, they make use of a text genre – the narrative genre.

Narratives are known as a basic kind of genre and one of the first to be learned by human beings in order to communicate with the world. In this respect, Perroni (apud SILVEIRA, 2006) developed a research in which she argues that children as young as three are capable of telling stories with the help of an adult. According to the cited researcher, from the age of three up to four, children go through a period of experimentation with the genre until they fully develop the ability of narrating stories on their own. She also adds that when children reach this level of independence, they usually make use of three basic types of narratives in their spoken interactions: stories, accounts, and cases.

Narratives are also believed to have contributed to the cultural background of modern written civilization, since most societies have built their cultural identity by transmitting orally their traditions, myths and legends to the coming generations in the form of stories. A good example is the Greek civilization,

whose epic and mythic stories were first told orally from generation to generation, until they were put into written form, such as The Iliad and The Odyssey by Homer. Narratives, therefore, have an essential role in human society, since "the social-linguistic interaction in community life, which is dialogical language itself, goes through this human need to refer to, tell, recall facts, situations, and experiences that have been lived" (SILVEIRA, 2006:5).

Narratives can take various forms, both in writing and in speaking. They can be fictional, that is, the product of creativity, imagination; or non-fictional, based in real facts. Coutinho (1976:32) offers the following comment to distinguish fictional from non-fictional narratives:

> What distinguishes it [fiction] from other forms is that it is a transmutation or transfiguration of reality. […] it selects, omits, arranges data from experience in order to make a new plan to come about, according to the interpretation that the artist gives to reality.

Fiction, therefore, is the means by which the author expresses his/her feelings and presents his/her interpretation of human experience to readers. He/she does this by making use of a story, which may take different forms, according to the way he/she organizes the fictional elements, such as narrator, characters, plot, place, and time, among others. Some fictional forms which result from the author's choice of such elements are the novel, the short story, the novella, the tale, the fable, the parable, the folkloric legend, and the drama. Biographies, memoirs and conversational narratives, by contrast, are samples of non-fictional forms of narratives. Many of these narrative genres display a written form nowadays, but when they first appeared they adopted a spoken form. Among them are the narratives connected to the popular tradition and folklore, which at first were told in family and social situations, and, currently, form specially children's literature, such as the myths, the legends, the indigenous tales, and the anecdotes.

In the following sections, I make a description of some of the above mentioned fictional and non-fictional types of narrative texts. Coutinho (1976) recognizes the novel, the novella, and the short story as the main forms of fictional

narratives. According to the author, the different forms of fictional narratives can be identified according to the extension of the material used in their construction and the form the narrative elements are used. The novel, for example, covers a longer period of time, so it usually presents a longitudinal or transversal cut in life. It is also formed by various incidents, a large number of characters and a very complex plot. On the other hand, the novella, which is a shorter type of narrative, entails a shorter length of life. Thus, it develops the story in a shorter period of time and space, with fewer characters and incidents. For Gotlib (2002:14), novel is "a fictional narrative in prose form with characters or actions representing daily life", which differs from novella, name borrowed from the Italian short stories, in the sense that it is longer than the latter. In Bocaccio's novels, she explains, the stories did not take more than ten pages as opposed to novels, which had stories with long love plots. In the short story, by contrast, which has a shorter form than the other two types of narratives, the writer tries to deliver his/her message in as condensed a way as possible. In this way, in order to offer this effect, he/she carefully selects his/her use of techniques and presents them in a very simplified form. Therefore, instead of making a cut in a whole period of life, the author presents a sample of it, by means of an episode or an unusual moment.

Gotlib (2002) recognizes the following types of short stories: the sketch, which she defines as being a descriptive, static type of narrative, representing a state – what someone or something is like or is feeling - where the characters are not involved in a chain of events; the yarn or anecdote, which is a unique episode, which might or not have happened to someone, told in colloquial language; and the tale or popular tale, corresponding to a longer anecdote, either fictional or non-fictional. In the fictional tale, a genre which is meant to entertain children and which was analyzed by Propp in his studies about the narrative structure, the characters, place and time are not historically determined. Thus, it has a fantastic element in its formation and its stories do not depict real life, but a fantasy world, where things are narrated in the way the reader would like them to happen. They also aim at teaching a moral lesson, but do this in a very innocent way. When such stories have animals, vegetables or minerals as characters, they are called fables. The

parable, on the other hand, corresponds to the non-fictional type of tale. Similarly to the fable, this narrative form has the objective of putting forward a moralist message, but in a realistic way. Another difference is that characters are represented by human beings.

Another fictional narrative, the epic story, which is poetry in narrative form, is believed to be the oldest type of literary genre. Epic stories differ from other literary genres, in the sense that they mix ordinary facts, legends and myths, heroes and gods, in a fantastic atmosphere. In this perspective, legends are fantasy narratives of popular character; myths are accounts which are connected with the past and present world, meaning to represent and explain a phenomenon or an organic law of the nature of things; heroes are superior men who have done extraordinary, patriotic, brave or adventurous acts, which have been valued by popular imagination and thus created real legends around them; fantastic is the interpretation of natural and supernatural plans, with the intervention of supernatural agents and gods, both pagan and anthropomorphic (bad or protective beings) or Christian (angels, saints, demons) in human life.

Epic stories have their origins in the old human tradition of telling stories. It is believed that they are created in the following process: First, a number of stories created by the population are put together and transmitted orally in verse form by popular poets – the ballads – such stories are anonymous, since they are built collectively. Gradually, these stories are associated to legendary figures of warriors or heroes who have captured people's admiration until they turn into real myths that represent the community desire, such as Tebas, Troy, Hercules, and Robin Hood. Moulton (apud COUTINHO, 1976) names this phase as the heroic cycles. In the next phase, this poetic, popular material is organized in written form by an individual author – the epic story.

Another fictional genre, the drama, which is literature in dialogue form, has some narrative elements in its structure. At the drama the author aims at expressing his/her view of life by means of representation, that is, he/she does not interact with the audience/readers through reality, but by means of a situation which imitates it. Although the drama is born in written form, it is at the stage of a

theater, through the voice of the actors, that it comes into action. In order to do this, the dramatist/author creates characters, which similarly to the fictional narratives, must be connected to each other and to the plot in a logical way. The author also creates a narrator, who may or not be one in the center of the action. In the plot, which is organized in acts, the author presents the complication, which has a point of maximum tension, the climax, and the conclusion - the solution to the problems in the complication. The dramatist/author also provides the audience/reader with the setting (a description of the environment) before each act or part of the drama. Like the novel, the play has its inspiration on human experiences, thus, it has two main themes – the tragedy and the comedy. However, there are plays at which the two themes are addressed at the same time, called tragicomedy.

Previously in this chapter, I started talking about narratives at which the writer is faithful to reality. In such natural narratives, the writer tells the reader about experiences in his/her life or those of others, exactly in the way they happened. Samples of this type of narrative are the autobiographies, the letters, the memoirs, the diaries, the biographies and the conversational narratives of personal experience, respectively. In an ordinary letter, the writer narrates the facts that happened recently involving him/herself and others as well as his/her feelings towards those events. However, there are also epistles, literary letters, which can be of two types: 1) those which talk about issues of general interest and are addressed to an imaginary character, whose author might keep anonymous or use a pseudo name - Montesquieu's *Persian Letters* are a sample of these; and, 2) those of subjects of general interest, but of scientific, historical or political value, such as The Letter by Pero Vaz de Caminha to The King of Portugal, telling him about the discovery of Brazil. Letters can also be written in verses, such as Ovid's *Heroides*, which are imagined as being addressed by legendary heroines to their husbands or lovers. Another literary form of letter is the epistolary novel, written in the form of letters exchanged by the characters. This type of novel was very popular in the XVIII century, such as Laclos' *Dangerous Liaisons*.

Likewise letters, in a real autobiography, the writer narrates real facts of his/her life, but those that correspond to his/her lifetime. On the other hand, in the

memoir, its shorter version, the writer narrates only meaningful moments of his/her life. In the biography, by contrast, the writer tells the reader about the facts that happened in another person's life. The literary correspondent of these non-fictional genres is the memoir-novel, at which the narrator tells the events in his/her life as if it was a real autobiography or memoir. There are also historical novels, which are stories set in a real period of history, but at which the author narrates the story of a fictional character.

The text genres described above are types of personal accounts. They hold a lot of similarities with conversational narratives of personal experience, the object of the present research, in the sense that, like in conversational narratives, the facts are narrated in orderly sequence, the past tense and time sequencers are used to mark the temporal sequence of the events, connectives are used to link sentences, and evaluative comments may be used. However, the structure of personal accounts differ from that of conversational narratives, due to the fact that in the former there is no emphasis on the resolution of a main problem; there is no use of a closing sentence (the coda); and, mostly important, the main focus of personal accounts is the author's impression in relation to the value of the narrated event in his life, whereas in conversational narratives the main point is the problem narrated in the complicating action and its solution. Coutinho (1976:88) states the following of memoirs, diaries, autobiographies and letters: "they are forms of self-revelation. The main interest is to draw a picture of whoever writes them, or the information and interpretation of the events or people from the author's viewpoint".

Native speakers and writers of a language usually use their knowledge of the social conventions of the language in order to better understand and be understood by other members of their community. Being narratives very basic types of genre, common of most societies, learning the structure of narrative texts may allow learners of English as a foreign language to become better storytellers and, thus, improve their communicative competence both in the foreign language and in their first language.

2.4 Personal Narratives

For a long time, narratives were approached at school as a literary genre. However, since the publishing of the studies by the sociologists Labov and Waletzky (1967) on the importance of telling stories in situations of everyday conversation, there have been an increasing number of researches, especially in the area of linguistics, focusing on the narration of stories of personal experiences. In her work entitled "*Narratives: importance in our life and at school*"[3], Silveira (2006) called attention to the growing valorization of oral language in modern society, at first with the advent of devices for mass communication, such as the radio and the TV; and, more recently, with the large use of electronic devices, such as the telephone and the computer, for personal interaction. In face of this situation, the author understands that the school needs to prepare students for this type of exchange. In this respect, Robinson (1981:58) states that "telling stories about personal experience is a prominent part of everyday discourse, and competence in such narration is an essential skill for members of a speech community".

In previous chapters, we have seen that for Labov and Waletzky (1967), full narratives are formed by six elements organized in the following way: abstract, orientation, complicating action, evaluation, resolution, and coda. The authors also raised the reportability function, which corresponds to the choice of topic on the part of the speaker based on the level of interest that it may generate in the audience. In the authors' understanding, in order for an event to call the audience's attention, it is usually necessary to have an unusual theme. Van Dijk (1975, apud ROBINSON 1981) also understands that an event must be remarkable in order to be narrated in a conversation and offers the following criteria which make an event tellable: 1) the actions performed must be difficult; 2) the situation should not have an obvious course of action in a way which the audience can predict its solution; 3)

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[3] My translation. The original title is *As Narrativas: sua importância na nossa vida e na esco*la (See References).

a normal sequence of events should be broken by unexpected events; 4) some aspect of the situation – the participants, objects, or processes – must be unusual in the narrator's experience.

Robinson (1981) reckons that Labov and Waletzky (1967)'s as well as Van Dijk (1975)'s proposals about narratability of unusual experiences are coherent, once any event which deviates from the course of action expected by society is attention-getting, and, thus, a good candidate for being narrated. In fact, the author believes that such events are attractive due to the fact that they are both a threat and an incentive: on the one hand they reveal our vulnerability to the unfamiliar, but on the other hand, being aware of such weakness may keep us prepared for future situations. However, people do not tell stories only about unusual occasions, so a proposal of study of narratives of personal experience which does not consider the diversity of everyday discourse is too limited. In this respect, Robinson (1981) challenges two assumptions, which in his understanding, were implicit in Labov and Waletzky's analyses of personal narratives: the first is the one which implies that events have a fixed significance. The author explains that the speaker's choice of narrative event depends on his/her consideration of the listeners' interest (synchronic perspective) and on his/her viewpoint regarding his/her past (diachronic perspective). According to the author, this may cause an event which was at first regarded as interesting to be re-evaluated as not worth-telling. Polanyi (1979:210) adds that "in order to feel reasonably confident that he will interest his listeners, the narrator needs a model of what is likely to interest them". The second assumption which the researcher questions, is the one which states that narratives are told to show the narrator's praiseworthy qualities. He states that although this is a legitimate purpose of personal narratives, they may also have the following functions: to entertain, to inform, to advise, to instigate action and to alert or warn, besides seeking for praise and admiration. As an example, he clarifies that narratives are very effective in cases at which the speaker wishes to instruct another person without sounding authoritative.

Another example is the telling of stories of commonplace activities. We have previously discussed that narrative events are culturally dependent. Polanyi

(1979), for example, argues that when deciding if an event is worth-telling, speakers usually take into consideration the knowledge that they have about the values of their community, in a way that what generally sounds interesting for them will usually sound interesting for the other members of his/her community too. According to this author, interesting themes are culturally, socially, or personally determined. Hence, culturally-based stories are likely to be interesting to those who share the same values of a given culture; socially-based stories may not be interesting to those who have different social, ethnic, racial, sexual, or professional background to that of the narrator; and stories told because had a personal interest to the narrator in the past, may not arouse the listeners' interest. In this way, what may be considered worth-telling in some communities may not be in others; even among members of the same community, there may be differences in the areas of interest or in the scope of knowledge about the world. In this way, an activity may be seen as commonplace, and, thus, uninteresting by some audience, and yet be regarded as interesting by another, because the listeners had never experienced that situation before. A sample of this situation might be a conversational exchange between adults and children. Robinson (1981) explains that this type of narrative might come up in a conversation between family members with the purpose of fulfilling a need for entertainment. The author adds that in case the narrator notices some instance of lack of interest, he/she will probably make use of evaluative strategies to heighten the listeners' attention.

Up to now, we have focused on narratives as tools of conversational discourse. However, narratives can also take a written form, whose structure, according to Labov and Waletzky (1967) is very similar to that of the spoken form. This similarity, Tannen (1982) argued, was one of the motives for the choice of data of her study – comparative analysis of spoken and written versions of a narrative produced by the same person. According to Polanyi (1979:210), "a story is a social act – we use stories to share events and experiences with one another".

Once story telling is a common genre of our daily spoken and written exchanges, in order for a member of a speech community to succeed in his/her oral and written interactions, it is important that he/she has the mastering of this

type of conversational discourse. Therefore, school has a significant role in the preparation of students to perform these genres. In the section about text genre at school, Schneuwly (2004) identified text genres as efficient tools in the practice of spoken and written communication. However, according to the author, school genres differ from natural genres, in the sense that the former are not completely authentic, but rather a model of the latter with the objective of giving learners practice on their linguistic features. After analyzing the characteristics of school genres, the author proposed a didactic model at which school should account for the fact that every school genre has a teaching purpose and therefore should first give learners the opportunity to control its form so that they can later be prepared to apply this knowledge to real situations; as well as that, learners should be exposed to situations as close as possible to reality, so they have enough practice in the sought genre.

In the present work, I understand that written narrative is a school genre, thus it is used as a didactic tool aiming at giving students the opportunity to practice its linguistic and discursive features. In order for this, a model of narrative structure by Labov and waletzky (1967) is used as it provides students with an example of the elements that constitute narratives as well as the ways at which these elements are usually employed by speakers in order to perform their social interactions. A model of process writing at which students are required to revise their work based on the teacher's comments is also used. This is due to the fact it enables the teacher to give students feedback on their writing development, at the same time that allows students to follow their progress in the learning of the writing skill.

Many studies on the field of human communication have showed that technological advances have brought more demands on the development of written skills – the Internet resources are good examples of this. In order to be able to participate in many of the virtual communities available in the World Web, such as chat groups and virtual forums, members are required to interact in the written form. Therefore, one of the big challenges of school in this new computerized world is to offer students practice in the writing ability, which will prepare them to perform

the actions that these new communicative resources require. So far the results obtained with the analysis of the material collected in the present investigation have drawn me to believe that narrative genre seems to be an efficient tool in developing these competences in students.

As a matter of fact, narratives may be transferred to the didactic field by means of a process known as didactic transposition. This process may be done through implicit or explicit teaching. This theme will be discussed in the next chapter.

3 THE ROLE OF IMPLICIT AND EXPLICIT LEARNING IN THE DEVELOPMENT OF WRITING

In this chapter, I will touch upon the effects of implicit and explicit teaching to human learning. First, an overview of the learning of foreign languages will be presented, followed by a discussion on the learning of writing, with special focus on writing in a foreign language and in which ways it is affected by implicit and explicit instruction. A theory of writing by Raimes (1983), Flower and Hayes (1981), and Grabe and Kaplan (1996), as well as studies on implicit and explicit learning by Mathews (1989), Zimmer and Alves (2006), and others, will be researched to give subsides to this chapter.

As a matter of fact, concerning to language, we can observe that human learning happens through conscious and unconscious processes. The first one is concerned with more formal and explicit ways of transmitting knowledge, while the second regards more natural and informal processes.

On what concerns the learning of other languages, Krashen (1982) was the first one to give closer attention to these two processes in his acquisition and learning hypothesis[4]. According to his theory, the process of acquisition is informal, natural and unconscious. On the other hand, the learning process is conscious, artificial and formal. Over twenty years of Krashen (1982)'s proposal, most linguists do not distinguish learning from acquisition any longer. However, there are still various discussions regarding the effectiveness of conscious and unconscious teaching strategies and also about a combination of both measures.

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[4] Krashen's hypotheses related to second language acquisition are five: 1) acquisition and learning hypothesis; 2) the natural order of acquisition hypothesis; 3) the monitor hypothesis; 4) the input hypothesis and 5) the affective filter hypothesis (KRASHEN, 1982)

3.1 Human learning

Being able to think, reflect, and express one's feelings and ideas through language makes human beings unique among the other species. This fact might be the reason why many of the studies concerning human learning focused on the acquisition[5] of language. In this perspective, in this section, we consider some theories which study the human ability of acquiring languages.

Silveira (1989) states that it was not until the XX century, with the publishing of *Course of General Linguistics*, by Ferdinand de Saussure, in 1916, that the study of languages became a science. In this sense, we look at the three main concepts of language and language learning that have been proposed since then: the Structuralist, Innatist or Cognitivist, and the Socio-interactionist. The structuralist theory about language acquisition was proposed, in 1933, by Bloomfield. The author argues that language is not a mental phenomenon, but rather a behavioral one, which just like other human kinds of behavior, is acquired in a process of habit formation. According to the researcher, the process of language acquisition happens in the following way: first the child imitates the sounds he/she hears; then, parents reinforce the child's trial to use the adults' model of communication by reacting in a positive way; in order to receive more reward, the child repeats the sounds until this procedure turns into a habit; in this way the child's verbal behavior is conditioned until the habit coincides with the model of the adults.

Another behaviorist, Skinner (1957), claims that reinforcement is the main step in the process of learning a language. For him the child learns to speak the language because of the positive reinforcement that the parents give to his/her verbal behavior. The behaviorist researchers do not believe that people have a special mental device that enable them to learn a language, for them people have a general ability to learn things through experience, including languages. They add

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[5] In this work, the distinction between acquisition and learning, as proposed by Krashen (1982), is not applied. Thus, the two terms are interchangeable.

that three are the steps which complete this process: stimulus, response, and reinforcement.

The behaviorist theorists undoubtedly made a relevant contribution to the process of understanding how children acquire their mother tongue. However, observation of children's speech revealed the limitations of the behaviorist theory concerning the acquisition of more complex structures of language. This, in turn, stimulated the development of other studies in an attempt to find out a better explanation to how humans learn their first language.

The theory of Innatism came as a response to this search. In 1959, Chomsky, its main supporter, published the article *A review of Verbal behavior by B. F. Skinner*, at which he presented some opposing arguments to Skinner's theory of behaviorism. His main argument in order to prove that language is not a behavior acquired through experience, but rather an innate ability which is developed when the child gets in contact with the environment, is based in the creative factor. In other words, children are able to produce sentences or sequences of words which they had never heard before; if language was solely dependent on behavior imitation, the author argues, children would never have the ability to create completely new sentences. According to Chomsky (1959), humans have the natural ability to internalize the system of rules of a language; he calls this capacity of the human mind *linguistic competence*; and the use of this knowledge to communicate is called *discourse performance*. Recent researches, based on the observation of how children produce speech, support Chomsky's idea that imitation does not account for some aspects of language learning. Lightbown and Spada (2006:14), make the following statement, based on Lightbown's observation of children's speech:

> They (samples of children's speech) are not merely repetitions of sentences that they heard from adults. Rather, children appear to pick out patterns and generalize to new contexts. They create new forms or new uses of words.

Another argument which is used by Chomsky against behaviorist theory is the fact that children learn the system of rules of a language without being overtly exposed to such rules; that is, the process happens in an abstract way when children hear adults' speech and extract the rules of the language by making hypotheses of its use. The author sustains that such a process cannot be explained by habit formation. Chomsky also disagrees with Skinner's theory about the importance of positive reinforcement. According to the innatist theorist, reinforcing children's successful production of sounds actually plays a second role in the process of language learning, as parents do not usually give much attention to pronunciation and grammar accuracy, but rather to content correctness.

These factors made Chomsky (1959) get to the conclusion that children learn their first language because they are born with a predisposition to this. In order to explain how this phenomenon takes place, he created the term "Language Acquisition Device", which according to him has the following characteristics: it is exclusive to the human specie; it enables children to process discourse in a way that they can build their system of rules; it contains universal characteristics that are found in all languages, such as word and sentence order (Universal Grammar). For the innatists, when children form rules, they also form linguistic competence by developing and testing hypotheses about the regularities of the corpus they are exposed to. Although Chomsky's model revealed a lot about the process of learning a language, it has major limitations regarding the pragmatic aspects of language, which we will discuss in the following paragraphs.

When Chomsky (1959) proposed his theory of Innatism he elected as parameter of good language user an ideal adult speaker-listener placed in a completely homogeneous linguistic community. On so doing, he proposed a rather static view of language and disregarded an important feature of spoken language: the linguistic variations; that is, the way which language may vary, depending on changes in the environment conditions. According to Lightbown and Spada (2006), the socio-interactive supporters believe that children learn their first language as they are exposed to it when they interact with the people and the environment around them. Like the innatists, they understand that the human brain has an

extraordinary natural ability to learn anything, including languages; however, they do not believe that our brain is equipped with a special mechanism which is responsible only for language learning. Instead, they argue that language learning is similar to and influenced by other skills and knowledge that the child acquires during his/her cognitive development.

From 1920s to 1970s, Piaget published a series of works which reported his researches on the development of rational thought in children. In these works he described his findings, drawn from observations of children as they played and interacted with objects and people; it was by means of his epistemological researches that Piaget gave contributions to the study of language learning. The Swiss researcher postulated that the cognitive development is a sequential process, that is, the child's brain goes through different phases until it can perform mature thinking: the Sensory-Motor Period, which comprehends mostly instinctive skills; the Pre-Operational Period, which entails the formation of cognitive schemes (imagery and thought); the Concrete Operational Period, during which the child is able to form concepts from concrete experiences; and the Formal Operational Period, at which the child can elaborate concepts from totally abstract content. It is patent the importance of such mental phases for the development of the teaching-learning process.

Another important Piagetian work is the one which studies the relation between the comprehension of social rules and the capacity of dealing with abstract ideas and how these two aspects influence cognitive competence. According to the author, language and thought develop separately but one is influenced by the other. In this context, language is the resource that the child uses in order to represent the knowledge he/she acquires as he/she interacts with the environment. Therefore, the quality of the interaction the child has with other people plays an important role in the development of his/her linguistic competence.

Like Piaget, the Russian psychologist Vygotsky, was also interested in the development of language and thought in children. In fact, in his work *Thought and Speech* (1987)[6] he presents a research whose objective was to propose a

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[6] In this work we use a translated version of 2005.

different interpretation to Piaget's theory of child's thought and speech development. The first point of difference between Piaget's and Vygotsky's proposal is their view of the nature of thought and speech. Vygotsky (2005) observed that small children presented a pre-linguistic phase, concerning the use of thought, and a pre-intellectual phase, concerning the use of language. This meant that thought and speech developed separately at first, and then, usually at about the second year of age when the child discovered that every object has a name, they got united.

Moreover, Vygotsky (2005) states that for Piaget the functions of speech and thought follow the same sequence: from autistic, non-verbal speech to socialized speech, and then to logical thought. That is, for Piaget the child's thought and speech at first is individual and with the influence of the environment (adult's speech and way of thinking) they take a social form. On the other hand, for Vygotsky (2005:23), language is essentially social: "[…] the primary function of speech, both in children and adults, is communication, social contact." The author states that both egocentric and communicative[7] speeches are social forms of language; the child's egocentric speech, he adds, marks the internalization of social speech. In this sense, for Vygotsky (2005) thought and language develop in the following sequence: from social speech, to egocentric speech, and then to interior speech. That is, from social to individual form.

Another important contribution of Vygotsky (2005) to the study of human learning is the concept of "Zone of Proximal Development" (ZPD). According to the researcher, this concept is concerned with the determination of a child's mental age – it corresponds to the difference between a child's real mental age, which allows the child to perform tasks individually, and his/her potential mental age, which requires help from an adult or a more capable colleague to perform tasks.

Nowadays, there are researches being developed in the fields of Behaviorism, Innatism, and Sociointeractionism. One sample of recent research is Connectionism, which follows the cognitive course of investigation, but whose concepts differ extremely from those of Innatism. Connectionism supporters,

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[7] Piaget employs the term "socialized speech", instead.

unlike Innatists, do not believe that language acquisition requires a separate mechanism in the mind to take place. Instead, they argue that language, as well as other kinds of knowledge, happens by means of the various associations or connections that the brain makes at the moment of learning. Regarding language learning, Lightbown and Spada (2006:23), paraphrasing Elman et al (1996), explain that:

> When children hear a word or phrase in the context of a specific object, event, or person, an association is created in the child's mind between the word or phrase and what it represents. Thus, hearing a word brings to mind the object, and seeing the object brings to mind the word or phrase.

One important aspect to the connectionist hypothesis, concerning language learning, is the amount of times children are exposed to the language. According to them, the more opportunities children have to be in contact with the words and phrases of a language, the more associations they make and they gradually form their corpus of the language.

The findings about human learning so far have certainly brought a great deal of advances to linguistics, psychology and to the educational field in general. However, the human mind is still mostly an unknown territory to the scientific community, and there are still a lot of questions to be answered about how we acquire knowledge. Finding an answer to these questions seems to be the big challenge that scientific research has to face up in the years to come.

One area of learning which certainly gained with the advances of First Language learning was second language learning. In the next section we look at how the findings of L1 acquisition contributed to the development of methods and approaches which deal with the learning of other languages.

3.2 The learning of a foreign language

Researchers still have a lot to discover about the reasons and ways by which people successfully learn a second or foreign language. So far, many theories have been proposed by researchers of the learning of a second language, most of them drawing from studies developed on the learning of mother tongue. These researches have not been able to offer a theory of learning and teaching that reaches the concept of language in its totality, due to fact that language is a very complex object. Despite the limitations of the proposed theories and the fact that, many times, they contradict one another, when teaching a second language, teachers should have in mind such concepts, because this knowledge along with their awareness of the teaching environment can enable them to develop an effective work in the classroom.

In this perspective, in this section, we look at some of the main concepts, regarding the teaching of a second language, from the XX century up to present time: traditionalism, structuralism, cognitivism and sociointeractionism. The traditional or classical approach to language teaching viewed language as a set of morphological, syntactic and semantic rules that could be extracted from sentences in texts. Written language was considered superior to oral language, and as speaking the language was not considered a teaching purpose, learners were supposed to master the written language by translating texts from L2 into L1, by applying the grammar rules of the language in written exercises and by memorizing lists of non-contextualized words. Although this approach to language teaching is highly criticized by researchers because of its lack of scientific support and its limitations concerning the practical use of the language, it is still present in some language classrooms currently.

The structuralist view of language learning was very popular in North America between the 1940s and the 1970s and had as its main proponents Nelson Brooks, Leonard Bloomfield and Robert Lado. Structuralism was heavily influenced by behaviorism, a psychological theory which had Skinner (1957) as its main

supporter, and that viewed language learning as habit formation. According to Silveira (1999), the structuralists believed that knowing a language meant knowing its grammar structures. And the way to make students learn such rules was by means of mimicry and memorization (LIGHTBOWN AND SPADA, 2006). Because of this belief, many of the teaching techniques proposed by the structuralist methods (Audio lingual, Audiovisual) involved the memorization of dialogues, and the use of drilling activities, which enabled learners to manipulate the structure of the target language.

The cognitivist or innatist perspective postulates that language learning is intrinsically connected to mental processes. As we saw in the previous section, Chomsky (1965), the main supporter of this theory, argues that the human brain has a natural predisposition to learn the system of languages (Universal Grammar). Some researchers believe that the principle of Universal Grammar offers a good explanation for people's ability to acquire a second language.

On what concerns second language teaching, Innatism was not directly used to form any teaching methods, but it had a big influence on the creation of the Monitor Model, a model of second language learning/teaching proposed by Krashen (1982). In his model, Krashen (1982) described five hypotheses about the process of language learning, but his model was much challenged because it failed to offer empirical proof to one of its main hypotheses, the one which dealt with the processes of acquiring and learning a language. In this hypothesis, Krashen (1982) described acquisition as the process of picking up the language without being consciously attentive to its forms, that is, by being implicitly exposed to it; learning, by contrast, was seen as the process of giving conscious attention to the language form; in other words, being explicitly exposed to its rules.

The second hypothesis was about the monitor system, which, according to the researcher, was concerned with the ability the learned system had to make repairs to the acquired system. According to Krashen (1982), the monitor system is used by learners when they want to make repairs to the acquired system, so it depends on the knowledge of the language rules, which have been explicitly delivered by the teacher. The third hypothesis, the natural order, is concerned with

the sequence at which learners pick up the linguistic features. Krashen (1982) states that, similarly to first language, there are aspects of the second language which are only acquired after others have been acquired. This sequence, however, does not always follow an increasing level of complexity. The fourth hypothesis dealt with input. Krashen (1982) stated that acquisition occurred when learners were exposed to comprehensible input, added of input which was slightly above their level. The author used the formula "i + 1" to represent this concept ("I" meaning the knowledge previously acquired and "+1" meaning the new knowledge). The fifth hypothesis was the affective filter. This hypothesis is concerned with the influence of the learner's psychological state in the learning process. According to this hypothesis, if the learner has any emotional problem, this may affect his/her acquisition of the language negatively. Despite the criticism against Krashen's ideas, we observe that some of the concepts that he proposed are very important for the development of second language theory and had a decisive contribution in the formation of many of the underlying principles of communicative approach to language teaching.

As we saw in the previous section, currently, connectionism has brought a new look at the cognitivist approach to language teaching. It has contributed a lot to the development of second-language research, with its emphasis on the interaction between mental processes and the influence of the environment on the acquisition of a language. The researches that have been carried out so far in the field of vocabulary learning and artificial grammar suggest that special attention must be given to the amount and quality of input, as it is utterly important to the acquisition of languages. According to the connectionists, the variety and volume of input stimulate the connection of words in the brain, which, in turn, enables learners to build their knowledge of the language.

The socio-interactionist approach to language postulates that language learning derives from the co-construction of the language by the individuals as they are in social interaction. For the socio-interactionists, knowing a language means being able to employ it according to its social contexts. The statement of communicative competence by Hymes (1972), challenging Chomsky (1959) and

his concept of linguistic competence, caused a lot of changes to the teaching of second languages: interaction and contextualization started playing an essential role to learning; not only grammatical, linguistic and communicative competences were valued, but also strategic competence; both learners' affective state and cultural background started being considered. We have mentioned above that both the cognitive and the socio-interactive principles have contributed to the formation of the present notions of language teaching and learning. Brown (2001) divided these principles in three different areas of knowledge, namely, cognitive, affective, and linguistic. Let us now look at some of them.

One of the cognitive principles is automaticity, which deals with the ability a learner has to acquire patterns of a language in a similar way to which children learn languages, in other words, without overtly analyzing its forms. This principle refers to Krashen (1982) and his belief that the acquired system of the language (implicit knowledge) enables learners to make a better use of the language than the learned system (explicit knowledge). Presently, there are some researchers that support the use of implicit processing tasks over explicit processing tasks (REBER, 1993; ELLIS, 2002), however, there are also some studies that sustain the advantages of integrating both kinds of knowledge (HULSTJIN, 2005; ZIMMER AND ALVES, 2006b).

Another cognitive principle is meaningful learning. This principle is concerned with introducing new information in connection with existing structure and memory systems so the resulting associative links will generate higher levels of retention. Two notions of language learning are inserted in meaningful learning: the quality of input and the pragmatic use of the language. For Krashen (1982), in order for the language to be successfully acquired by the learner, it is necessary for the teacher to deliver comprehensible input, which corresponds to i+1, that is, the information that the learner has already acquired and the new information, which should be more complex. The socio-interactive studies postulate that the input needs to account for the practical uses of the language in order to cause maximum retention of the information. According to Brown (2001:56), "rote learning", as opposed to "meaningful learning", entails providing learners with

isolated bits and pieces of information, which is very unlikely to create long-term retention. In this sense, the overuse of techniques which require memorization of language forms, such as repetition drilling activities, generally leads to rote learning. Therefore, teachers should try and associate new topics with students' existing knowledge and background.

The next cognitive principle, intrinsic motivation, concerns the influence of learners' mental state in the learning of a language. The concept behind this principle involves the internal feelings, needs, and desires that drive a person to perform an action, including learning a language. In his affective filter hypothesis, Krashen (1982) advocates that a stress-free classroom environment, one at which learners are not under the effect of psychological barriers, such as tension and anxiety, is preferable for stimulating the acquisition of comprehensible input. In this perspective, it is believed that considering students' inner motives, when designing the activities to teach a language, will probably help teachers to build on the students' learning process. However, what seems to be even more relevant to language learning/teaching is that students are aware of which aspects of learning a language make them self-motivated so they can also take part in their learning process.

The last cognitive principle we look at is strategic investment. This principle is concerned with the strategies students use in order to internalize a language. Brown (2001) recognizes that the efforts that students make in order to learn a language is even more decisive for the learning process than the techniques employed by the teachers. The author calls attention to two implications that this principle poses to the language classroom: firstly, the importance of considering the various styles and strategies that students bring into the classroom; and secondly, the need to see students as individuals.

Let us now turn to the principles connected with affection. The affective principles deal with the emotional aspects that are involved in learning a second language. According to Brown (2001), during the learning process the learner of a second language is affected by feelings about self, about relationships in the language community, and about the emotional ties between the language and the

culture. One of the affective principles, risk-taking, entails encouraging learners to take calculated risks in using the language. Brown (2001) states that if learners recognize their own ego fragility and they believe that they can learn the language, then, they are ready to take the necessary risks; that is, they are ready to use the newly acquired knowledge in the language for communicating. Encouraging risk-taking is believed to favor long-term retention and intrinsic motivation. This principle is in line with the socio-interactive concept of learning by doing, in other words, putting language into practice. Teachers who support the use of risk-taking in the classroom usually design challenging tasks, and encourage their students to take calculated risks; yet, it is believed that this practice is more effective when associated with language assessment and feedback giving.

Another affective principle proposed by Brown (2001) is the language-culture connection. This principle takes into consideration how learning a language is intimately connected with learning the cultural aspects of the community who speaks the other language. While one of the possible benefits from this contact is the generation of cross-cultural understanding, teachers have to be attentive, when the second-language society is economically dominant, in order not to foster acculturation, that is, in order not to convey the idea that such culture is better than the L1 culture. Kramsch (2004), supports a cross-cultural approach to language in which instead of looking at the native culture and the foreign culture separately, the teacher tries to lead students to what she calls a third place, which is looking at both cultures from the point of view of an insider and an outsider. According to the author, it is the teacher's responsibility to make students aware of the differences between the two cultures, but it's up to the students to accept that or not.

The last group of principles is concerned with the linguistic field. The principles under this category focus on how students' learning process is affected by the complexity of the language system.

The first linguistic principle we discuss is the native language effect. This principle looks at which extent a learner's first language affects his/her learning of a foreign language. It is evident that the concept of language structure that the learner has developed in years of acquisition of his first language can interfere with

the structure of the new language both negatively and positively. According to the behaviorist contrastive analysis hypothesis, most of the errors students produce, especially elementary-level students, stem from the interference of the first-language structure on the foreign-language system. However, cognitive research has showed that not all errors produced by learners stem from L1 interference, but from overgeneralization of L2 linguistic features. Brown (2001) argues that, although the positive effects of first language interference are more powerful, the negative ones are more salient. According to the author, when students produce errors they demonstrate how far they have internalized the system of the new language. In this sense, errors work as "salient signals" of students' learning progress, as Brown (2001:66) puts it, and it's through the observation of these signals that teachers can provide students with the necessary assistance.

The second linguistic principle is Interlanguage. According to Lightbown and Spada (2006), this principle, which was created by Selinker (1972), stands for the foreign language that learners produce with interference of either the structure pattern of their first language, or with the interference of a pattern of the foreign language which they generalize. Brown (2001:67) offers the following sample of an Interlanguage error caused by L2 interference: "Does John can sing?" Like errors, which we discussed in the principle above, Interlanguage is also a natural phenomenon in the process of acquiring a foreign language and, similarly, it serves as signals to help teachers assist learners in the task of developing fluency in the other language. Another term described by Lightbown and Spada (2006) which was coined by Selinker (1972) was fossilization, which corresponds to features of a learner's Interlanguage that stops changing. Lightbown and Spada (2006) suggest that the origin of fossilization might be in the lack of explicitation on the part of the teacher of the differences between the learner's Interlanguage and the second language. These concepts bring important implications to the classroom concerning error identification and feedback giving: the teacher needs to decide which errors to correct, when and how to correct them. Generally, teachers who support communicative approaches to teaching a language, believe that errors which severely disrupt communication should be object of immediate correction; as

for the method of correction, the more disruptive the error, the more direct correction techniques should be used.

The third and last linguistic principle is Communicative Competence. According to Richards and Rodgers (1986), Chomsky (1965) was the first to propose the concept of linguistic competence. His theory was concerned with an ideal speaker-listener who lived in a completely homogeneous speech community and was able to use his/her language perfectly and, therefore, did not suffer any kind of interference from the social aspects of language.

In 1972, Hymes, opposing to Chomsky's theory, proposed a theory of Communicative Competence which postulated that a theory of language should integrate both the social and cultural aspects of language (RICHARDS AND RODGERS, 1986). In his study Hymes (1972) described what knowledge and abilities a speaker needed to develop in order to be communicatively competent in a speech community. Following Hymes (1972), there were other proposals of models of communicative use of the language, such as Canale and Swain (1980) and Bachman (1990).

According to Grabe and Kaplan (1996), Canale (1983) drawing from Hymes' theory, proposed a theory that identifies four different components that make an individual communicatively competent: grammatical competence, which involves the development of phonological/orthographical, morphological, syntactic, and semantic knowledge; sociolinguistic competence, which involves sociolinguistic awareness and rules of appropriate language use; discourse competence, which entails knowledge about sequencing and structuring discourse effectively; and strategic competence, which involves developing skills and strategies that either enhance communication or repair miscommunication.

A language classroom which goes about the principle of communicative competence understands that the teacher should account not only for the linguistic aspects of language (grammatical accuracy), but also for the functional and sociolinguistic aspects (meaning and fluency) as well as the best strategies to use these aspects.

Years of research on language learning have generated the concepts that give theoretical support to the cognitive, affective and linguistic principles that have just been discussed. In the light of these principles, learning a foreign language is a complex process which involves getting in contact with the various aspects which characterize a speech community – not only the linguistic aspects, but also the cultural and social ones. The biggest challenge of applied linguistics currently is to take this accumulated knowledge into second and foreign language classrooms. In the next section we look at the way writing instruction is affected by the various concepts towards learning a foreign language.

3.3 The teaching of writing in a foreign language

Applied linguistics has studied writing ability for over fifty years. During this period, there have been many changes in the way linguists understand language; following the evolution of the concepts of language, the views on the most adequate approaches and methods to teach language have also changed and so the theories which deal with the teaching and learning of writing.

In this context, during the, so-called, traditional methods of language teaching, which had accuracy as one of their main objectives, writing instruction was meant to focus on correct usage, correct grammar, and correct spelling. Brown (2001:335) states that:

> A great deal of attention was placed on "model" compositions that students would emulate and on how well a student's final product measured up against a list of criteria that included content, organization, vocabulary use, grammatical use, and mechanical considerations such as spelling and punctuation.

In this way, in order to teach students how to write well, teachers who followed the traditional methods usually provided them with models of narrative,

descriptive, expositive, and argumentative texts, which students were supposed to imitate until they were able to produce a copy as close as possible to the original version in form. Prior to the writing session, students would usually be exposed to the models by means of definition, classification, comparison and contrast. Subsequently to the writing phase, there were usually sessions on grammar error-correction.

As Grabe & Kaplan (1996:85) observe, in traditional methods, the focus of the writing practice was usually on "the form of the written product rather than on how the learner should approach the process of writing". In this sense, we can conclude that the main drawback of such approaches to writing instruction seems to be the fact that writing turns into a mechanical activity, at which writers are stimulated to produce accurate, but predictable texts, instead of creative pieces of composition.

In the mid 1960's, with the expansion policy in US universities, many students from lower class had access to higher education. These students, however, usually presented severe difficulty in writing; therefore, they were submitted to remedial work. Yet, it was observed that traditional practices for teaching writing were not effective on dealing with lower-ability students. As it was expected, the decrease in the quality of students' writing ability caused a drop on the nationwide test scores for literacy and, consequently, the dissatisfaction on the part of the higher-education teachers towards the traditional approaches to writing. This situation, in turn, generated the search for better teaching practices, and as a result, teachers and researchers started to reassess the nature of writing as well as the practices used to teach writing. Finally, in the late 1970's, with the association of applied linguistics with other sciences, such as cognitive psychology, sociolinguistics, and educational ethnography, a new theory based on the process of writing came about.

Process writing approach was highly influenced by cognitive psychology. Flower and Hayes (1994), who developed one of the most prominent models of process writing, presented the following assumptions about the process of writing, based on cognitive psychology studies:

1) Writing is a set of thinking processes which writers organize during the act of composing;

2) The processes follow a hierarchical organization, in which any given process can be embedded within any other;

3) The act of composing is goal-directed;

4) Writers create their own goals in two ways: by generating both high-level goals and supporting sub-goals, or by changing major goals or even establishing entirely new ones based on what has been learned in the act of writing.

Flower and Hayes (1994) criticize the traditional three-stage view of composing, namely, pre-writing – writing – revising, which, they argue, has the final product as a reference. For both authors, "writers are constantly planning (prewriting) and revising (rewriting) as they compose (write)" (FLOWER AND HAYES, 1994:930). In order to elaborate their model, they used thinking-aloud protocols, a research tool which requested writers to speak aloud as they composed a piece of writing. According to Flower and Hayes (1994), writing involves three main elements: the task environment, the writer's long-term memory, and the writing process. The task environment involves whatever is external to the writer, such as the rhetorical problem or assignment and the growing text itself; the writer's long-term memory, deals with the knowledge the writer has stored about the topic, the audience, and the various writing plans; the writing process entails the basic processes of planning, translating, and revising, which are controlled by a monitor.

Flower and Hayes (1994) state that the rhetorical problem is the main element when the writer starts composing. The rhetorical problem, the authors explain, includes not only the rhetorical situation and the audience, but also the writer's own goals in writing. The authors conclude that good writers usually redefine the problem in a simplified way and they add that this ability is "a major, immutable part of the writing process" (FLOWER AND HAYES, 1994:932).

According to the researchers, two other elements which the writer needs to take into account in the process of composing a text are: the writer's knowledge stored in long-term memory and his/her plans for dealing with the rhetorical problem. In order to succeed in the act of composing, the writer has to find a way of reorganizing or adapting the information in the long-term memory so it fits the requirements of the rhetorical problem.

Flower and Hayes (1994) argue that another important process in the act of composing is planning, which the authors define as the ability of the writer to build an internal representation of the knowledge he/she will use in writing. According to the researchers, planning involves a number of sub-processes, namely, generating ideas, organizing information, and setting goals.

The sub-process of generating ideas engages recovering relevant information from long-term memory; how well organized the information is will determine the quality of language produced by the writer – if the information is well organized, he/she is likely to produce good sample of English, on the other hand, if it is not, he/she may produce fragmentary, unconnected, or even contradictory thoughts. As for the sub-process which is concerned with information organization, when the writer's knowledge is not adapted to the rhetorical task, he/she makes use of this sub-process in order to give his ideas a meaningful structure. According to the authors, this sub-process seems to have an important role for composing on what concerns creative thinking and discovery, because not only does it enable the writer to identify categories and search for subordinate ideas which include or subsume the present topic, but it also helps the writer to take decisions about the presentation and ordering of the text.

Flower and Hayes (1994) state that the third sub-process of planning - goal-setting – is utterly important, therefore writers who are unable to define their own goals are usually poor writers. The researchers add that the same processes that are used to generate and organize new ideas are also used to generate, develop and revise goals and that writers set goals during the whole act of composing.

Another process that plays an important part on Flower and Hayes' model of process writing is translating. According to the authors, this process accounts for "putting ideas into visible language" (FLOWER AND HAYES, 1994:936), that is, putting ideas into words. The authors explain that while translating writers have to deal with a variety of demands of written English at the same time: the more global ones, such as planning, and the more local ones, such as spelling and grammar. According to the researchers, inexperienced writers tend to be overwhelmed by these requirements and they, eventually, end up ignoring one of them, which, in turn, usually cause poor writing.

The last process stated by Flower and Hayes (1994) in the act of composing is reviewing. The linguists explain that this process depends on two sub-processes: evaluating and revising. According to the authors, reviewing may happen both consciously, when the writer chooses to read his/her text in order to evaluate and/or revise it; and unconsciously, when this action is not previously planned by the writer. The authors claim that evaluating and revising as well as generating can interrupt any other process and happen at any time in the act of writing.

Besides the processes, when composing, writers also make use of a monitor, which is a device that tells them when to move from one process to the next. According to Flower and Hayes (1994), this decision is determined by the writer's goal and his/her individual writing styles. The authors explain that lack of ability to use the monitor properly may cause the writer to lack fluency if they switch too early from one process to another.

In summary, Flower and Hayes' model of process writing brought the following changes to the concept of writing and to writing practices: themes should be meaningful to writers; planning is based on context, goal and audience; the use of pre-writing tasks, and multiple-drafting with feedback between drafts; focus on content information and personal expression, rather than final product grammar and usage; the idea that writing is multiply recursive rather than linear.

However, Flower and Hayes' model was not free of criticism. One of the main critiques to the model, according to Grabe and Kaplan (1996), is concerned

with their choice of methodological instrument. The critics claim that the use of protocol analysis, solely, is not a reliable enough tool in the building of a theory of the writing process. Bereiter and Scardamalia (apud GRABE AND KAPLAN, 1996:93) point out that "evidence from any source must be controlled, reliable, and convergent with findings from other experimental sources if it is to be persuasive". A positive point about the criticism to Flower and Hayes' model is that it served as a stimulus to other researches, which ended up generating improvements to the writing-as-a-process approach. One of the limitations of Flower and Hayes' model is said to be the fact that they assume that both skilled and less-skilled writers use the same process to write, that is, the difference between a good and a poor writer is the extent to which he/she is able to use the process.

According to Grabe and Kaplan (1996), Bereiter and Scardamalia proposed a model of process writing at which skilled and less-skilled writers are not assumed as using the same writing process. Grabe and Kaplan (1996) argue that for Bereiter and Scardamalia a skilled, more-experienced writer is able to use a different kind of process, if necessary, which a less-experienced writer is not able to use yet. Besides developing research on the different kinds of processes used by writers of different proficiency, Bereiter and Scardamalia also study the influence of genre and audience in the writing process. The mechanism employed by the researchers to investigate these issues is observing how writers recognize and solve problems. They believe that writers use two possible models to perform a task: the knowledge-telling model and the knowledge-transforming model. According to Bereiter and Scardamalia, less-skilled writers usually resort to knowledge-telling model, which allows them to keep any tasks at a simple level. In order to do this, what they, basically, need to do is retrieve information from the task, such as the topic, the genre, and any terms or lexical item, generate new information from all these items, and write it down (tell it). The authors argue that this model works well for less complex tasks. However, for tasks which require more complex processing, such as consideration of information ordering, of audience expectation, and of logical patterns of argument organization, the knowledge-transformation model is more adequate. In this model, the knowledge-

telling model becomes just one component of the process. The authors claim that problems are usually solved by conscious resolution in either the content-problem space or the rhetorical-problem space. First, the writer usually anticipates the problem and sets goals to resolve the perceived problem; then, as problems become resolved, they feed to the knowledge-telling component which generates the writing. Grabe and Kaplan (1996) recognize that the Bereiter and Scardamalia model of process writing still needs some study on the influence of context in the writing process and on the use the knowledge-transforming model by partially-skilled writers.

A response to the contextual limitations in Bereiter and Scardamalia's model was Halliday's proposal of functional use of language. Grabe and Kaplan (1996:133) state that for Halliday "language is not separable from content or context, but varies systematically with content and context, and is the medium through which meaning is realized". In other words, speakers and writers use language in order to fulfill their interactive needs. The author argues that children's first language abilities grow out of their increasing need to communicate, first with their parents, then with the expanding world. Concerning the learning field, according to Halliday (apud GRABE AND KAPLAN, 1996), students learning how to interact in speaking and in writing need to understand how language form and the generic structure of texts offer resources for one to present information and interact with others. Grabe and Kaplan (1996), paraphrasing Martin (1989), sustain that school and teachers generally ignore the connection between language use and social purpose. The authors state that only students who have been exposed long enough to the expected genres and their functions will probably succeed in using them to communicate. Therefore, schools should include in their goals explicit instruction, so that students who are less familiar with the expected genres and will probably not be able to infer such genres indirectly, will have a higher chance to communicate successfully. The supporters of Halliday's view of language as function understand that genres are very important tools in the teaching of meaningful language; however, they advise that this only takes place when genres are taught in connection with content and context.

The majority of researches on writing instruction, such as the ones developed by Flower and Hayes (1994) and Bereiter and Scardamalia (1987), and Halliday (1993) have happened in a L1 context. Nevertheless, research on L2 writing instruction has had some development in the USA. Probably, owing to the needs of the growing number of foreign students who have entered US universities and need to meet the freshmen composition requirements of such institutions. These studies, however, have been characterized by two issues: a focus on composing process and revision strategies, and dependence on L1 research findings. Mostly, investigations have concentrated on the similarities between L1 and L2 writing process, rather than on the differences.

According to Grabe and Kaplan (1996), researchers who have made studies on L2 composing processes and revision strategies have reported the following findings about L2 learners: they often behave like less-skilled L1 writers; apparently, they make use of the same composing processes as L1 writers, but, generally, in a less skilled way; they usually present difficulty in composing skills, rather than on linguistic skills; they transfer composing processes from L1 to L2. Although researches on the similarities between L1 and L2 writers have made important findings, Grabe and Kaplan (1996) make a warning about the fact that their supporters might have disregarded or even hidden evidence that would show more differences than similarities between L1 and L2.

While researchers of L2 composing processes and revision strategies have concentrated on the similarities between L1 and L2 writers, those who developed studies based on contrastive rhetoric and ESP focused on their differences. According to Grabe and Kaplan (1996), these linguists account for the following differences between L1 and L2 writers: it is not clear if fluent learners who write a lot in L1, write as much in L2; there is no evidence that students transfer their knowledge of rhetorical plans, organizational logic, and genre form from L1 to L2; L2 students are usually more receptive to teacher-editing and feedback than L1 students, as well as they seem to take more advantage from this revision tool than the latter.

This new methodological concept has revealed that L2 composing process has a distinct nature, which differs in many points from L1 composing. These findings justify the present trend of L2 studies on a model of L2 writing which account for the full range of factors that influence the L2 context. Grabe and Kaplan (1996) advocate that a theory of L2 writing should include investigation on the effect of revision strategies and feedback to composing, the influence of the transfer of knowledge from L1 to L2 and the impact of level of language proficiency on L2 writing. However, the models of writing as a process created from studies in cognitive psychology, all alone, have not been able to meet to the range of requirements necessary to understand the process of L2 composing. That's why, in an attempt to improve the cognitive models of writing, the current researches on this field have incorporated the effects of the various social contexts to the act of composing. According to Grabe and Kaplan (1996), Flower has proposed some changes in this perspective to her previous model with Hayes (1994).

In accordance with the socio-cognitive and socio-interactive theories of language teaching, the present research proposes the employment of a model of writing based on narrative as a discourse genre. In this context, based on the theory developed by Labov and Waletzky (1967) on analysis of narratives as a text genre, students are introduced to the elements and internal structure of narratives and are stimulated to put this knowledge into practice as they respond to further writing proposals. Both Raimes (1983) and Grabe and Kaplan (1996) highlight the benefits of revision strategies and the giving of feedback to the work of second-language writers. Raimes (1983:10) states the following about this issue:

> A student who is given the time for the process to work, along with the appropriate feedback from readers such as the teacher and or other students, will discover new ideas, new sentences, and new words as he, writes a first draft, and revises what he has written for a second draft.

Being in line with socio-interactive theories, in the present work, students are given various opportunities of interaction (teacher-student and student-student): when they revise their own texts and those of their peers, as well as when

they receive feedback on their work from the teacher. In the following section we continue to look at socio-interactive theory as we discuss the influence of implicit and explicit knowledge on the development of the writing skill.

3.4 Implicit and explicit learning in the development of writing

Since Krashen (1982) proposed the concepts of language acquisition and language learning in his Monitor theory, there has been a lot of discussion over the use of unconscious and conscious processes in the learning of a second or foreign language. In this section we will discuss the influence of implicit and explicit knowledge in the learning of a foreign language and in the development of the skill of writing.

Taking into consideration the complex nature of implicit and explicit learning, I start this section by providing a definition of some concepts regarding this subject. The first concept is Implicit Knowledge, which for Reber (1996:5) is "knowledge that takes place independently of conscious attempts to learn and in the absence of explicit knowledge about what was acquired". On the other hand, Explicit knowledge, as defined by Hulstjin (2005), corresponds to being aware of the regularities underlying the information one has knowledge of. One term that is often present in the discussions about explicit processes is Declarative Knowledge. This is the kind of knowledge that learners are conscious of and can explicitly declare or verbalize. According to Hulstjin (2005), Declarative knowledge is sometimes taken as a synonym of Explicit Knowledge. As for Procedural knowledge, which is concerned with the knowledge required to perform a task, it does not depend on conscious processes in order to take place.

One of the most important issues of language acquisition is the input, that is, the information that learners are exposed to. The nature of the input determines the type of learning process learners are engaged in. Explicit Learning is input processed with conscious intention to find out whether its information

contains regularities; and Implicit Learning is input processed without such an intention, in other words, taking place unconsciously (HULSTJIN, 2005). Explicit and Implicit Learning are considered as distinct processes by cognitive and connectionist theorists. Implicit Learning presents the following characteristics: it happens independently of awareness; it survives psychological, psychiatric, and neuroanatomical injury; it is relatively unaffected by ontogenetic factors (HULSTJIN, 2005; MATHEWS et al., 1989).

Another important feature for the learning of languages is the choice of pedagogical resources that the teacher makes for delivering the input. In this context, Implicit Instruction is the pedagogical resource at which learners do not receive information concerning the regularities underlying the input (HULSTJIN, 2005). In the classical view of Explicit instruction, learners are instructed to search for the regularities that underlie the target language. However, in this work, I view this concept as the connectionists, for whom Explicit instruction regards not only the work developed by the teacher towards the students' manipulation of the system of the language, but also all the pedagogical devices used by the teacher in order to enable students to use the language in communicative contexts (ZIMMER AND ALVES, 2006b). According to the authors, such pedagogical instruments include the learners' practice and production of the language structure, as well as the revision devices used by the teacher to provide feedback to learners' production. Zimmer et al. (2006b) conclude that Explicit Instruction is appropriate for the conscious raising of any linguistic aspects – phonological, morphological, syntactic, semantic, and pragmatic – and it can take place by means of both inductive and deductive tasks.

Another concept that is very frequent is Explicit and Implicit Memory, also called Declarative and Procedural Memory. According to Hulstjin (2005:230), "explicit and implicit memory is memory of a past event with or without conscious awareness, respectively". The researcher explains that these concepts are put into practice by means of tasks: on Explicit memory tasks, participants are aware of the fact that they will have to recall past events or to recognize previously studied events; in contrast, on Implicit memory tasks, participants are not informed they will

be tested on their memory, they are just requested to perform the task as accurately and fast as they can. Shanks (1995) argues that although, in cognitive science, memory and learning have long been studied separately, they should be brought together because they have a common object of study: the processes by which the human mind acquires information. In the author's view "memory simply describes the states that intervene between learning and behavior" (SHANKS, 1995:xii).

Currently, there is a big debate going on in second language teaching regarding the role of explicit and implicit knowledge in the learning of another language. Some linguists, (ROBINSON, 1997; TOKOWICZ AND MACWHINNEY, 2005), support that tasks that lead to explicit learning of grammatical aspects of a language are more effective in acquiring a second language; similarly, Zimmer and Alves (2006a), report on the positive results reached in a study on the acquisition of phonetic and phonological aspects of a foreign language in the light of the connectionist paradigm and explicit instruction. On the other hand, there are researchers, (REBER, 1993; ELLIS, 2002), who believe that explicit knowledge has no real influence on language learning and that the linguistic structure of a language is better developed by making use of tasks that emphasize implicit knowledge.

In this context, Reber (1993) supports the increase of the incorporation of implicit knowledge, rather than explicit knowledge at schools. According to the author, studies on implicit learning suggest that schools should expose students to the structures instead of giving them tutoring on rules and formulas. He adds that, "[...] this explicit element has little or no educational effect without the extended immersion in the stimulus display" (REBER, 1993:159). The author states that, students could learn more by interacting with material without prior knowledge, with minimal guidance and without an explicit focus on extracting structure.

Robinson (1997), however, reports on a research developed with adult Japanese learners of English as a second language. In this research, the participants were divided into four groups who were exposed to a rule of the English language system in four different ways (implicit training, incidental training,

enhanced training and instructed learning). The researcher explains that the participants were tested on the use of the rule with sentences previously presented and with new sentences, the result being that the participants who were explicitly exposed to the rule were more successful in applying the rule to the new sentences than the participants who were instructed in an implicit way. Robinson (1997) concluded that implicit knowledge is memory based and has limited generalizability. Therefore, the best way for teaching language is to rely on explicit instruction.

Another debate which has been running presently, regards the question if implicit knowledge should be interfaced with explicit knowledge or run independently. Zimmer et al. (2006b), report three interface hypothesis concerning the interaction between Explicit and Implicit Knowledge: the non-interface, the weak-interface, and the strong-interface hypotheses. The main supporter of the first hypothesis, Krashen (1982), stated that implicit knowledge (acquisition) and explicit knowledge (learning) were distinct types of processes and advocated for implicit instruction as the best tool for language acquisition; he believed that learned knowledge could not be acquired. The supporters of the weak-interface hypothesis understand that explicit instruction may have some positive effects in L2 teaching, once explicit knowledge may assist learners in having perception of some aspects of L2 which they had not noticed before. This perception works as a stimulus which will cause the acquisition process to start. In this context, the weak-hypothesis' advocates see explicit knowledge just as a facilitating tool; for them the second language emerges as learners are exposed to it in an implicit way.

The followers of the strong-interface hypothesis agree that Explicit and Implicit knowledge are distinct, but, nevertheless, they believe that the two processes can be integrated for the effective teaching of a foreign language (VAN GELDERE AND OOSTDAM, 2002; HULSTJIN 2005; TOKOWICZ AND MACWHINNEY, 2005). Connectionists argue that such interaction is possible by employing the Hipcort model. According to this model, Implicit and Explicit Knowledge are processed in different areas of the brain: the hippocampus and the neo-cortex, respectively. When learners are exposed to L2 input, synaptic

alterations happen instantaneously in the learning system of the hippocampus, and a memory of the target-form is created; however, in order for this knowledge to be consolidated, it is necessary to re-activate the hippocampus synapses, in an explicit way, in the neo-cortex, which is a slow learning system (ZIMMER AND ALVES, 2006b). According to the authors, the hippocampus is responsible for the production of L2 knowledge for which learners have been recently exposed to; however, learners will need to be exposed to the same knowledge some time later, by means of practice, in order for the knowledge to be consolidated in the neo-cortex. In this way, the frequency of the input plays an important role in order for the consolidation to take place. In this sense, learning occurs as a result of the integration of Implicit Knowledge (in the hippocampus) and Explicit Knowledge (in the neo-cortex) - as the new knowledge is gradually consolidated and integrated to the previous knowledge, there is a growing interaction between the implicit and explicit knowledge. One is complemented by the other.

Mathews et al. (1989), also recognize the positive outcomes generated by the interaction of implicit and explicit processes. After running a research which investigated the effects of implicit and explicit processes for the learning of grammar, the authors found out that the use of a sequence of tasks based on Implicit and Explicit Knowledge was efficient for the learning of complex samples of language, especially grammar based on logical rules. Another finding of Mathews and his colleagues (1989) is that tasks derived solely from implicit processes are not effective for the development of complex cognitive tasks, such as logical rules. However, they seem to be very efficient for the learning of finite state grammar, that is, the learning of grammar rules which depends mostly on memorization of patterns. Moreover, Mathews et al. (1989), sustain that the delivery of feedback on the part of the teacher also plays an important role in the effective acquisition of knowledge. According to the authors, lack of feedback devices "might strengthen inappropriate rules that become resistant to extinction when feedback is introduced". Although Mathews et al. (1989) focus on the effects of the combination of implicit and explicit processes for the learning of grammar they suggest that such effects might extend to other kinds of knowledge.

Studies on second-language writing suggest that writing involves three main elements: the task environment, which corresponds to the assigned task; the writer's long-term memory, which involves all the knowledge the writer has stored about the task; and the writing process, which accounts for the number of processes that the writer uses in order to transform the knowledge he/she has stored into written text. One of these processes is Translating, which corresponds to putting the ideas stored in the writer's long-term memory into words. During this process, the writer has to deal with various aspects of knowledge: the conceptual aspects, which involve information about the subject and the audience, and deciding what portion of the information he/she is going to communicate and how; and the linguistic aspects, which require manipulation of words, sentences, and their syntactic, semantic and pragmatic implications. According to Flower and Hayes (1981), inexperienced writers tend to be overwhelmed by these requirements and they, eventually, end up ignoring one of them, which, in turn, usually causes poor writing.

Flower and Hayes (1981) believe that the more proficient users of a language, the ones who can cope with its linguistic aspects, do not need to devote much attention to the formal aspects of the language, and thus can concentrate more on the meaning communicated. For less proficient users of a language, in contrast, manipulating the linguistic structure of the language plays a big challenge and they usually end up neglecting the meaning communicated. Similarly, Grabe and Kaplan (1996) report on the difficulty that lack of linguistic competence poses to learners' development of writing ability. According to the researchers, the knowledge that students bring from L1 on rhetorical plans, organizational logic, and genre form is undoubtedly important for their writing ability, however, they may face problems if they lack vocabulary fluency. Grabe and Klapan (1996:143), state that "limited knowledge of vocabulary, language structure, and content constrains a L2 writing performance".

In accordance with the connectionist theory of integration of implicit and explicit knowledge, in the present research, we postulate that the conscious noticing of the regularities of the English language as well as of the structure of

written narratives may help learners of English as a foreign language to deal with their difficulties regarding the structure of the language and the communication of this knowledge in a meaningful way. Once we understand written narratives as discourse genres, that is, as "relatively stable enunciations" (BAKHTIN, 2003), and as "socio-discursive entities that present certain regularity in their form, which allow for prediction and interpretation of human actions" (MARCUSCHI, 2005), then it makes sense to argue that making learners aware of the elements that constitute narratives and enabling them to work with the recurring aspects of these elements will probably enable them to make a more consistent use of the narrative elements in their writing.

My main research question regards the effectiveness of implicit and explicit processes in the learning of the English language and in the development of the writing skill. However, taking into account previous connectionist researches on the subject (MATHEWS ET AL., 1989; ZIMMER AND ALVES, 2006B) and the fact I are inserted in a foreign language context, I suspect that better results will probably come out of the explicit processing of the language. In order to find the answer to this question, I compared students' performance at writing narratives after being exposed to narrative texts through a series of implicit-processing tasks, and, then, after receiving explicit instruction on the elements that constitute the narrative structure. Following the concept of raising students' consciousness of their linguistic ability, I also used a model of writing revision as a tool for providing feedback to students' production.

In the following chapter, we take a deeper look at the development of the research by discussing this proposal in details as we have a close look at the research setting, the collaborators and the research instruments, and how these elements together could generate information that is relevant for our search for answers.

4 THE DEVELOPMENT OF THE RESEARCH

4.1 The type of research

The present work is an action research of qualitative type which aims at enabling students to improve their writing ability in the English language by making use of narratives of personal experience as a text genre. The research is mainly based on the model of narrative analysis of Labov and Waletsky (1967), however, other theories which deal with the mentioned subject-matter are approached, such as Labov (1982), Pratt (1979), Prince (1983), Polanyi (1979), and Tannen (1982). A theory of genres by Bakhtin (2003), Schneuwly (2004) and Marcuschi (2005) also integrates the theoretical background of the research; a theory of writing by Raimes (1983), Flower and Hayes (1981) and Grabe and Kaplan (1996) was also incorporated in the work. As well as this, studies on implicit and explicit learning by Mathews (1989), among others were examined.

4.2 The research setting

Faculdade José Augusto Vieira (FJAV) is a private college which was founded in Lagarto, a town in the State of Sergipe, in 2004. At the moment, it offers the following undergraduate courses: Bachelor at Business Administration, Social Service, and Accounting Science; and Licentiate Degree in Languages (Portuguese-English), History, Mathematics, and Geography.

In the first period of 2008, FJAV had a total of 1271 students, of which 169 were assisted by its program of scholarships. Besides the classrooms, the institution has the following facilities: the José Augusto Vieira library, with a total of

1,425 titles; two laboratories of Information Technology; one Geography laboratory; one History laboratory; one laboratory of Languages; one laboratory of Social Service; one laboratory of Mathematics; and the Raimunda Reis museum.

On what concerns the career plan for professors, FJAV organizes its board in the following way: Professor (one who holds Ph.D. or Post-Ph.D.), Adjunct Professor (one who holds Ph.D. or Ma., and the minimum of two-year teaching experience, and has the minimum of five-year teaching experience), Assistant Professor (one who holds Ma., Post-graduation, or graduation and has the minimum of one-year teaching experience), and Instructor Professor (one who holds graduation title and the minimum of two-year teaching experience).

In the beginning of 2008, the Business Administration, Geography, History, and Portuguese-English courses were officially approved by MEC (Ministério da Educação e Cultura), the Brazilian organization which rule the educational institutions, to act as superior education courses. In the next section, I describe the profile of the students who collaborated with the research.
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4.3 The collaborators

The research involved 13 students from the Licentiate Degree in Languages (English and Portuguese) of FJAV, a college located in the town of Lagarto, in the state of Sergipe. At the time of the research, the students were attending the course English Language III, which was run by the teacher-researcher. The course follows 80-hour schedule per semester, which means that the collaborators had been exposed to the language, in the course, for a period of approximately 240 hours.

Two socio-cultural questionnaires were applied in order to build the profile of the collaborators: the first one was a pilot questionnaire with open-ended questions, and, the second one was a questionnaire with both closed and open-ended questions. According to the socio-cultural questionnaire result (see

Appendices A and B – The Socio-cultural Questionnaire and Results of Socio-cultural Questionnaire), the research collaborators are young adults, aged 20 years of age, on average, single, and with no children. All of them work, but not on education. Regarding their educational background, all of them attended public secondary schools, although one of them attended both public and private school.

When questioned about their favorite subject during secondary school, 9 students answered it was Portuguese, and only 4 said it was English, which was classified as the second favorite. This result seems to make evident that the majority of students chose the course because of the Portuguese component, rather than English. Below, in table 1, I show students' justification for enjoying English most:

Table 1 – Preference of School Subjects at High School

Discipline	Nº Answers	Justifications
Portuguese	9	• Had good teachers and preparation • Identification with the language
English	4	• Liked the language • Felt willing to learn the language • Identification with the language • Learned the subjects easily

Students were also asked about the subject they had more difficulty with at secondary school. This time, Mathematics was the most mentioned, with 9 answers, and English was the second most mentioned, with 3 answers. When asked to justify their choice, regarding English, the students said that they did not like the subject, nor made much effort to learn it; they also said that they did not manage to learn it; another reason they offered was that they did not have enough background, because they had been exposed to the language only for one year.

Regarding the students' relation with writing, most of them, 9 students, said that appreciated this skill, while only 2 said that did not like the skill – two students did not answer. In table 2, below, they gave the following justification for enjoying writing:

Table 2 – Why do you like writing?

Reasons for liking writing	Nº of Answers
Professional need made me enjoy writing	2
It develops the skill	1
It helps expressing the ideas	1
The more you write, the more value you attribute to w1riting	1
Because it helps me think and study theoretical subjects	1
Because it is pleasant	1
It is a way of expressing my feelings	1
I like it, but I have no justification for it	1

On analyzing the results of the socio-cultural questionnaire, we can observe a lot of situations that might have hindered the process of learning the English language. First of all, although the collaborators said they liked writing, they might not have been very motivated towards learning how to write in English, as the language did not seem to have been what caused them to choose the course. Another possible problem is that they might have had a lot of difficulty in dealing with the language, due to the fact they have not had much contact with it. Another drawback is that they might not have had much time to minimize their difficulties, as they worked during the day and attended college at night. These facts might explain why students had a lot of difficulty in developing the writing tasks and needed to be guided towards identifying these difficulties and finding ways to overcome them. In the following section, I describe the methodological instruments.

4.4 Data collection instruments

Among the several research instruments available, I opted for field notes, questionnaires, interviews and the collaborators' writing production. In this section I will describe how these research instruments were used in the collecting of data for developing the work.

4.4.1 The questionnaires

In order to build the profile of the students who collaborated with the research, I decided to apply a socio-cultural questionnaire (see Appendix A- Socio-cultural questionnaire) which contained closed and open-ended questions about the students' personal characteristics (place where they live, number of children and work setting), educational background (type of course they attended at secondary education), and preferences (favorite school subject, subject they had more difficulty with, favorite text genre, their relations with the writing skill). By means of this questionnaire I believe that we will have access to information which may help us understand better the students' learning development as well as their perception of learning a foreign language. Bearing the development of the research in mind, I decided not to present all the data collected in the questionnaires in the form of tables and in the data analysis section; therefore, only the information that was considered relevant for drawing some conclusions on the problems concerning the learning of English and the development of writing in English was included.

Besides the socio-cultural questionnaire, the collaborators also responded feedback questionnaires (see Appendix F – Feedback Questionnaires) for all the reading and writing tasks applied. These questionnaires, which are formed of both closed and open-ended questions, have the objective of verifying if

the collaborators had a positive or negative opinion towards the activity and the level of difficulty they faced when doing the tasks. They were also asked to justify their responses to the previous questions and to answer if, in some ways, they had managed to overcome their difficulties and, in such case, what procedures had contributed for them going through these difficulties. I believe that the collaborators' responses to these questions will probably enable us to draw upon their awareness of their learning abilities as well as of their development in the learning of the foreign language.

4.4.2 The field notes

Having the research been developed in the researcher's own classroom, I understood that using field notes as an instrument of data collection would contribute positively to the work. Bearing in mind the qualitative nature of this research, I believe that this practice has considerable relevance as the information collected could be used as a repair tool for the future tasks and in this way the students would be placed in the center of the research. I also understand that a qualitative research should not only value the quantitative data which can be obtained with the systematization of the information extracted from the close-ended questionnaires, but should also value the contributions that more personal impressions may bring to the work.

In this way, while the research was in progress, I observed how the collaborators integrated both with the proposed tasks and with one another while performing such tasks. As an outcome, I made comments towards the collaborators' acceptance of the tasks, their level of difficulty when responding to the tasks, their use of strategies to overcome the difficulties and their interaction with peers. I expect that these observations in association with the collaborators' writing material and the questionnaires' results will help us find some responses to the research question, namely: How far does the teaching of the elements which

constitute the structure of personal narratives can lead students to produce more consistent writing?

4.4.3 The collaborators' writing production

As it was mentioned in the previous section, narrative genre is the main object of the research. Therefore, there were four moments in the research when the collaborators were asked to produce writing material. First, they were asked to write a story which they had heard before or one of their own authoring (see Appendix D – Activity 1D - Writing a story); this task was requested after they had been implicitly exposed to the genre by means of reading activities based on a fable, a funny story and a fairy tale (see Appendix C – Reading activities).

In the second moment, they had their first version revised by the teacher-researcher, having in sight their use of narrative elements, such as narrative sequencers and markers, and narrative verbs; as well as their organization of ideas and accurate use of the grammatical conventions of the language. In order to do this revision in a systematic way, a handout with guidelines for analyzing and revising writing was designed and given to students (see Appendix H – Handout with guidelines for revising writing). Before the collaborators were asked to rewrite the first version of their story, they were introduced to narrative elements and to the structure of personal narratives, according to the model created by Labov and Waletzky (1967). This introduction was made by means of reading of texts of the mentioned genre followed by activities aimed at teaching the genre and its structural elements in an explicit way (see Appendix C – Reading activities).

In the third moment, the collaborators were requested to write a personal narrative by making use of the personal narrative structure and its elements, as proposed by Labov and Waletzky (1967). Following the writing production, the first versions of the personal narratives were assessed by the

teacher-researcher, by making use of the guidelines for analyzing and revising students' writing.

In the fourth moment, the students were asked to re-write their compositions in collaboration with a colleague. Following this rewriting task, the teacher-researcher assessed the student-collaborators' final version and returned their compositions with her final comments. Below is a sample narrative produced by one of the students. In order not to be exposed he was given a fictitious name. The underlined words in the first version correspond to the ones he was supposed to revise, while the words in bold in the second version correspond to his corrections.

First version
The Enchanted Princess
    Once upon a <u>time a</u> princess that lived in a kingdom very distant. Her name was Marcela. She was much more beautiful <u>that alls the another</u> girls of the kingdom. One day she<u>,</u> went for a walk in the <u>florest</u>. Walking in the <u>florest,</u> she met a red flower. She caught the flower and smelt. In that <u>monment</u> she transformed in a black flower. A bad witch appeared and told: "You will be that black flower until somebody <u>if in love</u> for you."
During one thousandth nobody looked for the enchanted Princess.
One day, a young man walking in the <u>florest</u> looked the black flower and caught <u>the flower.</u> He was in love.
    The black flower transformed in princess. They <u>if</u> kissed. They got married in and they lived <u>forever happy</u>.

Second version
The Enchanted Princess
    Once upon a <u>time **there was** a</u> princess that lived in a kingdom very distant. Her name was Marcela. She was much more beautiful **<u>that another</u>** girls of the kingdom. One day she<u>,</u> went for a walk in the **forest**. Walking in the **<u>forest</u>,** she met a red flower. She caught the flower and smelt. In that <u>monment</u> she transformed in a black flower. A bad witch appeared and told: "You will be that black flower until somebody **in love** for you."
During one thousandth nobody looked for the enchanted Princess.
One day, a young man walking in the **forest** looked the black flower and caught **<u>her.</u>** He was in love.
    The black flower transformed in princess. **They kissed**. They got **married** and they lived **<u>happy forever</u>**.

Figure 1 – João's first narrative

The analysis of the collaborators' first writing versions in comparison with their revised versions helped me to verify whether they were able to use the

narrative structure and its elements in order to improve their compositions. Moreover, I also verified how their writing was affected by implicit and explicit instruction as well as by the process of writing. Finally, I got to the conclusion that this work could shed some light to process of learning the English language and also to the development of the writing skill in this language.

4.4.4 The interviews

When I considered a method of collecting the collaborators' final impressions on the research, I decided to use a semi-structured interview (see Appendix I – The semi-structured interview). Two main reasons explain my choice for this research instrument: the first one is the fact that not always do collaborators answer all the questions in questionnaires; and the second one regards to the fact that not always do they answer the questions in a detailed way. The interviews were carried out individually and each collaborator was invited to answer the following question: how do you think the work contributed to your development of the writing skill and to your learning of the English language? Why? The collaborators' answers were transcribed (see Appendix J – The students' interviews) and I expect its triangulation with the results of the feedback questionnaires and the other research tools will help validate the data analysis.

4.5 The didactic experience

The didactic experience had been planned to be developed into nine lessons, however, because of time constraints, it was expanded to eleven lessons which were divided in two parts: the first part, which took place from May to June of 2008, was distributed in nine lessons; and the second part, which happened in July

of 2008, was concerned with the conclusion of the didactic experience and was developed in two lessons. In the first section of the experience, students were exposed to a set of narratives of different types followed by reading activities with the purpose of making them notice narrative elements (use of past tense, time sequencers, narrative markers, etc.) in an implicit way. The narrative types used were a fable, a humorous story, and a fairy tale (see Appendix C – Reading activities). At the end of this part, students were asked to produce a writing sample, so that we could observe their use of the narrative elements after implicit instruction. In the second section of the experience, they had explicit instruction on the structure of narratives as a text genre. This time, after being introduced to personal narratives, the collaborators were requested to write compositions of this text type. Moreover, they also had the opportunity to revise their own compositions and those of their peers after receiving feedback from the teacher-researcher.

4.5.1 Report on the lessons

In the sections below, I give more details on the didactic experience as I talk about the lessons of the writing workshop. In this perspective, I describe what happened in each lesson: the sequence of the activities, their purpose, and comments about students' level of difficulty to do the activities. These comments were based on my observation of the students' development of the tasks and how they interacted as they performed each task.

4.5.1.1 Lesson 1

The first lesson happened on 27th May and the13 students who form the group were present. They were asked to form pairs and requested to do two

activities. The first one was based on the fable "The Lion and the Mouse" by Aesop (see Appendix C – The Lion and the Mouse). The student-collaborators were requested to organize the text in the correct order and then show that they understood the story by explaining its moral. Although most students tried to make use of the time sequencers, I observed that they had severe difficulty in performing the task due to lack of vocabulary. When the teacher-researcher was aware of this difficulty, she decided to translate some words and give them the last paragraph of the story. After this procedure, I noticed that they were able to conclude the task. This observation was confirmed by the students' answers to the feedback questionnaire (see Appendix G – Results of Feedback Questionnaires). The second activity was a humorous story called "The icecream man" (see Appendix C – Activity 1B -The icecream man), which was adapted from Puchta and Schratz, 1996. The task requested collaborators to organize the narrative in orderly sequence after observing the story picture sequence which had previously been given to them. The sentences in the story were purposefully broken in the middle, so students could make use of their knowledge of word agreement in order to build the text coherence. Based on the students' feedback and in our observations, I believe that this strategy, associated with the visual aids, seems to have enabled students to make sense of the story. Nevertheless, they still presented severe difficulty concerning vocabulary recognition, so I decided to allow them to make use of a bilingual dictionary in the following tasks. As students did not manage to conclude the activity during this class, the teacher-researcher collected their work and allowed them to finish it in the beginning of the next class.

4.5.1.2 Lesson 2

The second lesson happened on 28th May and, as stated above, in the first thirty minutes the students-collaborators had the opportunity to conclude task two, which had been started the previous day. After that, they were given the third

task, which was based on the fairy tale "Snow White and the Seven Dwarfs" (see Appendix C – Activity 1C - Snow White and the Seven Dwarfs). In this task they were supposed to look at the story picture sequence and organize the corresponding paragraphs in the correct order. Despite the length of the story, which was much longer than the previous ones, I observed that the students-collaborators demonstrated less difficulty in performing this task. I understand this may be due to the following facts: the presence of visual aids, the students' previous knowledge of the narrative, and the lower level of complexity of the vocabulary, which was simpler as the story was meant for children. Another aspect that I believe contributed for the students' understanding of the story and completion of the task was their observation of story sequence and use of dictionary.

4.5.1.3 Lesson 3

The third lesson was on 3rd June and the fourteen students were present. In this lesson they were asked to narrate a story, either a well-known one or one created by them. The objective of this activity (see Appendix D – Writing a story) was to verify how far they would be able to transfer the narrative elements they had been introduced to, in an implicit way, by means of the reading activities, into writing form. Before the writing task itself, the students-collaborators had the opportunity to work in pairs to plan their story and decide on items such as: how to start and end the story, as well as what information to include in each paragraph. However, after this phase, each student developed their writing individually. Concerning the use of the narrative elements, I observed that the elements the students presented more difficulty with were the narrative verbs and narrative sequencers. I also noticed that most students had extreme difficulty with the mechanics of the language (accurate use of grammar and vocabulary) and that their writing had a lot of interference of their first language. I believe that reasons

for such problems might be their lower level of proficiency in the foreign language and their resorting to translation from L1 to L2, resulting from the former problem. In the data collection analysis section we will comment further on this issue. Let us now move the next section of the experiment.

4.5.1.4 Lesson 4

The fourth lesson happened on 4th June and the thirteen students were in class. During the first thirty minutes of the lesson the students were given again the writing task they had started in lesson three so that they could complete it. Moreover, I followed my initial plan for this lesson by introducing collaborators to narrative verbs. I started this part of the lesson by explaining to them that in narratives we usually use verbs in the simple past tense to narrate the events in the story and in the past continuous tense to describe the scene. Then, they were given a gapped text (see Appendix C – Cat Rescue), followed by a set of pictures in orderly sequence and a list of verbs in the two verb tenses mentioned above. After that, they were asked to refer to the pictures and organize the verbs in the correct order before inserting them in the story. As I noticed that ordering the list of verbs caused students some problems I asked them to try and complete the text first. I also observed that their scarce knowledge of the vocabulary may have been a factor that contributed significantly for their difficulty in completing the task successfully.

4.5.1.5 Lesson 5

The fifth lesson was given on 10th June and all students were in class. At first, students were given thirty minutes in order to conclude the reading task

which had been started in the previous class. Then, as stated in the research plan, we moved to activity 2C (see Appendix C – My Worst Trip), which is divided into two parts: the first part is meant to work on the narrative structure, based on the model created by Labov and Waletzky (1967), and to practice narrative sequencers; and the second part is supposed to present students the difference between personal narratives and personal accounts. In the first part of the activity the collaborators were exposed to two personal narratives and were asked to perform four tasks with them. In the first task, they were requested to organize the paragraphs of the story, which were mixed up. In the second task, they were invited to relate four elements of Labov and Waletzky's model (orientation - complicating action – resolution - coda) to the story paragraphs. Then, in the third task, they were introduced to the fifth element of Labov and Waletzky's model, the evaluation, by completing the comments in the stories which had this function. Finally, in the fourth task, the students were given a list of time sequencers in order to insert in the stories. I perceived that students had a lot of difficulty to perform this activity. I believe that this was due to the number of tasks in the same activity. Had the activity been used for practice instead of presentation of the subject, it would probably have worked more efficiently.

In lessons four and five, students received explicit instruction on the structure of narratives. They were once again exposed to three stories, of which two were personal narratives – but this time they were introduced to the structure of personal narratives (orientation-complicating action-evaluation-resolution-coda) and some of their elements (narrative sequencers, discourse markers, and use of past tense).

4.4.1.6 Lesson 6

The sixth lesson happened on 11th June with the presence of all fourteen collaborators. As students had not been able to complete the second part

of the tasks proposed in the previous lesson, they were given some time in the beginning of this lesson in order to conclude it. After that, students were invited to work on the revision of their first writing task (see Appendix L – Students' narratives – A story). Each student was given back their first draft with comments in three problem areas (content organization, use of narrative structure and elements, and use of norms of the language) and asked to try and solve these inadequacies, in pairs. In order to help them to analyze their work, a handout (see Appendix H – Handout with guidelines for revising writing) describing twenty six problems in the three appointed areas, adapted from Dellangelo (2000), was created. I observed that students managed to solve most problems concerning narrative elements (narrative verbs and narrative markers). However, they were less successful in correcting the problems resulting from Mother tongue interference. A more detailed analysis will be made in the chapter concerned with data collection analysis.

4.5.1.7 Lesson 7

The seventh lesson was on 17th June and all students were present. In the beginning of the lesson, students were given their first writing draft back in order to conclude the revision. Then, when they finished this activity, they were given the second part of activity 2C (see Appendix C – My Worst Trip), at which a handout (see Appendix E – Personal narratives X Personal accounts) was created in order to introduce students to the characteristics of personal narratives and personal accounts. The purpose of this handout was to call students' attention to the differences between the two text genres. After going over the handout, the students had the opportunity to put their knowledge into practice by doing an activity which required them to identify the characteristics of the corresponding genres in two texts.

4.5.1.8 Lesson 8

The eighth lesson happened on 18th June and all students were present. In this lesson students were requested to write a personal narrative (see Appendix D – Writing a personal narrative) by making use of the narrative elements and the model of narrative structure they had been taught. In order to help them, the handout describing these elements was distributed again. As I monitored students while they were doing the task, I noticed the handout was useful in enabling them to use the narrative elements. Nevertheless, they still experienced a lot of difficulty in writing the story due to their lack of vocabulary in the language. However, I observed some improvement on what concerns awareness to the use of collocations, as some students asked which verbs went with certain words.

4.5.1.9 Lesson 9

The ninth lesson happened on 25th June. In this lesson students were given their personal narratives back in order to conclude their writing. One change I could observe in the students' behavior was that they were more concerned with being more accurate in their writing and keeping to the model of narrative structure, as most of them made use of the handout containing information on narrative elements and some asked questions regarding narrative verbs and the use of prepositions and pronouns. This was the last lesson of this term and because we had a one-month recess, we had a break until we could conclude the experiment.

4.5.1.10 Lesson 10

The tenth lesson only happened on 22nd August, due to the reasons I mentioned in section 4.5.1.9, above. In this lesson students were given their personal narratives back with comments on the three problem areas described on the handout for narrative analysis (see Appendix H – Handout with guidelines for revising writing) and were asked to revise them, in pairs. Because we had a gap of approximately two months until we returned to developing the task, I decided to go over the elements of narrative structure and narrative elements with students before they actually started rewriting their final version of the story.

4.5.1.11 Lesson 11

The eleventh lesson happened on 25th September. In this lesson students received their final version of the story with corrections. After that, the final evaluation of the experiment was done by means of a recorded interview. During the interviews, the students were asked two questions: 1) how did the experiment contribute to the development of your learning of the language? 2) How did the experiment contribute to the development of your writing skill?

In the next chapter, I organize the data collected in tables and figures and analyze the results based on their triangulation.

5 DATA COLLECTION ANALYSIS

In this chapter I analyze and interpret the data collected with the application of the research instruments. The information is displayed by means of figures and followed by comments in order to interpret and analyze the effects of the results in the students' learning development.

5.1 Narrative structure and narrative elements

One of the main resources to analyze the results of this research was the use of the narrative structure and of the narrative elements on the part of the collaborators. As I have stated before, the students' first attempt to use the narrative structure and its elements happened after they had been exposed to a set of narratives without any formal instruction (they were asked to narrate a story, either by re-telling a well-known one, or by telling one of their authorship). Moreover, as described in section 4.5, they were introduced to the model of narrative structure developed by Labov and Waletzky (1967), and, then, they had three more moments of writing production: first, they revised the draft for their first writing; then, they wrote a personal narrative; and finally, they revised the first draft of their personal narrative.

According to Labov and Waletzky (1967), full, successful narratives usually present the following elements: abstract, orientation, complication, evaluation, resolution and coda, of which, the first and last elements are mostly used in spoken, rather than in written narratives. Therefore, in this research, students were expected to use the four remaining elements in their written productions. In figure 2, below, a definition of the six elements of narrative structure, as stated by Labov and Waletzky (1967), is provided, followed by a sample sentence for each of them. As I believe that students' written production is

the best form to illustrate the authors' definition of the narrative elements, I decided to use the excerpts from students' texts as they were originally produced in reply to the proposed writing tasks, that is, with no corrections on the part of the teacher-researcher.

ELEMENT	PURPOSE	SAMPLE
Abstract	Provide a summary of the substance of the narrative as viewed by the narrator, that is, tell the reader/listener what the narrative is about.	"A long time ago happened one thing very funny with me."
Orientation	Orient readers by providing an answer to the following questions: Who? Where? When? What?	"I was in a school in the classroom and the secretary of the school told me that I shoud go to the direction."
Complicating action	Narrate events which form the main body of story	"At three in the afternoon my cousin and I took a walk downtown. I bought very thing. Later my cousin told me '_ It's time for us to go.'"
Evaluation	Reveal the attitude of the narrator towards the narrative	"This was one of my biggest experiences of my adolescence."
Resolution	Tell the result of a narrative	"Everything finished well and I returned home very happy".
Coda	Return the verbal perspective to the present moment	"Today I don't have the same difficulty. I over came it".

Figure 2 – The constituent elements of narrative structure[8]

By analyzing the students' written productions, prior to formal instruction, I could observe that, in general, most of them made use of some of the constituent elements of narrative structure. However, this use was not usually accurate or effective as it made students fail sometimes in the objective of communicating their message clearly to their audience (see figures 3 to 18 below). Nonetheless, when triangulating these writing samples with the ones which were produced after the writing lessons, that is, after students had explicit instruction on the structure of personal narrative and its constituent elements, I noticed that

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[8] This summary was adapted from Labov and Waletzky (1967)

students seemed to use the elements more consistently (see figures 3 to 18 below). In my understanding, this suggests that solely exposing students to narrative elements through implicit learning procedures may not enable them to employ these elements in their written communication. Moreover, Zimmer and Alves (2006b) and Mathews et al. (1989) believe that the integration of explicit processes of learning seems to activate the knowledge that had previously been introduced to students by means of implicit teaching measures.

In the figures 3 to 18, below, I look at samples of students' first version for writing task one (a tale), which they wrote under implicit instruction, and their first and final versions for the second writing task (a personal narrative), which they wrote after having lessons on the elements of narrative structure, so that we can analyze their use of these elements and draw some conclusions on the process of developing the writing skill. In order to protect students' identity, their real names were replaced by fictitious ones.

The underlined parts in the students' writing samples correspond to the problem areas which I highlighted for them to try and revise and the underlined parts in bold correspond to their attempts to solve such problems, respectively. In order not to cause students to feel n, and because, similarly to Raimes (1983), I believe that students have several opportunities to work on their use of language as they develop their writing skills, I decided to select only the problems that I judged that caused severe disruption to communication. As mentioned before, a handout with guidelines for revising writing was designed in order to assist students on identifying problem areas (see Appendix H).

First version

The Cinderela

1   Once upon a time, <u>a pretty girl</u> who <u>if called</u> Cinderela. She lived with <u>a</u> stepmother. <u>The</u>
2 <u>stepmother of Cinderela</u> had two children. These sisters of Cinderela were two very egoistic young
3 women and <u>that</u> they did not like to work. <u>The godmother of Cinderela</u> agitated twig of privilege. A
4 pumpkin that <u>had soon</u> in the kitchen transformed into a beautiful covered cart. <u>The old clothes of</u>
5 <u>Cinderela</u> turned a <u>dress satin</u>. Cinderela arrives at the ball. Soon the prince <u>if enchants</u> and <u>the</u>
6 <u>strap</u> to dance. The time passed fast, for <u>surprise of it</u>, the clock of the palace started to beat
7 midnight.
8   Cinderela soon remembered the acknowledgment of the godmother. Scared, Cinderela ran
9 away <u>running</u>, but <u>it left</u> to fall a teeny gloss shoe. The prince caught the shoe and decided that he
10 had to marry its owner who had conquered <u>its</u> heart. The prince looked for all <u>for</u> the kingdom.
11 Finally the house arrived where Cinderela lived. The sisters had tried to <u>pave</u> the shoe, but <u>its</u> feet
12 were <u>great excessively</u>. Until the time <u>of</u> Cinderela arrived, after <u>very cost</u>, therefore the stepmother
13 had locked Cinderela. But with the aid of its "amiguinhos", <u>it obtains to arrive in time of being able to</u>
14 <u>proof shoe.</u> The shoe <u>gave certain</u> in the foot of Cinderela. Vibrating of joy, the prince asked
15 Cinderela in marriage. They lived <u>forever happy</u>.

Figure 3 – Joana's first writing sample (a fairy tale)

We can observe, in figure 3, that the student made use of orientation in the first three lines when she described Cinderella and her stepmother and sisters. However, in line 4, when she moves to the complicating action, we can see that there is a problem in the narrative sequence, as she starts describing how Cinderella's fairy godmother helps her going to the ball but does not mention the events which caused this to happen. We can also see that there is an attempt to create a tension moment in the complicating action (the climax), when in line 7 she describes how Cinderella got worried about the time and ran away, however, this procedure is not fully successful as she also fails to state why. As for the evaluation, we can notice some attempts in the following expressions: "for surprise of it", in line 7, and "after very cost", in line 14. There is also a sample of resolution: "Vibrating of joy, the prince asked Cinderela in marriage." And a sample of coda: "They lived forever happy."

Something that called my attention in relation to Joana's writing, and to most of the other students' writing samples, was how it was affected by poor use of

linguistic devices. We can observe that her writing is heavily marked by Portuguese interference, which makes understanding difficult, even for Portuguese speakers. Most of the linguistic problems in this sample, and in most of the other samples, stemmed from the student's lack of vocabulary to deliver the intended message and also her poor knowledge of word class, which limited her use of the dictionary as a compensatory strategy. Let us analyze two examples of L1 interference from Joana's writing: in line 1, when she used "if called" she replaced the reflexive pronoun "se" in Portuguese (chamava-se) for the conjunction "se", "if" in English; in line 7, when she said "the strap to dance", she meant "a tira para dançar", in English "invites her to dance", she replaced the Portuguese object pronoun "a" for the feminine definite article "a", in English "the", and the Portuguese verb "tirar (para dançar)" for the noun "tira", "strap" in English. Following, in figure 4, is the student's attempt to solve the problems raised by the teacher-researcher:

Second version

The Cinderela

1   Once upon a time, **there was a pretty girl** who <u>called</u> Cinderela. She lived with <u>a</u>
2 stepmother. **Her** <u>stepmother of Cinderela</u> had two children. These sisters of Cinderela were two
3 very egoistic young women and <u>that</u> they did not like to work. <u>**Cinderela 's godmother**</u> agitated
4 twig of privilege. A pumpkin **was** in the kitchen transformed into a beautiful covered cart.
5 **Cinderela's clothes** turned a **satin dress**. Cinderela arrives at the ball. Soon the prince **enchants**
6 and **invited** to dance. The time passed fast, for **her surprise**, the clock of the palace started to beat
7 midnight.
8   Cinderela soon remembered the acknowledgment of the godmother. Scared, Cinderela **ran**
9 **away**, but <u>it left</u> to fall a teeny gloss shoe. The prince caught the shoe and decided that he had to
10 marry its owner who had conquered **their** heart. The prince looked for **all the kingdom**. Finally the
11 house arrived where Cinderela lived. The sisters had tried to **tried** the shoe, but <u>its</u> feet were
12 **excessively great**. <u>Until the time Cinderela</u> arrived, after <u>very cost</u>, therefore the stepmother had
13 locked Cinderela. But with the aid of its "amiguinhos", <u>it obtains to arrive in time of being able to</u>
14 <u>proof shoe.</u> The shoe **adequated** in the foot of Cinderela. Vibrating of joy, the prince asked
15 Cinderela in marriage. They lived **happy forever**.

Figure 4 – Joana's first writing sample (a fairy tale) - second version

This result suggests that having an idea of narrative elements and structure may help EFL students to organize their ideas better and, thus, produce better pieces of writing. However, difficulties with the grammatical structure of the

language may disrupt communication, as stated by Flower and Hayes (1981) and Grabe and Kaplan (1996:143), who argue that "limited knowledge of vocabulary, language structure, and content constrains a L2 writing performance". In my understanding, the association of a model of process writing, at which students were requested to revise their writing after being given feedback on it, was very efficient at raising students' awareness about their linguistic limitations. As a result, I noticed that when composing the following writing tasks, students started asking questions about the class of words and which words they collocated with, including Joana, who presented significant improvement in her use of English towards the end of the research.

Let us now look at the second writing production by the same student.

First version

A funny situation

1   A long time ago happened one thing very funny with me.
2   I was in a school in the classroom and the secretary of the school told me that I shoud go to
3 the direction. When I arrived there the director <u>call</u> my attention for something that I didn't do.
4   I was <u>hung</u> about three days.
5   On the next day my mother went to talk with the director about my suspension. So the
6 director asked to her apologize and she said that everything was a mistake, because he discovered
7 that I <u>didn't broke</u> the desk with violence.
8   The desk was broken by one person who <u>likes with</u> me. Everything finished very <u>good</u>. So I
9 turned on to school and I was received for everybody.

Second version

A funny situation

1   A long time ago happened one thing very funny with me.
2   I was in a school in the classroom and the secretary of the school told me that I shoud go to
3 the direction. When I arrived there the director **called** my attention for something that I didn't do.
4 **Because in the classroom appeared a broken desk**.
5   I was **suspended** about three days.
6   On the next day my mother went to talk with the director about my suspension. So the
7 director asked to her apologize and she said that everything was a mistake, because he discovered
8 that I **didn't break** the desk with violence.
9   The desk was broken by one person who **look like** me. Everything finished very **well**. So I
10 turned on to school and I was received for everybody.

Figure 5 – Joana's second writing sample (a personal narrative)

In this sample, we can observe that the student developed her narrative in a more consistent way. She started by using a narrative element that she had not used before, the abstract (see figure 5, line 1 "A long time ago happened one thing very funny with me"), which according to Labov and Waletzky (1967), besides providing the reader with a summary of the narrative, similarly to the evaluation section, aims at showing the relevance of the story. Afterwards, she set the situation by means of the orientation (see figure 5, line 2 "I was in a school … go to the direction"), and shortly after, in line 3, she started building the problem-situation in the complicating action "When I arrived there … the desk with violence". However, like in her first writing sample (see figure 5, line 4), she omitted an utterly important piece of information – the reason why she was suspended – which affected the point of the story; moreover, in the second version (lines 4/5 "Because in the classroom appeared a broken desk"), she corrected this problem. We can see that there is an overlap of the orientation section and the complicating action. According to Schiffrin (1981), orientation clauses can be embedded in the complicating action in order to provide hearers with extra information – if the information indicates the value of the events in relation to the point of story, it gains evaluative function.

Next, in line 5, she introduced the evaluation "I was hung about three days", which also worked as the climax, the moment of highest tension in the complicating action. And finally, in line 9, she concluded the narrative with the resolution "The desk was broken … was received for everybody".

Following, in figures 6, 7, and 8, we look at the writing samples of a pair of students who produced a more limited piece of writing than the former student, on what concerns the use of narrative structure.

First version

Goldilocks

1   Once upon a time <u>a little girl</u> <u>very clever and curious</u>, <u>that liked of adventure hadn't fear</u>.
2   <u>She decided to take forest, the to be one house, very curious to come in house.</u>
3   <u>She went right to the kitchen</u> and found three plates, the first very hot, the second very cold,
4 the third very good.
5   <u>Tired went</u> to the living room and she saw three chairs, the first very big, the second very
6 wide, the third <u>break.</u>
7   She <u>wolked</u> <u>on to</u> the house and found three beds, the first very hard, the second very soft,
8 and the third it was great to sleep.
9   This moment the <u>family's bear</u> were coming back <u>from</u>
10   She could not believe her eyes when she saw three bears.
11   The end.

Figure 6 – Tereza and Paulo's first writing sample (a tale)

In figure 6, we can see that the students had a good start by orientating the reader with details about the main character and the setting in lines 1 and 2. They were also able to produce a good complicating action section (lines 3 to 11) by following a logical sequence and arousing the reader's interest as they gave more details on the setting. However, when they started building the climax of the complicating action in lines 11and 12 (the moment Goldilocks met the bears) they failed to create a problem-situation so the story missed completely the point. According to Labov and Waletzky (1967), successful narratives usually have in the complicating action section a sequence of events which describe a problem-situation that culminates in a moment of extreme tension that reaches an end when

the solution of the problem is presented. This writing sample is a clear example of how communication may be disrupted by lack of knowledge of elements of narrative structure.

In the second writing task they worked individually, so we will look at two figures (7 and 8).

First version

<u>One journey funny</u>

1	<u>The journey too much funny in my live</u> happened in May 11, when went to <u>one birthday my</u>
2	boyfriend, my brother and my sister-in-law.
3	<u>Leave</u> in 11:00 o'clock, and <u>apeared everything</u> got , give wrong. T<u>hus catch</u> road, one
4	motorcycle in problem, <u>repcured to follow front, to complicate not much, tire to burst motorcycle,</u>
5	<u>everything went decided</u>.
6	Fortunately not problem, <u>manager</u> to arrive well.
7	<u>To like very the birthday</u>.
8	Return in the house, very problem most arrived every well.
9	<u>Same with every the problems, to continue</u> the ours adventures, always in search of most
10	one, without fear**.**

Second version

The journey

1	<u>The journey too much funny **on** my live</u> happened in May 11, when went to <u>one birthday **in**</u>
2	**happy** <u>my</u> boyfriend, my brother and my sister-in-law.
3	**We leave** in 11:00 o'clock, and **get** <u>everything</u> , give wrong. **When we thus catch** road,
4	one motorcycle in problem, **repcured to follow** , **not much to complicate** <u>not much, everything</u>
5	<u>went decided</u>.
6	Fortunately not problem, **we manager** to arrive well.
7	**He liked birthday**.
8	Return in the house, very problem most arrived every well.
9	Same with every the problems, **the ours adventures without fear**, **always in search of**
10	**most one.**

Figure 7 – Tereza's second writing sample (a personal narrative)

In this sample, despite the student's better use of narrative elements, she presented extreme problems regarding Portuguese interference. We can see that in line 1 she used an abstract, that is, a kind of introduction to the topic of the story "The journey … and my sister-in-law". We can also observe that after the abstract, in line 3, she tried to narrate some problems with her motorbike, which corresponds to the complicating action "Leave … went decided". Next, in line 6, she made an evaluative comment "Fortunately not … to arrive well". Finally, in line 8, she narrated the solution of the problem in the resolution section "To like … arrived every well" and used a coda in line 9 "Same with every … without fear". Although the student used the elements that constitute the narrative structure, she did not complete the task fully, as her vocabulary limitations prevented her from making a point of her story. By analyzing Tereza's individual work (see figure 7) and her work with Paulo (see figure 6), we had the opportunity to see the writing of the same student affected in two different ways: first, because of limitations in the use of linguistic devices and, second, because of misuse of organizational elements. In their model of process writing, Flower and Hayes (1981) state that one of the most important writing processes is Translating, which corresponds to the ability of putting the ideas stored in the writer's long-term memory into words. According to the authors, less proficient users of a language usually have severe difficulty in dealing simultaneously with the structural and the organizational aspects of the language so they end up producing poor writing. This suggests that the student needs to have more opportunities of exposition to the language in order to develop her writing skills, both by means of implicit and explicit measures.

Let us now look at figure 8, the individual work by Paulo, Tereza's partner.

First version

A gecko

1   One day, on Sunday<u>, it happened samething</u>.
2   We <u>come back from mass and when we had dinner, fell a gecko from the roof, in my sister</u>
3   bluse. She shouted aloud. Help! Help! Help!
4   Anybody was understanding nothing <u>to the wall</u>.
5   In the confusion my sister fell out from the chair <u>and up</u> and finally knocked her coffee on
6   the table.
7   It was funny <u>bicause</u> she made faces.
8   She looked like a little child everybody <u>joke</u> around with her.

Second version

A gecko

1   One day, on Sunday **something happened**.
2   We **came** back from **mass** and when we **hading** dinner **a fell gecko** from the roof in my
3   sister bluse. She shouted aloud.
4   Help! Help! Help!
5   Anybody was understanding nothing **in the wall**.
6   In the confusion my sister fell out from the chair **and is up** and finally knocked her coffee on
7   the table.
8   It was funny **because** she made faces.
9   She looked like a little child everybody **joke** around with her.

Figure 8 – Paulo's second writing production (a personal narrative)

In this sample, Paulo did not present major problems in the organizational aspect of his writing. He was able to use the elements in the narrative structure more effectively. We can notice a short orientation in line 1 "One day, on Sunday … samething … mass", followed by the complicating action, in line 2, where he narrated the problems his sister had faced, which were caused by a gecko, containing a climax when the sister shouted for help "when we had dinner … help!" In line 5, he also used evaluative comments "Anybody was … the wall" "It was funny … made faces" before the resolution, in line 6 "In the confusion … on the table", and the coda, in line 9 "She looked … around with her". However, Paulo

had some problems with his use of verbs. In line 2, when he started building the complicating action he did not manage to use the verb "have" in the past continuous tense in order to state the action that was in progress when the problem-events took place. And in line 9, he left one of the verbs in the present tense.

In the next sample (see figure 9), although the student uses the narrative structure elements effectively, her story is fairly affected towards reaching its objective due to inaccurate use of vocabulary, and lack of paragraphing and punctuation marks.

First version

Sleeping Beauty

1   Once upon a time in a kingdom far away, a beautiful princess was born <u>only one</u> beautiful
2 princess was <u>baptism for</u> seven fairy <u>only one their</u> <u>she</u> gave a present when <u>her thorough if</u> fifteen
3 years <u>she died one day after</u>. <u>Certain day</u> <u>your</u> parents <u>go out</u> and <u>she</u> let with her sweats
4 godmother, <u>finished</u> sleeping and Bela hear a clatter into the peak from the tower, <u>arrives</u> she met
5 one old sewing the she asked to help, however she <u>carved if</u> with a needle and <u>faint</u>. The
6 godmother worrying went up to the forest seek a prince she met <u>the more beautiful</u> <u>what</u> <u>there</u>
7 <u>existed</u> then he was but also the castle and he gave a kiss in Bela <u>such</u> she woke <u>ant</u> all the castle.
8 Then they lived happy forever.
9   The End

Second version

Sleeping Beauty
1   Once upon a time in a kingdom far away, a beautiful princess was born **a** beautiful princess,
2 **she went baptized** for seven fairy. **One hers gave** a present when **complete** fifteen years old <u>she</u>
3 <u>died one day after</u>.
4   **A beautiful day her** parents **gone out** and **stay** with her sweats godmother, Esperança,
5 **end** sleeping and Bela hear a clatter into the peak from the tower **and arrived** she met one **old**
6 **woman sewing, Bela asked to help**, however she **hurt** with a needle and **fainted**. The godmother
7 worrying went up to the forest seek a prince**,** she met **the more handsome than** **existed** **there,**
8 then he was but also the castle and he gave a kiss in Bela **awaked** she woke **and** all the castle.
9   Then they lived happy forever.
10   The End!

Figure 9 – Diana's first writing sample (a fairy tale)

By looking at the first version of Diana's work under implicit instruction, we can identify an orientation section in line 1 "Once upon … present", which is mixed up with the complication as the student did not separate them by using punctuation marks "when her thorough … existed". However, we can see an attempt of climax in line 6 "however she carved if with a needle and faint", which was reinforced by the use of an evaluative comment in the end of line 6 "The godmother worrying … seek a prince". We can also see the resolution of the story in line 8 "he gave a kiss in Bela … all the castle" and some reference to the story present time by means of the coda in line 10 "Then they lived happy forever." However, in her second version of this story, after receiving feedback on her use of paragraphing and punctuation, we can notice some improvement in her organizational skills, which enables us to have a better understanding of the story.

Following, in figure 10, we have a look at Diana's second writing sample, which was written after she had explicit instruction on the elements and structure of personal narratives and has good samples of evaluation section.

First version

1   In the last year, my boyfriend and I, going to the snack bar, <u>at night</u> went wonderful, smile,
2 talk about future projets and talk idle talk. Then <u>demand</u> two snacks and oranje juice, <u>watch</u> a DVD
3 show, then decided to <u>apologize the</u> <u>account</u>, the waiter don't retarded and gone away.
4   When we began in the corner, come in our direction six mans and say: "That is a
5 mugging!!!" a man gave a bang in mouth of my boyfriend and <u>robed</u> the chain of gold and the other
6 ask me: Do you have cell phone? <u>And I answer I don't have.</u>
7   This <u>is went</u> worst of my life!!!

Second version

1   Last year, my boyfriend and I went to snack bar at night. **At night** was wonderful, about
2 future projets and talked idle talk. Then **we asked** two snacks and oranje juice, **watched** a DVD
3 show, then decided to order the **check**.
4   When we arrived in the corner, came in our direction six mans and said: "That is a
5 mugging!!!" a man gave a bang in mouth of my boyfriend and steal the chain of gold. **His** called the
6 police and we **went** back at home.
7   This **was** the worst of my life!!!

Figure 10 - Diana's second writing sample (a personal narrative)

On analyzing the first and final versions of her second writing sample, we can observe that, despite some inconsistent use of the past tense, there was a significant improvement on what concerns the organization of the story, by means of paragraphing and punctuation use and an effective use of the narrative elements. In line 1 she made a fairly good orientation by giving details on the characters and the setting. Then, from line 2 to 6 she described the series of events that formed the complicating action, which reached the climax when the men announced the robbery. This also worked as an evaluation section. Labov and Waletzky (1967), argue that the main purpose of the evaluation section is to justify the reason why the narrator is telling the narrative, which here is to respond to a request of the teacher-researcher to write about a situation of danger and Diana's choice of using a direct statement was very effective in showing that she was in extreme danger. Direct quotes allow the narrator to convey the point of the narrative through the exact words of someone present during the experience itself, "so that the audience can appreciate for itself the authenticity of the evaluation" (Shiffrin, 1981). Another possible function of the evaluation section, according to the authors, is to distinguish the complicating action from the resolution. In this way, the evaluation marks the maximum moment of the complicating action and the following events take the reader to the solution of the problem. Here, line 6 "His called the police …". Finally, Diana ended the story in line 7 with another

evaluative comment "This was the worst of my life!", which drives the reader back to the original function of this narrative – to talk about her dangerous experience.

I now focus on the work by Maria, who, despite her fairly good use of narrative elements, had her writing affected by inaccurate use of the language.

First version

Red Little Hod

1　　Once upon a time a girl called Red little hod who the ordered your mother would have to
2　take little sweet your grandmother.
3　　She lived in an haunted and frightening forest, where would live a very bad wolf.
4　　In the middle of the way Red little hod met with bad wolf, who ordered her to go to right,
5　because since would arrive more early in the house grandmother knowing who the traped
6　everythink, he could first to arrive in the house, to he attacked Red little hod when arrived.
7　　After times the girl beats door your grandmother the bad wolf disguise little older, order her
8　to come when he realizes who with was in the bed don't was your grandmother, and, yes, bad wolf,
9　Red little hod give a scream and the wood cut to realize give a shot bad wolf and lived happy for
10　good.

Second version

Red Little **Hood**

1　　Once upon a time **was** a girl called Red little hood **where your mother ordered**　to take
2　little sweet grandmother **her**.
3　　She lived in an haunted and frightening forest, where **where lived very bad wolf.**
4　　In the middle of the way Red little **hood** met bad wolf, who ordered her to go to right,
5　because would arrive **early** in the **grandmother house**, **he arrives first in the house**, **to would**
6　**attack** Red little hood when **she** arrived.
7　　After **a few** time the girl **knock door grandmother's her** the bad wolf **disguised** little older,
8　order her to come when **she realized** who was in the bed **wasn't**　grandmother **her**, **and,** bad wolf,
9　Red little hood **gave** a scream and the wood **cutter realized and gave** a shot bad wolf and lived
10　happy for good.

Figure 11 – Maria and Pedro's first writing sample (a fairy tale)

When we analyze her first writing task in association with the student Pedro (see figure 11), we notice that they made a good use of the orientation (lines 1 to 4) "Once upon a time … a very bad wolf". However, the clause which contains

Little Red Hood's mother's request to take the sweets, in line 1, seems more adequate in the complicating action, in line 5, where they started describing the problem events, which reached the climax in line 10 when the girl realized that the wolf had disguised into her grandma "when he realizes … a scream". We can also notice a resolution in line 11 "the wood cut … a shot bad wolf" and a coda in line 12 "lived happy for good". According to Pratt (1977) and Labov (1982), narratives may have sentence-internal evaluative devices, such as intensifiers and comparators (negatives, modals, future tenses, comparatives). In Maria and Pedro's writing we can see some samples of this type of evaluation: in line 3 "very bad wolf" the intensifier "very" and the adjective "bad" work as evaluators; likewise, in line 7 the modal verb "could" in the sentence "he could first … when arrived" is also an evaluative device, which announces a future danger. Also, in line 10 "when he realizes … don't was your grandmother ...", the verb in the negative announces a future threat.

Concerning language, their poor use of conjunctions and verb tenses ended up affecting the effectiveness of the organizational devices. Many of these problems were due to Portuguese interference: in line 3, for example, where they used "would live" it seems they meant to say "morava", in Portuguese, which would correspond to the past form, "lived" in English. Written narratives usually use the past tense, whereas the spoken ones use the present (TANNEN, 1982), however, in the last paragraph, lines 9 to 12 "After times the girl beats door your grandmother", they made use of an evaluative device common of spoken narratives, when they shifted from the past tense to the historical present, which corresponds to the use of the present tense in order to describe past events. In the words of Schiffrin (1981:59):

> The HP (historical present) is an internal evaluation device: it allows the narrator to present events as if they were occurring at the moment, so that the audience can hear for itself what happened, and can interpret for itself the significance of those events for the experience.

Their decision to apply the tense-shifting to the point of climax and the time of resolution conformed to the results obtained by the author concerning the

place of use of such device, however, their shift back to the past tense in the same section in lines 10 and 11 "who with was in the bed don't was your grandmother", affected the quality of the narrative.

In their second version for the story, after having feedback on their first draft concerning use of narrative elements and language, the students managed to correct some of the verbs (e.g. 'lived' in line 3; 'she realized' in line 9; 'realized and gave' in line 10) and produced a piece of writing which was slightly easier to follow. However, their narrative was still affected by the misuse of the present tense (e.g. 'arrives' in line 6; 'knock' in line 8) and the lack/misuse of linking words (e.g. '**However**, he arrived first in the house' in line 6; 'but' instead of 'and' in line 10), and time sequencers (e.g. '… **when** the girl knocked …' in line 8).

Next, in figure 12, we analyze Maria's second writing sample, a personal narrative.

First version

The wallet

1   In a Day in the morning, <u>in the street Who live</u>, my boyfriend Dirceu, picked me up in house,
2 at seven o'clock a.m. to <u>would</u> go in Aracaju.
3   When <u>leaved</u> in the house, we talked tranquils, <u>going</u> up the principal street, <u>with</u> we arrived
4 highway, <u>when</u> he remembered when he has forgotten the wallet in house, the worst everythink, we
5 went to doctor in Aracaju, at nine o'clock a.m., we were backward and we had not money in the
6 pocket.
7   We got desperate <u>less to know</u> the when to make, when he had idea to telephone for your
8 mother and to ask her for to bring <u>the wallet his</u>, unhappily <u>the cell phone her</u> was off, we got
9 afflicted. We have when to go <u>in the house his</u> and to take <u>the wallet his</u>. After we got back for
10 highway, we took the bus and, luckily, we arrived on time and we went paid by doctor.
11   After <u>everythink</u>, we went for shopping, we <u>have</u> lunch, we watched films in the cinema and
12 we made love.
13   <u>the</u> love overcome <u>everythink</u>.

Second version

The wallet

1   In a Day in the morning, in the street Who live, my boyfriend Dirceu, picked me up in house,
2 at seven o'clock a.m. **to go** in Aracaju.
3   When **left** in the house, we talked tranquils, **went** up the principal street, **after** we arrived
4 highway, when he remembered when he has forgotten the wallet in house, the worst **everything**,
5 we went to doctor in Aracaju, at nine o'clock a.m., we were backward and we had not money in the
6 pocket.
7   We got desperate **to know less** the when to make, when he had idea to telephone for your
8 mother and to ask her for to bring **his wallet**, unhappily **her cell phone** was off, we got afflicted. We
9 have when to go **his house** and to take **his wallet**. After we got back for highway, we took the bus
10 and, luckily, we arrived on time and we went paid by doctor.
11   After **everything**, we went for shopping, we have lunch, we watched films in the cinema
12 and we made love.
13   **The** love overcome **everything**.

Figure 12 – Maria's second writing sample (a personal narrative)

In Maria's personal narrative, however, we notice a more consistent use of the narrative structure: her orientation (lines 1 and 2) was more effective, as she gave details on the place, the time, and the people in the story, and did not insert information from the problem events. In the complicating action (lines 3 to 11) she described the sequence of problems with richness of details and managed to create a feeling of increasing tension by making use of varied evaluative devices: 'tranquils' in line 3 was an attempt to say 'tranquilamente', quietly, in English she was quietly talking to her boyfriend before problems started to happen – the announcement of peace in the beginning of the narration of events creates expectations in the reader about what is going to happen to break this state of things; in lines 5 and 6 'the worst of everything … we had no money in the pocket' she used a sequence of orientation clauses in order to reach the point of the narrative – to assert the annoying consequences of leaving the wallet at home; other samples of external evaluation are 'we got desperate' in line 7, 'we got afflicted' in line 9, and 'luckily, we arrived on time' in line 10, which signaled the end

of the complicating action and the imminent resolution of the problems. In lines 12 and 13, the student presented the resolution and she concluded the narrative in line 14 with an evaluative comment in the coda.

Concerning language, the student had a better use of connectors: '**When** left in the house' in line 3; '**after** we arrived' in line 4; '**when** he had idea' in line 7; '**after** we got back for highway' in line 10; despite some inaccuracies, such as 'in the street **who** live' in line 1;'**when** he remembered **when** he has forgotten' in line 4; and 'We have **when** to go' in line 9. However, she still had problems with verb tenses: in line 3 'talked' and 4 'went', even in Portuguese, the progressive form 'were talking' and 'were going' would have been a more natural choice; likewise, in line 9 instead of 'have', the past tense 'had' was the necessary verb, 'tivemos' in Portuguese.

The next work we analyze was done by the student we will call João, who is among the strongest writers in the group. By comparing his first writing (see figure 13) with the second one (see figure 14), we can observe some improvement in his use of the narrative structure.

First version

The Enchanted Princess

1   Once upon a <u>time a</u> princess that lived in a kingdom very distant. Her name was Marcela.
2 She was much more beautiful <u>that alls the another</u> girls of the kingdom. One day she<u>,</u> went for a
3 walk in the <u>florest</u>. Walking in the <u>florest,</u> she met a red flower. She caught the flower and smelt. In
4 that <u>monment</u> she transformed in a black flower. A bad witch appeared and told: "You will be that
5 black flower until somebody <u>if in love</u> for you."
6 During one thousandth nobody looked for the enchanted Princess.
7 One day, a young man walking in the <u>florest</u> looked the black flower and caught <u>the flower.</u> He was
8 in love.
9   The black flower transformed in princess. They <u>if</u> kissed. They got married in and they lived
10 <u>forever happy</u>.

Second version
The Enchanted Princess

1   Once upon a <u>time</u> **there was** <u>a</u> princess that lived in a kingdom very distant. Her name was Marcela.
2   She was much more beautiful **that another** girls of the kingdom. One day she<u>,</u> went for a walk in the **forest**.
3   Walking in the **forest,** she met a red flower. She caught the flower and smelt. In that <u>monment</u> she
4   transformed in a black flower. A bad witch appeared and told: "You will be that black flower until somebody
5   **in love** for you."
6   During one thousandth nobody looked for the enchanted Princess.
7   One day, a young man walking in the **forest** looked the black flower and caught **her**<u>.</u> He was in love.
8   The black flower transformed in princess. **They kissed**. They got **married** and they lived **happy**
9   **forever**.

Figure 13 – João's first writing sample (a fairy tale)

In his first writing, the fairy tale, he starts his story by fully orientating the reader by describing the main character 'Once upon a time … the kingdom". Then, he narrates the problem events in the complicating action "One day she … in love", and the climax when the bad witch threatens the princess "You will be … in love for you". Next, he uses some evaluative comments "During one thousandth …", "He was in love", and concludes the story with the resolution "The black flower transformed … got married" and the coda "they lived forever happy".

First version

The Trip

1   In January 3rd, I traveled <u>home of my cousin</u> in Fortaleza. I went by plane. It was a long
2   journey but it was great fun. I came at cousin's house and went to relax. At three in the afternoon
3   my cousin and I <u>we</u> took a walk downtown. I bought very thing. Later my cousin told me "_ It's time
4   for us to go." We went to bus stop <u>however</u> we missed the bus. At the time, I thought it was a joke,
5   but not. We were desperate. Luckily one friend of my cousin's <u>we</u> gave one ride. Everything finished
6   well and I returned home <u>vary</u> happy.
7   The end.

Second version

The Trip

1   In January 3rd, I traveled **my cousin's home** in Fortaleza. I went by plane. It was a long
2 journey but it was great fun. I came at cousin's house and went to relax.
3   At three in the afternoon **my cousin and I took a walk** downtown. I bought very thing. Later
4 my cousin told me "_ It's time for us to go."
5   We went to bus stop**, however,** we missed the bus. At the time, I thought it was a joke, but
6 not. We were desperate.
7   Luckily one friend of my cousin's **and** gave one ride.
8   Everything finished well and I returned home **very** happy.
9   The end.

Figure 14 – João's second writing sample (a personal narrative)

In the second narrative (see figure 14), he started the story by giving information about the time, the place, the characters and the subject, in the orientation section, in lines 1 to 3. We notice that the orientation section overlapped with the abstract in line 3, when he informed the topic of the story – a funny trip. In the complicating action, he used an internal evaluation device with the statement "it's time for us to go" and external commentaries: "I thought … joke", "we were desperate" to make the point of the story. He also used an external comment in line 8 to introduce the resolution of the problems "Luckily one friend … Everything finished very happy".

Concerning language, he used a larger number of connectors: "but; and; however" and of time sequencers "In January 3rd; at three in the afternoon; later; at the time". He also used stative and action verbs in the past simple in coordinate clauses.

João, who is a good writer in Portuguese, was one of the only students who had a good use of the narrative elements before the writing lessons. Although research on contrastive rhetoric and ESP claims that there is no clear evidence that fluent writers transfer their knowledge of rhetorical plans, organizational logic, and genre form from L1 to L2, based on the researchers who investigated the

similarities between L1 and L2 writers, I believe that the student's good performance might be connected to his ability to incorporate the writing knowledge he developed in his first language into the foreign language.

The next student produces a fairly good narrative in the first task (see figure 15), but in the second task (see figure 16) she fails to make a point of her story.

First version

Tom and Jerry
(The meeting)

1   One day Tom was <u>payng</u> when he saw the little Jerry <u>to come up</u>. He came up and <u>starded</u>
2   talking. Tom <u>stayed</u> surprised and then thought <u>in</u> <u>to eat</u> Jerry at the time. But Jerry wasn't
3   frightened and then he <u>starded</u> crying. He wanted only to be <u>your</u> friend. Jerry was tired of fights.
4   Tom <u>doesn't</u> understand <u>the</u> Jerry's attitude and then he asked:
5   _What happened, mouse? Are you sick?
6   Jerry then answered to Tom that <u>will</u> like to be friend <u>his</u>. Tom <u>stayed</u> surprised again. But
7   Tom reacted with a hug. Tom and Jerry became great friends. Together they built a different story
8   of friendship. They were always together. They <u>like</u> talking about <u>the</u> life <u>them</u>. Tom take Jerry very
9   well. Jerry adored the cares of Tom.

Second version
Tom and Jerry
(The meeting)
1   One day Tom was **kidding** when he saw the little **to came up**. He came up and **started**
2   talking. Tom **got** surprised and then thought **of take** Jerry at the time. But Jerry wasn't frightened
3   and then he **started** crying. He wanted only to be **his** friend. Jerry was tired of fights. Tom **does**
4   **not** understand <u>the</u> Jerry's attitude and then he asked:
5   _What happened, mouse? Are you sick?
6   Jerry then answered to Tom that **would** like to be **his friend**. Tom **got** surprised again. But
7   Tom reacted with a hug. Tom and Jerry became great friends. Together they built a different story
8   of friendship. They were always together. They **liked** talking about **their life**. Tom **took to** Jerry
9   very well. Jerry adored the cares of Tom.

Figure 15 – Cristina's first writing sample (an adventure story)

We can observe that she started her story with a brief orientation in line 1 "One day Tom … to come up", which overlapped with the events in the complication in the same line "He came up … with a hug". In this section she also

provided the reader with details on the characters' attitude to each other by means of external evaluative comments in line 2 "Tom stayed surprise", in line 3 "But Jerry wasn't frightened", in line 4 "Jerry was tired of fights". The complicating section reached the climax in line 6 with an internal evaluative device, Tom's question "_What happened … sick?" In the following lines – 7 to 9 – she used indirect statements to describe the events which resulted in the resolution of the problem "Tom and Jerry became … friends." and in lines 10 and 11, in the coda, she concluded by bringing the story to present time "They like talking about … Jerry adored the cares of Tom".

On what concerns her use of linguistic devices, in general she made good use of simple and progressive past tenses, e.g. in line 1, "…Tom was playing when he saw the little Jerry …". She also made fairly good use of time markers (e.g. one day, at the time, then) and of connectors (e.g. when, and, but). Nevertheless, in line 4, she made an attempt to use the historical present, she failed when she switched back to the past "Tom doesn't understand … then he asked". Also, in lines 9 and 10, in the coda, when she brought the time of the narrative to the present moment, she wrongly switched back to the past in the last clause "Jerry adored the cares of Tom". In the next section, we look at Cristina's personal narrative (see figure 16).

First version

I had fears

1   When I <u>were</u> a child, I dreamed of being a famous ballerina. Today I dream of being a
2 competent teacher because I like teaching the people, I like speaking.
3   In <u>the</u> my adolescence I had very experiences. One of them was fundamental <u>to I managed</u>
4 to realize my <u>Greatest</u> dream: go to university. My <u>Great</u> obstacle was the fear. I <u>go told </u>now about
5 this problem in my life.
6   When <u>I had ten years old</u>, I had <u>that speaking</u> in public in my school. But I knew that
7 <u>anything</u> would happen. I <u>remain</u> very nervous because I thought that everybody would go laughing
8 when I spoke. Then I cried very much. But suddenly <u>anything</u> <u>leaded</u> me to stage. Then I <u>obtain</u>
9 <u>perceiving the</u> my presentation in public for the first time.
10   This was one of my biggest experiences of my adolescence. Today I don't have the same
11 difficulty. I <u>got surpassing </u>it.

Second version

I had fears

1   When I **was** a child, I dreamed of being a famous ballerina. Today I dream of being a
2 competent teacher because I like teaching the people, I like speaking.
3   In <u>the</u> my adolescence I had very experiences. **One of them was fundamental to realize**
4 **my <u>present</u> dream.**
5   **My greatest dream was to go university. <u>In the face of this dream</u> my obstacle was**
6 **the fear.** I <u>go</u> **to** <u>told </u>now about this problem in my life.
7   When **<u>I was ten years old</u>**, I had **speaking** in public in my school. **<u>I believed that I don't</u>**
8 **<u>would find speaking</u>**. I **<u>always was</u>** very nervous because I thought that everybody would go
9 laughing when I spoke. Then I cried very much. But suddenly **<u>I finded to show the content. I don't</u>**
10 **<u>believed it!</u>**
11   This was one of my biggest experiences of my adolescence. Today I don't have the same
12 difficulty. I **<u>over came </u>**it.

Figure 16 – Cristina's second writing sample (a personal narrative)

In her second writing, where she narrated the story of how she overcame the fear of speaking in public we can observe that she started by thoroughly orientating the reader with a long orientation section (lines 1 to 6), where she introduced a variety of evaluative statements, such as "I like teaching the people." (line 2) and "My greatest dream was to go university**.**" (line 5). She concluded orientation with two more evaluative statements in the abstract section "In the face of this dream my obstacle was the fear. I go to told now about this problem in my life." In the complicating action, in line 7, when she narrated the problem events, initially, she gave plenty of details through a sequence of external evaluative comments in line 8"I believed … I always was very nervous …", however, she did not manage to create much of a tension because she failed to provide the audience with enough elements to understand how she reached the solution of the problem. This soon move to the resolution section affected the point of the story.

Next, in figure 17, we look at a writing sample at which the student manages to use most of the elements which constitute a narrative. However, her story is not fully effective as she misses the climax.

First version

The Princess Katarine

1 Once upon a time <u>an</u> princess that lived in one enormous and beautiful castle. <u>Lived</u> with
2 her mother <u>this small house, was an girl very beautiful and elegant</u>. Katarine <u>no left of</u> castle, since
3 her mother didn't leave, because of witch.
4 One day Charlote, <u>the mother of Katarine</u> went for give one walk. Katarine saw her mother
5 leave, then she left too. When she arrived <u>out</u>, <u>staied</u> enchanted with one beautiful garden that
6 there was. And <u>she went walked</u>, one <u>boy</u> arrived and talked with <u>she</u>. <u>They if inspired so with if</u>
7 <u>saw</u>. <u>If met very time</u>.
8 One day resolve <u>if marry</u> the her mother left. <u>Married, had two sons and lived forever happy.</u>

Figure 17 – Lúcia's first writing sample (a fairy tale)

In her first writing, a fairy tale, she started the story well by fully orientating the reader, in lines 1-3, with information about the place, the characters and the subject (see figure 17). However, in lines 4-7, where she started narrating the problem events in the complicating action, she did not manage to build a tension situation to keep her audience interested in the story. Following, in lines 8-9, she concluded the story by using a coda "… lived happy forever".

Regarding the linguistic elements, the student made a good use of temporal sequencers "one day; when she arrived out" and narrative markers "once upon a time; lived happy forever". But, she made limited use of discourse markers "and". Her writing was also strongly marked by Portuguese interference: in line 2, when she omitted the personal pronoun "she" and inverted the order of the adjectives and the noun "girl very beautiful and elegant"; in line 4, when she did not use the genitive case "the mother of Katarine"; in line 7, when she used the personal pronoun "she" instead of the object pronoun "her" and when she misused the conditional "if" because of the reflexive particle "se" in Portuguese ("inspiraram-

se" and "encontraram-se"). We notice that after being exposed implicitly to the narrative genre, Lúcia was able to use a great deal of the narrative elements, however, her ineffective use of the complicating action and her lack of language disrupted her efforts of communication.

First version

The Love of Lúcia

1   I <u>studied</u> in FJAV, which <u>were</u> a <u>faculty very beautiful</u>, full of tree and <u>by</u> <u>people beautiful</u>. I
2   <u>were</u> a <u>girl tall, thin</u>, black hair and very beautiful.
3   One day I <u>were</u> awaiting the bus and a boy <u>me offering</u> a ride by car. The <u>black car</u> was and
4   <u>confort</u>, besides the owner of the car was a hunk. I falled in love for him. How <u>I to go</u> tell <u>the he</u>
5   which like him.
6   Then I <u>to beg</u> a friend speak with he. My friend, she is Rebeca spoke with <u>he</u> and said
7   <u>which</u> I <u>were</u> liked him. He said the Rebeca which also <u>was likeing of me</u>.
8   Marked by we meet saturday. The meeting went marvel and we are very happy and
9   passionate.

Second version

The Love of Lúcia

1   I **studies** in FJAV, which **is very beautiful a college**, full of tree and **beautiful people**. I
2   **am tall, thin, black hair** and very beautiful **a girl**.
3   One day I **am** awaiting the bus and a boy **offered me** a ride by car. **The car was black and**
4   **comfortable**, besides the owner of the car was a hunk. I **fell** in love for him. How **I went tell which**
5   **like him**.
6   Then I **beged** a friend speak with he. My friend, she is Rebeca spoke with **him** and said
7   **that I am liked him**. He said the Rebeca which also **also was likeing me**. **We arrange by meet**
8   **Saturday.** The meeting went marvel and we are very happy and passionate.

Figure 18 – Lúcia's second writing sample (a personal narrative)

In her second writing (see figure 18), we can observe that she used the narrative elements in a more elaborated way. In the first paragraph, line 1-2, in the orientation section, she gave details on the place and one of the main characters. Then, in the second paragraph, lines 3-5, when she narrated how the main character met the other protagonist of the story, she described him and managed

to create a climax in the end of the paragraph, when the main character wondered what she would do to meet the interesting boy again "How I went tell which like him". In the third paragraph, lines 6-9, we notice that she narrated the events that lead to the solution of the complication "Then I beged … meet Saturday" and she ended the story by informing the readers about the present state of affairs, by means of the coda "and we are very happy and passionate".

One narrative element that enriched her personal narrative was the evaluation. In the orientation section, she made use of a sequence of external evaluative statements to describe the place and the main character. In the complicating action, she also made use of external statements to attribute value to the car, in line 3, and to the main character, in line 4. Moreover, in the end of the complicating action, she made an attempt to use an internal evaluative element; the direct question "How I went tell which like him", which marked the moment of highest tension in the story.

Despite her improvement in the use of elements that organize narratives, she still had some problems concerning use of English, especially with verb tenses "I studies; I am liked; was likeing".

From this point on, I will focus on students' use of the linguistic elements that contribute to a better organization and, consequently, a better understanding of the story on the part of the reader. As stated by Labov and Waletzky (1967), one of the main characteristics of narratives is that they present a strict temporal sequence, that is, they are dependent on a logical presentation of the events in order to be effective. In order to organize the events in the narrative in a coherent way, one needs to make use of cohesive devices, such as time sequencers, linking words, narrative markers, and verbs in the past tense. Therefore, students' use of these devices was an important instrument in the analysis of the data collected. In figure 19, below, we look at the way students used such elements as they answered the writing tasks.

At analyzing students' writing material, we could observe that they made full use of the time sequencers, linking words and narrative markers. However, they had difficulty in using the past verbs accurately. We could also notice that

students' writing production was heavily affected by the interference of their first language. In my understanding, however, there were few instances at which such linguistic limitation caused the writers not to reach their objective of being understood by the readers. In this respect, Grabe and Kaplan (1996:143) state that "Apart from the potentially positive influence of strategy and process transfer from the L1, the L2 learner also faces constraints deriving from potentially limited linguistic abilities in the L2."

TIME SEQUENCERS	"**Last year**, my boyfriend and I went to snack bar at night".
	"**Then** we asked two snacks …"
	"**When** I was a child …"
	"**On the next day** my mother went …"
LINKING WORDS	"We went to bus stop, **however,** we missed the bus".
	"So I turned on to school **and** I was …"
	"It was a long journey **but** it was great fun".
NARRATIVE MARKERS	"Once upon a time, there was a pretty girl who called Cinderela".
	"They lived happy forever".
PAST TENSE VERBS	"When **left** in the house …"
	"We **came** back from mass …"
	"a boy **offered** me a ride by car"
	"This moment the family **were coming back** in the house".

Figure 19 – Use of linguistic elements

5.2 The perception of the learning process

One important aspect of students' learning of a foreign language is their recognition of their role in the learning process by taking responsibility for their learning development. In this perspective, another important feature in order to analyze the results of the research is verifying students' ability to identify their limitations and search for ways of overcoming them.

In this section of the work, first, I analyzed the students' responses to the feedback questionnaires concerning each reading and writing task, and, then, I triangulated these results with their final evaluation of the research, as stated in the semi-structured interviews. I believe that by examining this material I will be able to investigate their ability to identify their problem areas in understanding and producing texts in English, as well as their use of strategies to deal with these difficulties.

At analyzing the collaborators' answers to the feedback questionnaire, I observed that they reported having difficulty in performing the tasks because of inability in dealing with the grammatical structures and also because of lack of fluency with the vocabulary of the English language. In the semi-structured interviews, most of students re-stated that what caused them constant problems when writing was lack of vocabulary, difficulty in transferring information from L1 to L2 and in organizing the vocabulary in sentences. At figure 20, below, we look at the students' statements about the areas at which they had more difficulty when writing. The students' names are fictitious.

Student	Difficulties at writing
CRISTINA	E as dificuldades realmente giravam em torno do meu vocabulário e das construções gramaticais, que hoje eu já tenho uma noção mais ampla .. mais detalhada.
JÚLIA	Entre aspas ajudou um pouco .. mas eu senti muita dificuldade por conta que eu não sabia muitas regras e não deu tempo aprender para aplicá-las.
ANA LÚCIA	a pesquisa e me ajudou bastante assim pra entender a estrutura gramatical, que eu não sabia muito e a conhecer novas palavras pra aumentar meu vocabulário.
JOÃO	Bem, assim, a princípio ... eh ... foi de grande importância, né, a elaboração dos textos porque ... eu tinha uma certa dificuldade em escrever .. assim, ainda hoje tenho, a minha maior dificuldade é na área da escrita
PEDRO	Tive sim, eu tive muita dificuldade .. na .. o meu vocabulário é curto, né?
ELIZABETH	Como eu já falei .. foi o vocabulário ... e as palavras que eu não conhecia e comecei a conhecer.
DIANA	E assim, eu tive uma certa dificuldade também por causa disso, que eu não sabia muito bem a estrutura dos textos ..
PATRÍCIA	Bom, teve, assim, no caso, assim, palavras desconhecidas .. eu senti bastante dificuldade nisso
TEREZA	Bastante, elaborar texto, de certa forma, é difícil e .. porque no português a gente escreve de uma forma .. quando vai passar para a língua inglesa é totalmente diferente. Aí, acaba atrapalhando.
PAULO	e, com certeza, as dificuldades eram muitas .. principalmente na estrutura: formular aquelas, aquelas frases .. trocava muito a colocação das palavras

Figure 20 – Difficulty at writing

On what concerns the use of strategies to try and overcome their linguistic difficulties, they informed that some of the devices that helped them were: the knowledge of the narrative elements, the use of a dictionary, the teacher feedback by means of the guidelines to revise compositions, and the pre-writing sections (planning the ideas to be developed in the writing and choosing the narrative elements to be used in advance). Students also expressed understanding how important it is for their development of the writing ability in English to work continuously on their linguistic competence. In figure 21, below, we can observe the students' fictitious names and their opinions on the effect of the work on their learning of writing.

Student	Effect of the work on the learning of writing
MARIA	"(A gente) aprendeu a organizar melhor a frase, a utilizar os adjetivos, os substantivos na sua organicidade e ... também a questão do .. do vocabulário, da escrita das palavras. Facilitou muito."
ANA LÚCIA	"Melhorou bastante também, que eu pesquisava muito ... no dicionário .. e assim, à medida que eu pesquisava eu conseguia visualizar e aprender .. a escrever."
JOANA	"Me ajudou bastante ... antes eu .. antes tinha palavras mais desconhecidas, que hoje já são conhecidas, por causa da interação que eu tive ... na sua aula."
CRISTINA	"Ajudou bastante ... eeeh ...principalmente em dois sentidos: me ajudou a organizar .. a, a idéia textual, a construir o texto com coerência, coesão .. e a ampliar meu vocabulário."
JOÃO	"... e com o desenvolvimento das atividades ... eh ... eu passei a melhorar, a desenvolver mais esse lado escrito ... eh ... o lado da estrutura gramatical, aumentei o leque de vocabulário."
PEDRO	"... e de certa forma contribuiu muito porque tá fazendo uma coisa que você tem noção do que é .. de acordo com o acompanhamento das .. das últimas composições já prontas que se comparavam uma com a outra .. juntando os conectivos os verbos de ação e demais .. de certa forma .. isto contribuiu muito para a escrita .. a partir do momento que você vai estudando, né? e pesquisando novos .. eh.. ampliando o seu vocabulário."
ELIZABETH	"Bom, meu desenvolvimento ... com a Língua Inglesa .. foi assim .. com os conteúdos que você passou .. ao decorrer do período .. eu fui destacando mais as palavras .. e .. conhecendo mais e desenvolvendo a escrita. E com a ajuda também do dicionário eu conheci várias .. vocábulos .. que interferia na escrita, a desenvolver com a .. junto com a leitura.
DIANA	"Eh, me ajudou muito o uso do dicionário, o uso do .. dos elementos da narrativa me ajudou muito a fazer uma .. um texto mais correto .. mais .. seguindo as normas do .. da língua inglesa."
PATRÍCIA	"eh, me ajudou a, assim .. a ter uma visão melhor na arrumação dos parágrafos, que eu escrevia de forma desorganizada .. Hoje já escrevo de uma forma melhor. .. E, pra mim .. foi bom .. tá ótimo."
PAULO	"... eu me sinto mais seguro hoje .. em, em escrever em inglês, justamente por causa das atividades ..."

Figure 21 – Effect of the work on the learning of writing

As I stated before, Grabe and Kaplan (1996) argue that a relevant distinction between L1 and L2 students is that the latter are usually more receptive to teacher-editing and feedback, as well as they seem to take more advantage from this revision tool than the former. The answers provided above by students suggest that the use of revision tasks has contributed to their noticing of limitations in the knowledge of the English language as well as it has raised their consciousness in relation to their role in the teaching-learning process.

CONCLUSIONS

The analysis of the data collected has, to a certain extent, confirmed my expectations towards the process of learning how to write in English as a foreign language. However, I have also gone through unexpected situations, in the development of the research, which have resulted in relevant findings about the process of learning English and producing texts in this language.

The first aspect of the research was concerned with the teaching of the narrative elements, through explicit instruction, in order to enable students to write better texts in English. By looking into the results of the research, I could observe that the compositions that the students produced after being explicitly exposed to narratives in the writing workshop, presented more consistent use of the structural elements which constitute this text genre. In other words, students managed to interact better with their audience by orientating them about the fact narrated; by narrating the problems that caused the events in the story; by showing the relevance of learning of those events; and by informing how the problem was solved. However, we cannot disregard the fact that students' writing was significantly affected by their linguistic limitations.

Marcuschi (2005), similarly to Bakhtin (1997) and Bronckart (1999), believes that verbal communication can only take place by means of some type of text genre. Marcuschi (op. cit.) also states that text genres are socio-discursive entities and forms of social action that are created from the socio-cultural needs and activities. However, despite being the result of collective work and presenting certain regularity in their form, which allow for prediction and interpretation of human actions in any discursive context, text genres do not prevent the use of individual features and preferences. In this sense, I understand that the research decision of working on narrative genre by using the model of narrative structure

proposed by Labov and Waletzky (1967), conforms to this socio-discursive view of genres, due to the fact that it enables students to produce more organized and effective pieces of writing when they follow the proposed pattern of narratives, but, at the same time, it does not limit students' creativity as they have a varied choice of linguistic, discursive and strategic devices. Using a model of narrative genre, thus, allows teachers to give students support on their writing composing, especially if they have basic proficiency at the language. However, it is also necessary to expose them to as many samples of narratives as possible by means of unconscious instruction so that they have contact with variations of the model and are able to go across the model as they advance in their knowledge of the language.

The second aspect questioned in the work regarded the students' learning of the English language. On analyzing the students' written production throughout the research, and comparing their first drafts with their final versions for the writing pieces, we could notice that there was considerable improvement to their linguistic ability; however, it is patent that there is still plenty of need for improvement in this field. The use of grammar and vocabulary was, by and large, the area that students reported to have more difficulty with, when narrating their stories. As stated before, this could be easily observed by looking at how students' writing in English was affected by their misuse of grammatical and lexical terms and by the interference of their first language. Nevertheless, these inadequacies do not seem to have caused severe problems to the students' writing, as they did not prevent our understanding of the stories. The analysis of the socio-cultural questionnaire suggested that the students' inefficient contact with the language at primary and secondary school, as well as their present restriction of time to be exposed to the language might have contributed to these difficulties.

Another finding that the work brought to the learning of writing is concerned with the strategy of revising one's written work in order to improve their use of the language. The students' demonstration of interest in their use of the linguistic devices throughout the development of the tasks and their evaluation of this practice in the interviews as being one that helped them improving their writing

skills, imply that it is effective for dealing with language problems. I also believe that, as a result of having to repair their own writing, the students have become more aware of the fact that writing is a non-stopping process, which will require continuous work on their linguistic development.

In this respect, Grabe & Kaplan (1996:240) state that good writers usually present the following features:

> They have elaborate plans, they review and reassess their plans on a regular basis, they consider the reader's point of view in planning and writing, they incorporate multiple perspectives into drafting, they revise in line with global rather than merely editing local segments, and they have a wide range of writing and revising strategies to call upon.

Summing up, the analysis of the results of the didactic experience carried out and the theoretical material investigated suggest that the use of a model of narrative as a text genre is an effective tool to enable students to learn how to write in the English language. However, in order to achieve more efficient results, it is necessary to take some points into consideration.

On what concerns the teaching of writing, teachers cannot continue using tasks whose aim is only the manipulation of the linguistic structure. Our role as teachers is to prepare students for the social practices they will be faced with in real life. And to achieve this objective, students not only need to have an accurate use of the language practices, but also an efficient use of the social practices, that is, they need to know how and in which context to employ the linguistic knowledge so as to understand and be understood by others. On the other hand, concerning the use of learning strategies, we could notice that students' learning was more effective when they were exposed to the language both in a conscious and in an unconscious form. Regarding the teaching-learning process, we could observe that it became more effective when students worked in a collaborative way and when they had the opportunity to focus on the process, rather than on the product of learning. This enabled them to take an active action towards their learning.

In the light of what has been discussed above, we can conclude that it is necessary a change in the approach of the writing skill in a foreign language. The

research has showed that if school wants to provide students with more significant learning experience, it will have to offer a teaching environment which is more challenging, meaningful, collaborative and supportive. In this way, I hope this research has contributed with relevant reflections regarding the process of teaching and learning the writing skill in the English language.

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APPENDICES

APPENDIX A - The socio-cultural questionnaire

DIAGNÓSTICO DO PERFIL DOS ALUNOS

I. DADOS PESSOAIS
   * Nome Completo: _____

   * Idade _____

   * Telefone: _____ Bairro onde mora: _____

   * Estado civil: _____

   * Tem filhos? Quantos? Que idades? _____

   * Trabalha? Sim (   )   Não (   )   Trabalha na área de educação? _____

II. DADOS REFERENTES A ASPECTOS DE EDUCAÇÃO ESCOLAR, PREFERÊNCIAS E HABILIDADES
   * Você fez o curso médio em escola pública? (   ) Ou escola particular? (   )

     Assinale o curso:

   * Científico (   )   Magistério (   )   Técnico (   ) Especificar:

     _____

   * Outro curso (   ) Especificar: _____

   * No curso médio, qual era a disciplina preferida? _____ Por

     quê? _____

   * Em que disciplina você tinha mais dificuldade? _____ Por

     quê? _____

   * Qual o tipo de leitura/ gênero de leitura preferido? Responda colocando a

     escala de importância. Jornais (   ) Livros (   ) Revistas (   ) A Bíblia (   )

   * No caso de revista, dizer a(s) revista(s) preferida(s) _____

   * No caso de livro:

     Citar o livro que leu mais recentemente: _____

     Citar um livro que tenha sido muito significativo para você: _____

- Como é a sua relação com a escrita? Você gosta de escrever? ( ) ou Não gosta muito de escrever? ( )

  Justifique sua resposta: _____

- Em relação às habilidades, conhecimentos e competências básicas desenvolvidas por você ao longo da educação básica, o que você tem a dizer (de positivo e de negativo)?

  _____
  _____
  _____

III. DADOS REFERENTES À FORMA DE INSTRUÇÃO EM LÍNGUA INGLESA

- Você freqüenta algum curso de língua inglesa no momento? ( ) Sim
  ( ) Não

- Que tipo de instrução você teve em língua inglesa antes do Ensino Superior?

  ( ) No ensino Médio

  ( ) Curso de língua inglesa

  ( ) Outros. Especifique _____

- Como foi sua instrução em língua inglesa no ensino médio?

  ( ) Apresentação das estruturas gramaticais seguidas de exercício de verificação de aprendizagem
  ( ) Leitura de textos seguida de tradução
  ( ) Leitura de textos seguida de exercício de verificação de compreensão
  ( ) Atividades de compreensão oral (listening)
  ( ) Atividades de produção oral (speaking)
  ( ) Atividades de produção escrita (compositions)
  ( ) Uso de livro didático
  ( ) Uso de material suplementar (jornais, revistas, livros para-didáticos, etc.).
  ( ) Outros. Especifique_____

- Em que situações você escreve em língua inglesa?

  ( ) Pesquisas escolares
  ( ) Exercícios de verificação de aprendizagem em livro didático
  ( ) Cartas e/ou e-mails
  ( ) Mensagens em sites de relacionamento da Internet (blogs, chats)
  ( ) Na execução de tarefas no trabalho
  ( ) Outras. Especifique _____

APPENDIX B - The results of the Socio-cultural Questionnaire

Idade dos Alunos	Nº de respostas
20	4
21	3
22	2
25	1
28	1
29	1
32	1
34	1
Estado civil	N° de respostas
Solteiro	12
Casado	2
Tem filhos?	N° de respostas
Sim	1
Não	13
Trabalha?	N° de respostas
Sim	10
Não	4

DADOS REFERENTES À ESCOLARIZAÇÃO

Ensino Médio	Nº de Respostas	Tipo de Curso	Nº de Respostas
Em escola particular	1	Científico Magistério Técnico	10 2 0
Em escola pública	14		
Obs.: 1 aluno estudou em escola pública e particular.			

Disciplina preferida	Nº de Respostas	Justificativas	Nº de Respostas
Português	9	• Identificação com a disciplina • Bons professores e boa base • Facilidade de aprender os assuntos • Não respondeu	5 2 1 1
Inglês	4	• Afinidade e identificação com o idioma • Porque gostava da língua • Vontade de aprender outra língua	2 1 1
Biologia	1	• Gostava dos conteúdos	1
Geografia	1	• Gostava do meio ambiente	1
Literatura	1	• Os textos o encantavam	1

Disciplina que tinha mais dificuldade	Nº de Respostas	Justificativas	Nº de Respostas
Matemática	9	• Nunca gostou de cálculos/não compreende cálculos/não tem facilidade com cálculos • Não conseguia entender • Sem base nas primeiras séries – professores fracos • Não justificou	5 2 1 1
Inglês	3	• Não gostava e não se esforçava em aprender • Não aprendia • Não teve base suficiente na disciplina pois só estudou um ano	1 1 1
Física	2	• Não gostava da disciplina • Não tinha facilidade	1 1
Literatura	1	• Porque odiava a disciplina	1
Geografia	1	• Não estudava suficientemente	1
Química	1	• Não tinha facilidade	1
Obs.: um aluno disse ter dificuldade em inglês e matemática. **Um aluno disse ter dificuldade em matemática, física e química.**			

Tipo de Leitura	Nº de Respostas	Gosta de escrever?	Nº de Respostas	Justificativas
Livros	6	Sim	11	• Desenvolve a escrita • Ajuda a expor o pensamento • Quanto mais escreve, mais valoriza a escrita • A necessidade profissional me fez gostar de escrever – 2 • Porque me ajuda a pensar e a estudar matérias teóricas • Escrevo porque me dá prazer • Escrevo como forma de expor meus sentimentos • Gosto, mas não tenho justificativa para isso
Revistas	6	Não	2	• Não tenho paciência • Não tenho tempo, mas me esforço
Bíblia	3			
Jornais	2			

Língua inglesa no Ensino Médio	Nº de Respostas	Situações em que escreve em inglês	Nº de Respostas
Apresentação de estruturas gramaticais com exercício de verificação de aprendizagem	8	Exercícios no livro didático	9
Leitura de textos seguida de tradução	8	Pesquisas escolares	8
Atividades de produção escrita (compositions)	5	Em sites (chats, blogs)	3
Leitura de textos seguida exercício de verificação de compreensão	4	Cartas e/ou e-mails	1
Atividades de compreensão oral (listening)	4	No trabalho	1
Uso de livro didático	4	Mensagens no celular	1
Atividades de produção oral (speaking)	3	Obs: Nenhum aluno freqüenta curso de inglês no momento.	
Uso de material suplementar (jornais, revistas, livros para-didáticos)	1		
Só estudou o verbo To Be em todas as séries	1		

APPENDIX C – Reading activities

Activity 1A - The Lion and the Mouse

1. The story below is a fable by Aesop called "The Lion and the Mouse". Read the story and put its paragraphs in the correct order.
2. What is the moral of the story?

a. The Lion was so tickled at the idea of the Mouse being able to help him that he lifted up his paw and let him go.

b. Once when a Lion was asleep a little Mouse began running up and down upon him; this soon wakened the Lion, who placed his huge paw upon him, and opened his big jaws to swallow him.

c. Just then the little Mouse happened to pass by, and seeing the sad plight in which the Lion was, went up to him and soon gnawed away the ropes that bound the King of the Beasts. "Was I not right?" said the little Mouse.

d. Some time after the Lion was caught in a trap, and the hunters who desired to carry him alive to the King, tied him to a tree while they went in search of a wagon to carry him on.

e. Little friends may prove great friends.

f. "Pardon, O King," cried the little Mouse: "forgive me this time, I shall never forget it: who knows but what I may be able to do you a turn some of these days?"

1) b	4) _____
2) _____	5) _____
3) _____	6) _____

Vocabulary bank:

Do a turn – do a favor in return   **Gnaw away** – destroy with the teeth

Paw – an animal's hand   **Swallow** – eat

Trap – an object used to catch an animal

Activity 1B – The icecream man

1. Do you like ice cream? When was the last time you had one? Did you buy it from an ice cream shop or from an ice cream man?
2. Look at the picture sequence. Can you tell the story?
3. Now organize the sentences of the story in the correct order. The first sentence has been given as an example.
4. If you were in Mr. Frum's place, would you do the same he did? Why?

1) K
2) _____
3) _____
4) _____
5) _____
6) _____
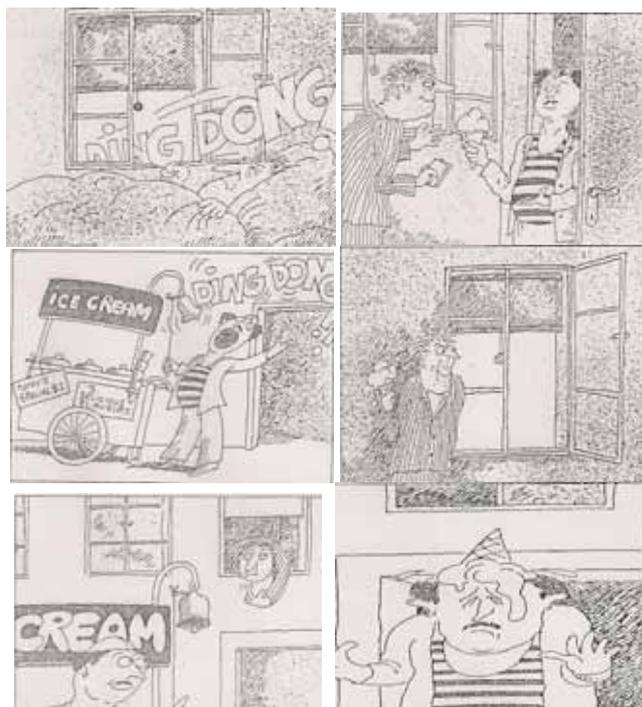
7) _____
8) _____
9) _____
10) _____
11) _____
12) _____

a) paid. Mr. Frum, however, did not eat the ice cream.
b) Then he went back to bed.
c) "ding dong" of the bell. Angrily he got out of
d) a minute the ice cream man was standing at his
e) house and dropped the ice cream onto his head.
f) ice cream man in front of the building shouting
g) door. He gave Mr. Frum the ice cream and Mr. Frum
h) bed and looked out of the window. There was an
i) "ice cream, Tony's ice cream." Mr. Frum told
j) He waited until the ice cream man had left the
k) One Sunday morning Mr. Frum was woken by the
l) the ice cream man to bring him a cone and after

(Adapted from: *Teaching Teenagers*, H. Puchta and M. Schratz - Longman, 1996)

Activity 1C – Snow White and the Seven Dwarfs

1. The story has been divided into eight parts. Look at the pictures sequence and put the story parts in the correct order.

Snow White and the Seven Dwarfs

(Jacob and Wilhelm Grimm)

a)   At last, dawn woke the forest to the song of the birds, and Snow White too, awoke. A whole world was stirring to life and the little girl was glad to see how silly her fears had been. However, the thick trees were like a wall round her, and as she tried to find out where she was, she came upon a path. She walked along it, hopefully. On she walked till she came to a clearing. There stood a strange cottage, with a tiny door, tiny windows and a tiny chimney pot. Everything about the cottage was much tinier than it ought to be. Snow White pushed the door open.
"l wonder who lives here?" she said to herself, peeping round the kitchen. "What tiny plates! And spoons! There must be seven of them, the table's laid for seven people." Upstairs was a bedroom with seven neat little beds. Going back to the kitchen, Snow White had an idea.
"I'll make them something to eat. When they come home, they'll be glad to find a meal ready." Towards dusk, seven tiny men marched homewards singing. But when they opened the door, to their surprise they found a bowl of hot steaming soup on the table, and the whole house spick and span. Upstairs was Snow White, fast asleep on one of the beds. The chief dwarf prodded her gently.   (   )

b)   Once upon a time . . . in a great castle, a Prince's daughter grew up happy and contented, in spite of a jealous stepmother. She was very pretty, with blue eyes and long black hair. Her skin was delicate and fair, and so she was called Snow White. Everyone was quite sure she would become very

beautiful. Though her stepmother was a <u>wicked</u> woman, she too was very beautiful, and the magic mirror told her this every day, whenever she asked it.

"Mirror, mirror on the wall, who is the loveliest lady in the land?" The reply was always: "You are, your Majesty," until the dreadful day when she heard it say: "Snow White is the loveliest in the land." The stepmother was furious and, wild with jealousy, began plotting to get rid of her rival. **(1)**

c)   "She must die! She must die!" she screamed. Disguising herself as an old peasant woman, she put a poisoned apple with the others in her basket. Then, taking the quickest way into the forest, she crossed the <u>swamp</u> at the edge of the trees. She reached the bank unseen, just as Snow White stood waving goodbye to the seven dwarfs on their way to the mine.

Snow White was in the kitchen when she heard the sound at the door: KNOCK! KNOCK!

"Who's there?" she called suspiciously, remembering the dwarfs' advice.

"I'm an old peasant woman selling apples," came the reply.

"I don't need any apples, thank you," she replied.

"But they are beautiful apples and ever so juicy!" said the velvety voice from outside the door.   ( )

d)   Calling one of her trusty servants, she bribed him with a rich <u>reward</u> to take Snow White into the forest, far away from the Castle. Then, unseen, he was to put her to death. The greedy servant, attracted to the reward, agreed to do this deed, and he led the innocent little girl away. However, when they came to the fatal spot, the man's courage failed him and, leaving Snow White sitting beside a tree, he mumbled an excuse and ran off. Snow White was all alone in the forest.

Night came, but the servant did not return. Snow White, alone in the dark forest, began to cry bitterly. She thought she could feel terrible eyes spying on her, and she heard strange sounds and rustlings that made her heart thump. At last, overcome by tiredness, she fell asleep curled under a tree.

Snow White slept fitfully, wakening from time to time with a start and staring into the darkness round her. Several times, she thought she felt something, or somebody touch her as she slept.   ( )

e)   "I'm not supposed to open the door to anyone," said the little girl, who was reluctant to disobey her friends.

"And quite right too! Good girl! If you promised not to open up to strangers, then of course you can't buy. You are a good girl indeed!" Then the old woman went on.

"And as a reward for being good, I'm going to make you a <u>gift</u> of one of my apples!" Without a further thought, Snow White opened the door just a tiny crack, to take the apple.

"There! Now isn't that a nice apple?" Snow White bit into the fruit, and as she did, <u>fell to the ground in a faint</u>: the effect of the terrible poison left her lifeless instantaneously.

Now chuckling evilly, the wicked stepmother hurried off. But as she ran back across the swamp, she tripped and fell into the <u>quicksand</u>. No one heard her cries for help, and she disappeared without a trace.   ( )

f)   Then one evening, they discovered a strange young man admiring Snow White's lovely face through the glass. After listening to the story, the Prince (for he was a prince!) made a suggestion.

"If you allow me to take her to the Castle, I'll call in famous doctors to waken her from this peculiar sleep. She's so lovely . . . I'd love to kiss her!" He did, and as though by magic, the Prince's kiss broke the spell. To everyone's astonishment, Snow White opened her eyes. She had amazingly come back to life! Now in love, the Prince asked Snow White to marry him, and the dwarfs reluctantly had to say good-bye to Snow White.

From that day on, Snow White lived happily in a great castle. But from time to time, she was drawn back to visit the little cottage down in the forest.   ( )

g)   "Who are you?" he asked. Snow White told them her sad story, and tears sprang to the dwarfs' eyes. Then one of them said, as he noisily blew his nose:

"Stay here with us!"

"Hooray! Hooray!" they cheered, dancing joyfully round the little girl. The dwarfs said to Snow White:

"You can live here and tend to the house while we're down the mine. Don't worry about your stepmother leaving you in the forest. We love you and we'll take care of you!" Snow White gratefully accepted their hospitality, and next morning the dwarfs set off for work. But they warned Snow White not to open the door to strangers.

Meanwhile, the servant had returned to the castle, with the heart of a roe deer. He gave it to the cruel stepmother, telling her it belonged to Snow White, so that he could claim the reward. Highly pleased, the stepmother turned again to the magic mirror. But her hopes were dashed, for the mirror replied: "The loveliest in the land is still Snow White, who lives in the seven dwarfs' cottage, down in the forest." The stepmother was beside herself with rage.　　　　　　　　　( )

h)   Meanwhile, the dwarfs came out of the mine to find the sky had grown dark and stormy. Loud thunder echoed through the valleys and streaks of lightning ripped the sky. Worried about Snow White they ran as quickly as they could down the mountain to the cottage.

There they found Snow White, lying still and lifeless, the poisoned apple by her side. They did their best to bring her around, but it was no use.

They wept and wept for a long time. Then they laid her on a bed of rose petals, carried her into the forest and put her in a crystal coffin.

Each day they laid a flower there.　　　　　　　　　( )

Source: http://fpx.de/fp/Frank.html)

Vocabulary bank:

Part A

Cottage – a house in the countryside
Spick and span – clean
Tiny – very small

Part B
Wicked – bad

Part C
Swamp – a piece of land with a lot of water

Part D
Reward – money given in retribution for a service
Deed – service

Part E
She fell to the ground in a faint – she lost her senses, lost consciousness
Gift – present
Quicksand – sand mixed with water

Part G
Tend to the house – clean the house
They went off to work – they went to work

Part H
Coffin – a box to put a dead person in
Lightning – a flash of light caused by natural electric discharge
Thunder – the sound produced by the lightning
They wept – they cried

Activity 2A – Cat Rescue

(Adapted from *Headway Intermediate,* John & Liz Soars)

Look at the pictures. What do you think happened in this story?

Below is a list of verbs in the Past Simple that tell the events of the story. Look at pictures and put the verbs in the right order.
(   ) rescued
(   ) arrived
(1) climbed
(   ) killed
(   ) called
(   ) invited
(   ) couldn't get down
(   ) ran over
(   ) put up (the ladder)
(   ) offered

Now here is a list of verbs in the Past Continuous that describe the scene of the narrative. Look at the pictures again and put them in the right order.
(   ) was waiting
(   ) were leaving
(   ) was working
(   ) was playing

Now complete the story with the verbs.

In January 1978 the firemen were on strike, and the army took over the job of answering emergency calls.

On 14 January 1978 Mrs. Brewin (1) _____ in her garden. Her cat, Henry, (2) _____ around her. Before she took notice, it (3) _____ a tree in the garden and (4) _____, so she (5) _____ the Fire Brigade. Mrs. Brewin was so desperate that while she (6) _____ for them to arrive, she, helplessly, (7) _____ the cat some fish to try to get him down.

One hour later, the army finally (8) _____, (9) _____ the ladder and (10) _____ the cat. Mrs. Brewin was delighted and (11) _____ them in for some tea.

Ten minutes later, when they finished their tea, they thanked her and got prepared to leave. But as they (12) _____, they didn't notice the cat was right under their car. For their shame and Mrs. Brewin's horror, they (13) _____ the cat and (14) _____ it.

Unfortunately, not all stories have a happy end!

Activity 2B – Nightmare journeys

(Adapted from *Enlgish File Intermediate*, Clive Oxenden & Cristina Latham-Koenig)

1. Read the two mixed-up stories: The Wedding and The Interview. Which paragraphs (A-H) belong to each story? Write them in the correct order under 'Section of paragraphs' in the chart below.

A   _____ a few agonizing minutes of indecision I decided to abandon the car and take a taxi. But even the taxi took ages to get there because there was a terrible traffic jam. I eventually arrived, ten minutes late, hot, sweaty and really stressed. When I walked into the manager's office, the first thing she asked me was, 'Did you have a good journey?' "Oh, yes,' I said. 'It was fine.' But at least the story has a happy ending, because I got the job!

B   _____, with my car repaired, I reached the village at two o' clock in the afternoon, but the wedding had already finished. My friend was furious because I'd missed one of the most important moments in his life. 'Why don't you buy a normal car', he said 'which doesn't always break down when you really need it?'

C   I started to change the wheel myself, but I was wearing a very tight white skirt and jacket and was afraid of getting dirty. Time was running out, and I knew that being late for the interview would be _____. They might not even believe what had really happened.

D   But _____ I arrived at the first crossroads, I took the wrong turning and I soon found myself completely lost. The engine was beginning to get very hot and suddenly black smoke began coming out. Five minutes _____ the car broke down. In my elegant suit I began walking towards the nearest village to find a mechanic. _____, a passing car stopped and gave me a lift to the garage.

E   The worst journey I've ever had was three years ago when I was going to a friend's wedding at a small village in Scotland. I was the bestman so it was very important for me to arrive early.

F   First of all, I saw that I'd almost run out of petrol, and had to stop at a garage. _____, as I was driving towards the center, another car hooted at me and I realized I had a puncture. I couldn't _____ it!

G   My nightmare journey happened last year. I'd been unemployed for about six months but I had just been called for an interview for a job. The interview was at 4:15 in the center of town. But as _____ as I got into the car, everything started to go wrong.

H   The ceremony was at 1:00 p.m., but my car, an old sports car which I loved, was eighteen years old and sometimes used to break down. Although it was only an hour's journey from my home in Aberdeen, I'd decided to set off at 11:00 in the morning.

Section of paragraphs		Narrative elements	Objectives
The Wedding	The Interview		
1. E		1) Description of situation and characters	To set the scene
2.		_____	To start the action
3.		_____	To bring the story to a climax
4.		_____ 5) Use of a closing sentence	To conclude the story To end all the events in the story

NARRATIVE STRUCTURE

2. When we observe how stories are structured we notice that there are certain elements that are usually present in their structure. They are called 'Narrative elements' and are usually used in a fixed sequence in order to organize the events in the story in a logical way. Now read the stories again and put the narrative elements (1-5) in the correct order.

   1) Description of situation and characters.
   2) Resolution of the main problem.
   3) Description of the main problem and actions to try to solve it.
   4) Description of other problems and actions to try to solve them
   5) Use of a summarizing sentence.

3. Another element that is usually present in good narratives is 'The evaluation'. The narrator uses comments that show that the story is important and there is a good reason for it to be told. This is a way to keep the reader interested in the story. Below are some words that were taken from the 'Evaluation comments' in the stories. Put them back in the texts.

   Disastrous.
   Believe
   Luckily

4. Another element that it is also important to organize the story in a time sequence is sequencers'. Below are time sequencers or words that are part of the time sequencers present in the two stories. Put them back in the texts.

   After
   Soon
   Finally
   Later
   When
   Then

Activity 2C – My Worst Trip and A Letter from Mark Kistler Dresden

Read the two texts and answer the questions below.

1. Which text is a sample of Personal Narrative and Personal Account?
2. Identify in each text the Personal Narratives and Personal Accounts characteristics as described in the accompanying form.

_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____
_____

My Worst Trip

The worst trip I've ever had was when I went to a congress in Lima, Peru, in July 1998, with my two friends Anne and Carla.

We left Aracaju on a Saturday early in the morning. At first everything was fine, but as soon as we made our first connection in São Paulo our problems started. First the airport was full of people on packet trips so we had to wait for about an hour in order to make the check in. After we dispatched our baggage to Lima, we had a snack and started to spend the longest evening of our lives.

Our flight to Lima would only leave at 7:00 the next morning, so as we were short of money we decided not to pay for a hotel and spend that night at the airport until the departure time the next day. Very soon we discovered that was a terrible idea – first the temperature dropped to about 12° C and second the seats were too uncomfortable to sleep. That was one of the most terrible nights of my life!

The next morning, after breakfast again we had to wait for hours until we got on the plane to Lima. We thought that from then on our problems had finished and we would only enjoy the congress and the holiday. Big mistake! The real problems were just about to start. As soon as we landed in Lima we discovered that our baggage had not arrived so we had to fill out a form describing the three missing bags in case they appeared. If the bags did not appear in 24 hours, we would receive compensation for them.

The following evening, on Monday, when we came back to the hotel after the first day of congress, there was a message from the airport saying that our bags had appeared. We took a taxi and rushed to the airport but when we got there we discovered that only one of the bags had been found – not mine, but Carla's! On Tuesday, with US$ 50 compensation in hand, my friend Andréa and I bought a pair of trousers and two T-shirts while our bags were not found.

My presentation in the congress was two days later, on Thursday morning, and I was very hopeful that my bag would be found before that. But the day came and my bag did not appear, so I had to borrow clothes from Carla, who is about 20 centimeters shorter than I am, in order to go to the presentation. Then, in the afternoon, we received another phone call from the airport – this time it was my bag. I couldn't believe it! I was so happy that my bag was back that I didn't mind when I got back to the hotel and noticed that some items were missing.

The congress was going to finish on Friday, as two of the three bags were back we decided to spend the weekend in Machu Pichu, the Mayan city, but there were no tickets left for Machu Pichu or any other city because it was a public holiday and everybody was leaving Lima. The result was that we were the only people from the congress who stayed in Lima that weekend.

After all these problems we were really happy when our trip got to the end, because we thought our problems would also end. I was wrong once again! I couldn't believe it when I was at the airport in Aracaju and my bag again did not arrive. But this time it appeared the next day because I had put a big sign inside it with my name and address but my friend, Anne, the owner of the third bag only received hers 3 days after we arrived from Peru.

One thing I learned from this trip: when things are to go wrong - there is no way - they will go wrong!

Letter from Mark Kistler to his cousin, Aleta Kistler Dresden, March 20, 1939

DearAleta,

Another American and I left Frankfurt on the 5th of March. We went as far as Bayreuth by train, and then we started to bike. The weather was not particularly favorable, but nevertheless we managed to get somewhere. We spent two interesting evenings in Eger and Karlsbad. In Eger we saw Wallenstein's (of Schiller fame) home. Karlsbad is world-famous for its natural baths. From Karlsbad we went through some more Sudeten backwoods until we came to Czech territory and Prague.

On the first day in the Czech capital all was calm and peaceful, but the next day things began to happen. In the evening we saw many street riots between Czechs and German students. Some were all bloody and several were knocked unconscious. The next morning we went to see the old Town Hall and while there we heard a lot of noise, looked out of the windows, and there were the Nazi troops in trucks, tanks, motorcycles, wagons, etc. At first the Czechs got sore, blocked the streets, shook their fists at the troops, sang their national anthem, but when they saw more and more German troops pouring in, they saw their cause was hopeless and went back to their work. On the following day there was a large military parade.

Prague is a beautiful city with close to one million inhabitants. The Czechs treated us fine and envied us being Americans. Prague has a touch of America—you see American cars, gasoline, radios, machinery, and movies. We saw two American movies in the English language here. It seemed like home. After six days in the fair city our money got dangerously low, so we decided to scram. However, all train service was cut off and we were also told that the frontier was closed. We hopped on our bikes and all went fine until we came to the border. The officials did not want to allow us to go farther, but finally, after seeing our American passports and being convinced that we had no Czech money on which to live, they let us pass.

From the border to Dresden we had to cross the Sudeten Mountains. At one stage we had to push our bikes uphill for 10 kilometers. I felt like giving up the ship, but finally we reached the top and coasted downhill again. By the way, we rode on the left hand side of the street going to Prague, and returning we obeyed the signs which said "Rechts fahren." In Bohemia we saw many wandering gypsies. They live in wagons-on-wheels drawn by an old shaky horse.

I hope you are fully recovered from your illness by now. In Prague I caught the sniffles although I am in running order again. On the fifth I met Betty by accident in the Wuerzburg Bahnhof. She was on her way to Italy with two other Americans. Seydlitz wrote me a card yesterday. He is vacationing in Austria.

That would be great if you would come to Switzerland this summer. I'll hang around till late July or beginning August. Don't worry about war. America wouldn't be involved right away at any rate and with an American passport you are always safe.My love to Dickinson.

Your cousin, Mark

APPENDIX D – Writing activities

Activity 1D – Writing a story

In the previous lessons you read three stories (a fable, a funny story and a fairy tale). In the lines below write another story that you have read/heard or create a new one.   (Write 15 lines minimum).

Before you write your story answer the following questions in order to make a plan for it: How are you going to start the story? What are you going to include in each paragraph? How are you going to end your story?

_____

_____

_____

_____

_____

_____

_____

Activity 2E – Writing a Personal Narrative

Have you ever been in an unusual situation? Was it difficult? Funny? Scary? Write your story in the space below. Here are some questions to help you organize your story: Where were you? Who were you with? What happened? What did you do then? How did it finish? (Write 15 lines minimum).

_____

_____

_____

_____

_____

_____

_____

_____

APPENDIX E – Differences between Personal narratives and Personal accounts

Activity 2D - Características de Narrativas Pessoais (Personal Narratives)

- Uso constante de determinados elementos (elementos narrativos), que obedecem a padrão fixo de organização na estória:

  1. Orientação: descrição do local, do tempo e das personagens (geralmente há presença de verbos no Passado contínuo)
  2. Ação complicadora: descrição do problema principal e ações para tentar resolvê-lo. Geralmente este problema evolui até chegar a uma situação máxima de conflito (climax). (Normalmente há presença de vários verbos de ação no Passado simples).
  3. Avaliação: um comentário do narrador sobre os eventos, geralmente antes da resolução, com o objetivo de mostrar ao leitor a relevância da estória (e.g. "I knew that being late for the interview would be disastrous" / "Luckily, a passing car stopped and gave me a lift to the garage.")
  4. Desfecho ou resolução: resolução do problema principal
  5. Coda: uso de uma frase de fechamento que pode marcar a conclusão de todos os eventos da estória e trazer para o leitor detalhes posteriores aos eventos. Pode não aparecer em Narrativas Pessoais escritas. (e.g. "But at least the story has a happy ending, because I got the job!")

- Narração dos fatos em seqüência lógica.
- Uso do passado simples e de marcadores temporais (e.g. My nightmare journey happened last year, After a few agonizing minutes, Finally with my car repaired) para marcar a seqüência lógica dos fatos narrados.
- Uso de conectivos para integrar as frases (e.g. And, but, because, etc.).
- O foco principal é o problema narrado e seu desfecho.

Características de Relatos Pessoais (Personal Accounts)

Semelhanças com Personal Narratives

1. Narração dos fatos geralmente em seqüência lógica.
2. Uso do passado simples e de marcadores temporais para marcar a seqüência lógica dos fatos narrados.
3. Uso de conectivos para integrar as frases.
4. Pode haver uso de comentário avaliativo.

Diferenças de Personal Narratives

5. Não há presença de um problema principal, nem de clímax.
6. Não há um desfecho com resolução de um problema principal.
7. Não há uso de frase de fechamento (coda).
8. O foco principal é o ponto de vista (impressões) do narrador em relação a determinado evento.

APPENDIX F – Feedback questionnaires

Reading Tasks

Questionário de Avaliação de Atividade

1. Você gostou da atividade?
   ( ) Sim   Por quê? _____

   ( ) Não   Por quê? _____

2. Se você sentiu dificuldade para completar a atividade, assinale um ou mais itens listados abaixo para explicar o motivo.

   ( ) Vocabulário desconhecido
   ( ) Texto muito longo
   ( ) Outros. Cite quais.
   _____
   _____
   _____

3. Você conseguiu superar essas dificuldades?
   ( ) Sim.   O que o/a ajudou?

        ( ) Uso de tradução
        ( ) Banco de palavras
        ( ) Presença de palavras cognatas
        ( ) Os elementos visuais do texto (figuras, diagramas, mapas, etc.)
        ( ) Outros. Cite quais._____
   ( ) Não.

Writing Tasks

Questionário de Avaliação de Atividade

Activity 1D – Writing a story

1. Você gostou da atividade?
   ( ) Sim Por quê? _____

   ( ) Não Por quê? _____

2. Qual o nível de dificuldade que você sentiu para completar esta atividade?

   ( ) Muita dificuldade.
   ( ) Dificuldade média.
   ( ) Pouca dificuldade.
   ( ) Nenhuma dificuldade.

3. Quais dos itens abaixo lhe causaram dificuldade na execução da atividade?

   ( ) Falta de vocabulário.
   ( ) Desconhecimento de estruturas gramaticais.
   ( ) Outros. Cite quais: _____

4. Assinale os procedimentos listados abaixo se eles tiverem lhe ajudado a diminuir as dificuldades citadas acima.

   ( ) Ler outras estórias previamente.
   ( ) Fazer planejamento antes de escrever a estória.
   ( ) Usar o dicionário.

Questionário de Avaliação de Atividade

Activity 2E – Writing a Personal Narrative

1. Você gostou da atividade?
   ( ) Sim. Por quê? _____

   ( ) Não. Por quê? _____

2. Qual o nível de dificuldade que você sentiu para completar esta atividade?

   ( ) Muita dificuldade.
   ( ) Dificuldade média.
   ( ) Pouca dificuldade.
   ( ) Nenhuma dificuldade.

3. Quais dos itens abaixo lhe causaram dificuldade na execução da atividade?

   ( ) Falta de vocabulário.
   ( ) Desconhecimento de estruturas gramaticais.
   ( ) Outros. Cite quais: _____

4. Assinale os procedimentos listados abaixo se eles tiverem lhe ajudado a diminuir as dificuldades citadas acima.

   ( ) Instrução sobre os elementos constitutivos das Narrativas Pessoais
   ( ) Fazer planejamento antes de escrever a estória.
   ( ) Usar o dicionário.

APPENDIX G – The results of the Feedback Questionnaires

Writing activities

Writing a story – first version

Gostou da atividade?	Nº de Respostas	Justificativa	Nº de Respostas
Sim	11	• Conseguiu superar dificuldade • Pôs em Prática conteúdos estudados • Ampliou vocabulário	6 2 3
Não	2	• Muita dificuldade em redigir • Precisou usar vocabulário desconhecido	1 1
Achou difícil?	**Nº de Respostas**	**Justificativa**	
Sim, muito. Sim, médio.	6 7	• Falta vocabulário • Dificuldade com gramática • Dificuldade para estruturar frases • Falta de prática escrita • Desconhecimento do gênero	
Conseguiu superar dificuldades?	**Nº de Respostas**	**Justificativa**	
Sim	13	• Uso do dicionário • Exposição implícita ao gênero • Planejamento do texto	

Obs.: Um aluno não respondeu.

Result of Feedback Questionnaire
Writing a story – Second version

Gostou da atividade?	Nº de Respostas	Justificativa	Nº de Respostas
Sim	13	• Satisfação por ter criado texto	1
		• Oportunidade de corrigir erros	5
		• Melhorou habilidade de escrita	1
		• Mais facilidade de corrigir erros através de feedback	1
		• Sensação de superação de dificuldades	1
		• Percebeu melhor a organização gramatical da língua	1
		• Melhorou sua capacidade de organizar o texto	1
		• Despertou a habilidade de escrita	1
		• Aprendeu com os erros	1
		• O uso do dicionário ajudou a melhorar a habilidade escrita	1
Não	0		

Achou difícil?	Nº de Respostas	Justificativa	
Sim, muito.	2	• Desconhecimento de vocabulário	
Sim, médio.	6	• Desconhecimento de estruturas gramaticais	
Sim, pouca.	5	• Desconhecimento de elementos do handout de correções	
		• Uso de ficha de correções	
		• Dicionário	

Conseguiu superar dificuldades?	Nº de Respostas	Justificativa	
Sim	13	• Uso do dicionário	
		• Uso do handout para correção	
		• Instrução sobre elementos da narrativa	

Writing a personal narrative – first version

Gostou da atividade?	Nº de Respostas	Justificativa	Nº de Respostas
Sim	12	• Detectou dificuldades em vocabulário	2
		• Pôde praticar gramática.	2
		• Ajudou melhorar escrita.	1
		• Foi instigante.	1
		• Praticou estrutura do texto.	1
		• Pôde se avaliar.	1
		• Melhorou vocabulário.	1
		• Exigiu esforço.	1
		• Achou criativa.	1
Não	2	• Dificuldade inicial.	1
		• Muita dificuldade.	1

Achou difícil?	Nº de Respostas	Justificativa
Sim, muito. Sim, médio. Sim, pouco.	5 6 3	• Falta de vocabulário. • Desconhecimento de estruturas gramaticais • Dificuldade em estruturar frases. • Dificuldade com modos verbais.

Conseguiu superar dificuldades?	Nº de Respostas	Justificativa
Sim	14	• Uso do dicionário • Planejamento do texto • Instrução sobre estrutura da narrativa

Writing a personal narrative – Second version

Gostou da atividade?	Nº de Respostas	Justificativa	Nº de Respostas
Sim	10	• Ajudou a rever erros.	4
		• Reescrita ajudou a escrever texto mais coeso e coerente.	2
		• Maior entendimento da estrutura da língua.	2
		• Adquiriu conhecimento.	2
		• Praticou escrita.	1
Não	3	• Muita dificuldade – não se acha apto a escrever textos.	1
		• Não entendeu elementos narrativos.	1
		• Não justificou.	1

Achou difícil?	Nº de Respostas	Justificativa
Sim, muito. Sim, médio. Sim, pouca.	5 6 2	• Desconhecimento vocabulário • Desconhecimento de estruturas gramaticais • Desconhecimento de elementos para correção. • Diferenças entre L1 e L2. • Não entendeu elementos narrativos.

Conseguiu superar dificuldades?	Nº de Respostas	Justificativa
Sim	12	• Uso do dicionário • Elementos estruturais da narrativa. • Handout com elementos para correção. • Prática constante da escrita. • Planejamento do texto
Não	1	

Obs.: Um aluno não respondeu.

APPENDIX H – Handout with guidelines for revising writing

MODELO ANALÍTICO PARA ANÁLISE DE TEXTOS

Conteúdo e idéias

1. Idéia pouco desenvolvida. Você não dá informações suficientes ao seu leitor.
2. Informação repetida.
3. Sentença incoerente.

Organização e forma

4. Ausência de parágrafo introdutório, onde deveria haver descrição do contexto e apresentação das personagens principais.
5. Ausência de parágrafo conclusivo, onde deveria haver apresentação da conclusão do problema introduzido no parágrafo inicial.
6. Falta de conectivos para integrar as sentenças (And, but, because, etc.).
7. Falta de conectivos para marcar a seqüência da narrativa (Once, before, after, etc.).
8. Ausência de verbos no tempo Passado Simples para narrar as ações.
9. Ausência de verbos no tempo Passado Contínuo para estabelecer o contexto da narrativa.
10. Ausência de marcadores da narrativa (Once upon a time, etc.).
11. Ausência de situação de conflito (Climax).
12. Ausência de frase avaliativa, em narrativas pessoais (I couldn't believe it!, etc.).

Convenções da escrita

13. Sentença mal estruturada (Interferência da língua portuguesa).
14. Ordem das palavras na sentença incorreta.
15. Tempo verbal incorreto.
16. Uso incorreto de conjunção.
17. Problemas de ortografia.
18. Uso de pronome incorreto.
19. Uso de preposição incorreta.
20. Uso de advérbio inadequado.
21. Uso de forma incorreta do adjetivo (comparativo, superlativo).
22. Uso incorreto do artigo.
23. Uso de vocabulário incorreto.
24. Falta palavra
25. Palavra desnecessária
26. Problemas com o caso genitivo ('s)

APPENDIX I – The semi-structured interview

Semi-structured Interview

Research Evaluation

1. Explaining the purpose of the interview.

2. Do you think that the research helped you develop your learning of English? Why?

3. Development of the items aroused by interviewee.

4. Do you think the research helped you develop your writing ability? Why?

5. Development of items aroused by interviewee.

6. Express gratitude.

APPENDIX J – The students' interviews

Data das entrevistas: 25 de setembro de 2008
. pausa apenas para recomeçar nova frase
.. pausa pequena
... pausa maior

Entrevistadora: E
Aluna Maria: Ma

E: Sim, você acha que a pesquisa lhe ajudou a desenvolver sua habilidade de inglês?
Ma: Sim, porque tivemos a oportunidade, né .. de aprimorar o vocabulário, como aprender também as novas ..
no caso ampliar esse vocabulário em inglês, né?
E: E, assim, quanto a sua escrita em inglês, ajudou também? Você percebeu alguma melhora?
Ma: Ajudou muito, ajudou ... porque ... eh ... a questão das organizações das frases .. ficou ... eh ... assim ...
assim ... aprendeu a organizar melhor a frase, a utilizar os adjetivos, os substantivos na sua organicidade e ...
também a questão do .. do vocabulário, da escrita das palavras. Facilitou muito. Obrigada!
E: Thank you!

Entrevistadora: E
Aluna Júlia: Ju

E: Ju, o que que você achou da pesquisa?
Ju: .. Entre aspas ajudou um pouco .. mas eu senti muita dificuldade por conta que eu não sabia muitas regras
e não deu tempo aprender para aplicá-las.
E: Sei, e, assim, você achou que .. eh .. depois da pesquisa você de alguma forma melhorou a sua escrita em
inglês?
Ju: Melhorou, melhorou, melhorou ...
E: Por que você achou assim ... O que exatamente melhorou?
Ju: Como foram várias tentativas ... um dia tinha que aprender algumas, né? (risos) Não existe como você tá
repetindo uma coisa sem não aprender. Bye-bye!
E: Obrigada.

Entrevistadora: E
Aluna Lúcia: L

E: L, qual é a sua opinião sobre a pesquisa? Ela lhe ajudou a .. desenvolver seus conhecimentos de Língua
Inglesa?
L: Adorei muito ... a pesquisa e me ajudou bastante assim pra entender a estrutura gramatical, que eu não
sabia muito e a conhecer novas palavras pra aumentar meu vocabulário.
E: E quanto a sua escrita em Língua Inglesa? Você acha que, assim, .. teve alguma contribuição a pesquisa?
L: Melhorou bastante também, que eu pesquisava muito ... no dicionário .. e assim, à medida que eu
pesquisava eu conseguia visualizar e aprender .. a escrever.
E: Thank you!

Entrevistadora: E
Aluna Joana: Ja

E: Ja, e qual é a sua opinião sobre a pesquisa .. em relação a sua aprendizagem da Língua Inglesa?

Ja: Bom, em relação à minha aprendizagem, eu obtive ... eu obtive mais conhecimentos na área de inglês ... e ... mais habilidades ...

E: Você teve alguma dificuldade?

Ja: Teve, teve dificuldade média ... eh, mas, com a ajuda da ficha ... com comentários para as correções ... e com o uso do dicionário ... eu ... isso me ajudou muito, bastante.

E: E .. o que é que você achou, assim, da sua escrita em Língua Inglesa? .. De alguma forma ajudou a sua escrita em Língua Inglesa fazer essas re-facções .. essas re-escrituras?

Ja: Me ajudou bastante ... antes eu .. antes tinha palavras mais desconhecidas, que hoje já são conhecidas, por causa da interação que eu tive ... na sua aula.

E: Ok, obrigada. (risos)

Entrevistadora: E
Aluna Cristina: C

E: C, o que é que você achou .. da pesquisa em relação a sua aprendizagem de Língua Inglesa?

T: Ajudou bastante ... eeeh ...principalmente em dois sentidos: me ajudou a organizar .. a, a idéia textual, a construir o texto com coerência, coesão .. e a ampliar meu vocabulário. E as dificuldades realmente giravam em torno do meu vocabulário e das construções gramaticais, que hoje eu já tenho uma noção mais ampla .. mais detalhada.

E: Obrigada!

Entrevistadora: E
Aluno João: Jo

E: Eh, Jo, o que você achou da pesquisa em relação a sua aprendizagem de Língua Inglesa?

Jo: Bem, assim, a princípio ... eh ... foi de grande importância, né, a elaboração dos textos porque ... eu tinha uma certa dificuldade em escrever .. assim, ainda hoje tenho, a minha maior dificuldade é na área da escrita e com o desenvolvimento das atividades ... eh ... eu passei a melhorar, a desenvolver mais esse lado escrito ... eh ... o lado da estrutura gramatical, aumentei o leque de vocabulário. Foi muito interessante, muito bom.

E: E as dificuldades?

Jo: Assim, por outro lado também tive as dificuldades, mas porém essas dificuldades foram supridas com o uso do dicionário, também as figuras ajudaram muito.

E: Sei, e aquelas instruções .. sobre o ..eh .. a organização da composição?

Jo: A organização da composição? Ajudou bastante porque até então a gente não tinha uma noção .. primordial para a elaboração de um texto em inglês ... e, assim, depois das atividades a gente tá trabalhando com outros professores na área de composição, entendeu? E o trabalho ajudou bastante, porque ele não ficou limitado apenas à pesquisa e, sim, ele desenvolveu habilidades para o cotidiano.

E: Obrigada.

Entrevistadora: E
Aluno Pedro: Pe

E: Pe, o que você achou da pesquisa? .. Contribuiu de alguma forma .. para a sua aprendizagem da Língua Inglesa?

Pe: Sim, de certa forma ela estimulou, né?.. porque a partir do momento que você vê algo que é desconhecido .. você sente estímulo em aprender .. e na seqüência quando você entregava a composição, que você devolvia com os erros, né? .. junto à ela, eh, facilitava na compreensão e na composição do mesmo texto, mas de uma forma diferente, de uma forma mais correta, e de certa forma contribuiu muito porque tá fazendo uma coisa que você tem noção do que é .. de acordo com o acompanhamento das .. das últimas composições já prontas que se comparavam uma com a outra .. juntando os conectivos os verbos de ação e demais .. de certa forma .. isto contribuiu muito para a escrita .. a partir do momento que você vai estudando, né? e pesquisando novos .. eh.. ampliando o seu vocabulário.

E: E,assim, qual foi alguma dificuldade? Você teve alguma dificuldade? .. Alguma coisa que você achou que ... ?

Pe: Tive sim, eu tive muita dificuldade .. na .. o meu vocabulário é curto, né? Mas a partir do momento que você vai .. eh .. compondo, assim, aquelas compositions .. eh .. você vai aprendendo palavras novas, ne? .. formas de como construir ela dentro de um determinado contexto, né? Que isto influi muito no inglês, né, que é muito diferente da nossa língua .. n'aquela, né .. não se compara .. que é uma cultura diferente,né, de certa forma .. e, de certa forma ajudou muito, justamente na composição de frases .. e .. em conseqüência .. no texto.

E: Obrigada.

Entrevistadora: E
Aluna Elizabeth: El

E: El, eu quero que você fale a sua opinião sobre a atividade e .. eh, sobre a pesquisa em relação à aprendizagem daLíngua Inglesa.

El: Bom, meu desenvolvimento ... com a Língua Inglesa .. foi assim .. com os conteúdos que você passou .. ao decorrer do período .. eu fui destacando mais as palavras .. e .. conhecendo mais e desenvolvendo a escrita. E com a ajuda também do dicionário eu conheci várias .. vocábulos .. que interferia na escrita, a desenvolver com a .. junto com a leitura.

E: E, assim, a organização .. a organização da sua .. das suas composições .. você acha que melhorou de alguma forma? Ou você ainda tem .. assim .. dificuldade nisso?

El: ... mais ou menos .. eu hoje .. tenho, assim, mais ou menos dificuldade, mas eu acho que desenvolveu mais, assim, porque eh, a escrita é quem mais atrapalha .. mas com este conhecimento foi desenvolvendo bastante.

E: E quais são as dificuldades que você sente que teve?

El: No desenvolvimento da escrita?

E: Sim.

El: .. Como eu já falei .. foi o vocabulário ... e as palavras que eu não conhecia e comecei a conhecer.

E: Obrigada.

Entrevistadora: E
Aluna Diana: D

E: D, qual foi .. assim .. qual é a sua opinião em relação à pesquisa e o seu .. o desenvolvimento da .. da Língua Inglesa? Os seus conhecimentos da língua inglesa?

D: Bom, a pesquisa eu achei muito legal,assim, porque .. eu estudei inglês por um certo tempo, mas não tinha uma certa estrutura, assim .. ampla .. assim .. do inglês. Eh, me ajudou muito o uso do dicionário, o uso do .. dos elementos da narrativa me ajudou muito a fazer uma .. um texto mais correto .. mais .. seguindo as normas do .. da língua inglesa. E assim, eu tive uma certa dificuldade também por causa disso, que eu não sabia muito bem a estrutura dos textos .. e .. também o que me ajudou mesmo foi o uso do dicionário e isso.

E: Obrigada.

Entrevistadora: E
Aluna Patrícia: Pat

E: Pat, eh, o que você achou da pesquisa em relação a sua aprendizagem da Língua Inglesa?

Pat: Bom, de alguma forma .. eu achei, assim, que essas atividades foram muito importantes, porque me ajudou a escrever melhor .. que eu era péssima .. na escrita, me ajudou também o uso dos conectivos, que eu não sabia como usar .. apesar que eu não sei usar ainda todos, mas já conheço alguns ... eh, também .. eh, me ajudou a, assim .. a ter uma visão melhor na arrumação dos parágrafos, que eu escrevia de forma desorganizada .. Hoje já escrevo de uma forma melhor. .. E, pra mim .. foi bom .. tá ótimo.

E: E teve algum ponto negativo? Alguma coisa que deixou a desejar?

Pat: Bom, teve, assim, no caso, assim, palavras desconhecidas .. eu senti bastante dificuldade nisso, mas, logo em seguida eu procurava no dicionário e encontrava .. então .. foi .. foi bom.

E: Obrigada.

Entrevistadora: E
Aluna Virgínia: V

E: M, eu gostaria que você falasse sobre a pesquisa em relação a sua aprendizagem da Língua Inglesa.

M: Bem, pra mim .. não foi tão boa assim a aproveitação .. no âmbito da, do texto. Nas construções ficou muito complicado, ficou difícil, tanto na utilização .. a influência da língua portuguesa .. Não teve muito aproveitamento não, não com o texto.

E: Hum, e em relação a escritura da .. a organização da sua escrita?

M: Não mudou muito também .. continuou, prevaleceu a mesma coisa .. eu não tive uma, uma boa desenvoltura assim, de ter uma grande facilidade. Não houve não.

E: E você acha assim, que teve a questão de tempo .. assim, com mais tempo ..

M: Isto influenciou muito, influenciou muito, muito, porque era aquela questão, você não tinha .. uma dedicação .. prioritária .. só aquilo ali .. isso seriam umas outras coisas .. E não era uma construção que você tentava e fazia, era uma coisa quebrada .. aí dificultava.

E: Você acha que isso dificultou?

M: Dificultou, dificultou muito.

E: E, em relação à questão de refazer a sua primeira escrita?

M: Isso foi bom, que mostra onde você tá pecando, ta errando ...mesmo que você não conserte aquilo ali, mas mostra o que você errou, aquilo ali não tá coerente.

E: E você acha que .. o ensino d'aqueles elementos da narrativa, da organização da composição ajudou de alguma forma ou...?

M: Não, pra mim não. De certa forma, até complicou um pouquinho porque são termos difíceis, né? Aí ... Pra mim ...

E: Obrigada.

Entrevistadora: E
Aluna Tereza: T

E: você acha que a pesquisa de alguma forma lhe ajudou a desenvolver a habilidade da Língua Inglesa?

T: De certa forma sim, porque deu pra ver onde errava e onde acertava .. dava pra analisar as questões.

E: E, em relação à escrita em Língua Inglesa? O uso da .. a organização do texto, o uso dos elementos da narrativa. Você acha que ajudou de alguma forma?

T: É bem difícil .. e .. até hoje eu acho que, de certa forma, eu não consegui assimilar ainda totalmente essas .. o uso dessas descrições, né, de como usar, qual a forma correta de elaborar, de colocar as palavras em ordem, aí fica um pouco confuso isso aí.

E: Assim .. e a questão sobre o uso dos conectivos, a organização do texto em parágrafos, você sentiu alguma dificuldade nisso?

T: Bastante, elaborar texto, de certa forma, é difícil e .. porque no português a gente escreve de uma forma .. quando vai passar para a língua inglesa é totalmente diferente. Aí, acaba atrapalhando.

E: Sei, e, assim, ter desenvolvido suas composições, ter reescrito suas composições a partir dos comentários .. lhe ajudou de certa forma a, a melhorar isto aí?

T: Melhora, porque a gente vê onde está errado e como acertar .. acaba melhorando.

E: Obrigada.

Entrevistadora: E
Aluno Paulo: Po

E: Po, eu gostaria de saber se o desenvolvimento das atividades de escrita teve alguma repercussão na sua aprendizagem da Língua Inglesa.

Po: Eh, foi válida .. as dificuldades apareceram .. é normal porque eu não tive uma boa preparação .. eh, no início, no ensino fundamental e no médio .. e, com certeza, as dificuldades eram muitas .. principalmente na estrutura: formular aquelas, aquelas frases .. trocava muito a colocação das palavras, mas no decorrer das atividades eu me sentia mais seguro em formular aqueles textos.

E: Certo. E a pesquisa, você sentiu, assim, que depois que a gente terminou a pesquisa você achou, assim, que a sua habilidade em escrever melhorou de alguma forma?

Po: Ainda precisa melhorar muito, mas, sem dúvida, como eu falei há pouco, eh .. eu me sinto mais seguro hoje .. em, em escrever em inglês, justamente por causa das atividades .. aqueles textos, a última, aquela narrativa que eu acho que eu sinto muita dificuldade porque eu não conheci ainda aquelas estruturas e os elementos que eram necessários, aí, eu acho que foi a última onde pegou mais para mim. Eu não conhecia de jeito nenhum, escrever um texto comum é fácil, agora, empregar todos aqueles elementos ali, complica, assim.

E: E aqueles elementos? Você acha que ter sido exposto ajudou você a ...

Po: Eu acho que aquela ficha que foi dada .. mostrando passo a passo o que tinha que ser colocado na narrativa, sem aquilo não havia condição nenhuma de construir aquela narrativa.

E: Obrigada.

APPENDIX K – The students' narratives – A story

First narratives – A story

Student: Joana

First version
The Cinderela

Once upon a time, <u>a pretty girl</u> who <u>if called</u> Cinderela. She lived with <u>a</u> stepmother. <u>The stepmother of Cinderela</u> had two children. These sisters of Cinderela were two very egoistic young women and <u>that</u> they did not like to work. <u>The godmother of Cinderela</u> agitated twig of privilege. A pumpkin that <u>had soon</u> in the kitchen transformed into a beautiful covered cart. <u>The old clothes of Cinderela</u> turned a <u>dress satin</u>. Cinderela arrives at the ball. Soon the prince <u>if enchants</u> and <u>the strap</u> to dance. The time passed fast, for <u>surprise of it</u>, the clock of the palace started to beat midnight.

Cinderela soon remembered the acknowledgment of the godmother. Scared, Cinderela ran away <u>running</u>, but <u>it left</u> to fall a teeny gloss shoe. The prince caught the shoe and decided that he had to marry its owner who had conquered <u>its</u> heart. The prince looked for all <u>for</u> the kingdom. Finally the house arrived where Cinderela lived. The sisters had tried to <u>pave</u> the shoe, but <u>its</u> feet were <u>great excessively</u>. Until the time <u>of</u> Cinderela arrived, after <u>very cost</u>, therefore the stepmother had locked Cinderela. But with the aid of its "amiguinhos", <u>it obtains to arrive in time of being able to proof shoe.</u> The shoe <u>gave certain</u> in the foot of Cinderela. Vibrating of joy, the prince asked Cinderela in marriage. They lived <u>forever happy</u>.

Second version
The Cinderela

Once upon a time, **<u>there was a pretty girl</u>** who <u>called</u> Cinderela. She lived with <u>a</u> stepmother. **<u>Her</u> <u>stepmother of Cinderela</u>** had two children. These sisters of Cinderela were two very egoistic young women and <u>that</u> they did not like to work. **Cinderela 's godmother** agitated twig of privilege. A pumpkin **<u>was</u>** in the kitchen transformed into a beautiful covered cart. **Cinderela's clothes** turned a **<u>satin dress</u>**. Cinderela arrives at the ball. Soon the prince **enchants** and **<u>invited</u>** to dance. The time passed fast, for **her surprise**, the clock of the palace started to beat midnight.

Cinderela soon remembered the acknowledgment of the godmother. Scared, Cinderela **ran away**, but <u>it left</u> to fall a teeny gloss shoe. The prince caught the shoe and decided that he had to marry its owner who had conquered **<u>their</u>** heart. The prince looked for **all the kingdom**. Finally the house arrived where Cinderela lived. The sisters had tried to **<u>tried</u>** the shoe, but <u>its</u> feet were **excessively great**. Until the time <u>Cinderela</u> arrived, after <u>very cost</u>, therefore the stepmother had locked Cinderela. But with the aid of its "amiguinhos", <u>it obtains to arrive in time of being able to proof shoe.</u> The shoe **<u>adequated</u>** in the foot of Cinderela. Vibrating of joy, the prince asked Cinderela in marriage. They lived **<u>happy forever</u>**.

Student: João

First version
The Enchanted Princess
Once upon a <u>time a</u> princess that lived in a kingdom very distant. Her name was Marcela. She was much more beautiful <u>that alls the another</u> girls of the kingdom. One day she<u>,</u> went for a walk in the <u>florest</u>. Walking in the <u>florest,</u> she met a red flower. She caught the flower and smelt. In that <u>monment</u> she transformed in a black flower. A bad witch appeared and told: "You will be that black flower until somebody <u>if in love</u> for you."
During one thousandth nobody looked for the enchanted Princess.
One day, a young man walking in the <u>florest</u> looked the black flower and caught <u>the flower.</u> He was in love.
The black flower transformed in princess. They <u>if</u> kissed. They got married in and they lived <u>forever happy</u>.

Second version
The Enchanted Princess
Once upon a <u>time **there was** a</u> princess that lived in a kingdom very distant. Her name was Marcela. She was much more beautiful **<u>that another</u>** girls of the kingdom. One day she<u>,</u> went for a walk in the **<u>forest</u>**. Walking in the **<u>forest,</u>** she met a red flower. She caught the flower and smelt. In that <u>monment</u> she transformed in a black flower. A bad witch appeared and told: "You will be that black flower until somebody **<u>in love</u>** for you."
During one thousandth nobody looked for the enchanted Princess.
One day, a young man walking in the **<u>forest</u>** looked the black flower and caught **<u>her.</u>** He was in love.
The black flower transformed in princess. **They kissed**. They got **married** and they lived **<u>happy forever</u>**.

Students: Maria and Pedro

First version
Red Little <u>Hod</u>
Once upon a <u>time a</u> girl called Red little <u>hod</u> <u>who</u> <u>the ordered your mother</u> <u>would have</u> to take little sweet <u>your</u> grandmother.
She lived in an haunted and frightening forest, where <u>would live a very bad wolf</u>.
In the middle of the way Red little hod met <u>with</u> bad wolf, who ordered her to go to right, because <u>since</u> would arrive <u>more early</u> in the <u>house grandmother</u> <u>knowing</u> <u>who the traped everythink</u>, he could <u>first to arrive</u> in the house, to <u>he</u> <u>attacked</u> Red little hod <u>when arrived</u>.
After <u>times</u> the girl <u>beats</u> <u>door your grandmother</u> the bad wolf <u>disguise</u> little older, <u>order</u> her to come when <u>he</u> <u>realizes</u> who <u>with</u> was in the bed <u>don't was your</u> grandmother, <u>and, yes</u>, bad wolf, Red little hod <u>give</u> a scream and the <u>wood cut</u> <u>to realize</u> <u>give</u> a shot bad wolf and lived happy for good.

Second version
Red Little Hood
Once upon a <u>time</u> **was** <u>a</u> girl called Red little <u>hood</u> **where** **your mother ordered** to take little sweet grandmother **her**.
She lived in an haunted and frightening forest, where <u>where lived very bad wolf</u>.
In the middle of the way Red little <u>hood</u> met bad wolf, who ordered her to go to right, because would arrive **early** in the **grandmother house**, **he arrives first in the house**, **to would attack** Red little hood <u>when</u> **she** <u>arrived</u>.
After **a few** <u>time</u> the girl **knock door grandmother's her** the bad wolf **disguised** little older, <u>order</u> her to come when **she realized** who was in the bed **wasn't** grandmother **her**, <u>and,</u> bad wolf, Red little hood **gave** a scream and the wood **cutter realized and gave** a shot bad wolf and lived happy for good.

Students: Tereza and Paulo

First version
Goldilocks
Once upon a time <u>a little girl</u> <u>very clever and curious</u>, <u>that liked of adventure hadn't fear</u>.
<u>She decided to take forest, the to be one house, very curious to come in house.</u>
<u>She went right to the kitchen</u> and found three plates, the first very hot, the second very cold, the third very good.
<u>Tired went</u> to the living room and she saw three chairs, the first very big, the second very wide, the third <u>break.</u>
She <u>wolked</u> <u>on to</u> the house and found three beds, the first very hard, the second very soft, and the third it was great to sleep.
This moment the <u>family's bear</u> were coming back <u>from</u>
She could not believe her eyes when she saw three bears.
The end.

Second version
Goldilocks
Once upon a time **had a little girl** **clever and curious very**, **hadn't fear and liked adventure.**
<u>She decided to take forest</u>, **and there she saw a house**, <u>very curious to come in house.</u>
After <u>she went right to the kitchen</u> and found three plates, the first very hot, the second very cold, the third very good.
Before<u>tired went</u> to the living room and she saw three chairs, the first very big, the second very wide, the third **very small**.
She **walked for** the house and found three beds, the first very hard, the second very soft, and the third it was great to sleep.
This moment the <u>family</u> were coming back **in the house.**
She could not believe her eyes when she saw three bears.
The end.

Student: Cristina

First version
Tom and Jerry
(The meeting)

One day Tom was <u>payng</u> when he saw the little Jerry <u>to come up</u>. He came up and <u>starded</u> talking. Tom <u>stayed</u> surprised and then thought <u>in</u> <u>to eat</u> Jerry at the time. But Jerry wasn't frightened and then he <u>starded</u> crying. He wanted only to be <u>your</u> friend. Jerry was tired of fights. Tom <u>doesn't</u> understand <u>the</u> Jerry's attitude and then he asked:

_What happened, mouse? Are you sick?

Jerry then answered to Tom that <u>will</u> like to be friend <u>his</u>. Tom <u>stayed</u> surprised again. But Tom reacted with a hug. Tom and Jerry became great friends. Together they built a different story of friendship. They were always together. They <u>like</u> talking about <u>the</u> life <u>them</u>. Tom take Jerry very well. Jerry adored the cares of Tom.

Second version
Tom and Jerry
(The meeting)

One day Tom was **<u>kidding</u>** when he saw the little **<u>to came up</u>**. He came up and **<u>started</u>** talking. Tom **<u>got</u>** surprised and then thought **<u>of take</u>** Jerry at the time. But Jerry wasn't frightened and then he **<u>started</u>** crying. He wanted only to be **<u>his</u>** friend. Jerry was tired of fights. Tom **<u>does not</u>** understand <u>the</u> Jerry's attitude and then he asked:

_What happened, mouse? Are you sick?

Jerry then answered to Tom that **<u>would</u>** like to be **<u>his friend</u>**. Tom **<u>got</u>** surprised again. But Tom reacted with a hug. Tom and Jerry became great friends. Together they built a different story of friendship. They were always together. They **liked** talking about **<u>their life</u>**. Tom **<u>took to</u>** Jerry very well. Jerry adored the cares of Tom.

Student: Lúcia

First version
The Princess Katarine

Once upon a time <u>an</u> princess that lived in one enormous and beautiful castle. <u>Lived</u> with her mother <u>this small house, was an girl very beautiful and elegant</u>. Katarine <u>no left of</u> castle, since her mother didn't have, because of witch.

One day Charlote, <u>the mother of Katarine</u> went for give one walk. Katarine saw her mother leave, then she left too. When she arrived <u>out</u>, <u>staied</u> enchanted with one beautiful garden that there was. And <u>she went walked</u>, one <u>boy</u> arrived and talked with <u>she</u>. <u>They if inspired so with if saw</u>. <u>If met very time</u>.

One day resolve <u>if marry</u> the her mother left. <u>Married, had two sons and lived forever happy.</u>

Second version
The Princess Katarine
Once upon a time **had a** princess that lived in one enormous and beautiful castle. **Katarine lived** with her mother this small house, was an girl very beautiful and elegant. Katarine **didn't leave** of castle, since her mother didn't have, because of witch.
One day Charlote, **Katarine's mother** went for give one walk. Katarine saw her mother leave, then she left too. When she arrived **in the place**, **staing she** enchanted with one beautiful garden that there was. And **she was walking**, one boy arrived and talked with **her**. **After they if met**. If met very time.
One day resolve if marry the her mother left. Married, had two sons and lived forever happy.

Student: Diana

First version
Sleeping Beauty
Once upon a time in a kingdom far away, a beautiful princess was born only one beautiful princess was baptism for seven fairy only one their she gave a present when her thorough if fifteen years she died one day after. Certain day your parents go out and she let with her sweats godmother, finished sleeping and Bela hear a clatter into the peak from the tower, arrives she met one old sewing the she asked to help, however she carved if with a needle and faint. The godmother worrying went up to the forest seek a prince she met the more beautiful what there existed then he was but also the castle and he gave a kiss in Bela such she woke ant all the castle. Then they lived happy forever.
The End

Second version
Sleeping Beauty
Once upon a time in a kingdom far away, a beautiful princess was born **a** beautiful princess , **she went baptized** for seven fairy. **One hers gave** a present when **complete** fifteen years old she died one day after.
A beautiful day her parents **gone out** and **stay** with her sweats godmother, Esperança, **end** sleeping and Bela hear a clatter into the peak from the tower **and arrived** she met one **old woman sewing, Bela asked to help**, however she **hurt** with a needle and **fainted**. The godmother worrying went up to the forest seek a prince**,** she met **the more handsome than existed there,** then he was but also the castle and he gave a kiss in Bela **awaked** she woke **and** all the castle.
Then they lived happy forever.
The End!

APPENDIX L - Students' narratives – A personal narrative

Student: Joana

First version
A funny situation

A long time ago happened one thing very funny with me.

I was in a school in the classroom and the secretary of the school told me that I shoud go to the direction. When I arrived there the director <u>call</u> my attention for something that I didn't do.

I was <u>hung</u> about three days.

On the next day my mother went to talk with the director about my suspension. So the director asked to her apologize and she said that everything was a mistake, because he discovered that I <u>didn't broke</u> the desk with violence.

The desk was broken by one person who <u>likes with</u> me. Everything finished very <u>good</u>. So I turned on to school and I was received for everybody.

Second version
A funny situation

A long time ago happened one thing very funny with me.

I was in a school in the classroom and the secretary of the school told me that I shoud go to the direction. When I arrived there the director **<u>called</u>** my attention for something that I didn't do. **Because in the classroom appeared a broken desk**.

I was **<u>suspended</u>** about three days.

On the next day my mother went to talk with the director about my suspension. So the director asked to her apologize and she said that everything was a mistake, because he discovered that I **<u>didn't break</u>** the desk with violence.

The desk was broken by one person who **<u>look like</u>** me. Everything finished very **<u>well</u>**. So I turned on to school and I was received for everybody.

Student: João

First version
The Trip

In January 3rd, I traveled <u>home of my cousin</u> in Fortaleza. I went by plane. It was a long journey but it was great fun. I came at cousin's house and went to relax. At three in the afternoon my cousin and I <u>we</u> took a walk downtown. I bought very thing. Later my cousin told me "_ It's time for us to go." We went to bus stop <u>however</u> we missed the bus. At the time, I thought it was a joke, but not. We were desperate. Luckily one friend of my cousin's <u>we</u> gave one ride. Everything finished well and I returned home <u>vary</u> happy.

The end.

Second version
The Trip

In January 3rd, I traveled **my cousin's home** in Fortaleza. I went by plane. It was a long journey but it was great fun. I came at cousin's house and went to relax.

At three in the afternoon **my cousin and I took a walk** downtown. I bought very thing. Later my cousin told me "_ It's time for us to go."

We went to bus stop**, however,** we missed the bus. At the time, I thought it was a joke, but not. We were desperate.

Luckily one friend of my cousin's **and** gave one ride.

Everything finished well and I returned home **very** happy.
The end.

Student: Maria

First version
The wallet

In a Day in the morning, <u>in the street Who live</u>, my boyfriend Dirceu, picked me up in house, at seven o'clock a.m. to <u>would</u> go in Aracaju.

When <u>leaved</u> in the house, we talked tranquils, <u>going</u> up the principal street, <u>with</u> we arrived highway, <u>when</u> he remembered when he has forgotten the wallet in house, the worst everythink, we went to doctor in Aracaju, at nine o'clock a.m., we were backward and we had not money in the pocket.

We got desperate <u>less to know</u> the when to make, when he had idea to telephone for your mother and to ask her for to bring <u>the wallet his</u>, unhappily <u>the cell phone her</u> was off, we got afflicted. We have when to go <u>in the house his</u> and to take <u>the wallet his</u>. After we got back for highway, we took the bus and, luckily, we arrived on time and we went paid by doctor.

After <u>everythink</u>, we went for shopping, we <u>have</u> lunch, we watched films in the cinema and we made love.

the love overcome <u>everythink</u>.

Second version
The wallet

In a Day in the morning, in the street Who live, my boyfriend Dirceu, picked me up in house, at seven o'clock a.m. **to go** in Aracaju.

When **left** in the house, we talked tranquils, **went** up the principal street, **after** we arrived highway, when he remembered when he has forgotten the wallet in house, the worst **everything**, we went to doctor in Aracaju, at nine o'clock a.m., we were backward and we had not money in the pocket.

We got desperate **to know less** the when to make, when he had idea to telephone for your mother and to ask her for to bring **his wallet**, unhappily **her cell phone** was off, we got afflicted. We have when to go **his house** and to take **his wallet**. After we got back for highway, we took the bus and, luckily, we arrived on time and we went paid by doctor.

After **everything**, we went for shopping, we have lunch, we watched films in the cinema and we made love.

The love overcome **everything**.

Student: Paulo

First version
A gecko

One day, on Sunday, it happened samething.
We come back from mass and when we had dinner, fell a gecko from the roof, in my sister bluse. She shouted aloud. Help! Help! Help!
Anybody was understanding nothing to the wall.
In the confusion my sister fell out from the chair and up and finally knocked her coffee on the table.
It was funny bicause she made faces.
She looked like a little child everybody joke around with her.

Second version
A gecko

One day, on Sunday **something happened**.
We **came** back from **mass** and when we **hading** dinner **a fell gecko** from the roof in my sister bluse. She shouted aloud.
Help! Help! Help!
Anybody was understanding nothing **in the wall**.
In the confusion my sister fell out from the chair **and is up** and finally knocked her coffee on the table.
It was funny **because** she made faces.
She looked like a little child everybody **joke** around with her.

Student: Tereza

First version
One journey funny

The journey too much funny in my live happened in May 11, when went to one birthday my boyfriend, my brother and my sister-in-law.
Leave in 11:00 o'clock, and apeared everything got , give wrong. Thus catch road, one motorcycle in problem, repcured to follow front, to complicate not much, tire to burst motorcycle, everything went decided.
Fortunately not problem, manager to arrive well.
To like very the birthday.
Return in the house, very problem most arrived every well.
Same with every the problems, to continue the ours adventures, always in search of most one, without fear.

Second version
The journey

The journey too much funny **on** my live happened in May 11, when went to one birthday **in happy my** boyfriend, my brother and my sister-in-law.

We leave in 11:00 o'clock, and **get** everything , give wrong. **When we thus catch** road, one motorcycle in problem, **repcured to follow , not much to complicate** not much, everything went decided.

Fortunately not problem, **we manager** to arrive well.

He liked birthday.

Return in the house, very problem most arrived every well.

Same with every the problems, **the ours adventures without fear**, **always in search of most one.**

Student: Cristina

First version
I had fears

When I were a child, I dreamed of being a famous ballerina. Today I dream of being a competent teacher because I like teaching the people, I like speaking.

In the my adolescence I had very experiences. One of them was fundamental to I managed to realize my Greatest dream: go to university. My Great obstacle was the fear. I go told now about this problem in my life.

When I had ten years old, I had that speaking in public in my school. But I knew that anything would happen. I remain very nervous because I thought that everybody would go laughing when I spoke. Then I cried very much. But suddenly anything leaded me to stage. Then I obtain perceiving the my presentation in public for the first time.

This was one of my biggest experiences of my adolescence. Today I don't have the same difficulty. I got surpassing it.

Second version
I had fears

When I **was** a child, I dreamed of being a famous ballerina. Today I dream of being a competent teacher because I like teaching the people, I like speaking.

In the my adolescence I had very experiences. **One of them was fundamental to realize my present dream.**

My greatest dream was to go university. In the face of this dream my obstacle was the fear. I go **to** told now about this problem in my life.

When **I was ten years old**, I had **speaking** in public in my school. **I believed that I don't would find speaking**. I **always was** very nervous because I thought that everybody would go laughing when I spoke. Then I cried very much. But suddenly **I finded to show the content. I don't believed it!**

This was one of my biggest experiences of my adolescence. Today I don't have the same difficulty. I **over came** it.

Student: Lúcia

First version

The Love of Talita

I studied in FJAV, which were a faculty very beautiful, full of tree and by people beautiful. I were a girl tall, thin, black hair and very beautiful.

One day I were awaiting the bus and a boy me offering a ride by car. The black car was and confort, besides the owner of the car was a hunk. I falled in love for him. How I to go tell the he which like him.

Then I to beg a friend speak with he. My friend, she is Rebeca spoke with he and said which I were liked him. He said the Rebeca which also was likeing of me.

Marked by we meet saturday. The meeting went marvel and we are very happy and passionate.

Second version

The Love of Talita

I **studies** in FJAV, which **is very beautiful a college**, full of tree and **beautiful people**. I **am tall, thin, black hair** and very beautiful **a girl**.

One day I **am** awaiting the bus and a boy **offered me** a ride by car. **The car was black and comfortable**, besides the owner of the car was a hunk. I **fell** in love for him. How **I went tell which like him**.

Then I **beg ed** a friend speak with he. My friend, she is Rebeca spoke with **him** and said **that I am liked him**. He said the Rebeca which also **also was likeing me**. **We arrange by meet Saturday.** The meeting went marvel and we are very happy and passionate.

Student: Diana

First version

In the last year, my boyfriend and I, going to the snack bar, **at night** went wonderful, smile, talk about future projets and talk idle talk. Then **demand** two snacks and oranje juice, **watch** a DVD show, then decided to apologize the **account**, the waiter don't retarded and gone away.

When we began in the corner, come in our direction six mans and say: "That is a mugging!!!" a man gave a bang in mouth of my boyfriend and **robed** the chain of gold and the other ask me: Do you have cell phone? **And I answer I don't have.**

This **is went** worst of my life!!!

Second version

Last year, my boyfriend and I went to snack bar at night. **At night** was wonderful, about future projets and talked idle talk. Then **we asked** two snacks and oranje juice, **watched** a DVD show, then decided to order the **check**.

 When we arrived in the corner, came in our direction six mans and said: "That is a mugging!!!" a man gave a bang in mouth of my boyfriend and steal the chain of gold. **His** called the police and we **went** back at home.

This **was** the worst of my life!!!