

Speech therapy plan guided by Bakhtin's speech genres theory: theoretical-methodological aspects

Plano terapêutico fonoaudiológico pautado no conceito de gêneros do discurso de Bakhtin: aspectos teórico-metodológicos

Plan terapéutico fonoaudiológico guiado por el concepto de géneros del discurso de Bakhtin: aspectos teórico-metodológicos

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Abstract

The notion of discourse genres has been outstanding in Brazil since the 1990s when it was proposed the re-meaning in the ways of teaching and learning by means of the Curricular Parameters of the Portuguese Language. Strategies for the development of competencies in reading and writing started being thought over through the language in use, the language of oral and written genres which mediate human interactions. Although the theory of genres was adapted for the educational field, it can be extended to the therapeutic field since the context specificities are respected. If in school settings, the expression "teaching proposal" is used, in the clinical scope, a "speech language therapeutic plan" for students with complaints of reading and writing difficulties. This study aims to present the theoretical-methodological aspects involved in the elaboration of a therapeutic plan grounded in Bakhtin's theory of discourse genres. The exposition of the theoretical-methodological approach is divided in two sections: in the first one, the theoretical background is addressed, followed by the methodological aspects in order to implement the aforementioned speech language therapeutic plan.

Keywords: Dyslexia; Handwriting; Speech Language Therapy.

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Resumo

A noção de gêneros do discurso ganhou expressividade no Brasil a partir da década de 1990, quando, por meio dos Parâmetros Curriculares de Língua Portuguesa, foi proposta uma ressignificação nas formas de ensino e aprendizagem. Estratégias para o desenvolvimento de competências em leitura e escrita começaram a ser pensadas através da língua em uso, a língua que se dá nos gêneros orais e escritos que medeiam as interações humanas. Embora a teoria de gêneros tenha sido adaptada para a esfera da educação, pode, desde que respeitadas as especificidades do contexto, ser estendida ao campo terapêutico. Se no contexto da escola se usa a expressão “proposta didática”, na esfera da clínica elaborase um “plano terapêutico fonoaudiológico” (PTF) voltado para escolares com queixas de dificuldades de leitura e escrita. O objetivo deste trabalho é apresentar os aspectos teórico-metodológicos envolvidos na elaboração de plano terapêutico embasado na teoria bakhtiniana de gêneros do discurso. A exposição de caráter teórico-metodológico está dividida em duas seções: na primeira são abordadas as bases conceituais e, na sequência, são apresentados os aspectos metodológicos para a implementação do referido PTF.

Palavras-chave: Dislexia; Escrita Manual; Fonoaudiologia.

Resumen

La noción de géneros del discurso ganó expresividad en Brasil desde la década de 1990, cuando, a través de los Parámetros Curriculares de la Lengua Portuguesa, se propuso un replanteamiento en las formas de enseñanza y aprendizaje. Estrategias para el desarrollo de habilidades en la lectura y la escritura comenzaron a ser pensadas a través de la lengua en uso, la lengua usada en los géneros orales y escritos que median las interacciones humanas. Aunque la teoría de género se ha adaptado a la esfera de la educación, se puede, siempre que respetadas las especificidades del contexto, extenderla al campo terapéutico. Si en el contexto de la escuela se usa la expresión “propuesta didáctica” en el contexto de la clínica se elabora un “plan terapéutico fonoaudiológico” (PTF) para los estudiantes con dificultades de lectura y escritura. El objetivo de este trabajo es presentar los aspectos teóricos y metodológicos implicados en el desarrollo del un plan terapéutico apoyado en la teoría de géneros del discurso de Bakhtin. La exposición de carácter teórico y metodológico se divide en dos secciones: la primera aborda las bases conceptuales y la segunda aborda los aspectos metodológicos para la aplicación del referido PTF.

Palabras claves: Dislexia; Escritura Manual; Fonoaudiologia.

Introduction

In the past years, a lot has been discussed about theories of the discourse genres within the therapeutic as well as educational scope. The National Curricular Parameters of the Portuguese Language – Parâmetros Curriculares Nacionais da Língua Portuguesa¹ (PCNs, 1997) – for example, are permeated by the notion of genres. Such a notion gained strength in the 1990s when researchers proposed the re-meaning in the ways of “teaching” and “learning” due to high rates of school failure. Strategies for the development of competencies in reading and writing started being elaborated from the language in use: the language of the genres as interacting agents speak, read and write by means of genres (news, reports short story, chronicle,

daily conversation, lecture, e-mail, comics, newspaper strips, *WhatsApp*, among thousands of other genres)².

After almost two decades, official documents have continued pointing out the importance of working with the discourse genres in the educational context. The PNAIC -(Plano Nacional de Alfabetização na Idade Certa (National Plan of Literacy at the Right Age), 2015, based on a socio-historical approach, has literacy grounded in the concept of the discourse genres in the perspective of “Literacy and Initial Reading Instruction” (“Alfabetizar Letrando”). In this perspective, it is not enough to master the alphabetic writing system in order to consider an individual literate; he/she should be able to use the system in the varied genres and contexts of the language. Therefore, it is important, in this approach, to reassure the mastery

of the writing system and favor the access to the different language practices in society³.

However, studies⁴ point to the scarce application of Bakhtin's enunciative- discursive theory in classrooms, once the conditions for teachers' education are insipient to give them the support they need to implement its practice as claimed by the official documents. Thus, many educators are still founded in their own learning experiences⁴, fostering the increasing search for therapeutic care by children, adolescents and adults with reading and writing difficulties.

Although the theory of genres has been adapted to the education realm, it can be extended to the therapeutic field, since context specificities be respected^{2,5-9}. If in the school settings, the term "didactic proposal"¹⁰ is used, in the clinical realm, it is used the expression "therapeutic plan", typical from the professions aiming at recovering distinctive aspects of insertion and maintenance of human life in society¹¹⁻¹².

It should be emphasized that the adoption of an enunciative-discursive approach in this study is clinical in nature, inserted in the scope of the speech language therapy. Without adding relative value to the "pedagogical" dimension implied in the assumed theoretical paradigm, it is important to remember that the therapeutic situation implies another setting of *mediation* and learning (different from the configured formal contexts, for example, in the professional groups that work with the writing development in a school). In a therapeutic situation, the speech language therapist's task is to treat the *symptom*, here understood as the subjects' hard relationship to the written language and their own condition as learners¹². The symptom is often unfolded as "blocking", preventing advancing in the literacy conditions.

In order to re-mean the complaint, it is necessary to promote a meaningful therapeutic context for the appropriation and development of reading and writing which contemplates the affective and subjective aspects involved in learning, beyond linguistic issues. Thus, it is understood that the construction of new meanings in the experiences mediated by the language leads to the reshape of subjectivity disrupted by the stigma of difficulties in reading and writing; in this sense, the endeavor goes beyond the "educational" field and becomes therapeutic¹².

It is important to point out that many speech language therapists, who claim to work in a genre perspective, do it following an approach of *going through* the discursive genres¹³. The task developed during that "tour" approach is actually discursive, but it is not grounded in the mentioned theory, as in this "tour" approach through the genres, in a session you work with comics, in another you work with a piece of news, a chronicle in another, and so on. The appropriation of the genre specificities is not the goal, but texts from varied genres are used as a way to develop written language².

Signor² explains that Bakhtin's enunciative perspective on genres, and the process of elaboration, in this perspective, in the speech language therapeutic practice, implies the apprehension of the constitutive dimensions of the genre under study, which is not immediately known, as in the tour-centered proposal. In addition, for an effective appropriation of the reading processes and text production in a certain genre, it is necessary longer experience, once learning is procedural².

The tour through genres is evidently valid, since therapy is eventually mediated by actual, socially vehiculated texts. However, you cannot say that it is a Bakhtinian approach of the discourse genres, once the therapeutic goals and the ways to achieve them are different when you work by aiming at genre tour or appropriation.

When you aim at the appropriation of the language forms concomitantly with the genre forms, you hardly work with a genre in a single session (as in a "tour"). Researchers¹⁴⁻¹⁶ supported by the theory of genres, elaborate teaching proposals for analysis and consequent learning of the generic properties of a text *corpus* selected for this purpose. The adoption of Bakhtin's theoretical approach¹⁷ in Speech Language Therapy enables to consider the relations of meaning, being possible to reverse the instability picture due to subjects' withdrawal from the written form of the language².

Moreover, the dialogical analysis of the discourse, held in a speech language therapeutic clinic under this perspective, not only works with the written language *stricto sensu*, but also with the relation between subject and language. Such a relation entails social practices and discourses of the other, as Bakhtin claims¹⁸:

All that touches me comes to my consciousness – beginning with my name – from the outside world,

passing through the mouths of others (from the mother, etc.), with their intonation, their affective tonality, and their values. At first I am conscious of myself only through others: they give me the words, the forms, and the tonality that constitute my first image of myself. [...] Just as the body is formed in the womb of the mother (in her body), so human consciousness awakens surrounded by the consciousness of others.

Therefore, assuming an enunciative-discursive perspective is to assume a socially constructed language and subject conception. Thus, if on one hand, the speech language therapy is marked by the relations established between subject and language, which need to be re-meant (relation of suffering, relation of withdrawal from writing, low self-esteem); on the other hand, it is understood that by writing and reading proficiently, critically and autonomously, it is essential to master genre discursiveness¹⁹.

According to the PCNs of the Portuguese Language¹, teaching to read assumes subjects' insertion and active participation in a literate society. Such a participation requires not only language decode, but also the possibility to read texts from several discursive genres, to be able to interpret their contents by means of the analysis of the authors' ideological stance¹⁹. Writing, in turn, depends on the possibility of producing texts from oral and written genres, to state their positions through the mastery of their thematic and linguistic resources¹⁹.

From what has been stated above, the objective of this article is to present the theoretical-methodological aspects involved in the elaboration of a therapeutic plan grounded in Bakhtin's theory of discourse genres. This study does not intend to present all the complexity of the therapeutic process, but, once more, *it aims to expose methodological aspects to work with genres in the clinic*. The theoretical methodological exposition is divided in two sessions: the first one presents the theoretical background and the subsequent session presents the methodology for the implementation of the mentioned therapeutic plan. The therapy aims to develop competencies in reading and writing of subjects with complaints of difficulties in the written language.

The discourse genres: conceptual aspects

It is necessary basic understanding of the concept of genres in order for a speech language therapeutic practice to be implemented. In general lines, a genre comprises a set of texts with some regularity. It is like the last name of a text, it belongs to a certain "family". In this sense, it is interesting to think about the following questions: what makes a text belong to a certain genre, and not to another? As an example, you can ask what makes a chronicle be a chronicle, not a short story or a newspaper report. The answer to these questions suggests an analytical attitude towards the structuring of the text, among other aspects discussed below.

In order to understand the concept of discourse genres in Bakhtin's perspective, it is necessary to apprehend the function of the set of his formulations, which means to consider his core foundations, among them, the social, historical, ideological and dialogical conception of language and consciousness²⁰. Thus, it is not possible to dissociate the concept of genre from the notions of verbal interaction, discursive communication, language, enunciate and sphere of the human activity, as only the relationship with these concepts enables to appropriate, without reducing, the notion of genres²⁰.

All human activities are mediated by the language, which ends up being "shaped" differently, according to the specificities of those activities. Human activity leads to the notion of genre circulation sphere. This means that there are varied spheres of the human activity, where their own genres are used, that is, they belong to a certain sphere¹⁷. Thus, the news, the editorial and the report are examples of genres which belong to the sphere of the journalism. The chat, the message, the WhatsApp, the informal e-mail, on the other hand, are genres connected with the daily sphere. The short story, the romance, poetry, song lyrics are genres from the sphere of art, and so on.

There are genres which may belong to two distinctive spheres, for example, the chronicle. Understanding that a chronicle is a genre that portrays current and/or daily facts/events in a humorous way (in general), when it moves from the newspaper setting (printed media or online), and it is collected in a book (e.g. "Comédias para se ler na escola" - "Comedies to be read at school"), it becomes a genre connected with the sphere of the

arts. Therefore, it is essential to consider, in terms of genres, the sphere of circulation, the support, the conditions for text production, among other factors which are part of the genre constitution.

Quite common, in scholar settings studying the concept of genre, is the term *enunciate*, as Bakhtin¹⁷ defines discourse genres as “relatively stable types of enunciate”. Enunciate, in Bakhtin’s conception, is the unit of the discursive communication which is materialized (and gain meaning) in the interactional process. As an example, you can say (ironically) to a friend who gets late for a meeting: “Cool, how late are you?”, or you can tell that friend in another occasion: “Uau, what cool shoes!” Therefore, you can notice that the same word – “cool”, in this case – may assume different meanings, according to its function in the enunciate.

As the enunciate is a unit of meaning, it demands a response, according to Bakhtin¹⁸. The author says that it is necessary *me and you* and an enunciative intention. Both characters are often assumed speakers, as it occurs when a romance writer (me) writes to a certain social public/audience of the genre (you).

Another example of enunciate is a traffic sign. If a traffic sign – (STOP) – provokes a response on drivers, it is considered an enunciate. Thus, an image, a sign, a word pronounced to someone are enunciates as they provoke responsive actions. It is worth mentioning that the response does not need to be a verbal one; it can be a gesture, a facial expression, even silence can be considered a response in certain occasions. A word or loose sentence, or even a text artificially produced, worth mentioning, do not carry communicative intention, therefore, they cannot be considered enunciates, according to Bakhtin¹⁸.

In short, genre, as a *type of enunciate*, involves a dialogical situation where something is said (written) to someone, in a given way, at a given historic time¹⁷. The production conditions of enunciates lead to these factors: who said what, to whom, where, when, under what circumstances, what objective, at what historic time. The historic nature is a founding element of the study on genre as its relative stability (“Relatively stable types of enunciates”) leads to the fact that genres, although keeping certain regularity, follow the pace of a society in steady movement¹⁷.

Just to illustrate, it is worth observing the following advertisement:



He Goes to work in the morning, and returns at night.	She Takes her kids to school, goes to the outdoor market, goes to the beauty salon, picks up her mother, picks up her nephews to play with her kids when they return from school, goes to the dressmaker, takes her mother home, visits friends, checks how aunt Celina is doing, returns to a friend's place to pick up her purse that she'd forgotten there, etc., etc., etc.
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Isn't it fair that she has her own Volkswagen?²¹

You can notice, in the text above that although the *advertisement genre* has a specific goal in the set of human communication, the enunciative intention, in this case of enhancing car sales, is stressed by the social assessment, that is, by the axiological horizon of a given social group²². The advertisement from the 1960s entails elements of pat social values. Even if many women are uniquely housekeepers, in the current society, the advertisement above will be outdated, thus the enunciate does not keep its function, as currently representation on men and women have changed.

The social situation of interaction, the basic element to analyze any genres, can be associated with a concept named chronotope, which is an important notion in the study of genres. Rodrigues²⁰ explains that each genre is founded in a different chronotope (spatial, temporal, thematic and axiological dimension). Thus, in their moment and place of existence, that is, in their chronotope, the forming genres do not invalidate the already existing genres. For example, the e-mail has not extinguished the letter, the messenger or WhatsApp have not done away with the phone call. Each genre establishes relationships with the ones already constituted in a certain sphere, and when they disappear, it is due



to the suppression of the conditions of production which had created them.

From the understanding of the enunciate concept, and the notion of genre as a type of enunciate which is shaped according to the specificities of human activities, it is possible to ponder over the constituting elements of each genre. Bakhtin¹⁷ understands that the discursive genre is comprised of three elements: thematic content, style and compositional construction.

The theme is the object of the enunciate. If the object is inexhaustible, when it is converted in the theme of the enunciate, it acquires a relatively concluding nature. "Every genre has its given thematic content: its discursive object, its specific meaning orientation to it."¹⁷

The style is the resource selection of the language (e.g. lexical, syntactic resources) which, although it is individual by nature – each person has his/her writing style – it is limited by the genre style in use. Thus, this implies that a journalist has his/her style of writing, which is modified depending on what is written (a report, a formal e-mail, a message in his/her son's school appointment book, etc.), who it is written to (addressee), and the context (more or less formal). In the specific case of the journalism sphere, the writing style for the same genre can be modified depending on the newspaper readers. This elucidates why the same event can be addressed in a certain way for a more privileged public in a sociocultural, economic viewpoint (elitist); and in another way for a less socially-privileged public, where mainly the use of lexical resources is modified.

It is important to observe the extension to which genre elements extrapolate purely formal/verbal/textual aspects, being indispensable, as it could be seen, to consider the social status of the interaction so that you can apprehend how a certain enunciate is inserted in a specific genre formulation.

The most complex element of genre is its compositional construction, once there is clear broad diversity and heterogeneity in the genre composition, due to the complexity of human activities, similarly diversified and heterogeneous¹⁷. Some authors correlate compositional construction to the materiality of the text. However, to Bakhtin¹⁷, this aspect extrapolates the purely linguistic order, belonging to the field study of the discourse, as it entails the dialogical and ideological nature of the language.

At this point of the discussion, it should be mentioned that the dialogical and ideological nature of the language made the genres of the discourse become the object of teaching and learning in the official proposals of the Ministry of Education and Culture. What is proposed here is that language, conceived in its broadest scope, may be inserted in the therapeutic settings of the language speech clinical sphere, so that it is aimed not only the desired literacy level, but also the citizenship education by means of the development of full reading competencies.

In this sense, it is important to consider that the meta-genre (about the genre) knowledge guides the reading process²³. For example, by reading a chronicle, the reader already expects humorous writing; by reading a piece of news, it is expected informative content; by reading a poem, it is assumed specific composition leading to a pleasant moment; by reading a romance, the individual expects the narrative of an experienced story. Thus, promoting the knowledge of the discursive genre is a strategy favoring the development of the necessary skills (in reading and writing) for a more effective inclusion in a writing-centered community.

A last observation is concerned with the distinction between primary and secondary genres. Bakhtin¹⁷ says that "you should not view in relative terms the huge heterogeneity of the speech genres, that is why the difficulty evolved from defining the general nature of the enunciate." He states that, at this point, it deems necessary to draw attention to the difference between primary and secondary genres. For the author, it is not a functional distinction. The primary ones are constituted by daily interactional situations (immediate ones). As examples of primary genres, the informal e-mail, the written message, the daily conversation can be mentioned.

The secondary genres, mainly the ones mediated by writing, evolve from more complex and elaborated situations of social interaction, that is, from the scope of the spheres of formalized and systematized spheres¹⁷; as examples, the romance, the thesis, the lecture, the report, the scientific article, etc. In the process of formation of the secondary genres, there may be an apprehension and re-elaboration of the primary ones. This way, the daily conversation reported in the romance (intercalated genre) loses its immediate nature and embodies the features of the complex narrative universe that it



evolved from, that is, in this situation, the dialogue changes from mundane into a literary event¹⁷.

Therapeutic plans grounded in Bakhtin's enunciative theory, which are proposed in order to re-mean the student's relationship to writing by means of the genre appropriation, follow some specificity, and involve the development of discursive, textual and formal aspects. The discursive aspects require genre-centered activities, which involve the consideration of socio-interactional conditions for text production, which entails, as mentioned earlier, the analysis of who wrote it, who it was written to, what was the purpose, what was the enunciative proposal (for example, the intent of an advertisement is to promote sales, the intention of a joke is to make you laugh, the intention of a piece of news is, primarily, to inform, of a fable is to teach moral values, etc.), style and support. The textual aspects involve cohesion, coherence thematic progression, formation of cohesive chains and retake of referents. Finally, the formal aspects refer to spelling, paragraph building, and punctuation, among others. It is convenient that all these sets of knowledge be developed in the interplay at a speech-language therapy clinic addressing reading and writing.

Interplay is understood here as proposed by Gerald²⁴, the context of language production and constitution of subjects, focusing on the language as an interactional process; that is the way that the speech language therapeutic activity is understood, as something evolving from subjects' uniqueness in this setting. Understanding that individuals are constituted in and by the language means to accept that subjects are not finished, completed, but they (trans)form along the process of verbal interaction²⁴.

Subsequently, the description and the methodological discussion proposed to follow up subjects with difficulties in reading and writing are presented. This can be carried out as individual or preferably group activity.

Working with the discourse genres: methodological aspects

In order to make a didactic presentation, work methodology is divided in subsections.

Genre selection

Working on the theoretical perspective of the genres of the discourse, the first phase of the therapeutic plan is constituted by the genre selection.

Disregarding if it is individual or group therapy, participants' interests must be considered. However, it should be considered that the sociocultural reality of some children and teenagers restrict their interests, and the therapist may awaken them through experimentation, lived experience, intense insertion in other genres which are not part of the child or teenager's reality. Thus, subjects' socio-cultural insertions are expanded and, consequently, their reading skills^{2,5-9}.

In an activity involving the genre of theater plays at a speech language therapeutic clinic, Signor² reports that the participants (five adolescents with reading and writing difficulties) of a group therapy, at first, showed little interest in reading theater plays; but when they were meaningfully inserted in the mentioned genre, they were willing to proceed. It is worth mentioning that the activities comprised (besides readings and play analyses) to watch a theater play, to interview a playwright, to write a script, rehearse and perform it, Internet research, study on the theater history, among other actions aiming at the appropriation of the mentioned genre. The author concludes that raising the group interest for a genre in the art sphere was fundamental for the development of the social, cultural, ideological and linguistic-discursive aspects of the participants.

Study of the sphere of circulation and the conditions for genre production

Studying the sphere of genre circulation entails to know the socio-interactional processes involved in the production and reception of genre. For example, if the selected genre is a piece of news, it is necessary to penetrate in the journalistic sphere, aiming at analyzing its sociohistorical conditions (origin and development of human activities), and its socio-discursive function in the social life set²⁰, analyzing, among other aspects, the role of the agents who produce the genre (journalists, reporters, editors, reviewers, etc.), the prospective audience, the ideology of each analyzed newspaper, the object of the discourse, among other factors concerning the social dimension of the genre. Acosta²⁵, scholar of the news genre, regarding the social audience of the genre, reports that the journalistic institutions carry out surveys to identify their target-public (profession, schooling, social class), once readers' axiological orientation influences news writing, as in Bakhtin's conception, any

enunciates are oriented to the other and conform with the other, depending on the intention of the one who enunciates.

Thus, after genre selection and study of the sphere of circulation, it is the composition of a text *corpus* within the genre.

Forming a text *corpus* within the genre

It is suggested that the array of texts, involved in the composition of the text corpus within the genre (object of the study), comprises different supports, authors and historical contexts so that the subjects in the clinic can better apprehend how the genre works (its socio-ideological aspects, its relative stability and style). Thus, if the selected genre is a chronicle, it is necessary that the text corpus entails chronicles from different authors, writings from distinctive periods, and also chronicle collections from books. In general, many texts and several therapy sections are necessary to approach each selected genre².

Reading practices of the selected texts

The reading phase comprises two distinctive moments (entertainment and reflective analysis). The first moment aims to read and understand, without intending to analyze the genre properties. The speech language therapist is the mediator who helps in the reading processes (decode, understanding and meaning production). It is convenient to search for strategies, such as the elaboration of questions for the subjects to think over the reading and, in face of difficulties in establishing inferences, to lead the process.

The second moment of the reading phase is described below.

Practices of analysis of the genre properties (reflective readings)

This step involves the analysis of the same texts already read in the former step. Thus, the genre properties are studied in their discursive, textual and formal aspects. Exemplifying, if the selected genre is chronicles, it deems to think over the following aspects: i) in general, a chronicle addresses daily or political events in an ironic or humorous way (if the context is political, it may have right or left orientation, that is why it is necessary to understand the newspaper ideology); ii) it usually portrays current facts, therefore, a text written ten years earlier may bring implications for

the perception of meanings by people who did not live through the time portrayed in the chronicle; iii) it can be published in newspapers or be collections, the latter ones can be “outdated” and request additional resources of interpretation; It should still be iv) analyzed the use of lexical resources, among others, the linguistic order which, in case of the newspaper, may vary according to the public¹⁶. This way, in the process of reading mediation, in the notion of genres, it is necessary to transcend the verbal aspects and consider the extra-verbal aspects, which constitute the discursive event¹¹. It is worth mentioning, however, that textual materiality is the fundamental element when the objective is the genre appropriation. Finally, it deems to consider that the text is marked, in general, by a dialogue among the participants whenever a chronicle is addressed. There is less narrative (as in a short story or romance), and more conversation. Below, an example of a chronicle for children can be observed:

The best friend

Mother was in the living room, sewing. Her son opened the front door, rather wary, stepped inside cautiously and measured the distance carefully. As his mother did not turn back to see him, he ran towards his bedroom.

- My son? – She shouted.
 - What? – He answered as naturally as possible.
 - What are you carrying there? – asked his mother.
 - Me? Nothing...
 - Yeah, you got in carrying something. I saw it.
- The boy came into the room with “something” in his hand.
- Look, mom: it’s a puppy...
 - A puppy? Where did you get that?
 - I found him on the street. So cute, isn’t he? He must be hungry, look at this face.
 - Take that dog away right now! – Mother said.
 - Oh, mother... – making a crying face.
 - You have ten minutes to take that animal out to the street. I’ve already told you that I don’t want animals at home.
 - Dammit! Nothing is allowed in this house! – The boy moaned, and waited for his mother’s reaction.
 - Ten minutes! -She repeated firmly.
 - Everybody has a dog but me. From now on, I won’t study anymore; I won’t go to school anymore.
 - We’ll see! – His mother told him. – Come on, that’s enough! Take that dog away.
 - Oh, mom, please! – The boy said, almost crying.
 - He’s my best friend, I don’t have anybody else

in this life...

- What a nonsense! What about me?
 - Mother and dog isn't the same thing... Please! – The boy begged her.
 - Look, I won't go to school!
 - Stop talking and obey your mom!
- The boy left and his eyes were tearful. An hour later, he comes back from the street:
- That's OK, mom!
- And the boy showed a twenty-real note and a ten-real note: he had sold his best friend.
- I should've asked fifty reais – the boy lamented.
 - I'm sure I would've got fifty for him!

[Source: Fernando Sabino. *A vitória da infância*. São Paulo: Ática, 1995, p.35]

The reflective analysis enables to understand that the text above belongs to the chronicle family, as it features the properties of the chronicle genre. It can be interesting to show texts from distinctive genres (for example, a piece of news, a short story, a chronicle, a synopsis) in an initial therapy section, so that students become aware of the fact that each text entails some properties which makes it belong to a certain “family.”

It is important for language speech therapists to have the premise that they themselves need to get appropriated from the generic properties of texts before analyzing them with the students. That basic knowledge is important for students to appropriate from the genre under study and the therapeutic plan be successful. There are many developed studies¹⁴⁻¹⁶, found in digital university libraries, which offer post-graduation in Linguistics. Such studies may help speech language therapists to build knowledge on regularities of the genre they intend to approach in therapy.

Text production in the genre

After apprehending the verbal and extra-verbal properties of the genre under study, it proceeds to the written production. It is necessary that the therapy participant (s) keep the reader in mind, as in this proposal you write to the other. It is suggested that the production be published in a blog, a site, the message board of a clinic, newspaper idealized by the participants, among other possibilities².

In short, writing requires drawing attention to the conditions of text production: who you are writing to (target public); objective, intentionality, what meanings you intend to convey to the reader, what support the text will be published, among

other factors. Besides considering aspects related to the properties and production conditions of the genre, working with the written language leads to considerations on textual and formal issues, viewed in this perspective as elements which favor the reader the perception of meanings. Writing, in this viewpoint, enables, for example, to focus on the spelling in a more contextualized way. Thus, working on the relations between graphemes and phonemes, the differences between unvoiced and voiced graphemes, between letters with similar traces, multiple representations of some phonemes (e.g., /s/: s, ss, sc, c, ç, xc, sç, in Portuguese), among other spelling issues, gain meaning when you envisage a meaningful proposal. The same way, semantic and syntactic aspects, the latter also comprising punctuation, scarcely developed knowledge among many subjects in the clinic; they are practiced during the conversation, not in “specially assigned grammar classes” as in most schools.

Analysis of the developed production

After the text is produced, it is necessary to re-read it in the group so that probable inadequacies are reviewed. Thus, you start with the broadest aspects, where the subject is confronted with questions as follows: Do the text properties fit it in the discussed genre? Can the text convey the intended meanings, that is, could you materialize your discursive intention? Does the text consider the target public?

It is pointed out that many times, even after exhausting work on the apprehension of the generic properties, when you reach the phase of production and text analysis, some doubts are raised on the part of the subjects, which can be solved during the writing process. Thus, in general, it is necessary to produce several versions (comings and goings to the text; analysis and re-analysis) until the production is considered adequate (discursiveness, textuality and form) for the publication

It is worth reassuring that verbal aspects are important in the genre configuration itself and must be object of analysis. For example, in a group therapy process, which aimed to work on the synopsis genre^{2,5}, one of the group participants wrote his text with the verbal tenses in the past, as in a summary, being warned about this fact by the therapist. After that group reflection, considering the need of adequacy, he re-wrote it. Below, as an example, we can observe both produced versions:

Valente [family dog] found something under the sink then Kat started being unlucky. Kat buried the grool, threw it away in the trash can, rode the bicycle on it and it continued alive bringing a lot of bad luck. Everybody got hurt near it.

Synopsis of a theater play adapted from the book *Goosebumps* – produced by L in a therapeutic session – 1st version.²

Valente [family dog] finds an evil sponge under the kitchen sink. Kat, Valente's owner, keeps the sponge and then everybody around her started being unlucky. Kat tries to destroy the grool, she throws it in the trash can, rides her bike on it, buries it, but it does not work because the grool always returns... Synopsis produced by L in a therapeutic session – 2nd version.²

If the verbs are in the past in the first version, the present tense in the second version shows that the story is happening, as predicted in the genre. Similarly, the end with suspension points evidences its unending nature, suggesting the reader to read the book, objective of the synopsis (to produce strategies for convincing the consumption; it is not a merely informative text). Thus, the therapy participants, being warned about the texts/discourses intentionality, develop their critical and analytical skills because they start working on and with the language by means of the therapist's mediation¹¹.

Other issues addressed in this phase are the textual aspects, which include cohesion and coherence, thematic and topic progression; spelling aspects, among others of formal order.

Therefore, text production involves discussions/reflections and analysis on language issues which occur during and after written productions. After being written, reviewed and, if necessary, re-written, the text is published because, as already mentioned, the theoretical approach discussed here involves *I* and *you*, partners in a social interactional situation. That dialogical position, given to the subjects of the clinic, makes them re-mean their relation to the language, building a position of "authorship" with them and, consequently, of reflexivity and competence with the language. By effectively participating in this process, the relationship of suffering and detachment to the written language gradually changes, as Bakhtin¹⁷ explains, "in the act of understanding, a struggle occurs, resulting in mutual change and enrichment."

Conclusion

This study objectified to present the theoretical-methodological aspects involved in the elaboration and implementation of a therapeutic plan grounded in Bakhtin's theory of the discourse genres. In an intervention centered in that theory, learning and development of linguistic-discursive processes are not understood as the emergence of a merely acquired linguistic system. Conversely, it constitutes an interactional process entailing dialogism and meaning. In this sense, it is considered that subjects interact by means of the discourse genres; therefore, by using them, it is possible to carry out joint work on the use of the language involving reading, listening and text production. Therefore, therapy according to the genre perspective means to consider the concreteness of the language phenomenon.

Apprehending the language by means of the language enables a socio-dialogical confrontation in the processes of writing learning in a situation of speech language therapy. Thus, by assuming the conversation as the source of written language production, and in this setting, the subjects' assumptions (of the clinic) as mechanisms of reflections for the developed practices, it is possible to promote the appropriation of the genres worked with during the developed practices and, consequently, their linguistic-discursive competences.

In the activity aiming at genre appropriation, the subject, in contexts of meaning, works on the construction of the written object, concomitantly with the development of certain attitudes facing the language. That activity promotes the transformation of worldviews, viewpoints; it offers the means for subjects to work on the discourses, on the processes of reception, not in a passive way, but in a dialogical way, trying to observe the enunciative-discursive strategies at stake in the construction of such discourses, which take into account the conditions they are held and, in such conditions, the implicated ideological issues.

At last, it should be pointed out that speech language therapeutic intervention with each therapy group (or even individually) is a *unique unrepeatable event* as Bakhtin's enunciate. This means that although this article provides the founding for the composition of a praxis based on a theory, the proposal does not represent a model of intervention that can simply be replicated. It is understood,

taking the scope of the enunciative-discursive approach, that each subject and each group unfold specificities; a unique relation between the language and the condition of the subject who (does not) learn(s), which means that a proposition that can be excellent for a group, may not work so well for another group. Therefore, it is necessary for the speech language therapist to elaborate a single work proposal *with* each group, which contemplates (and promotes) interests, which fosters discoveries and provokes challenges, considering that this process is absolutely unique given subjects' historicity.

It is believed, based on the presented assumptions, that working on the discourse genres in clinical settings is – besides overcoming difficulties in reading and writing – a way to contribute to the education of active, critical and responsive citizens in the full meaning of these terms.

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