Written Production and Dialogical Mediation in Textual Re-Elaboration: An analysis of a basic education context

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Abstract:
This paper aims to analyze the development of the interventions of a teacher in training at PIBID/Letras/Português on the written production of a student. These interventions were based on a text and discursive view, applied through a dialogical mediation process, and focused on the participation in the Portuguese Language Olympics (2016 – 3rd edition). In order to do so, we presented the concept of interested interlocution, based on Bakhtinian discursive studies, and worked with an action research in a qualitative approach. The construction of data was built with the collection and analysis of the textual productions of the student involved in the project and with the interventions in the margins of the text, made by the teacher in training. The results indicate that the didactic interventions through notes in the margins of the text and the work with counter-words enabled an active writing process. Such process provided to the author a more active textual re-elaboration, resulting in actions of reformulation of ideas, taking a stand and a better discursive organization of the text. This investigation also revealed to us that the mediation of another person, more experienced, leads the student-author to the perception of the need to reformulate what was said, in such a way that they can make new lines of thought and meanings to the text produced.

Keywords:
Textual production. Dialogical mediation. Textual re-elaboration.

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INTRODUCTION

We live in a moving and heterogeneous world full of words that resonate uninterruptedly. Therefore, we are inevitably defined as individual and collective subjects through the performance of the word, and this performance comes from the experiences with other subjects, since, according to Volóchinov (2017, p. 216), "the organizing center of any statement, of any expression is found in the social environment around the this subject". Then we have that "we are defined by the friction between the word and the extraverbal environment and by the friction of the others' words" (p. 221).

Based on these assumptions, through an action-research (THIOLLENT, 2011) of qualitative approach (BAUER; GASKEL, 2002), we investigated practices of textual production, through the analysis of the result of the work with discursive interventions in the corner of the page (hereinafter referred to as margins) of the texts of 8th grade students of a public school in the city of Maceió, capital of the State of Alagoas. The development of textual evaluation had the intention to help the re-elaboration of the writing through the notes in the texts' margins by the teacher and the process of dialogical mediation, using the counter-word (GERALDI, 2002; BAKHTIN, 2011) during the student writing process.

Through these methods employed, we aimed to analyze the interventions of a writing lesson of a teacher in training in the Institutional Scholarship Program of Initiation to Teaching (Pibid[1]). The practices of textual productions were proposed to a group of 8th grade students, aged between 14 and 16 years, in 2016, on the preparatory phase for the Portuguese Language Olympics (3rd edition).[2] In order to provide a better slicing and dicing of the data and systematization of ideas, for analysis in this article, we focus only on a series of productions of one of the texts produced, demonstrating the stages of its development, from the interventions of the teacher as an interested interlocutor.[3]

And, in the following topics, based on Bazarim (2006), Vigotsky (2007), Ruiz (2010), Bakhtin (2011), Moterani and Menegassi (2013), Volóchinov (2017), Souto Maior (2018), Souto Maior and Lima, L. (2018),

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[1] Pibid (Fale/UFAL) was coordinated by one of the authors of this paper and was created to accompany the initial training of teachers, providing the insertion of the activities developed in the course of Letters/Português in the daily life of schools with all the pedagogical support of discussions on the theory and practice. According to the official document of the Portuguese project of the Faculty of Letters/Portuguese/Ufal, entitled "Letramentos e formação de professores no Pibid", it was expected that the undergraduation students would orient their reading and writing practices to encourage the formation of autonomous readers and writers, but, for this purpose, these teachers in training also have to assume their condition of researcher and reflect on their pedagogical practice. The scholarship holders socialized their experiences with the group, composed of 16 undergraduates, the coordinator and 2 supervisors, once a week. During these meetings, action plans were also built, based on action projects.

[2] In the 6th edition exhibition (2019), we find the following definition for the Olympics: "The Portuguese Language Olympics is a text production contest for students at public schools throughout the country. An initiative of the Ministry of Education and Itaú Social, with technical coordination from CENPEC, the Olympics integrates the actions developed by the Writing the Future Program". Avaliable at: https://bit.ly/3uYcD1b.

[3] This term is based on Bazarim's (2006) notion of interlocution as mediation.

Figueiredo (2019), will be about the concepts of language,[4] teaching/learning, exotopia, interaction, dialogical mediation, and interested interlocution, and soon after, we will discuss the relationships of interaction and mediation in school's social relations (CERTEAU, 2011). Finally, we will bring the analyzed data that support the conclusion of this research and reflections on the textual interventions.

THE EXOTOPIC VIEW

It's necessary to leave from the island to see the island.
We don't see ourselves if we don't look at us from outside
(José Saramago, 1998)

The individual conscience is a social fact and filled up with ideological values. This conscience is formed exactly in the sign material created in the communication process (VOLÓCHINOV, 2017). We can affirm, then, that language is a social construction and its founding pillar is the dialogue between subjects who are in different places, but in constant mutual implication, in counter-word movements. About the notion of counter-word, Geraldi (2002) clarifies that to explain the stabilization and instability movement,

> Bakhtin (1929-1981) contrasts two concepts: meaning and theme. If we consider that a language is an unstable set of linguistic resources with which we build representations with 'appreciative accents' (therefore never neutral), each one of these resources carries within itself 'the murmurs of its own history' as its meanings, which are presented in each one of its reiterations (p. 4).

The composition of these murmurs, which have other meanings, also reveal the meetings between subjects, through the process of exotopy. This reflection incites us to understand what Saramago means when he says that "we don't see ourselves if we don't look at us from outside" (*Não nos vemos se não saímos de nós*). It is necessary to be outside to see the island, and it is impossible to reach a total (or almost total) vision of a territory when we are inside it in an isolated way, in a place of total limitation of perceptions. But from the moment we can relocate ourselves, fly over or walk around the place (moving away occasionally), we notice its dimension, its dangers and the other life possibilities that surround us. This construction of meaning is what happens in life; therefore, it is possible from the exchange with the other.

Bakhtin (2011) considers that when we are in front of someone, that person will always have, in relation to us, an excess of vision, that is, an exotopic vision, a more complementary and necessary look about who we are. The other observes particularities that we would never be able to notice, so the author also recognizes that yourself is also what the others see.

The term exotopy was applied in relation to aesthetic activity and then to research activity in the Human Sciences, and was first translated as *exotopie* by Todorov in Mikhaïl Bakhitnie: le principe dialogique in 1981 in the first work that systematized Bakhtinian thought in Western Europe (AMORIM, 2010, p. 95).

Exotopy, then, can be defined as the act of being outside. According to Machado (2005, p. 131),

> It is to look at the world from an outside point of view. It is totally different from the perception centered on a single point; to better capture the movement of the events in their plurality and diversity, not only translates Mikhail Bakhtin's philosophical posture, it also defines the orientation of his theoretical system based on dialogism, through he sought to understand the world and its systems of signs.

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[4] Translation note: in both senses, the idea of *langue* and *parole*.

In Bakhtin (2010, 2011), we found some points regarding the exterior and interior facts and the relationship they have with each other. According to the author, "the whole interior does not end in itself, it is turned outwards, dialoguing, stressing that each interior experience is on the border, where it meets with another, and in the tension of this encounter is all its essence" (2010, p. 322).

Amorim (2010) exemplifies the act of exotopy as the action of the portrait painter who, when trying to paint a particular context, gives a glance at the other, and then moves back to the portrait, in order to understand the meaning of the other on the view that they are. The dialogic relations are the colors of this image, they are giving life to the meanings of this painting. For Magalhães Jr. (2010, p. 17), "a productive dialogical relationship is one that creates a situation of exotopy". In other words, we can say that from the moment we notice what the other sees in us and manage to add that differentiated view that does not coincide with our previous view of ourselves, we are in a dialogical movement. This movement must provide us a new vision, new meanings and a new consciousness. Thus, still according to Magalhães Jr., the "exotopic process takes place precisely when, after understanding this view of myself from the other, I return to myself and effectively put into action the surplus of vision that the other has provided me" (p. 17). In this sense, the other's word, in a counter-word movement, also builds our response to the world.

Volóchinov (2017) also tells us that "The logic of consciousness is the logic of ideological communication, of the sign's interaction of a collectivity" (p. 98). In other words, the logic of the construction of the consciousness is linked to communication and ideological issues, and in the sign's interaction that carries significant values. In this sense, Amorim (2004) warns us that "the encounter with the other brings in itself the possibility of misleading me" (p. 223). So, new paths can be traced in a discursive meeting that teachers can promote in their classes with dialogical mediation. In this paper intervention, it will be used with the planning and the action of understanding the textual production as discourse production, in which the teacher will focus on – the interested interlocution and mediation in the classroom, a proposal that will be better explained in the next topic.

Necessary Interaction: mediation and discursive interlocution in school daily life

> *To be is to communicate through a dialogue.*
> *When the dialogue ends, everything ends.*
> (Bakhtin, 2010)

Volóchinov (2017) stresses the formation of the consciousness of yourself happens through a certain "path" into the signs that we use externally in the act of communication and this is completely linked to a social and interactive system (PETRILLI, 2013).

In the Freudism, Bakhtin (2017) points out three basic components to the phenomenon of consciousness awareness and, consequently, the verbal response: 1) the physical phenomenon of the sound of spoken words; 2) the physiological processes in the nervous system, in the organs of pronunciation and reception (p. 17); but what calls our attention is the emphasis that the author gives to the third category:

> A special group of phenomena and processes, which correspond to the 'meaning' of the word and to the 'understanding' of this meaning by another (or others) subject(s). This group does not focus on the physiological interpretation, since the phenomena related to it go beyond the limits of an isolated physiological organism, assuming the interaction of several organisms. At this rate, this third component of **verbal response has a sociological aspect**. The formation of verbal meanings requires the establishment of contacts between spectators, motor and auditory responses in the process of a long and organized social coexistence between individuals (BAKHTIN, 2017, p. 17, our emphasis).

Although we highlight this category, we also have the idea that there is no formation of consciousness outside of ideology that only happens when we are in society Volóchinov (2017). To observe the language, the existence of the social environment is necessary. It is there that the critique of the study of the dead word is formed, it has no communicative function, it is disconnected and without any axiological value. In this sense, the understanding of the mother tongue and all its grammatical structure is not given to us from dictionaries, but from concrete enunciations (BAKHTIN, 2011).

In sociocultural theory, defended by Vigotsky (2007),[5] the cognitive development of individuals is related to cultural, institutional and historical contexts. For this theorist, biological factors do not explain the acquisition of a language and its development. The contribution of the environment in which the subject lives is fundamental, and this development is materialized through interactions, or through the finishing, according to Bakhtin (2011).

In the case of children, according to Vigotsky (2007), these interactions have a teaching function, as the adult uses the language to communicate guiding that child in some task. Figueiredo (2019) points out that in this process language becomes a tool of psychological organization. Thus, language has an impact on development "because it is the mediating instrument of consciousness with the world [...] and also because it is through it that we learn values and ideological meanings that guide us during life and constitute the material that the thought operates" (SOUTO MAIOR; LIMA, L., 2018, p. 137).

Another question for Vigotsky is the theory of activity and, on this subject, Figueiredo (2019) points out that "every activity is generated for a reason that leads the actions that constitute it" (p. 20). But, according to him, there is a remark to make about the importance of the objectives "what, why and how" (p. 20). The reactions will depend, exclusively, on the motivations and objectives.

Considering this thinking about motives and activities, we can also highlight, with (SOUTO MAIOR; LIMA, L., 2018, p. 139), that, in sum, there would be three major problems in language teaching, they are: a) the belief that there is only one language model to be "followed" and that it will probably never be achieved; b) disregard for the fact that there are stages of learning and that these should be evaluated from a survey in the class; c) the absence of selection of elements to be worked on for the learning systematic organization.

Many times, in the classroom, we start from an ideal model of language teaching, in a monological sense that does not foresee the other finishing, that does not consider stages of learning with collaboration and does not systematically organize the teaching performance through didactic discursive mediation (SOUTO MAIOR; LIMA, L., 2018). This type of monological teaching does not form part of the collective construction of the text, nor does it consider the context of production (KOCH; ELIAS, 2016). According to Souto Maior and Lima, L. (2018), in this type of teaching:

> The ideal language model is presented as the only one to any communicative situation, and this already creates a problem by not considering that the performance in the language presupposes its adequacy to the context. In this way, the effectiveness of a learning that does not consider there are steps for this and that these steps need to be thought by the teacher who will work with a specific methodology and select certain aspects in the set of possibilities of language use (p. 138).

We know that in writing activities, for example, many teachers do not act in interlocution with the students, and that these subjects often do not receive feedback about their discourse, about their interlocutory activity. At other times, the only "explicit and recorded interlocution in the act of text production" in the

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[5] Vigotsky's studies have shown that the impacts of symbolic mediation on the human psyche real ontological advances in the child's development when the child acquires language (oral and written) within the sociocultural practices in which they are living (SOUTO MAIOR; LIMA, 2018, p. 137).

classroom is that established and fossilized in the school: the student writes for the teacher to act as a "proofreader" (SOUTO MAIOR; LIMA, L., 2018). Still on the subject, for Ruiz (2010), although the text is produced within the school context, there are two dichotomous perspectives: an exercise that seeks to focus on the requests of the teacher who evaluates with the eyes of a promoter in order to retain the student, and another in which the teacher is a subject who seeks an extracurricular work in order to rescue a life experience from the act of reading and writing – its basic principle is beyond the evaluation of results.

This author proposes a production based on the textual-interactive perspective, in which "the text is realized from verbal questions in a concrete and substantial context and from the materialization of interactional activity as a key point of reference" (RUIZ, 2010). From this point of view, "the text is no longer understood as a finished structure and it is now approached in its own process of planning, verbalization and construction" (p. 29-30).

We define in our work the textual-discursive perspective from Bakhtin's (2011) point of view which builds a critique of linguistic studies only based on the relationships between elements within the language system and guides that the enunciation/discourse should always be based on events and ruled by the I-other relationships. For Bakhtin (2011), the oral or written text should be treated "as a subjective reflection of the objective world" (p. 318), but also as an expression of the consciousness that reflects something, reflects life, reverberates ideologies, in other words, the text should be treated as discourse.

In this construction of thought, the textual-discursive perspective implements, besides the movement of listening and responses between the self and the other, a tool for organizing the understanding, in which the consciousnesses make daily life discursive axiological exchanges. With this understanding, the possibility of re-constructing the senses is formed in the environment.

Dialogical mediation understands that the teacher can be the mediator of knowledge through, firstly, interaction with the other. Interacting in the teaching and learning process, from our perspective, is related to the notion of exotopy, because it is in the movement that the meanings are established for the finishing, as we discussed.

In this argumentative line, the interlocution is essential for the teaching action, since it is only from it that the mediation, response and complementation are established. Bazarim (2006) answers us about this type of interlocution:

> Interested interlocutor is understood as one who wishes to build an interaction in a cordial and friendly tone, manifests interest and gives legitimacy to the other's statement, to which promptly responds. If, on the one hand, the interaction was initiated with my first message, on the other hand, it was only fully realized from the moment the students adhered to it and when they themselves also started to play this new role (p. 20).

The attribution of legitimacy begins in the movement of evaluation that the teachers assume in the daily life of their classes. According to Hoffman (2014, p. 72-73), to evaluate in the mediating conception, means:

> 1. To give students many moments to express their ideas;
> 2. To provide space for discussion among students from problematizing situations;
> 3. Perform several individual, smaller and successive tasks, seeking to understand the answers presented by the students;
> 4. Instead of the right/wrong and the attribution of points, to make comments about the students' tasks, helping them to find the difficulties, and offering them opportunities to discover better solutions;
> 5. Transforming evaluation records into meaningful notes about the students' development in their knowledge construction process.

We will not talk about each of these items, but we will discuss the number 4 and 5, because in them we can find hints for a teaching practice that considers the mediation of learning from a dialogical perspective that we defend.

First, we established that an interested interlocution starts from the understanding that we cannot experience the language as something outside ourselves, we cannot experience it in an idealizing perspective, or we still cannot observe it only as a structure to be memorized or apprehended out of context. On the contrary, through the interested dialogue between teacher and student, dialogical mediation allows us to experience the language at school as a living mother tongue, as a social event.

In short, if we work the notion of language in the sense of practice, we will assume the need to observe the activities of the students, such as discourse production, and, therefore, we will be able to respond to their discourses constructed in a living interaction, establishing dialogical connections with those who wrote to say something, not to show a textual structure learned only.

It also seems reasonable to state that the constructions of a linked discourse in the text will be more easily done from the replicas of the dialogue, for example, we have in the re-elaboration of the writing moments of choices (lexical, argumentative and others), from the mediation of the teacher, when we can, in fact, operate in an interactive way, inviting the student to a re-reading of the discourse (meaning and structure) with the objective of analyzing its production.

This movement of analysis promotes the search for meanings more coherent with what the student had perhaps tried to express. Based on the perspective of class as an event (GERALDI, 2015), it should not be understood as a ritualistic encounter, "with predetermined gestures and actions of knowledge transmission", but as a space to consider fluidity and movement (p. 81), we will present the didactic proposal of research adopted and the analysis of data constructed.

RESEARCH METHODOLOGY: PONDERING ABOUT CONTEXT

The research we present here was an action research (THIOLLENT, 2011) with a qualitative approach (BAUER; GASKEL, 2002). According to Thiollent, action-research is a type of social research, in which researchers and participants of the event in focus are involved in a cooperative or participatory way.

We constitute the corpus of analysis of this work from the productions of texts of students who participated, between the months of June and August 2016, in the project of the Portuguese Language Olympics (3rd edition) (hereinafter referred to as OLP) in a class of 8th grade morning of a public school in the city of Maceió, Alagoas. The production proposal was accompanied by the mediation, in a dialogical perspective, of teachers in training that participate in Pibid/Letters/Portuguese.[6] We also have, as part of the corpus of this investigation, comments from students registered in field diaries of the teacher in training. It is important to remark that the comments that we brought in this work was recorded from an informal dialogue between the student and the teacher.

At the end of this project in the school with the OLP and after all the referrals and didactic interventions, only 1 (one) out of 8 (eight) texts of a panel formed by members of the school (teachers) and the local community (formed by parents of students) was chosen and submitted to the national contest, and the versions of this text is the object of analysis of this paper. We also have to mention that, methodologically,

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[6] The Teaching Initiation Program, according to information from the Mec portal, offers scholarships for "teachers in training of in-person courses who dedicate themselves to internship in public schools and who, when graduated, are committed to the exercise of teaching in the public network". According to the portal, the objective is to anticipate the interaction between the future teachers and the classrooms, with the direct interaction of higher education, the school and the state and municipal systems.

the production of this text from interventions at the margins was reworked 3 (three) times until reaching the final version and the construction of meanings given by the student-author.

The theme of the OLP project was "the place where I was born", based on the textual genre of the Literary Memories. Initially, the proposal was that the students participate in an interview with a guest who would narrate their memories, so each one could elaborate the production of the text, but they should put themselves in the place of the interviewee, as they wrote, assuming the protagonist's role in the narrative. In sum, the students have to organize the experiences, recording them and reinterpreting them as if it was their own memories.

The interviewee was chosen by the supervising teacher at Pibid. He was a writer, teacher, lawyer and retired. He reported on his childhood in his hometown. In early June 2016, the writer was interviewed by the students without interference of the teachers (supervisory teacher and teachers in initial training, Pibid scholarship holders). The students, in the context of the interview, could ask questions about various topics: childhood, family, life and career of the interviewee.

The interview script was previously prepared with everyone's participation and in class. It was: What is your place of birth? What was your childhood like? Where did you study? What was your first job? What are your best and worst memories? From these questions, on the day of the interview, the students were able to establish dialogue with the interviewee for approximately two hours. The script was received with great excitement by everyone, and they felt like participants in the construction of the teaching object. The entire preparation process relied on the intermediation and listening of the teachers who, based on the students' proposals, were building the interview script on the blackboard. The characteristics of the textual genre were being presented as the work was being done. We can observe that the text and, consequently, the language was not seen as something finished, but as a construction thought out and shared through the mediation of teachers and classmates.

Not only in that context of the OLP (3rd edition), but throughout the school year, the teachers in training (Pibid scholarship holders), the Project coordinator and the supervising teachers built and accompanied this new strategy of evaluation and textual intervention for re-elaboration of texts in the classes where Pibid was acting. After theoretical readings, practical discussions and denaturalization of traditional practices, we built the proposal of dialogical mediation, based on the notion of interlocution interested (BAZARIM, 2006), systematized in notes[7] in the margins of the text of the student and using counter-words.

With the practices of using the notes we used, before writing it in the margins, we observed that students either ignored the guidelines presented in the note, or only answered questions we made, or even rewrote parts of the text in the same way, with minor non-substantial changes. We understood that we should make other decisions to change this situation. So we gave up the resolutive perspective (RUIZ, 2010), which is when the students already have their answer ready and they only have to copy or add it into their text, and move on to a textual-discursive perspective.[8]

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[7] Initially the group worked with the note that was fixed on the base text page, but the problem of with space was one of the obstacles, in our opinion, to have more effective results. Some works were produced in the group with this strategy, such as: O bilhete como proposta de intervenção textual: experiências do Pibid, Selimel, 2015. Avaliable at: bit.ly/3cnzuN2.
We also considered that there should be, increasingly, an approximation between the practices that the Pibid members did in the classroom and what the supervising teachers could (re)produce in their daily curricular practices (FERRACE, 2017). Therefore, this intervention could become something more practical, closer to the daily reality of each teacher, in the conditions found in public school classrooms, that is, the writing on the margins of the written production of the students and with even more possibility of a discursive re-elaboration, since the perspective was to dialogue with what was effectively being said by the student.
[8] Ruiz (2010, p. 77) still talks about an indicative perspective evaluation, which often only leads to the rewriting of the text in a revision meaning.

Based on this vision, we used all the post-textual margins we found – parts left blank by the student in their text. We try to initiate the intervention, or the register of the counter-word, in the Bakhtinian sense of the term. In other words, we wrote down the notes in strategic places, in the margins of the text, more specifically where we noticed the discourse had been suppressed, stuck for ideas, break of discourse, lack of coherence and/or cohesion, etc., always seeking harmony in the progression of the text, logical-argumentative linking of ideas and articulation between discursive intention and the meanings produced.

We sought to base our understanding of the evaluation of a textual production on a practice that did not consider only micro-linguistic aspects (accentuation, orthography, among others). Our intention was not to observe an "isolated, finished and monological enunciation, out of its discursive and real context, which is not opposed to a possible active response" (VOLÓCHINOV, 2017). However, we wanted to observe the discursive aspects, as interlocutors interested in what the students were saying in the text.

We wrote down in the margins of the text phrases or keywords, and the student should dialogue and build a text focused on the global sense, for instance: speak a little more, which? remember? Trying, carefully, not to emphasize the commonly known "correction", that is also called as textual "infraction" (RUIZ, 2010). Often, at the end of reading a text, we, teachers, do not even know for sure what the text was talking about, just because we turned on the automatic "correction" of our brains. On the other hand, the students are also very discouraged when it comes to the writing practice at school, they do not feel that it was actually read, but that their text was only a "find the mistakes game" to the teacher.

TEXTUAL RE-ELABORATION: DATA ANALYSIS

In the Portuguese as a mother tongue classes, which we collaborated as observers or as subjects who carried out didactic interventions during the Pibid project,[9] there was great resistance from some students when we said that we would produce some written activity and, when we did so, they asked us about scores of the proposed activity.

The interest of the students was to know if the work in focus would be part of the score, thus revealing a school culture (CERTEAU, 2011) of textual production practices only as a product to be evaluated by the teacher.

Reflecting on what regulates the concept of writing for the students, we always established dialogues and, one day, we asked one of the students why they apparently do not like to write and the answer provided us moments of reflection. This talk is reproduced below:

> **Student:** "Teacher, I don't know how to write, Portuguese is very difficult, I don't know Portuguese, so I'm embarrassed, you know?"
> **Teacher:** "But you are speaking to me in Portuguese. So, you know Portuguese."
> **Student:** "That's not what I'm saying, I'm saying that I don't know how to write well."
> **Teacher:** "But what is writing well for you?"
> **Student:** "I don't know, teacher, there are a lot of dots, commas, difficult words and I don't know how to do that. We didn't even have a Portuguese teacher last year."

The student's answers confirm that we still find in the schools the understanding that to "write well and speak beautifully" it is enough to memorize grammar rules (BAGNO, 2019). Koch and Elias (2009) also talked about it:

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[9] It is important to mention that one of the authors of this paper participated between the years 2014 to 2018 as a teacher in training of Pibid/Letters/Portuguese/Capes.

If in a classroom, we ask students what they think about writing, we will certainly hear that in order to write – and to do it well – you need to know the grammar rules of the language and have a good vocabulary, and that these are the criteria used in the textual production (p. 32).

We had a constant search for practices that would assist in textual and discursive interventions and mediations in the classroom. We thought of a practice that would lead us to promote the approximation of our gaze to that of the student, or, in an exotopic perspective, to promote the construction of surpluses for the meanings seen. In view of this, as Bakhtin (2019) states, "I am not the one who evaluates myself positively from the outside, but I demand this from the other, I take their point of view" (p. 47).

What should come into focus was the interest about textual reflection, since from this we open the door to the fundamental context of language (RUIZ, 2010), moving away from the concept of the passive listener, which is: "the passive process of receiving and understanding the discourse in the listener" (BAKHTIN 2011, p. 271), as we know from this author, every understanding of the discourse provokes a responsive position.

Ruiz (2010) considers two aspects that we should have in mind about textual re-elaboration: "the language of the text itself (the text written by the student) and the language about the text, that is, the language of the intervention (the correction by the teacher)" (p. 78). So, let us see below an excerpt taken from the first version of the student's text followed by its transcription.
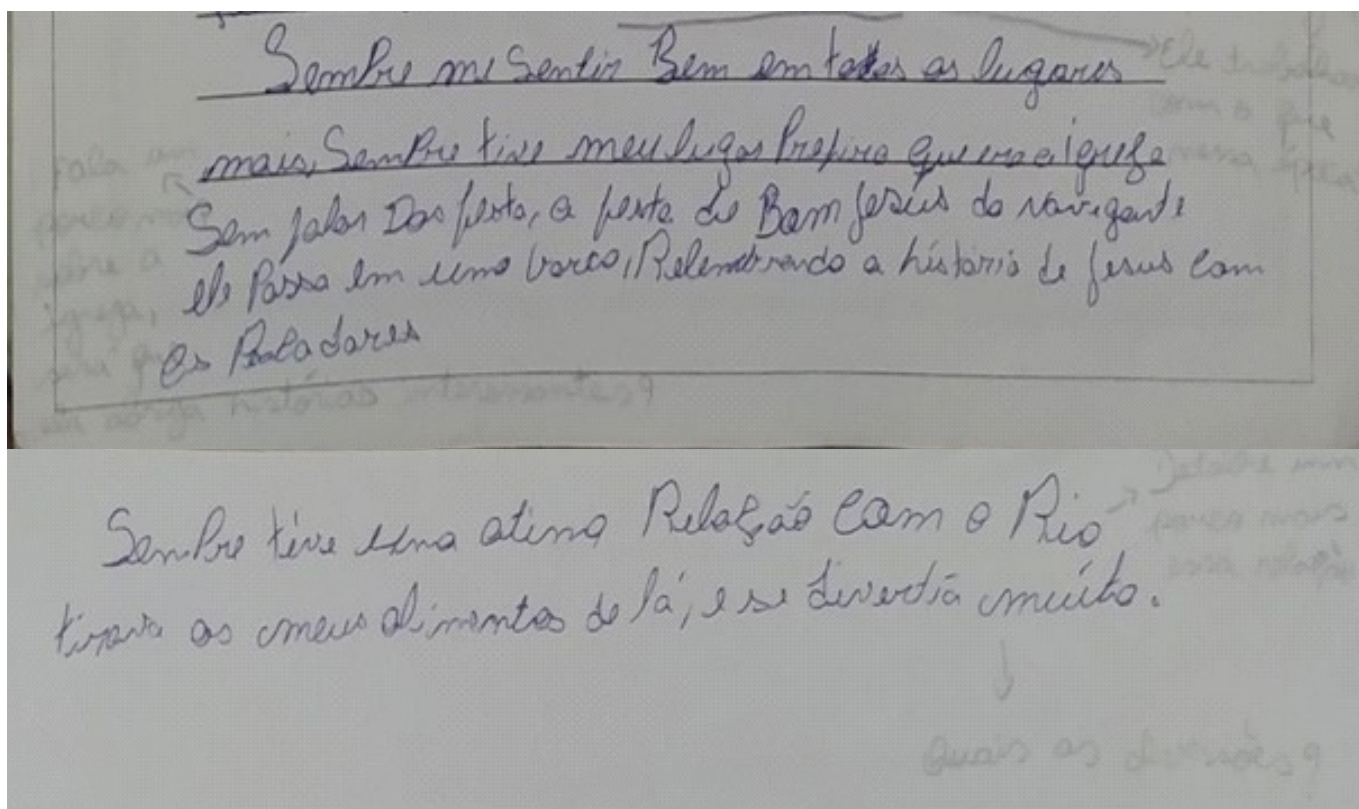
Source: Research data.

Figure 1a – Textual production 1

1- O Lugar Onde Nasci

"Sempre me senti bem em todos os lugares mais. Sempre tive meu lugar Preferido que era a igreja sem falar das festa, a festa de Bom Jesus do Navegante ele passa em uma barca. Relembrando a história de Jesus com os Pescadores Sempre tive uma ótima relação com o Rio tirava os meus alimentos de lá, e se divertia muito."

Source: Research data

Figure 1b – Transcription 1[10]

With the first text in hand and considering the need to build an interested interlocution for conduction and continuity of this project, we tried to search for the meanings in potential in the text. We emphasize that, for Ruiz (2010), there is always the need to understand that the subject, when writing a text, writes it as if it were always coherent. See below:

> While one always wants to produce a text that makes sense, the other always sees the production as something made to make sense. Thus, in general, the reader gives "a credit for coherence" to the writer: they do everything to understand the meaning of the text and find its coherence. The writer has this "complicity" of the reader as well as their capacity for assumption and inference. Eventual failures by the writer, when not perceived as significant, are ignored by the tolerance of the reader: assuming that the discourse is coherent, they make an effort to capture this coherence, filling the gaps, making deductions, in short, pouring at the service of the understanding of the text all the knowledge they have. Communication becomes effective, therefore, because of a contract of cooperation between the interlocutors (p. 34).

Observing a possible discursive intention of the student, taking into consideration the exotopic constructions of the meanings, we tried to put into practice the dialogical mediation, and we pointed out, in excerpts of Luiz's[11] text, three points that we consider main because there are suppressions of the discursive and because we understand its potentiality in reverberating other discourses that could bring possibilities of authorship to the student. We list below, therefore, 3 (three) ideas that would need to be complemented:

1° We noticed that there was a discursive suppression on the part of the author by not mentioning in detail the reason for his preference for the church environment. The re-elaboration of this line would give some protagonism to the student, regarding the insertion of arguments related to what he could rescue from life experiences, personal preferences, local narratives of the interviewee.

2° From the details in the text, we could not visualize or imply the general context of the Bom Jesus dos Navegantes event. We consider this a very opportune moment, for the student, to rescue the historical memory of the character and of his community, in order to get a more active and critical-evaluated writing of the student.

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[10] For a better visualization of the fragments of the student's text, we chose to make a literal transcription preserving the originality of the authorship of the speech, including grammar mistakes. Also, the English version is an adapted version of the Portuguese to serve as an illustration of the real data.

[11] A fictional name to preserve their identity.

3° Trying to read the possible discourses implied, we asked the relationship between the São Francisco River and the character, and the importance of this relationship. This third guideline is related to the writing proposal itself and also strengthens the narrative exercise.

In Figure 2, we present Luiz's text, as well as our interventions notes in the margins.

1. Fale mais sobre a igreja, será que ela abriga histórias interessantes?

1 - O Lugar Onde Nasci
"Sempre me senti bem em todos os lugares mais, Sempre tive meu lugar Preferido que era a igreja sem falar das festas, a festa de Bom Jesus do Navegante ele passa em uma barca. Relembrando a história de Jesus com os Pescadores Sempre tive uma ótima relação com o Rio tirava os meu alimentos de lá, e se divertia muito."

2. Acho que essa festa é muito legal, até me deu vontade de conhecer, você poderia detalhar um poucos mais sobre ela?

3. O Rio São Francisco é lindo, fiquei curioso para saber mais um pouco da relação desse Rio com o personagem, você poderia detalhar?
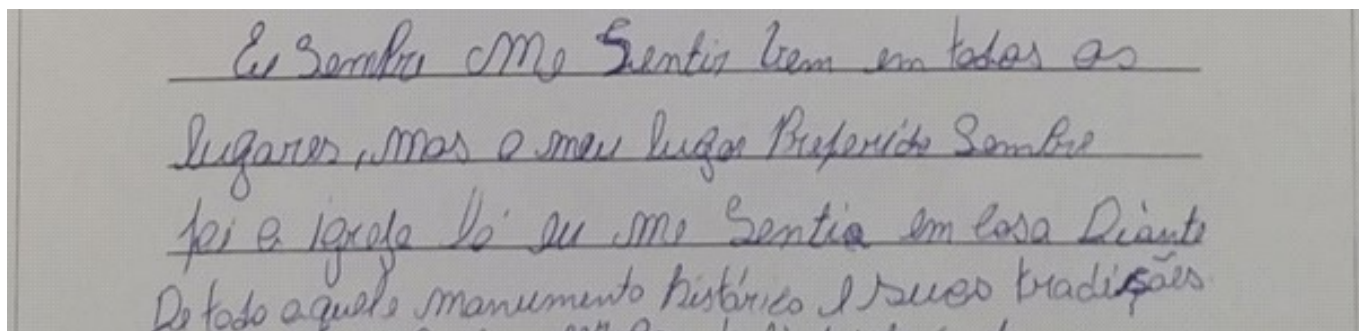
Figure 2 – Adapted from the original with notes in the margins of the text[12]

We considered that the gaps mentioned above needed more punctual mediations, through notes in the corner of the text, which, as already presented, we call margins. They are written down in the exact place of the textual intervention, in order to build and assist the student in solving the problem highlighted (see Figure 2). We intended to supply the information that was unfinished and more engagement of the student in the discourses, instigated by questions that would help improve the meanings of the text. Through the process of an interested interlocution, we concluded the first stage of this dialogical mediation, developed and written in the margins of the text as shown in Figure 2.

According to Moterani and Menegassi (2013), the notes, in this sense, appeared as a form of "questions, requests, suggestions, commentaries and help the student to understand its [...] purpose" (p. 236). Consequently, the subjects may be led to notice some important connections in their writing in order to help them to understand what changes they should do.
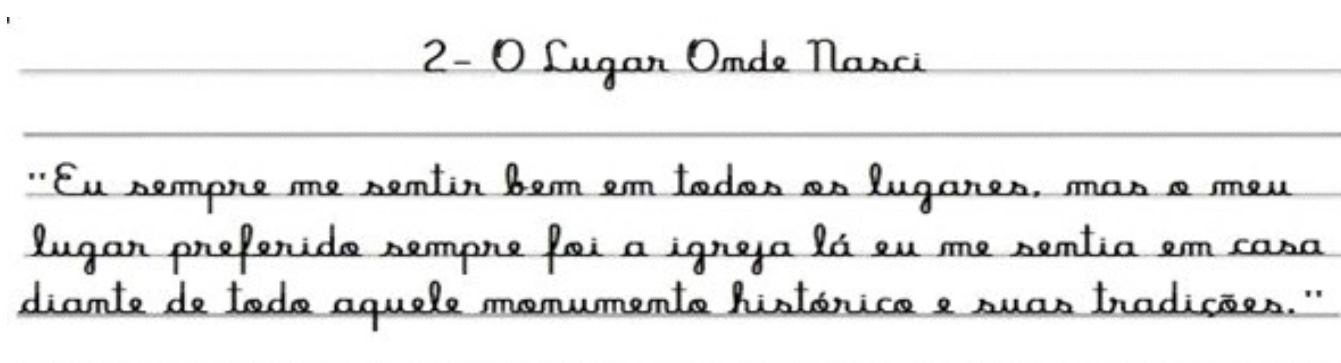
Luiz concluded his second re-elaboration. In Figures 3a and 3b (transcription of the student's writing), we can see the result:

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[12] Considering a better way of illustration of the original, we chose to present, in an adapted way, the following illustration of the notes written in the margins of the text, since the originals have low image resolution (cf. Table 1).

Figure 3a – Textual production 2

2- O Lugar Onde Nasci

"Eu sempre me sentir bem em todos os lugares, mas o meu lugar preferido sempre foi a igreja lá eu me sentia em casa diante de todo aquele monumento histórico e suas tradições."

Figure 3b – Transcription 2

Unfortunately, we realized that instead of the ideas to be complemented, there was the suppression of texts and ideas, which were previously present and now had been removed. According to the student, on that day, he was not feeling well to write (data from field notes). This reaction can be considered relatively common, since it is more practical to "remove" what needs to be explained than to focus on a production to improve it.

In the following week we handed the student his re-elaboration and asked him to reread the first and second versions of his text and reconstruct his production. This didactic movement took place through the implementation, in the evaluation process, of an interested interlocution and not through a search for mistakes or punishment based. The interested interlocution, through dialogic mediation, is the one that welcomes, listens to and reworks alternatives for the completion of a task, aiming at the expansion of the knowledge. We planned, by consulting the referred versions of the text, the student would have the opportunity to recover the information that was suppressed, as well as could observe, once again, our interventions in the margins. With this, we promoted a second chance to participate in the production circuit. About the process that allows the authors to receive their text in order to rewrite it, Menegassi (1998), quoting Gehrke, says that, in this case, the rewrite is seen as a process of reconstruction, analysis and evaluation that promotes personal growth. According to Menegassi,

> It can be said that the rewriting process, especially that which goes beyond the teacher's review suggestions, increases the student's reading performance. This statement is based on the notion that when rewriting, the student is reading his own text, consequently analyzing and reflecting on his own production, which leads him to increase reading performance (p. 43).

Usually there is the idea that when rewritten the first version was "improved", but we know that this is not true every time, and this aspect is one of the strongest criticisms of proposals for textual re-elaboration. We saw, however, that using strategies to observe versions is one of the ways to deal with a problem and, in the context of the dialogical mediation, it is an extremely important resource.

Trying to insert autonomy in this research activity and to have a greater deepening in the issues we intervened, we asked Luiz to search in the internet and magazines, or in other sources, the history and memory of the Bom Jesus dos Navegantes event, of the São Francisco River and the local churches. The strategy of research is a great vector for the expansion of the learning environment and the dialogical mediation foresees this continuous stimulus with the purpose of even breaking the belief of the school as the only space of knowledge, stimulating the involvement of the student in the activities. Souto Maior and Lima, S. (2017) warn about it when they say:

> Many of the activities that are developed in the classroom do not fulfill the purpose that the teachers wanted to – such as critical discussions, development of writing proficiency, involvement of students with the activities, interests in the results achieved, etc. – because, among other factors, these activities often have no meaning for the student. In other words, they do not represent something more concrete in their experience, they cannot understand the learning as a fundamental process of preparation for a more effective performance in society (p. 107).

After reading this quote, we go back to Bakhtin (2011) to resume the notion of "comparison", or rather, "the comparison made between one thing and another, to look for their similarities and/or differences" (GIOVANI, 2017, p. 17). According Bakthin, we have the understanding that:

> To understand is to compare with other texts and think in a new context (my context, the contemporary context, the future context). It is to resume future contexts: the feeling that I am taking a new step. Stages of the dialogical progression of understanding are the starting point, the past contexts and the presumption of the future context – text received, known, and to be discovered (p. 405).

Still in this sense, Miotello (2017) states that "to compare is not just to put one text next to the other. Texts do not speak for themselves" (p. 95). They are mediations and have a unique way of saying, as well as organizational aspects of the text and finally, the human actions that produce meanings, forming the genres. There is no comparison without my positioning, without my meaning, it is necessary to enunciate, speak, pass on the word ahead in an endless chain, in a dialogic state (MIOTELLO, 2017).

Thus, the student was encouraged to compare his text with other texts to think in new discursive contexts. Such practice could provoke in Luiz the sensation of taking a new step, the sensation of movement, finding himself and putting himself out in a unique way. These would be the stages of dialogic progression of understanding (GIOVANI, 2017) in the process of comparison.

Based on the understanding of the exotopic vision and the relationship between subjects, it becomes "impossible to have a pure and immediate relationship with yourself without mediation from the other" (BAKHTIN, 2010, p. 324). At this point, we understand the fundamental role of social relations by language/languages, I-other(s), and therefore the notion of didactic mediation. Thus, the intercession of two separated consciences is necessary for a dialogue.

In this perspective, we dialogued with the student about his text and he re-elaborated it in the following classes. We worked with a pedagogical proposal that has stages and directions in the production (SOUTO MAIOR; LIMA, S., 2017; SOUTO MAIOR; LIMA, L., 2018). At this rate, we observed that, in an autonomous way, the third version was presented to us with more objectivity and development of the discursive ideas, reiterating the intended meanings. Let's look at the production below:

O meu lugar de refúgio era na igreja, lá era
o meu local favorito, onde encontrava a Paz e o
amor diante de toda aquela grandeza histórica. Romã
abriga um número de quinze igrejas, construções
que enchiam os olhos e emocionava o meu coração.
Uma das grandes tradições nesta cidade era
a festa do Bom Jesus da navegante que celebrava
a história de Jesus com os Pescadores, essa
festa era realizada no Rio São Francisco. Antes
dos festejos davam-se nove dias de missas e muitas
orações a qual os Católicos intitulam esse
Período de novena.

Minha relação com o velho chico foi algo
de muito proveito. Pesquisando brinquei e em
alguns momentos tirei alimento do rio. Recordo-me
das minhas aventuras e travessuras. Por três vezes
Quase morri afogado.

Figure 4a – Textual production 3

Source: Research data.

Figure 4b – Transcription 3

For the second and third version of the text, we split it into two stages, the use of notes in the margins written in the first text, the act of comparison, and a face-to-face dialogue between teacher/student. In one of the occurrences of the dialogue, the student asked the professor a question, right after reading aloud the following excerpt from his text: "I always felt good everywhere, but my favorite place was always the church, there I felt at home, in front of all that historical monument and its traditions". The question, as we can see below, already formulates one of the principles of the writing focused on the interlocutory process:

Luiz: Teacher, What did we talk about before? That this text is small?
Teacher: Take a look at the notes I wrote down in the margins of your text.
Luiz: So, I think I should talk a bit more about the church, I think I'm getting the knack of it, it's like making easier to someone read and understand what I am talking about, right?

Having achieved this dialogue, we can say that the teaching dialogic mediation, from a practice of interested interlocution (BAZARIM, 2006), provoked a response action (BAKHTIN, 2011). This mediation considered:

1. Return to complement ideas.
2. Second chance for textual re-elaboration, from two versions (one of them written in a day that the student was not feeling "well" to write).
3. Inclusion of other activities to deepen the study.
4. Stages of dialogue, between student and teacher, about what was produced.

In these several moments of responses, the student was able to develop his ideas further, maturing the writing process, positioning himself as an active subject regarding the theme and its social meanings.

From the discursive point of view, we observed that the author brings not only more details about the hometown – its architecture, with churches from XVII and XVIII centuries –, but also registered more memories about the adventures of the interviewee in "Velho Chico" (São Francisco River), such as fishing, swimming, jokes, besides other adventures and pranks that almost led him to death as he wrote. These several leads promoted an expanding understanding about the subject. These experiences of the various readings and activities proposed had, in our opinion, an impact on the apprehension of the

> dimension of the meaning of the text as it implies a response of the subject to the meanings that are constructed, an active understanding (BAKHTIN, 2011), in which understanding implies finding a pertinent orientation in relation to the context experienced, making a certain positioning in the interaction (SOUTO MAIOR; LIMA, L., 2018, p. 128).

Regarding the normative grammar correction of the language and textual aspects, many items could still be problematized – such as punctuation, cohesion, paragraphs, reference progression, etc. – but, as we have already mentioned above, our mediation had the purpose of making the student like the act of writing and write more. We wanted to provoke in the author, through an exotopic vision, the need to develop his ideas and demarcate the construction of meaning in his text. The work with normalization was also done, but always based on the meaning and the need to understand the text as linguistic materiality of a communication purpose with the other. And it is thinking of him, this "other", that we discussed the need to rewrite the text in order to facilitate the reading work of its interlocutor.

Final Considerations

We were able to notice the result of the work that started out from a social, concrete and interactive context, focusing not only on one-sided voices but in confrontation with several voices. We did not intend to have the mechanical superposition of hierarchical voices in the activities, nor the mere search for "mistakes in the text". In this confrontation of counter-words, where the interlocution is established and the teacher is actually reading what the student writes, there is a stage for constructions and deconstructions, and the dialogical tension will always be received as mediating learning.

The student author managed, in a more active and critical way, to realize the need to formalize what he was writing and, from the reformulation of his ideas, he gave sequence and meaning to the text he produced. Thus, the discursive re-elaboration that we analyzed, in the versions of the text, emphasized the uninterrupted characteristic of language.

During the production process, the student was able to activate prior knowledge, select it and develop the ideas, giving continuity to the theme and making progress. He was also able to review the writing, established interaction with his reader who showed interest in what he was saying and asked for more details about what he was reporting.

Given all these considerations, we emphasize the importance of teachers and researchers of Portuguese as a mother tongue directing their gaze towards an interactive work in the practices of production and re-elaboration of texts in the classroom, since, besides making dialogue between students and the various uses of language and offering them subsidies for living in society, it enables them to constitute themselves as subjects who say (authors) and not passive subjects who merely appropriate the language knowledge and are satisfied with the information transmitted by the teacher.

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