

**THE EFFECTS OF A BRIEF INTERVENTION IN A PUBLIC SCHOOL: A
POSSIBILITY OF SAYING**

**OS EFEITOS DE UMA INTERVENÇÃO BREVE EM UMA ESCOLA PÚBLICA: UMA
POSSIBILIDADE DE DIZER**

**LOS EFECTOS DE UNA BREVE INTERVENCIÓN EN UNA ESCUELA PÚBLICA:
UNA POSIBILIDAD DE DECIR**

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ABSTRACT: Report of a form of brief intervention in a municipal school in the city of São Paulo, in an area of great vulnerability. The objective is to present the experience performed and its effects on children. Two 8-year-old children went through clinical interviews of psychoanalytic orientation, in number of three to four, in individual care. The report analyzes fragments of the sayings of those involved, followed by a synthesis of what occurred in each interview. The analysis of the children's statements was highlighted, based on theoretical support of lacanian psychoanalysis and indicates that one of the children does not present learning difficulties and the other, with psychic issues, already attended a CAPS (center of psychosocial care). The results show that, from the transfer, children speak of themselves and their impasses and these can be faced in a discursive way.

KEYWORDS: Brief psychotherapy. Cases reports. Learning. Literacy.

RESUMO: *Relato de uma forma de intervenção breve em uma escola municipal da cidade de São Paulo, em área de grande vulnerabilidade. O objetivo é apresentar a experiência realizada e seus efeitos sobre as crianças. Duas crianças de 8 anos, passaram pelas entrevistas clínicas de orientação psicanalítica, em número de três a quatro, em atendimento individual. O relato analisa fragmentos dos dizeres dos envolvidos seguidos de uma síntese do ocorrido em cada entrevista. A análise dos dizeres das crianças foi colocada em relevo, a partir de suporte teórico da psicanálise de vertente lacaniana e indica que uma das crianças não apresenta dificuldades de aprendizagem e a outra, com questões psíquicas, já frequentava um CAPS (centro de atenção psicossocial). Os resultados mostram que, a partir da transferência, as crianças falam de si e de seus impasses e estes podem ser enfrentados de forma discursiva.*

PALAVRAS-CHAVE: *Psicoterapia breve. Relatos de casos. Educação. Alfabetização.*

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RESUMEN: Informe de una forma de intervención breve en una escuela municipal de la ciudad de São Paulo, en una zona de gran vulnerabilidad. El objetivo es presentar la experiencia y sus efectos en los niños. Dos niños de 8 años se sometieron a tres o cuatro entrevistas clínicas psicoanalíticas en atención individual. El informe analiza fragmentos de las declaraciones de los involucrados, seguido de un resumen de lo que sucedió en cada entrevista. Se resaltó el análisis de los dichos de los niños, basado en el apoyo teórico del psicoanálisis lacaniano e indica que uno de los niños no tiene dificultades de aprendizaje y el otro, con problemas psíquicos, ya asistió a un CAPS (centro de atención psicosocial). Los resultados muestran que, a partir de la transferencia, los niños hablan de sí mismos y de sus impases y estos pueden enfrentarse de manera discursiva.

PALABRAS CLAVE: Psicoterapia breve. Informes de casos. Educación. Alfabetización.

Introduction

It appears that, despite all governmental and non-governmental initiatives to face the learning difficulties of reading and writing, the illiteracy rate is still challenging.

Recognizing the distinction between the two areas, psychoanalysis and education, the question is: How can the psychoanalyst intervene with those involved in the teaching/learning process?

Clinical intervention guided by psychoanalysis differs from other psychological practices due to the concept of the subject of the unconscious, which sustains it. As Freud teaches us (FERREIRA, 1998, p. 144), the educational act consists of the transmission of formal knowledge, together with another mode of transmission that is beyond conscious control. The latter is beyond the field of universal knowledge, and it is not possible to be sure of it.

Thus, the concept of the unconscious becomes fundamental, since it interferes in the learning process. It is a knowledge that escapes the subject at the same time that it constitutes it. That is why a particular content proposed by the teacher affects the subject in a particular way, causing unpredictable effects and impressions. According to Ferreira (1998, p. 144): “[...] the effect produced by the one who teaches escapes him, since there is a knowledge of which the subject knows nothing and, even though it is unknown and strange to the subject, it can sustain the desire to know as much as to teach”⁴.

The specificity of psychoanalysis is, therefore, in locating the singular of the subject behind the identifying offers proposed by culture and the discourse of science. These offers lead to the alienation of the subject and reduce his difficulty to a deficit, which ultimately results in

⁴ “[...] o efeito produzido por aquele que ensina escapa-lhe, posto que existe um saber do qual o sujeito nada sabe e, mesmo sendo desconhecido e estranho ao sujeito, pode sustentar o desejo tanto de saber, quanto de ensinar”

his segregation and social exclusion. Psychoanalysis does not operate with classifications of disorders, nor standardized disorders. It focuses on the subjective dimension of the learning difficulty, allowing the subject not to be treated as an object. In conclusion, it does not aim at the disorder or the deficit, but the subject, in its uniqueness.

Under this pillar, the possibility of psychoanalytic guidance work in the school environment occurs through the provision of speech spaces, whether for managers, teachers, parents or students. Language, through the word, can open space to “unlock the identifications” (MIRANDA, 2011), that is, in the slide of the signifiers, new perspectives of interpretation of a situation are opened, undoing the identifications that generate impotence and producing new outlets.

The purpose of this report is to describe an experience that took place in a school in the center of the city of São Paulo, in which psychoanalytical clinical interviews - POCI's - were the basis of individual intervention with some children. These students were appointed to work by their teachers and recognized as showing resistance to the literacy process.

Psychoanalytic clinical interviews

Clinical interviews with psychoanalytic orientation are a brief intervention, through individual consultations, aiming at conversations with the so-called “problem students”, in order to investigate whether this learning difficulty is a symptom and what this symptom would be, considering the diversity that can be observed at school: inhibition, anguish, agitation, lack of attention, performance, among others.

This intervention aspect allows investigating in the children's discourse, based on the orientation of Lacanian psychoanalysis, what are the identifications that could be inhibiting learning, considering that they were pointed out by their teachers as cases with difficulties, that is, they are already marked in the school speech as such. Based on Lacan, we try to listen to the meanings that the children themselves bring to recognize what this impasse is about, analyzing their sayings and, from the transference, operating in this discourse.

It is understood that, through these clinical interviews, it is possible to investigate which individual responses these students are presenting in the face of their subjective impasses, in order to promote a shift in the subjective position that prevents the child from learning. It is a short-term and punctual intervention. In the case of this research, the researchers had, respectively, 4 and 3 meetings with each of the children, these meetings held in a room at the

school itself, which presented conditions quite different from those of an office setting (noise, external interference, among others).

The application of this methodology, as shown by Santiago and Assis (2015), would result in a discursive displacement of the child, so that he can re-signify his symptom, detaching himself from a deadly identification and establishing a new relationship with knowledge and with school context.

In this work, we sought to repeat this intervention methodology because it seems quite adequate for the purpose of listening to children already identified as having difficulties, investigating what is behind these symptoms and promoting this displacement. Considering that the project also encompassed other fronts of institutional interventions, it was important that these interviews take place in the school context itself, which allowed other questions about the surroundings of these students to be observed. Even more considering that, in the case of the intervention in the chosen school, we also have to cross the particular social context in which most of the school's students live.

As indicated by the experience of the NIPSE, in Minas Gerais, the children attended were selected when listening to the cases pointed out by the teachers. Attempts were made to pay attention to the symptoms reported by the team, so that children who present an enigma to the school were attended to, children about whom the educators do not have a knowledge that explains why they show resistance in learning. Before the said children were invited to the interviews, a survey of data from each of them was carried out, based on school documents such as enrollment sheets and pedagogical reports. However, we had difficulty finding a lot of information. Brief conversations were also held with the children's relatives, before and after the conclusion of the interviews. In the case of the intervention reported by Santiago and Assis (2015), there was pedagogical support that could be requested as a reinforcement to be offered to the child, as soon as it was assessed that the desire to learn was established. However, in the case of the intervention to be reported in this work, there was no such service to be made available to children. However, it should be noted that the school offered the so-called "school reinforcement" during the other shift, an activity offered to students by a qualified teacher, but that, however, had little adherence.

Material and methods

It is a research-intervention, of a clinical, experimental, qualitative and explanatory character that presents and discusses the effects of an intervention proposal with Elementary 1 students.

Location: a public school in downtown São Paulo.

Subjects: 2 children attending elementary school, identified by teachers as having some impasses in the literacy process.

Informed Consent Term: all participants - parents and children - signed the informed consent term after the research was explained to them, according to the model in annex 1. The term was approved by the Ethics Committee under no 2.247.881 of the CAAE process: 70839817.0.0000.5482.

The statements of the children and their interlocutors were collected and transcribed in regular spelling to allow the analysis of their materiality. Secrecy: the children's names have been replaced to preserve their identity.

The school

It is a reference school in the region of Baixada do Glicério, where generations of families in the area studied. The Baixada do Glicério, in turn, is a small neighborhood of about 4 square kilometers, located south of the Liberdade district, in the historic central region of São Paulo where the city was founded. Created in 1940, the Baixada is a region of immigrants that alternated its appearance according to the historical context: Italians, Portuguese, Turks, Asians, Haitians, South Americans... Located below the East Radial, with viaducts and elevations that cross in high speed the city, the region was progressively abandoned and neglected by the public power, revealing itself at first glance as a no man's land (SEVCENKO, 2004). The housing problem is noteworthy: traces of street dwellers are seen everywhere, sheltered below the same viaducts or exposed on sidewalks, as well as an enormous number of precarious tenements that are subject to rain and the spread of disease (KOHARA, 2009). Glicério has the mark of poverty, neglect of the State and absolutely precarious conditions of access to housing, health and education services.

Data presentation and analysis

João: a boy divided into four

1st psychoanalytic orientation interview

João leaves the classroom, showing difficulty in walking and stiffened posture, while he comes down the hall with one of us, to the Arts room.

Upon arrival he is reassured: no scolding. We tell him that we want to know a little about him, João, and how he is at school. The boy soon starts talking non-stop.

In the midst of a long and detailed narrative, which jumps from one subject to another, without much binding, João talks about his sister, Jane, who, although she is two years younger, is “*of equal size to him*”, who “*fits in the same clothes*”, that both “*like the same pepperoni pizza with cheese*”. He quickly comments that his “*father is the uncle too*”. We tried to recover the theme, but the subject is gone.

We propose to do something with the material we have there and João says: “*I don't know how to write, but I'll write my name*”⁵: J-O-A-O (analyzing the general context of the interview, this writing with dashes, sent us to the broken body of the psychotic) and says: “*I am divided into four words*”⁶. Just below it writes JANE and says “*we are together*”⁷. We note that Jane is not “divided”. And he says, “*Jane is all together*”⁸. Then, João says he doesn't know how to write any other word. And we say it's okay, that we can do other things. He says that he likes to draw and that “*he will be a draftsman*”⁹. Draws a head, a face in pencil and colors with care. He says: “*it's me*”. We praise: We could notice that it's you. João then starts another face, glued to the first. Delete, and start a little further away, another identical drawing. He says that is your friend Rafael. Once again, we see the “all together” appear.

In this interview, we observed that although João doesn't know how to write, he names the letters. We made play dough letters, we wrote Rafael and he recognized each letter, but did not read the name. Then, he uses the dough to make misshapen figures and name them: stamp, boat, box, ball, biscuit, himself, spider... a speech without chaining or significant pauses. In a moment, put three pieces of dough, one next to the other, and point to the end, asking “*what protects?*”¹⁰ and he himself responds excitedly “*it's me!*”. Then, put it all together and say:

⁵ “eu não sei escrever, mas vou escrever meu nome”

⁶ “estou dividido em quatro palavras”

⁷ “estamos juntos”

⁸ “Jane é tudo junto”

⁹ “vai ser desenhista”

¹⁰ “o que protege?”

“fusion”¹¹. When he says goodbye, he asks to take a piece of play dough and bring it next time, which we understand as taking some of the experience there home and guaranteeing the next meeting. The play dough is the string that ties. And not exactly our deal.

2nd psychoanalytic interview

A week later, at the second POI, João came with the play dough carefully wrapped in paper and apologizes: “*my house is very cold, the play dough went hard*”¹². And he repeats the dynamics of the first interview asking us to guess certain figures, this time made in drawing, and goes on endlessly, until we propose that he draws someone he likes a lot.

He draws his sister Jane. It is the same head as the previous drawings, but he modifies the hair. And she says: “*my sister is only 8 years old, I am much more better than her*”¹³. We point out that yes, there is a difference between them. They're not the same. He continues drawing and, when the moment comes for the body, he says: “*I don't know how to do a girl's body, but I do know how to draw my sister*”¹⁴. Quite different from the way of his free speech, which without the support of the record is sliding erratically, as in the first interview, regarding his friend's representation, João pointed out that his sister's hair was different.

3rd psychoanalytic orientation interview

The Arts room had a beautiful exhibition of paintings with African motifs, painted by the children. There were several gouache pots left. A session with many paints, to the delight of João who had already declared at the outset that “*he will be a draftsman*”.

One of us will pick you up. The class returns from recess. It is possible to see the sister and João together. In addition to studying in the same class, they look like twins so similar they are and they stay “stuck”.

João sits in front of our work table. And begins his charades:

"What is way soft but that can change?"¹⁵

Change how?

He says: change color. The play dough! It's soft, but it's also hard. The colored dough that changes color.

¹¹ “o que protege?”

¹² “minha casa é muito gelada, a massinha ficou dura”

¹³ “minha irmã só tem 8 anos, sou bem mais melhor que ela”

¹⁴ “corpo de menina eu não sei não, mas eu sei sim desenhar a minha irmã”

¹⁵ “o que é tanto mole mas que pode mudar?”

It is in this stumbling of the tongue, in which color becomes pain, that John can recognize and speak of his pains.

*“If you press it becomes hard, if you press it again it becomes soft”*¹⁶. It's a little pot of experimentation. You squeeze the things inside. Inside you know what you have. Inside the dough he found gold. “Golden dough”.

*“It is soft but it is also hard. The colored dough that changes pain”*¹⁷.

It seems that João is talking about himself, he is the “*dough that changes pain*”¹⁸. And like the play dough, it sometimes stiffens, strains the body, which looks like a wooden doll when walking. Sometimes that almost unknown body softens, which it was unable to trace. It needs a border, it touches us, whatever is nearby. At the same time, it is a play dough that has found gold inside. It is João, his own experiment pot, now able to experience new potentialities in himself.

*“Today I am going to be the teacher. Today I am going to teach you to color with two colors to make arts”*¹⁹, he says. (what a difference for the child previously with such a fragmented speech and a body image “divided into pieces: J-O-A-O”).

And he spent a good deal of time in this psychoanalytic interview, painting color variations, whose drawing resembles diverse and colorful feathers and very well painted with gouache. That he touches up with great skill, nuances of gold. *“Are we going to make gold in more colors? You have to make it perfect”*²⁰ he says, staging a class. *“Now you can do it your way now”*²¹ recommends us.

*“I will do it in my own way: gold with red gives hot gold”*²².

Where the unconscious, in a lapse of speech, points out that 'pain' can be changed, it is probably possible to endure 'penalties'.

Today João arrived more organized, he seems happy and proud. He has knowledge, can talk about himself, and can teach us. *“Greener blue is rare blue”*²³ he continues in his experiments. In what you can already print his brand, his authorship, his individuality: his paintings.

¹⁶ “Se aberta fica dura, se aberta de novo fica mole”

¹⁷ “É mole mas também é duro. A massinha colorida que troca de dor”

¹⁸ “massinha que troca de dor”

¹⁹ “Hoje eu vou ser o professor. Hoje vou ensinar a colorir com duas cores para fazer artes”

²⁰ “Vamos fazer dourado de mais cores? Tem que fazer perfeito”

²¹ “Agora você pode fazer do seu jeito agora”

²² “Eu vou fazer de um jeito só meu: dourado com vermelho dá dourado quente”

²³ “Verde mais azul é azul raro”

4th psychoanalytic orientation interview

We have another session with João, the fourth interview, where the significant pain, reappears in other words: “*circulator*”, “*keeper*”²⁴. We ask what this pain is. And João knew how to locate it in his own body, besides telling, with greater ease about his family and the difficulties. He ends the fourth interview, creating an embrace of three, between us, a “hole” for him.

He says goodbye returning the hardened dough that he forgot in the move arounds from the previous session. He no longer needs it, he has already experienced his own plasticity. At the same time he can create a bond.

We learn later from his grandmother that João is undergoing treatment at a CAPS. But as we have seen before, this does not seem to be an issue for his teacher, who there at first impression seemed to welcome everyone equally, “there are 30 students”... her students. And perhaps this is the most just and possible way of talking about inclusion (the child's social place is at school).

Isaias: the boy with foot on the ground, able to fly far

1st psychoanalytic orientation interview

With Isaias, the procedure was similar: one of us went to pick up the boy in his classroom to take him to the Arts Room, where the interview would take place. With our materials already mentioned: play dough, paper, graphite pencil, eraser and colored pencils.

Isaias arrived a little shy, worried, until we explained what we were doing there: interviewing some students, not just him. Other adults were also doing these interviews, to get to know the students better and to know how they were at school. We remind him of the day we met at school, and talked to his father. He said he remembered us.

We asked him to write something. And he wrote his name, calmly and carefully. We asked him what he liked and if he wanted to write about it for us. He registered, on the same sheet, one word above the other: ice cream, football, Brazil (the sports team he supports) and “rodgor” (Rodrigo, his friend). Still, he wrote the phrase “*I like ice cream*”²⁵. We asked him what he would like to do: “*draw*”.

²⁴ “*circulador*”, “*guardador*”. Pain in Portuguese is “*dor*”, só you can see “*dor*” in the Portuguese words he used.

²⁵ “*Eu gosto de sorvete*”

And so, we proposed a drawing together and he agreed (technique already used in other works). And Isaias started by designing a truck. And as we were drawing, we were talking. Isaias told us that he has three younger brothers, that he takes care of them, except for his younger sister. Why, we ask? And he says others think he could drop her. He also says that he took care of his younger brothers from an early age, and that he never dropped anyone. When talking about the family, he talked about his mother. We ask: what is your mother like? *“I don't remember very well, I just know that she is fat”*²⁶ she says. (We know that the mother had a complicated pregnancy and delivery and is at rest, we do not know what Isaias' understanding of this is like). But the conversation flowed like this. One of us drew a "beetle" in the direction created by Isaias, the other drew a bicycle, in continuity. The boy then drew a bird and so the drawing was made up of a land area and an aerial area. Complemented with an airplane, a balloon, butterflies, clouds, sun and birds. When we asked him about what was happening to the road, the truck, the beetle and the bicycle, he told a story: *“They are going to Rio de Janeiro for the beach”*²⁷. And asked to put a man on the bicycle. Once the man was drawn, we asked him something about this man. He said the man was thinking about the beach, the sea... One of us made a speech bubble, like in comic books. But he interrupted it and said it wasn't like that, that it had to be with balls, because it was a thought. The other researcher pointed out that thinking was different from talking (taking into account that Isaias was presented to us as an inhibited child, but who quickly proved to be creative and open to meeting the other) and he agreed, smiling. He went on to say that they were going to Rio and the man on the bike was going to go into the sea, saw that there was a shark, but returned quickly to the sand, *“he swims very fast”*²⁸. We got into the joke, asking who else was doing things so fast and he talked about his father. Isaias seems to have a solid reference in his father. *He wants to do things like him when he grows up and work together: “we will make chairs”*²⁹. He returned to the drawing. He said the balloon was going to China and the plane to the Amazon. We proposed that he speak of people: *“ah! the people in the balloon will step on a dragon's head”*³⁰. And he created several strategies in the drawing for that to happen. The bicycle man became a bicycle thief. In the beetle there was a family of 6 people crammed there. In the truck, a fireman came with water to cool off. On the plane, people traveled to the Amazon to find and recover what Saci Pererê had stolen from them. We pointed out something about how difficult it is to have something

²⁶ “Não me lembro muito bem, só sei que ela é gorda”

²⁷ “Eles estão indo para o Rio de Janeiro pra praia”

²⁸ “ele nada muito rápido”

²⁹ “vamos fazer cadeiras”

³⁰ “ah! as pessoas do balão vão pisar na cabeça de um dragão”

taken from you (also thinking about Isaias' situation, with this baby brother who arrived with a mother at rest). We proposed that Isaias make a title for the drawing: TRAVLER. We pointed how much he had talked about travel. And then he tells us about a trip he already took: he went to Bahia. That your grandparents live there. We ended the interview talking about our condition as travelers and being in transit.

2nd psychoanalytic orientation interview

One of us went to pick him up in his classroom. The teacher seems receptive. She nods to Isaias. The boy smiles when he sees the researcher. And on the way between one room and the next, she asks: did you cut your hair? Already much more uninhibited, he says: “I didn't cut, I turned to the other side”. It is pretty, he praises.

The previous POCI drawing is on the table and we asked him what he wants to do with that drawing, which part was colored and part was not. Isaias wants to make a road, through which the drawn vehicles pass (that drawing tells three levels of narratives: a road with vehicles “going to Rio de Janeiro”, the sky where a bird and a plane pass, “going to the Amazon” and, a balloon already higher, going to China. In the three stages there are “thought” balloons where one of the people is thinking about their destination: Rio de Janeiro, Amazon and China.

He says he wants to make a new drawing and starts to make a beach in Rio de Janeiro, where he reports all the content of the road moment: all the drivers are enjoying the beach. He tries to insert drawings and suggestions that we researchers have added to the previous drawing. And we understand it as an inclusion of us, like: I understand you and your ideas, I remember what we said and we did in the last session, I will enjoy it, it is being important to me. It is a precious moment in which the boy, already much more talkative, dialogues and brings new meanings to some signifiers. Example: one of us had drawn sunscreens in the previous drawing. Now Isaias uses the word protector³¹, with a new meaning: “*they need a protector, they don't know how to swim. They will not enter*”³². To each of the characters in the previous drawing and drawn in this one, Isaias, with great ease, is telling a story of what they are doing on the beach.

The boy asks if we want to draw together. And we say that we are enjoying watching him draw.

³¹ Sunscreen in Portuguese is “Protetor Solar” literally translated to Solar Protector.

³² “eles precisam de protetor, eles não sabem nadar. Eles não vão entrar”

Isaias says: “*there was a ball and it disappeared. Did someone steal it?*”³³ In almost all moments, from the previous drawing that had 3 distinct scenes, Isaias refers to theft. He made three tents in front of the sea, and finishes his drawing with the sun and many clouds beside it. And he says “*I’m going to do the Amazon*”³⁴, already in another role. Here again, about the tents drawn, he says: “*keep an eye on it, or they might steal?!*”³⁵.

He says at the end of this drawing: “*the Amazon is much further away than Bahia*”³⁶. In the drawing of China, the boy begins with a “*fighting house*”³⁷. And a dragon. He says he doesn't know how to make the dragon. And one of us suggests: your idea is to make the alligator and move around? The boy says that the “*teeth are sharp, but a little small. It's small for easier cleaning*” “*Ah! I almost forgot: he has wings*”³⁸. He says: They are saying (people regarding the dragon): “*look how big it is*”³⁹. And so was the Isaiah session. The boy already showing how much his inhibition and even a certain shyness that, in second contact, disappears.

3rd psychoanalytic orientation interview

When Isaias enters the room, at the 3rd POCI, all the drawings made by him in the previous days are displayed on the table. He says he will “*paint*” the drawing of China, which is not yet colored. At the same time that he begins to color, he starts to say: “*those on the beach are on vacation*”⁴⁰ (another drawing). And so, you can see the importance he is attaching to each interview, where he can express, ideas, drawings and dreams. He changes the subject, wants to talk. He says that the four-year-old brother goes to school in the morning at 6 am, early right? And back in a school wagon. He goes “*by feet*” to school. And that on the way out, the father or mother pick him. And that now the mother is coming more (in a first interview with the father, he said that his wife was “*bedridden*” for having a baby, 22 days before).

Isaias demonstrates that he is very comfortable with the researchers, while slowly covering with blue colored pencils, the entire sheet of the China drawing. We noticed that he seems to want to “*lengthen*” the time we are together. As if slowly coloring the drawing, covering the entire sheet (instead of a sky above and a floor below as he did the other times), he would make time go slowly. As he could control the time of that moment. Isaias continues

³³ “*tinha uma bola e sumiu. Será que alguém roubou?*”

³⁴ “*vou fazer a Amazônia*”

³⁵ “*estão de olho, vai que roubam?!*”

³⁶ “*a Amazônia é bem mais longe que a Bahia*”

³⁷ “*casa de luta*”

³⁸ “*dentes são afiados, mas um pouco pequenos. É pequeno para limpar mais fácil*” “*Ah! quase esqueci: ele tem asas*”

³⁹ “*olha como ele é grande*”

⁴⁰ “*aqueles da praia estão de férias*”

to speak, raising the subject: *“my father works at the flooring company, but he likes to go to Gazeta just to watch the football game”*⁴¹.

He shows the figure that he drew next to the Chinese house and that seems to dance. He says: *“he is fighting”*. *“This one is fighting right? But it looks like he’s saying goodbye”*⁴². Our answer: Someone else is saying goodbye... (he knows it's his last POCl). We say nothing. We expect the boy, in his time, to associate through his drawings. He continues: *“this one is doing a dance”*⁴³. And why is he doing a dance? *“Because he wants to show the dragon”*⁴⁴. And isn't the dragon dangerous? *“Not this one, just the others”, “people flew with the Dragon”*⁴⁵. And Isaias draws his sun and little clouds that are everywhere in his drawings. You don't forget the sun, do you, Isaias? (the sun that represents the father, is present) "No", he says.

*“Trees (from China) are a little more different. They have a more beautiful green! And they plant fruits, there are a lot of people to eat”*⁴⁶. And then you see the ability to imagine a place you've never seen, to make it concrete by representing it in your drawing, capable of telling many stories. Graphically and verbally. About the trees, now painted, he says: *“It is the green of China”*⁴⁷.

Isaias draws another house and says that's the house of the *“owner of the fighting house”*⁴⁸. He says that *“from there he can see the fighting house. Keep an eye out. Because someone might go in there and breaks everything or steals right?”*⁴⁹.

There is another house on the other end of the paper. Who lives there Isaias? *“Who lives in the green house is the mayor. He likes green more, he paints it green”*⁵⁰. You? We asked. *“No, him. He paints it green. It smells like paint”*⁵¹.

The boy is far away, painting the sky. He himself says about that lengthened time: *“It takes too long!”*⁵² (the painting that lengthens the time). He also says: *“there could be more building”*⁵³. Why?

⁴¹ “meu pai trabalha na empresa de piso, mas ele gosta de ir na Gazeta só para assistir o jogo de futebol”

⁴² “ele está lutando”. “Esse aqui está lutando ne? Mas parece que está dando tchau”

⁴³ “este aqui está fazendo uma dança”

⁴⁴ “É por que ele quer mostrar para o dragão”

⁴⁵ “Esse aqui não, só os outros”, “as pessoas voaram com o Dragão”

⁴⁶ “As arvores (da China) são um pouquinho mais diferentes. Elas têm um verde mais bonito! E plantam frutas, tem muita gente para comer”

⁴⁷ “É o verde da China”

⁴⁸ “dono da casa de luta”

⁴⁹ “dali ele pode ver a casa de luta. Fica de olho. Vai que alguém entra ali e quebra tudo ou rouba né?”

⁵⁰ “Quem mora na casa verde é o prefeito. Ele gosta mais de verde, ele pinta de verde”

⁵¹ “Não, ele. Ele pinta de verde. Tem cheiro de tinta”

⁵² “Demora muito!”

⁵³ “poderia ter mais prédio”

“For more people to live”. “And when the house gets very crowded... you have to travel”⁵⁴. Is this house full or empty? “Full”, he says. Very full? (Isaias smiles, and it seems that he understood that we are possibly talking about his house)

“I don't think it's that crowded at all. Pedro lives in the house, he is so fat. He got thin from pedaling so much”⁵⁵ (Now he refers to the drawing of the man on the beach, who came along the road by bicycle) mixing fantasy with reality. Playing with that possibility.

“We live in a building, my parents, my brothers and Pedro. The sky has a lot more space, right? More space than here. It has more space than the city”.⁵⁶

Our schedule is at the very end and Isaias proposes to make a rocket. He says his class is doing a job in pairs on “Domestic Violence”. And we concluded that it would not be useful to go back now.

We started the rocket, and after many attempts, by the boy and the two researchers, we managed to shape this ship. “Sometimes you have to ask for help, don't you?”⁵⁷ he says about our participation in this construction of the toy.

“The rocket goes to I forgot the name. The place where there are Martians. The pilot is Jojo!”⁵⁸. Is Jojo someone's nickname? We asked. “Yes, from my father's other son, with another woman. Older”⁵⁹.

There is no more time to talk about Jojo, perhaps an important or mysterious character in Isaias' life, which he leaves just to the end, as children and adults do in session, in the desire to... lengthen them. Or to launch an important issue that cannot be talked about, because time is up. The rocket is ready. A cylinder of bond paper, with a cone as the tip. Isaias checks if the popsicle sticks to make the turbines are dry (they are not). And draw a little blue window on his rocket. Now he can go even further.

We then agreed to let it dry and deliver the rocket to Isaias, at the time of departure.

Discussion

João presented himself with great hesitation regarding reading and writing, revealing difficulties to register words other than his name and that of his sister. However, once in the

⁵⁴ “Para mais pessoas morarem”. “E quando a casa fica muito cheia.... tem que viajar”

⁵⁵ “Não acho que está tão cheia assim não. Pedro mora na casa, ele é tão gordo. Ele ficou magro de tanto pedalar”

⁵⁶ “Moramos em prédio, meus pais, meus irmãos e o Pedro. O céu tem muito mais espaço né? Mais espaço do que aqui. Tem mais espaço que a cidade”.

⁵⁷ “Às vezes tem que pedir ajuda, não é?”

⁵⁸ “O foguete vai para esqueci o nome. O lugar onde tem os marcianos. O piloto é o Jojo!”

⁵⁹ “Sim, de outro filho do meu pai, com outra mulher. Mais velho.”

context of the interview and a relationship with the psychoanalysts was established, he was able to develop a relation with the world of letters, whether playing with mobile letters or assembling with play dough. Despite presenting a barrier, he was able to playfully approach written records, moving from a position of refusal. During the interviews, it was also evident the importance of emphasizing an individuality for João, who sometimes presented himself practically glued to his sister Jane, who even studies in his class. Maybe that's why he shows himself to be so dependent, trying to constantly approach his sister's way of being. So, it seems like a good idea, that next year, they will be in separate classes. To guarantee João greater autonomy and space to be himself, without comparisons.

Isaias, in turn, came to the interviews as a literate boy, but quite shy. However, once under the effect of the affective interaction that took place in the encounter with the psychoanalysts, he quickly appropriated the space proposed there and revealed an enormous capacity for concentration and creativity, producing drawings and stories that contained a complementary narrative and of important symbolic value. Although a little shy, it seemed more that Isaias is silent because he pays attention, listens, and not because he is inhibited or distracted. Isaias was recognized in this position of potential and can produce free and uninhibited writing, directly relevant, focused and tied to the context to which we were inserted in the game.

It is important that João has someone following him closely so that he can continue his process of approaching the world of letters and so that he can appropriate language in the molds of formal education. It seemed fundamental to us that the boy also have guaranteed his uniqueness, as well as that of his sister, so that each one had his own individual and separate path. In addition, João has been treated at CAPS for two years.

Isaias, once subjected to an affective look, does not seem to be so inhibited in showing everything he already knows. Literate and smart, when recognized in this place he can feel safe to show, as he did with us, everything he already do and can do. It is important that Isaias does not take the place of those who do not know and that his difficulties are taken more closely, making it easier for him to be more uninhibited and freer to return everything he is learning and watching carefully.

It is, therefore, important that children have guaranteed spaces for exploration and pleasant exchanges in the classroom and outside, reinforcing their willingness and capacities to learn more, appropriating and risking themselves more in the field of reading and writing.

Final considerations

The experience of Psychoanalytic Orientation Clinical Interviews at school brings the possibility of promoting a turn in the position that these students assume within the school context. Listening to these children, inside the school, but outside the classroom group, allows the children themselves to reposition themselves in their place as students and, even more so, that the school team (educators, staff, coordinators) situate it differently in the institution's discourse.

Based on the effectiveness of the experiences already reported by Santiago and Assis (2015), the application of POCIs at school also proved to be valuable and met the initial objectives of the work, despite the brevity of the intervention. Once the transfer with the psychoanalysts was established, both cases presented here revealed more of their potential. João was less hesitant to approach the world of letters and could even play with it, based on his interests, calling on the psychoanalysts to support this approach that he did in his own unique way. This proved to be important considering that the boy had a sister at school, with which he was often associated. The second case presented, Isaías, was also able to present himself, under transfer, in a completely different way from the place he occupied in the school's speech. He proved to be a creative boy, full of vitality and with a very expressive writing and tied to the context of the games he proposed.

In addition to the effects produced on the students served, POCIs have the scope to give families and the school team another possible discursive place for these children, promoting this turn as important for them as for the institution. It can be seen that this circulation also has effects on this supposed knowledge, even before peers, that is, other children may see some different potential in these boys.

Despite the brevity of the procedure, it was possible to touch on some important symbolic issues, even if others are only tangential, as evidenced in the clinical reports. However, this does not prevent the children attended to overcome their barriers and reveal another subjective position in the school context. Listened as singular subjects, outside the group, they can reposition themselves to take on a new place within the group.

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