

**PRACTICES THAT TRANSFORM: PROMOTING THE EMERGENCE OF  
POWERFUL SUBJECTS OF LANGUAGE**

***PRÁTICAS QUE TRANSFORMAM: PROVOCANDO O EMERGIR DE SUJEITOS  
POTENTES DE LINGUAGEM***

***PRÁCTICAS QUE TRANSFORMAN: PROVOCANDO EL CRECIMIENTO DE  
SUJETOS POTENTES DEL LENGUAJE***



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**How to reference this article:**

MACEDO, H. O.; MASINI, L.; TEIXEIRA, V. R. V. Practices that transform: Promoting the emergence of powerful subjects of language. **Revista Ibero-Americana de Estudos em Educação**, Araraquara, v. 18, n. 00, e023075, 2023. e-ISSN: 1982-5587. DOI: <https://doi.org/10.21723/riaee.v18iesp.1.18472>



| Submitted: 22/03/2023  
| Revisions required: 15/05/2023  
| Approved: 29/07/2023  
| Published: 19/09/2023

**Editor:** Prof. Dr. José Luís Bizelli

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**ABSTRACT:** This article presents a report on speech therapy therapeutic activities that highlight the importance of discursive, dialogic practices, based on a historical-cultural framework, for working with oral and written language. The purpose of the reports made is to show that organized strategies, based on subjective choices of different discursive genres, can promote the emergence language subject who initiates the speech therapy therapeutic process as a pathological subject. We present the reports of four children, in the experience of two different projects (book collection “I, author” and “Interactive Panel”), in which the times and relationships of each child with others, with himself and his language, the different interlocutors discursive, are subjective, but all are transformed. We are accompanied on this journey by Bakhtin and Vygotsky, in particular, among other renowned authors. Although we do not use formal protocols, the practices presented can be replicated and show good results.

**KEYWORDS:** Language therapy. Witing. Dialogue. Authorship.

**RESUMO:** *Este artigo apresenta o relato de atividades terapêuticas fonoaudiológicas que destacam a importância das práticas discursivas, dialógicas, pautadas em referencial histórico-cultural, para o trabalho com a linguagem oral e escrita. O objetivo dos relatos feitos é mostrar que estratégias organizadas, pautadas em escolhas subjetivas de gêneros discursivos diferentes, podem promover a emergência do sujeito de linguagem que inicia o processo terapêutico fonoaudiológico como sujeito patológico. Apresentamos os relatos de quatro crianças, na vivência de dois projetos diferentes (coleção de livros “Eu, autor” e “Painel Interativo”), em que os tempos e relações de cada criança com o outro, consigo e sua linguagem, os diferentes interlocutores discursivos, são subjetivos, mas todos se transformam. Acompanham-nos nessa jornada Bakhtin e Vigotski, em especial, entre outros autores consagrados. Embora sem utilizarmos protocolos formais, as práticas apresentadas podem ser replicadas e evidenciam bons resultados.*

**PALAVRAS-CHAVE:** *Terapia de linguagem. Escrita. Diálogo. Autoria.*

**RESUMEN:** *Este artículo presenta el relato de actividades terapéuticas de logopedia que destacan la importancia de las prácticas discursivas, dialógicas, pautadas en referencial histórico-cultural, para el trabajo con el lenguaje oral y escrito. El objetivo de los relatos realizados es mostrar que las estrategias organizadas, guiadas en opciones subjetivas de géneros discursivos diferentes, pueden promover la emergencia del sujeto de lenguaje que inicia el proceso terapéutico de logopedia como sujeto patológico. Presentaremos los relatos de cuatro niños, en la vida de dos proyectos diferentes (colección de libros “Yo, autor” y “Panel Interactivo”), en que los tiempos y relaciones de cada niño/niña con el otro, consigo y su lenguaje, los diferentes interlocutores discursivos, son subjetivos, pero todos se transforman. Nos acompañan en esta jornada, Bakhtin y Vigotski, en particular, entre otros autores consagrados. Aunque no utilizamos protocolos formales, las prácticas presentadas pueden replicarse y muestran buenos resultados.*

**PALABRAS CLAVE:** *Terapia del lenguaje. Escritura. Diálogo. Autoría.*

## **Introduction**

We are living in the context of an era in which the valorization of scientific productions goes through the concept of marking evidence. But what is evidence? What are the elements that actually validate a work so that it is considered scientific – or that can be used as a reference in the subject addressed?

Much of the research carried out even today is based on a theoretical-methodological framework that stems from the belief in a supposed objectivity capable of conferring reliability and authority as the researcher does not allow himself to be involved by the reality that he is researching. Hence the importance attributed to the instruments used, whose neutrality and non-guidance are generally assumed. It is believed, with this, to be able to ensure greater validity to the findings, avoiding the “contamination” of the data by the look, “let it leak” in the interviews, in the questions that make up a questionnaire, in the angle that focuses the filming, in the intonations of utterances. Every effort is made to avoid word and counterword encounters. However, it is precisely the theoretical-methodological “care” of the researcher to maintain distance, objectivity and neutrality that has produced research in which subjects increasingly recognize themselves since their practices, their knowledge and actions approach a caricature. Furthermore, to the conclusions produced per these researches, considered consistent with the researcher's horizons or theoretical-methodological rigor, end up being authorized to expose, judge, criticize, format and prescribe practices (LIMA; GERALDI; GERALDI, 2015, p. 19, our translation).

Agreeing with the authors above and without entering into the discussion that arises on this topic, our provocation goes towards stimulating the understanding that the validation of a work lies in the realization of the subject himself with his communication - in the efficiency of his sayings, in the power of their interactions. We write about literacy processes, about learning, about writings that transform subjects and, for that very reason, not just any writings, not just any subjects, but writers who want and must be read. We write to be read. We write because we are and have readers.

Since this is the central and initial premise of our work, we chose to describe a methodology of speech therapy clinical work, based on a recognized theoretical framework, which favors interactions, communication practices, dialogue, in which our patients are, in fact, our interlocutors, as well as themselves and everyone around them.

We will present practices what they go very in addition from the clinic: writers who have what to say and readers who have "listening" in their readings, because they respond to them, because they let themselves be captured and capture the sayings (their own and the other's). In these connections between readers and writers, learning takes place, language develops and a powerful subject emerges. and communicates fully.

## Project I, author – producing texts to be read

One of the practices that we chose to show in this text was named “Project: I, author”. It concerns the production in small books, brochures of size in comic books, what has been produced in several years in work clinical speech therapy with the language. This work focuses on the possibility of transforming the saying of a child who comes to the office with a “language issue”, a “problem” in speech and/or writing, into a product that can be read, listened to, understood – after all, the one who enunciates needs to find an interlocutor.

Smolka, in a 2002 text, deals with the status of children and human development and how far we have come in the 21st century “listening, assuming and sharing certain ways of looking and thinking about children and early childhood education” (SMOLKA, 2002, p. 100, our translation). The author highlights how much the historically constituted modes affect and transform students, educators and everyone involved in the different cultural practices in which the child is immersed. In these, we include our clinical practices. What are these ways that we promote in speech therapy therapeutic spaces that transform, and in what way, the practices of and with language of our patients (children and families who come to us, these subjects we talk about)?

Understanding the modes of knowledge production in the context of historical-cultural transformations allows us to understand what the subjects who come to us can desire and be. As Marx bequeathed us, we know that man transforms and creates himself by producing his own material conditions of existence, which means that it is in practices with and of language, with real interlocutors, that the “pathological” subject can transform himself into a potent subject of language and, consequently, transform the look of the other towards you.

It is, therefore, at the core of social practices themselves that the concepts of individual, society, subject, subjectivity are transformed, which emerge as categories. It is objects in reflection. It is investigation, characteristic of modernity. Subject in responsibilities. It is obligations, subject in law, singular subject, *homo rationalis* it is placed (again? otherwise?) as an object of study and intervention. This intervention will take place mainly at the level from the child, with views. The preparation. It is training of adult man, being moral, being free, independent and autonomous. (...) Access to writing and literary practice, more particularly, the possibility of recording experiences (...) affect and legitimize a certain way in which subjects position themselves at life. It is us texts. (...) intertwined. The change in statute of the subject, in relation to the ways of being and knowing, the images and the place of the child at society also they go if changing (SMOLKA, 2002, p. 104-105, our translation).

From what Smolka points out, we understand that our role as language therapists consists precisely in rescuing (or in the very constitution of) this place, this status of subject. Hence the choice for a work methodology in which literary and artistic production allows the record of the saying to be read, perpetuated, shown, remained and, in the weaves of its weaving, constitute the possibility of saying and being of each child as a potent subject.

Writing stories, producing books, texts to be truly read, finds echo in the concept of authorship. Under a Bakhtinian conception, we understand that in order to become an author, it is necessary for the speaker/writer to state his thoughts in order to make it possible to share his ideas. We are sure that this is only possible in interactions. In this context of dialogical practices, “enunciation is the product of the interaction of two socially organized individuals and, even if there is no real interlocutor, this can be replaced by the average representative of the social group to which the speaker belongs.” (BAKHTIN, 1999, p. 112, our translation).

According to Bakhtin, we understand that whatever the expression-enunciation aspect is, it will be determined by its social conditions, that is, by the most immediate social situation. The speaker does not wholly own the word, but a good half does: his physiological act of producing the word is his property, however “the most immediate social situation and the broader social milieu completely determine and, so to speak, the from its own interior, the structure of the enunciation” (BAKHTIN, 1999, p. 113, our translation). That is, the construction of the text, carried out dialogically, as Bakhtin (1992) says, can only be carried out if its social nature is effectively understood, highlighting, in this sense, the importance of the other as constitutive of the enunciations produced.

Still on the concept of authorship, in the light of Vygotsky 's work, we can say that it is directly related to the constitution of language and the subject, as inseparable and mutually constitutive elements.

### **Contextualizing the production of books – a methodology, a therapeutic strategy**

The idea of producing small books with patients is not new, it is not authorial, since many schools even carry out this practice. Diverse strategies don't have to be innovative, unique, to be good. It was with this in mind, but especially with regard to the effects of meaning produced by the result of this action, being read, that we periodically incorporated it as an activity inherent to the clinic. Behind this, in the context of the clinic, the concept of authorship, as explained above, based on historical-cultural theories, especially in the works of Vygotsky

and Bakhtin, supports the choice and the look at the development of each child, each subject who engages in this activity of language production.

Regardless of the reason for looking for speech therapy work, several learning issues are on the agenda (be it disorganized thinking, difficulty expressing oneself verbally (speaking and/or writing), issues of focus and attention, in short, any language issue), and the proposal to produce a book ends up finding an echo. With that, the initial experience, which was called “Having fun with Fono” (at the suggestion of some children, since we created different activities for the booklets), gained the status of a working method, a project and the name of the “collection: I, author”.

But what actually made these productions works of authorship by children? To be “published”, even in a homemade way, to be distributed, even if in small numbers, and to be read by different people. How do we do it? At the end of a certain period (which varies over time, and can be at the end of a year, semester, quarter, more or less), depending on the productions, we hold small festive meetings to launch the books.

These meetings allow the different authors to get to know each other and, when they receive their edited works, they can exchange, give, autograph. The book-objects, in their materiality, circulate the words of the child-authors.

Regarding the relationship between author and reader, Vygotsky (1999) places it as indispensable in the historical-cultural context:

[...] once created, the work of art separates from its creator - it does not exist without the reader, it is just a possibility that will be realized by the reader. And the interpretation that the author gives them is just one more within this multiplicity of possible interpretations, which obliges nothing (VIGOSTKI, 1999, p. 19, our translation).

The context in which the notion of authorship is forged and the way in which this concept is marked in the work of some recognized thinkers and authors supports our argument about the possibility that working with authorship opens up as a strategy for the development processes of written language. The moments of historical, social transformation are marked (and being marked) in the history of the subjects. Being an author today stems from being an author yesterday, from being a possible transgressor, someone who lends his voice to tell others what they constituted together. The many Bakhtinian voices are present in the authors: after all, what we say has already been said by others, who also heard it from others and such listening was incorporated into each one in development, through language, through interactions. The discussion on authorial property also belongs in this context, and making aware of the meaning

of this practice (becoming an author, writing, creating, saying) can be a good strategy for the development of oral and written language.

Thus, the concept of authorship, subsidized by the historical-cultural perspective of human development, can be defined as the condition or identity that the subject writer/artist assumes when he writes, when he produces texts or works of art in a truly significant dialogic discursive action, for itself and its interlocutors, historically and culturally situated.

When we consider, in working with children during learning, the writing development process, that it is necessary to help them to recognize themselves as authors of written texts, we refer precisely to the possibility of recognizing themselves in the enunciation of the discourse (written, in this case) it produces. It is only through this recognition that she can conceive of herself as the author of a discourse, since “the work acts on its author, the act of enunciation transforms the enunciator” (MAINGUENEAU, 1996, p. 183, our translation).

As a methodological proposal, the production of the book starts from the conception of the object – what do you want to produce? To what end? Who do I want to read it? From there, from the discovery of possible subjects to be recorded, we move on to writing the text, ending with the care with the final production of the book: it is necessary to review what was written, to verify if it can be understood (even without the presence of the author, of his voice, but only for the book), if illustrations are needed, which ones and how we will insert them, if there will be a presentation text, photo and description of the author or any other detail that the child-author wants to insert.

In this process, there are numerous sessions, depending on each author, on their subjectivities, but everyone gets involved. We intersperse different text genres, text revision production strategies – there is no predetermined formula, but in interactions, the threads are intertwined until, together, we understand that it is ready. The process is mediated by the therapist, by the readings carried out, by the conversations and other interlocutions that each child, each subject, brings to the sessions: the production meetings.

Language is being produced, developing, the subject is emerging – the pathological child who started the process, gives way to the child-author, subject of language.

Considering the importance of the constitutive relationship between language and cognition, attributed by Vygotsky, supports the idea that work, based on the author's constitution, is a strategy for human development, not restricted to written language, and hence proves to be fruitful in working with children who have difficulties in learning and in the school process.

Still on production in the speech therapy clinic, it is necessary to look at the adult and the child (therapist and patient, student and teacher, parents and children) to understand the environment, the subjects; it is necessary to look at the ordinary, the normal and the pathological or deviant, to understand what to prevent; it is necessary to look at the school, the family and the community in which each one is inserted to understand it and be able to propose practices. Otherwise, we run the risk of not even identifying who or what we are dealing with.

In the context of this work, it is necessary to point out that what we consider in our analyzes are the literacy processes, understanding with Soares (1998, 2003); Red (2009); Marcuschi (2001; 2002; 2003); Kleiman (1995) that literacy refers to the social and cultural practices of different groups that use writing, even if they are not literate.

Vygotsky (1983) tells us about the meaning of the child becoming aware that someone takes care of him and states that, therefore, he reacts in different ways to each one, so that his psychic processes are essential for true communication. This means understanding that if the child perceives that his interlocutor, be it the therapist or the teacher, cares about him, wants to help him and shows him a way to understand the object in question, then he can become aware of what he is doing and can promote change. The idea of producing books, writings that are read and recognized by others, puts her in the place of an author, bringing together the concept of text and authorship, allowing the emergence of the subject of language, as we announced above.

In proposing the production of books in the clinical-therapeutic environment, the mediating role of the therapist gains contours of co-authorship, which allows him to better understand the learning process and language issues of the child-author, since, as Vygotsky teaches us, language has an important mediating and organizing role that transforms cognitive functions, demonstrating that these are not a direct product of cortical processes, but a result of the interactional practices in which they are involved. That is, this postulate that integrates cognition and the brain must be understood in the light of a historical theory of human society and reinforces that the biological condition of human beings is related to sociocultural origins and other cognitive processes of language.

Thus, we can think of the question of authorship as a process of constitution of the subject writer and reader and, more than that, take it as a locus of investigation of the learning processes.

About the choice of book production, as the bearer object, the materiality of writing, a social object, we bring Bakhtin's idea that this is "the printed speech act" and that "it is always



oriented according to previous interventions in the same sphere of activity, both those of the author himself and that of other authors. (op.ci.: 123). And, from Vygotsky, that “the word acquires its meaning in the sentence, but the sentence itself acquires meaning only in the context of the paragraph, the paragraph in the context of the book, the book in the context of all the author's work” (VIGOTSKI, 2001, p. 328, our translation).

In order to illustrate the meaning of children's literary, authorial productions, we will present a book, prepared by a specific child, which illustrates how much the relationship that the child establishes with his written work is what constitutes him as an author and allows his transformation with the object of discourse that put it in the place of pathology – writing.

In this work, three assumptions stand out:

(i) the children who arrive at the speech therapy clinic are those who are already somehow stigmatized by the not-knowing;

(ii) by knowing how a book is made, its materiality and the effects of this materiality on the interlocutor, the author can consciously include such elements in the constitution of his text;

(iii) by seeing themselves as authors, children can write with pleasure, allow themselves to review their writing and modify it in favor of their own authorship.

Fábio (fictitious name) started speech therapy work at the age of 6 and a half due to difficulties in the literacy process and speech changes. His learning issues were becoming an obstacle in school relations and he was beginning to transform himself into a boy who was seen as inattentive, agitated and with a number of other attributes that put him in the place of a pathology, without giving him the chance to discover himself as a subject of language. With two older sisters, who had also undergone speech therapy, Fábio needed to find his place. Friendly, cheerful and a great sport, that wasn't enough to ensure that at school he wasn't called to attention on a daily basis for not being able to finish tasks on time, for talking and causing disturbances in the classroom. Despite this, he really enjoyed school, where he had a lot of friends and could play a lot of football.

In the therapeutic sessions, we observed that he presented a disorganization of thought, made exchanges in speech related to the sonority trait, said that he was not able to read or write, that he had no ideas and that the handwriting was bad. That is, despite enjoying going to school, he liked the place where he played and his friends, but not the educational institution.

The issue of exchanges in speech was soon resolved, but writing stubbornly resisted. He wanted to play. Was Fábio's learning time being respected? It is worth mentioning that the speech also had its resolution time, so why didn't the writing also have this time?

At the beginning of the second year of Fundamental I at a private upper-middle class school, it was expected that he would not only be literate, but also write in cursive, something that was even more painful for him. In this context, and being one of the youngest children in his class, in agreement with his family, he changed schools and we managed to redo the second year, so that he could gain time in the learning process. A lively, smart boy, he soon conquered his space at the new school, which took a careful look at him and his learning pace.

Having defined the context of Fábio's interactions, we can understand the role of the production of the first book he wrote: he chose a sequence of images of Eva Furnari and, together, we decided on the words that those images would tell. Between lines written on paper in stick handwriting, attempts at cursive handwriting (when he was interested in doing it) and words typed into the computer, we produced his text – his interpretation, his ideas and words.

The idea presented by the images helped to organize the saying, and, when he saw the finished book, he was so excited that he took the risk of making a new book and other stories. He began to read different books and to take home, weekly, comic books and books that he arrived counting the following week. The boy who couldn't learn well in school was reading and writing. The issue with the school, even the new one, is that he still had spelling changes, had a bad handwriting and was a little time consuming in carrying out different tasks that involved reading and writing – however, we managed to build the perception about the subjectivity of the productions of Fábio, his learning time and his fine motor skills (his handwriting). After all, the important thing was that the handwriting was legible, and that he managed to do. The pace, his writing time, was his own, a little slow due to the attention and work that this activity demanded of him, but he learned to deal with it. It is worth mentioning that he had low vision in one of his eyes – something that is also necessary to consider and know that it is reflected in his writing.

Once the case has been reported, let's go to the book, the author's constitution. We started by exploring different books, doing shared readings, discussing ideas, seeing what had already been done by other children (stories and games that had constituted a previous production called “Having Fun with Fono” or “Divertindo-se com Fono”). Once the theme was chosen (as in Fábio's case, writing a text based on Eva Furnari's wordless book – Traquinagens

e Estrípolias<sup>4</sup>), we organized and planned how we would put the words in an already illustrated story.

We scan the chosen sequence, print and number each frame. We divide new blank sheets with frames corresponding to the illustrations, and we put the same numbering. We continued, at each session, writing, rereading, correcting, reformulating, building the story until we considered it ready. As he still did not fully master writing, the therapist was his initial scribe – they built the writing together (he spoke, the therapist wrote down) on paper and then on the computer, alternating the actions: sometimes one typed, sometimes another (in turn, Fábio copied what had already been done on paper, he wrote), and little by little he was surprised by being able to write by himself. He didn't want the final text to have errors and he was very pleased with the result.

In this process, we could observe that Fábio,

- That he could not organize a coherent narrative, through the mediation of the visual language of the story already produced by an author recognized by him as such, and through the mediation of our joint activity, he began to tell several different stories;

- Who almost always refused to write, as he said he made a lot of mistakes or didn't know how to write properly and that, in fact, that was what the school and family also thought, became a proficient reader and writer;

- Had the possibility to write, make mistakes and correct, to be read.

Despite Fábio's case being just one of more than 20 children who produced booklets, we can say that the process of producing books allowed observing, in addition to difficulties with language, the capacities, potentials of each child and, with that, work with them in a way that is meaningful to them.

Fábio participated in book launch meetings, where he met other authors, and had the opportunity to autograph his books for family members and other guests. On these occasions, it was possible to observe the importance of the object, of writing made concrete, which appeared in the proud eyes of family members, recognizing in their children the power of language development – writers. Keeping the particularities, the subjectivities of each one, even with their difficulties, all had overcome the barrier of not knowing, not learning.

Below, Fábio's book: "Want to Play?" and the transcription of the text.

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<sup>4</sup> (FURNARI, 1985).

Figure 1 – Images from Fábio's book<sup>5</sup>



Source: Images from the authors' personal collection

### Collective Panel – The construction of interlocutors

Our second example of significant discursive practices in clinical work with language is a collective panel posted on one of the walls at the entrance to our speech therapy clinic, managed by the users who circulate in it. With varying frequency, surveys, competitions, exhibitions motivated by different works carried out in the most diverse individual services appear on the panel. It should be noted here that, as in the production of books, the writing on the panel does not follow the work logic aimed only at suppressing symptoms which, as a rule, leads to the reasoning that one only writes when one has writing problems treat. On the contrary, here we are concerned with the constitution of subjects and their discursive projects, in an uninterrupted chain of communication. Starting from the basic Bakhtinian premise “whoever enunciates wants an answer”, all our attention turns to the constitution of interlocutors, whether through oral or written utterances. Due to our commitment to multiple literacies, as stated above, our attention turns to offering discursive situations in which different and significant cultural practices circulate.

This is how a writing proposal for the panel can come out of a board game. We chose

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<sup>5</sup>pg. 1:

- Hi, guys! Do you want to play with me?
- Yes, Johnny. We come? pg. two:
- Yes, Biba and Zeca.
- Let's go upstairs.

pg. 3: The children were planning their game. Meanwhile the snail was walking and the cat ran over him.

pg. 4: The children were doing a theater. The mother was making a snack. The cat went to sleep and the snail climbed into the vase.

pg. 5: The cat climbed the stairs when the mother called the children. They did shadow theater.

- Joãozinho, Zeca and Biba come and have lunch.

page 6: The snail ate the flower, the cat ate the raincake and the mother was scared by the boys' shadow. page 7: The mother burst out laughing when she saw the boys.

The cat was satisfied and the snail ate the flower.

pg. 8: The boys ate their lunch, the snail ate the flower and the cat fell asleep. End.

this production in particular because it provoked different interactions between the participants that unfold in various reflections and learning. It is important to point out that, within a dialogic perspective of work with language in the speech therapy clinic, time is not linear; the therapeutic process is not a set of linear cumulative activities proposed by the therapist based on his own logic on how to manage the case. The negotiation of meanings between therapist and patient is constant. This can be a successful activity for one, at a specific moment, but it does not echo for future moments, as we will see later. For others, on the contrary, it can be somewhat conflicting, but it bears fruit in later projects. What we mean by this is that, among the many beginnings and ends of activities, there is a continuous middle that makes successful or unsuccessful discursive experiences resonate. At times, patients' attitudes or statements that do not correspond to the present situation respond to situations experienced previously. If we do not have a clear idea of an uninterrupted chain of communication in the therapeutic process, we run the risk of not truly meeting the needs of our patients.

Bakhtin teaches us that the first encounter that man has with himself comes from outside. It also tells us that man feels full of words when he sees himself recognized in the gaze of the other and it is only then that he can take responsibility for finishing his utterances. In the clinical space, Masini (2004) lists three necessary conditions for this finish to happen:

1. welcoming the stories that patients tell their therapists, in the way they can tell;
2. the possibility and availability of the therapist to respond to the patients' utterances, seeking to ensure an active understanding;
3. the care to consider the patients' utterances as links in a larger chain of verbal communication, recognizing and attributing real value to the existence of other voices in the discursive situation established in the therapeutic context (MASINI, 2004, p. 204, our translation).

Thus, the moment of the panel that we now describe was coordinated by André (fictitious name), a six-year-old boy at the time, who was in a therapeutic process for oral issues. Quite resistant to looking at what took him to work, he chose games in which we spoke little, thinking that, with that, he was “killing time” and distancing himself from what should be done. Little did he know that that was the actual job, the construction of a discursive project based on negotiating what he wanted to say, the way he could say it. And if what he was saying, at the time, was that he didn't want to change his way of speaking for some reasons and the way he could say that was by playing games where we didn't say much, that's how we would do it, then, looking for also negotiate new meanings for that experience.

The game titled *Fábrica de Monstros* features a board on which players must cross

information such as: two eyes and three mouths; one leg and two hands; three heads and one foot, for example, and find on your cards with drawings of different monsters the one that correctly corresponds to the information on the board. Whoever manages to correctly place the most monsters in their designated places wins the game. A game of mathematical combinations, certainly, but which also opens up the possibility of talking about the meanings of the word monster. Who hasn't been afraid of monsters under the bed? This boy has never had this fear because monsters don't exist. That's a small child thing, I don't believe in monsters like that. That's what Andre said. Are there really no monsters? What else is toddler-friendly that isn't toddler-friendly? He didn't answer, but it was good to let that question echo. Maybe it would make some sense later in the process.

As a continuation of that game, therapist and patient invented new tokens and new combinations of monsters for them and other therapeutic couples to play. The idea here is to experiment with new positions in the face of the same situation; in this case, that of leaving the position of player for the position of 'producer' of the game. By doing this, we are working on the extra-positioned gaze that Bakhtin also talks about. For the author, each subject has a limitation of looking at himself, being, as we saw earlier, completed by the look of the other in what each one cannot complete. Being able to experience situations in which each one can experience expansions and limitations of looks is fundamental so that, during the process, questions, for example like “What else is a small child and what is not a big child?”, can be answered by the patient with more ownership and self-awareness.

As previously stated, activity within a dialogic approach is not self-contained. It raises new statements, makes others that have fallen asleep resurface, brings echoes of others originating from other spheres in which language circulates. Thus, the therapist also remembered a book in which the monster is the expression of a problem.

“What do you do when you have a problem” is a book that, in the images, characterizes the problem as a monster that grows so much that it is impossible not to look at it. Therapist and patient read together, each in the way they could interact with the written object at the time, which means that the shared reading had the purpose of sharing the content of the book and not training or checking how much the child was doing proper graphics code. Once read and discussed, the question came: “what monsters live in you? What are your monsters?” The therapist suggested that this become a topic for the panel, an idea that was soon accepted by the child, who dedicated himself to writing the initial call, which was “What is your monster?”.

This theme mobilized many people at the clinic, not only children, but also adults. One

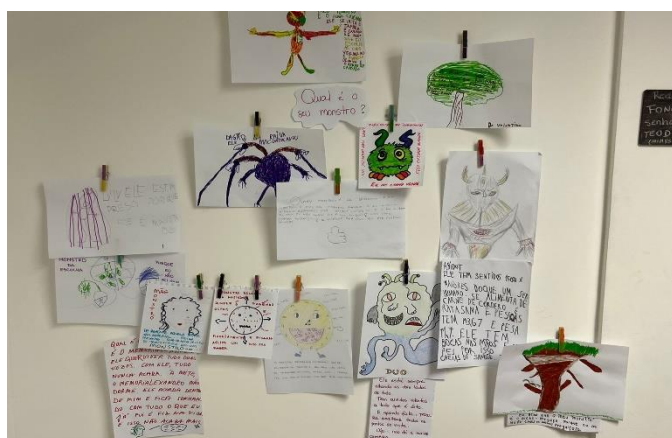
of the important points of this dialogic work perspective, already mentioned in the title of this item, is the construction of interlocutors that are not just the therapeutic couple. As we saw in the analysis of item 1, I-author Project, we write to be read. We speak to be heard. And in both situations, utterances demand responses.

Children who have language difficulties, whether oral or written, are used, unfortunately, to having their statements corrected, standardized, instead of answered, negotiated in their meanings so that they can gain the necessary finishing touch. And that is why, many times, they distance themselves from communicative situations; they do not feel they belong to the world of those who speak, read and write without the pressing and constant need for correction.

Seeing multiple responses to their initial call on the panel gives these kids a sense of being heard in what they have to say; it enables the experience of belonging to a discursive community “on an equal basis”, in a symmetrical, horizontal relationship between interlocutors. And their reaction to a wall full of drawings and writing, often within the space of a week, is very pleasing to watch.

André was really amazed by the many different responses he received. And as those who enunciate want a response, they were invited to choose some of the texts/drawings to respond to their authors.

**Figure 2** – Image of the collective panel



Source: Authors' personal collection

André chose a production that talked about a time monster, the Time Devourer. The author of this monster said that his monster fed on the time that was little to do everything he wanted and needed and that made him bored. Time, time. One question from the our it was. And one question for Andre also, time in to be child small when he is also a big child, time to

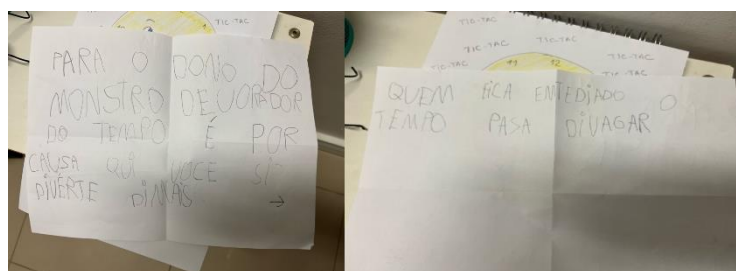
learn to write, time to play. Such dissonant times in the different spheres of life in which circulates.

Masini (2018) talks about writing and learning time and how much this is suffering for children today, a time when immediacy is the keynote. But do all children fit in the time they are being given to grow and mature? According to Masini,

You cannot think about time independently of people's lives and what they think about their lives. It is a constant exercise between what Bakhtin calls great time and the time of the act in order to avoid determinism. Thus, for Bakhtin, the understanding of what is done in a situation Social concrete It is immediate no he can Never to be closed in her same. There is in if consider O big time, O time historic of people involved, that is, to establish a dialogue between what is experienced in this particular dimension of time and its historical, social and intersubjective roots (MASINI, 2018, p. 147-148, our translation).

By choosing this monster, André was, from another place, able to look at a question that was also his. Wasn't he himself the one who thought he was “killing time” in the session by suggesting games in which we didn't talk a lot so as not to have to work on his oral skills? And behold, when reading the description of the monster, he elaborates the following answer:

**Figures 3 and 4** – André's response: *For the owner of the time-devouring Monster, it's because you have too much fun. If you get bored, time passes slowly*

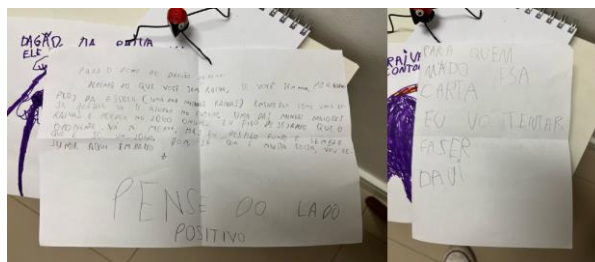


Source: Images from the authors' personal collection

The response was read by the author of the Time-Eating Monster, who was the mother of another patient at the clinic. And she replied to him saying that she had never seen the issue from that point of view and that she was going to think about it. Answer that reverberated in André, because, to a certain extent, it contributed for him to think about his own monster, the Dragon of Anger, which appears in several moments, and to respond to those who spoke about him:



### Figures 5 and 6 - Dialog on the panel<sup>6</sup>



Source: Authors' personal collection

The work with the collective panel exemplifies in rich detail what activities with a beginning and an end mean in the midst of an uninterrupted communication chain. The productions published there have many crossings, many resonating voices, a lot of power to work with language.

In this movement of the panel, an 8-year-old boy, named here as Juliano, who was in speech therapy for oral issues, driven by the game Agent Cebolinha, had the idea of creating a plan, according to him infallible, to steal the inseparable rabbit Sansão from Monica. He and the therapist, through dialogic mediation, constructed, in the form of a comic book, a plan that was placed on the panel suggesting that other people venture out to carry out their secret and infallible plans.

The idea launched was soon successful among patients because, until today, the stories of Turma da Mônica or *Mônica and Friends* (idealized and produced by the cartoonist Maurício de Sousa), reported in the comics of the characters of this group, such as Mônica, Cebolinha, Cascão, Magali, by Chico Bento, among other characters, arouse interest and curiosity in children. These, when presented to the magazines, leafing through and/or reading the stories, demonstrate different reactions and feelings, sometimes they laugh, sometimes they are surprised or upset, or even root for one or another character that appears in the plots elaborated by the creators of the comic books. These plots sometimes portray the conflicts, doubts, comparisons that permeate the relationships between girls and boys around 6/8 years of age. Some of them see themselves portrayed or identified with that moment of childhood.

Juliano's idea aroused the interest of several children and adolescents who circulate in the therapeutic space due to the fact that it launched a challenge, that of creating an infallible

<sup>6</sup> *To the owner of the Dragon of Anger: It depends on what you are angry about. If you are angry, for example, at school (one of my angers) see it as a good thing that will help you in the future. One of my biggest rages is losing at online gambling. I keep wishing the opponent would go to shit but I take a deep breath and remember it's just a game. Well, since it's a lot, I'll summarize it below: Think on the positive side. To whoever sent this letter, I'll try to do it.*

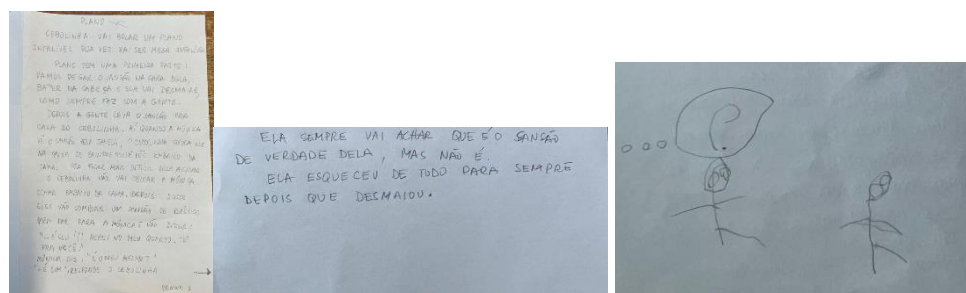
plan to steal the inseparable rabbit Sansão da Mônica, and it was the trigger for several narratives leveraged by one of the concepts of Bakhtin, which permeates speech therapy based on the dialogical perspective: whoever enunciates wants an answer.

At that moment, another 8-year-old boy, referred to here as Rafael, who had been undergoing speech therapy for two months because of issues related to reading and writing, entered the scene. The questioning, both from the family and from the school, pointed to two paths: did he have learning difficulties or did he have resistance to learning to read and write?

In the quest to understand what made Rafael avoid situations of reading and writing and how to mobilize him to enter this universe, explore and show himself, an invitation arose to create a plan by Cebolinha to steal Mônica's rabbit in the Collective Panel, a few times previously visited and which had never awakened the boy's attention or motivated him. The therapist did not have much expectation, she imagined that he could look more closely at the movement that was already happening on the panel with new plans written and drawn by several patients, as he had already seen the boy's interest in picking up some Turma da Mônica comics to flip through. But what happened was unusual: Rafael joined the activity right away and throughout the session elaborated a plan that he said was infallible. He orally constructed an entire scenario to fluently explain how Cebolinha's plan would be carried out with the help of his friend Cascão, emphasizing that his plan would succeed. The therapist's mediation appeared at times when the narrative lacked textual cohesion, as it seemed that the text had already been plotted by him for some time, in previous mental stagings. At no time did he make himself available to write the story, even if it were a few words he knew.

In the therapist/patient interlocution, everything was discussed and agreed, the meanings of that narrative were negotiated: after writing down all of Rafael's oral production, the therapist would organize the written text after the version was approved by him. What would go on the panel would be the entire text written by the therapist, since he was not willing to participate in this stage. In the following session, the written text was presented to him and, as a finishing touch, it was proposed that he write his name and make a drawing that represented his infallible plan to complement and illustrate the text and post it on the panel. Again, another unexpected movement of agreement and commitment to authorship. This was the first moment that the patient spontaneously dedicated himself to a writing and drawing activity and that he agreed to share his productions. The meanings negotiated and shared with the interlocutors were expressed. Despite all this involvement, the same movement was not repeated in the following sessions, but we know that this is not a linear process, despite having left its mark.

### Figures 7, 8 and 9 – Raphael's writing<sup>7</sup>



Source: Authors' personal collection (drawing made by the child)

The resonance of that moment reverberated as family members commented that Rafael expressed fragments of the elaborate plan at home, with rich details and enthusiasm. What to think about Rafael and his reading and writing issues? Were you able to assume your authorship when you felt free to expose it? A lot to reflect on and build on in his relationship with learning.

### Final remarks

Scientific evidence? We started our text with this provocation and tried to show that, even without numbers, without statistical treatment, we can demonstrate that discursive practices with language, whether in its oral or written modality, carried out in interaction processes in which the interlocutors respect their exchanges of shifts and their places as language subjects, are powerful in the deconstruction of “language pathologies” and, especially, in making potent language subjects emerge, showing that it is the true interlocutive practices of language, discursive, that deal with the subject and take him out of the pathology.

We present case reports that allow the replication of the work methodology. They were not disorganized, unplanned practices, but rather strategies that were organized in the unique relationship with each patient, based on the clinical and professional experiences of the therapists. Practices reflected and supported by a lot of study, registration and analysis.

Anyone who wants to can use the same strategies and follow the guidelines that allow recording and analysis of the results they promote. What we can guarantee is that the results will never be the same – and that's exactly what we expect and want in our speech therapy

<sup>7</sup> *Cebolinha will come up with an infallible plan, this time it will be mega infallible. The plan has a first part: Let's get Samsão at her house, hit her on the head and she'll pass out, like she always does with us. Then we'll take Samsão to Cebolinha's house. Then when Mônica sees Samsão through the window, Cebolinha puts him in the toy box and puts him under the bed. To make it harder for her to find Cebolinha, he won't let Mônica look under the bed. After that they will buy a plastic Samsão to give to Monica and they will say: - It's yours!!! I found it in my room. I'm for you. Monica says: Is it mine? - Yes, it is, answers Cebolinha. She'll always think it's her real Samsão, but it's not. She forgot about everything forever after she passed out.*

clinic. We do want singular subjects, who feel capable and powerful to communicate what they think, because they will be listened to, they will have readers, and not a generic, impersonal standard. The books of I, author project and the communications carried out through the Collective Panel, such as the examples of the children presented in this text (Fábio, André, Juliano and Rafael), showed the importance of working with different discursive genres, which respect a time that does not it is linear, but it is relative and subjective and only happens when there is a constant negotiation of meanings between therapist and patient, as interlocutors of a speech that is conceived in the interaction. In addition, the promoted activities proved to be fruitful in working with different language issues, as they focused on the functions of saying: discursive projects in which you say what you can say, and how you can say it, but you always have a listening ear, a reading, a response.

For each child, for each patient involved in the reported clinical projects, there was another, adult, child, therapist, family member, friend, patient, who read, listened, answered, understood, provoked – was an interlocutor. It is in this dialogy that the therapeutic process, which is unique, can develop in the time of each patient, who is subject to his own language time. Do we need more evidence than the child who did not recognize himself as a reader and writer allowing himself to write to be read? Or someone else who avoided practices, who thought she would have her say evaluated, build arguments and answers to others she barely knows? Or another boy who, in search of his authorship, hides in resistance and when he allows himself to show himself as an author? For us, this is the best evidence, the one that allows our patients to stop being “just” patients and become subjects of their own words.

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### ***CRediT Author Statement***

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**Acknowledgments:** Not applicable.

**Financing:** Not applicable.

**Conflicts of interest:** There are no conflicts of interest.

**Ethical approval:** This is a clinical experience report; it has not been submitted to an ethics committee.

**Availability of data and material:** The figures in the text are from the authors' private collection.

**Author Contributions:** The discussion and drafting of the text was carried out collectively and equally.

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**Processing and editing: Editora Ibero-Americana de Educação.**  
Proofreading, formatting, normalization and translation.

