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Collaborative construction of a didactic sequence:
a tool for the development of teacher and student authorship

Construção colaborativa de sequência didática:
uma ferramenta para o desenvolvimento da autoria docente e discente

Construcción colaborativa de secuencia didáctica:
una herramienta para el desarrollo de la autoría docente y estudiantil

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Abstract: In this article, we discussed the results of a broader search in which we investigate the process of collaborative construction of a didactic sequence (DS) with the genre textual "letter to the author" in literacy class. In a full-time municipal school, focusing the development of the capacity of building language and authorship of the students. Having as theoretical reference developed studies by researchers from the Geneva Language Teaching Group, our focus here is the process of the literacy teacher/collaborator throughout the planning and development of DS. The research is qualitative in nature collaborative interventionist and the data considered for analysis are: records in audio of the interactions between researcher and collaborating teacher, video recording of the classes, reflexive records in the researcher's field diary and the productions written by students. The results indicate that the DS tool contributed significantly to the constitution of teaching authorship, as well as to professional development of the collaborating and researching teachers.

Keywords: Didactic sequence. Textual genre. Literacy. Professional teacher development. Teaching authorship. Letter to the author.

Resumo: Neste artigo, discutimos resultados de uma pesquisa mais ampla em que investigamos o processo de construção colaborativa de uma sequência didática (SD), com o gênero textual "Carta ao autor", em uma classe de alfabetização de uma escola municipal de tempo integral, com vistas ao desenvolvimento das capacidades de linguagem e autoria dos alunos. Tendo como referencial teórico estudos desenvolvidos por pesquisadores do Grupo de Didática das Línguas de Genebra, nosso foco aqui é o processo formativo da professora alfabetizadora/colaboradora ao longo do planejamento e desenvolvimento da SD. A pesquisa é qualitativa de cunho colaborativo intervencionista e os dados considerados para análise são: registros em áudio das interações pesquisadora e professora colaboradora, gravação em vídeo das aulas, registros reflexivos em diário de campo da pesquisadora e as produções escritas realizadas pelos alunos. Os resultados indicam que a ferramenta SD contribuiu significativamente na constituição da autoria docente, bem como no desenvolvimento profissional das professoras colaboradora e pesquisadora.

Palavras-chave: Sequência didática. Gênero textual. Alfabetização. Desenvolvimento profissional docente. Autoria docente. Carta ao autor.

Resumen: En este artículo, se discuten los resultados de una encuesta más amplia en la que se investiga el proceso de construcción colaborativa de una secuencia didáctica (SD) con el género textual "carta a autor" en una clase de alfabetización de una escuela municipal de tiempo completo, con el fin de desarrollar las habilidades lingüísticas y la autoría de los estudiantes. Teniendo como estudios teóricos de referencia desarrollados por investigadores del grupo de didáctica de las lenguas de Ginebra, nuestro enfoque aquí es el proceso formativo de la alfabetización/colaborador docente a lo largo de la planificación y desarrollo de la SD.

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La investigación es cualitativa de carácter colaborativo intervencionista y los datos considerados para el análisis son: registros de audio de las interacciones del investigador y profesor colaborador, grabación de vídeo de las clases, registros reflexivos en el campo Journal de la La investigación y las producciones escritas realizadas por los alumnos. Los resultados indican que la herramienta SD contribuyó significativamente a la Constitución de la autoría docente, así como al desarrollo profesional de los profesores colaboradores e investigadores.

Palabras clave: Secuencia didáctica. Género textual. Alfabetización. Desarrollo profesional docente. Autoría docente. Carta al autor.

Introduction

How can the teacher create good conditions for teaching and learning the mother tongue? We can say that textual genres collaborate a lot in this process, acting as articulators of the social practices and school objects that contribute to the student's participation in the social and communicative life. For this, the teaching of the language must consider the actual social practices of communication.

According to the authors of the Maternal Language Teaching Group of the University of Geneva, genre is considered "the instrument of mediation of any teaching strategy and the necessary and inexhaustible teaching material, to the teaching practices […]" (DOLZ; SCHNEUWLY, 2004, p. 44). In this way, for the teaching of the mother tongue, we consider important that the teacher plans different and significant proposals of written production, diversifying the textual genres.

Based on these considerations, we argue that the work with textual genres, through the Didactic Sequence (SD) device, is valuable in the context of literacy, because it contributes with the teacher to be able to follow and intervene in the literacy process, in a more assertive way, from the moment the student begins to write his first texts. The SD can collaborate working as a teaching instrument that guides the teaching actions in the construction of learning situations, according to the real knowledge and difficulties of the students; and as an instrument of teacher training, since it requires the creation and elaboration of didactic devices that go beyond the task of putting into practice the available materials, such as textbooks, for example.

In this article, we present and discuss partial results of the research that we developed on the construction process of the didactic device SD; more specifically, the results of the analysis of the professional development and of the teaching authorship, considering the constitution of the partnership, formed between the researcher teacher and the collaborating teacher.

For this, we organized the article in four sections. In the first section, we present how we constructed the theoretical suppositions of the research. In the second section, we describe the methodology and the process of generating the research data. In the third section, we present the collaborative construction process of the SD of the research and, in the fourth sectionwe discuss the contributions analyzed during this process. We finish the article with the conclusions regarding the results of the analysis.

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Didactic sequence: a path for student learning and teacher training

We understand that, in literacy, the student can be the protagonist of his / her learning, through the rescue of his / her voice, for the constitution of the social being and to make possible the constitution of the authorship in school. Thus, it is important the teacher to perform a classroom work that makes sense for the students and leads them to build the skills needed to produce texts of a particular genre.

In agreement with this idea, researchers from the Geneva group (DOLZ; SCHNEUWLY, 2004, among others) and their Brazilian collaborators (MACHADO; CRISTÓVÃO, 2006; NASCIMENTO, 2009, among others) have been conducting researches on the SD, to produce knowledge that contributes with the teaching of the mother tongue and that leads the teacher to appropriate the proposal with the view of the development of the teaching role in the development, on its own, of new SD.

The SD is defined by Dolz, Noverraz and Schneuwly (2004, p. 82) as "[...] a set of school activities systematically organized around a verbal or written textual genre". It is a device that offers the teacher possibilities to organize activities in order to lead the student to expand his / her knowledge about the textual genres, in a flexible way and taking into account the reality of his / her class, always related to a sociocommunicative context.

According to the Genebra authors, the basic structure of the SD is organized in four basic stages called: presentation of the situation, initial production, modules and final production, according to the schema illustrated in the following page.
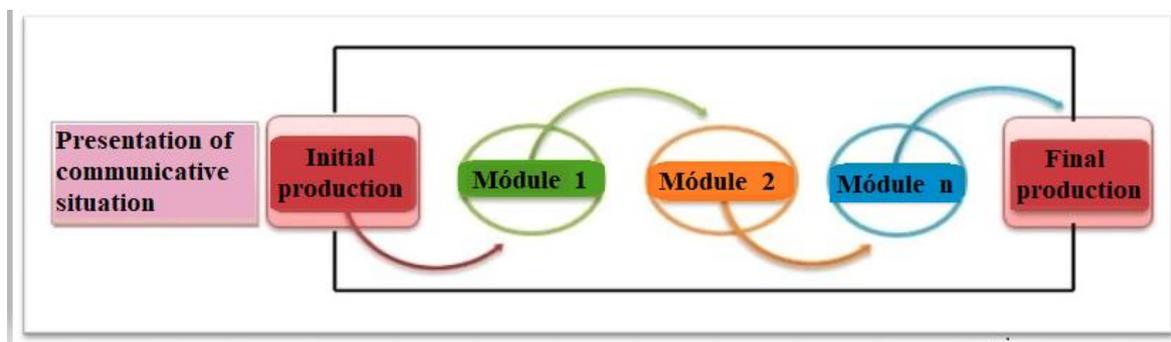
Picture 1. SD basic structure
Source: SD schema adapted from Dolz, Noverraz and Schneuwly (2004, p. 83).

The "presentation of the situation" is the initial moment of the SD when the teacher exposes the students to the communication project that will be effectively carried out in the final production. At this point, it is essential to offer the students a clear and objective slogan, which should indicate: what is the genre that will be worked, what are the objectives of the production, to whom we will be writing, what for, how and where will the production circulate, in other words, the elements of the situational context that involves the communication project.

Next, the students are invited to perform the "initial production", writing the genre with the initial representations the students formulated from the situation presented. This first production allows the teacher to check what the students' knowledge and difficulties are in relation to the proposed text genre, so that they can then plan new didactic situations in the next stage, the so-called "modules". These modules are activities planned according to the problems that arose in the first production.

We can say that these are exercises designed to contribute to advances in different language abilities related to the genre in question. The final stage of the SD is the "final production", when students return to their own initial production and put into practice, in the preparation of the final version, the knowledge built during the modules, allowing the student and the teacher to evaluate what were the advances. In this way, this device acts as a teaching tool, which allows the teacher to develop the best strategies and new ways of identifying the abilities and difficulties of the students. At the same time, it helps the student to see the text as an object to be reworked and revised, when the rewriting of the text is a part of the textual production process, allowing him/her to reflect on the language itself and, consequently, to improve his/her writing.

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Working with SD in the context of literacy can provide conditions for the student to feel more confident in producing his/her texts and thus, to occupy a place of author in significant production conditions; but can also provide the teacher to become more autonomous, being able to reflect on his/her pedagogical practices, making them more meaningful, that is, creating the best teaching situations for the development of students' language abilities.

The methodological procedures of the research and the constitution of the partnership training

In relation to the research methodology, we support the qualitative approach, through a collaborative-interventionist research (DAMIANI *et al.,* 2013), our participation as a research teacher and that of a collaborating teacher.

In our work, we took the position of the researcher of the professional practice, developing an engaged research, with the possibility of constructing new practices and knowledges, articulated to the research processes in collaboration with another teacher. Thus, a greater focus is placed on teacher training than on mere data collection, and the research is seen as an instrument for reflection on the practice (ANDRÉ, 2015).

This idea is also defended by Cevallos and Passos (2012, p. 15) when they affirm:

> [...] the teacher, when researching, demonstrates initiative in breaking with the hierarchy of knowledge between the university and the school. In this model, the teacher is no longer restricted to the role of data provider that will contribute to the work of other researchers, since the course allowed the master student to become involved in a critical way in the various phases of the research. It also allowed him to be the protagonist in all the activities developed and with a meaning for him. In

addition, the benefits have reverted to the school and to their professional development.

Therefore, we characterize our research as a qualitative collaborative-interventionist approach, aiming to investigate the possible contributions of the SD device in the development of language skills and authorship of the students, and in the teaching professional development and authorship.

The collaborative nature comes from the fact that the collaborating teacher actively participates in the progress of the research, in a constant interaction with the researcher teacher in the whole process of study, planning, elaboration, execution and evaluation of the SD. This methodology is defended by Damiani (2008, p. 6) when states that "[...] the collaborative work among teachers has the potential to enrich their way of thinking, acting and solving problems, creating possibilities of success for the difficult pedagogical task"

In this way, the collaborative research aims to provoke a process of changes and improvements in the pedagogical practice and to enhance the professional development of both. According to Cabral (2013, p. 61):

> [...] the collaborative research creates conditions conductive to changes, to the transformation of the educational practice; from a spontaneous move towards a conscious with awareness knowing how to move, with the objective to overcome problems, in view to self-reflection, continuous formation and production of scientific knowledge.

According to Molina (2007, p. 66), two situations are observed in the collaborative research: "[...] integration of the researcher in the construction of projects with the teacher, inside the school, and the integration of teachers in researches for changes of the practices themselves". We believe that this partnership can lead to improvements in teaching and learning.

Thus, the didactic sequence was carried out in classes of the 1st year, in the classroom of the collaborating teacher, and the process of construction of the didactic sequence of textual genre was undertaken in a shared form with negotiations and joint decisions, in a partnership action between the researcher teacher and the contributing teacher.

We started the collaborative work by establishing what we call the "Formation Partnership" with the collaborating literacy teacher, who was willing to participate in our research. We held fortnightly meetings, of approximately 2 hours-classes for study and discussion of theoretical-methodological references, which deal with the teaching and the learning of textual genres and the SD, as well as official documents of the school context in focus: the municipality's curriculum proposal for literacy, teaching plans, among other materials that could contribute to our discussions.

The studies and the reflections were aimed to the understanding of the SD device in the work with the production of texts in classroom, guided by the perspective of the textual genres, considering their importance both for the development of the language abilities of the students and for the process of teacher training for the teaching of the mother tongue.

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For a better visualization and understanding of the activities that we carried out in the meetings of the Training Partnership, we elaborated a picture with the synthesis of what was worked on.

In the meetings we deepened ourselves in the reading of the texts, and began to establish objectives for the construction of the SD. We thought about how to create situations in which the student is invited to write authentic texts in a real situation of communication. To do this, we sought to select a genre appropriate for this purpose, motivating students to write.
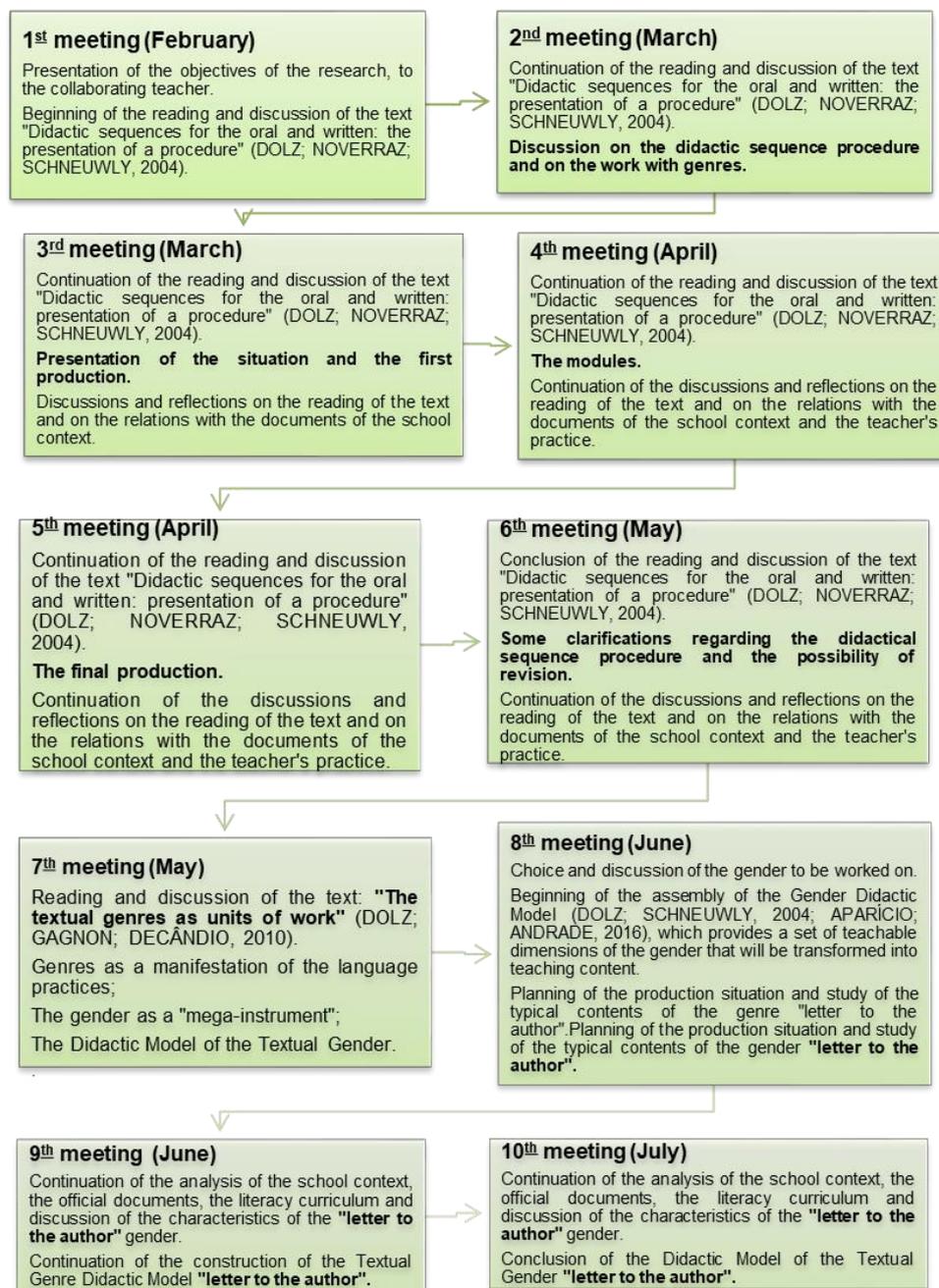
Picture 2. Synthesis of the Partnership Training meetings
Source: Designed by the researcher teacher.

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Over the months, we continued reading the text by Dolz, Noverraz and Schneuwly (2004) and some official literacy documents, such as the Municipal Curriculum Guidelines, the National Curriculum Parameters, the School's Political-Pedagogical Project and others that contributed to the selection of the genre and its modality of education, and the needs of the students. After discussions of these documents, we chose the textual genre "letter to the author", given that we could continue a work that was already being developed with the students by reading the auxiliary book of the author Marcelo Loro "Tutuli in: what's this noise, Dad?" (LORO, 2016), and so, we created the Project "Letters to the Author".

Considering, then, the importance of knowing very well the textual genre "letter", its teachable dimensions, its potentialities for teaching in literacy classes and the social practices of reference of this kind, that emerge in different real situations of communication, we started the collaborative construction of a didactic model of the genre "letter to the author", that could contribute to the elaboration and the development of the SD.

The didactic model is considered, by the Language Teaching group of the University of Geneva, an important tool for the teacher to elaborate, to organize and to guide the teaching of the textual production, with the help of the SD device. According to Aparício and Andrade (2016), this is a task of great complexity that precedes and guides the construction of the SD and requires the teacher to master the contents which they will be taught to better select aspects of the genre to be worked, adopting learning situations according to the possibilities and difficulties of the students.

For the elaboration of the didactic model, the authors emphasize the importance of the teacher to study and to research, to know the genre and its characteristics, listing the essential elements, for example: to analyze, in several texts of the same genre, the characteristics of the production situation (who is the issuer and the receiver and their social role, to whom it is directed, place and moment of the production and circulation, support, objective, type of language, etc.); to identify the language abilities of the students, as well as their needs and learning possibilities according to the age group and their level of education; to know the guidelines of current official documents to subsidize the teacher's work with the textual genres.

The frequency of the meetings of the Training Partnership enabled the dialogue and the reflection on the part of both teachers, with the discussions and the analysis of the official documents, the assembly of the didactic model of genre, the assembly of the evaluation grid that we made from the planning of the questions about language skills and that served as a parameter for the examination of the students' productions.

With the studies and reflections that we carried out in the Training Partnership, we were able to recognize the relevance of the genre "Letter to the author", as a way of participating in the social and communicative life of the students, by creating situations that stimulate them to interact with the written language in a meaningful way. Thus, we finalized the elaboration of the didactic model, which allowed to explain the teachable dimensions of the genre "letter to the author", that are the teaching objects to be mobilized in the SD, as

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well as to raise the expectations and the learning possibilities of the students in relation to these objects.

It is also important to highlight that, during our meetings, there were doubts in which the collaborating teacher showed some insecurity to work with the SD. This fact can be observed in the turns of the speeches below transcribed from one of the meetings of the Training Partnership.

> **Collaborating teacher** - But we will work with the letter for many classes. And if the children get bored? Because I usually work different genres with each class, and in the third quarter we already begin to rewrite short stories and fables.
> **Researcher Teacher** - But there's a difference between working with the genres and working with the texts, right?
> **Collaborating Teacher** - What do you mean? I did not understand.
> **Researcher Teacher** - When we work only with the text, in other words, the rewriting is just an exercise, we look only at the structure and the writing system, but when we work with genre, we look at other elements; and we have to think about developing the best conditions of production for the child to feel like writing, we need to create meaningful conditions by having a target reader to become real with a purpose and fulfill this purpose.
> **Collaborating Teacher** - Ah, as well as in writing the letter to the author, as he will receive this letter.
> **Researcher Teacher** - Yes, the child will perceive him/herself as a language producer, because he/she has experienced a real communication situation and we will be able to better evaluate the students' learning process.

In the passage transcribed, we can observe some beliefs of the collaborating teacher about the work with the textual typologies. Everything indicates that the concern of the teacher is the "setting" of structures and forms of organization of the texts. We do not intend here to criticize this position of the teacher, but to highlight the importance of the shared construction of knowledge, which allows the exchange between teachers, advances in the process of reflection of the practice and consequently improves the teaching and the professional development os the teacher him/herself.

According to Vaillant and Marcelo (2012, p. 216), "teachers are not empty vessels when they engage in an innovation. They already bring very settled ideas and beliefs about what it is to teach and to learn". Another important point of this collaborative work is the search of the teachers for the same purpose of providing improvements to the teaching of the language in literacy, providing a moment of problematization of the difficulties through the dialogue. Therefore, we agree that the collaboration "is a process that can help to understand the complexity of the educational work and to give better answers to the problematic situations of the practice" (IMBERNÓN, 2010, p. 65).

The interactions and the collaborative work of the Training Partnership continued to occur throughout the development of the SD, as will be explained in the following section.

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On the partnership training to the preparation, development and implementation of the SD modules "letter to the author"

The preparation, development and implementation of the SD started in the second semester of the school year, as shown in the following diagram (Picture 3). It should be noted that, at that time, the students were already working with the syllabic-alphabetic or alphabetical hypotheses.
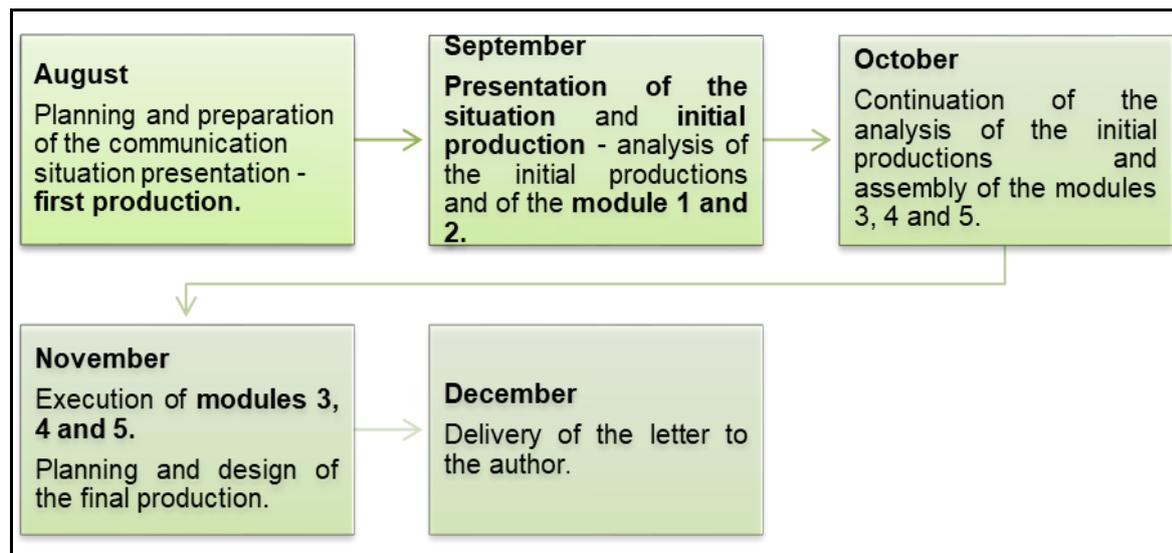
Picture 3. Synthesis of the SD collaborative construction process
Source: Prepared by the researcher teacher.

For the students' motivation in writing the initial production of the letter to the author, we carefully planned the first stage of the SD, the "Presentation of the situation", that is, the slogan of the communication situation, which was defined as: writing a handwritten letter to the author of the book "Tutuli in: what's this noise, Dad?", to be delivered in hand, when the author comes to visit the school.
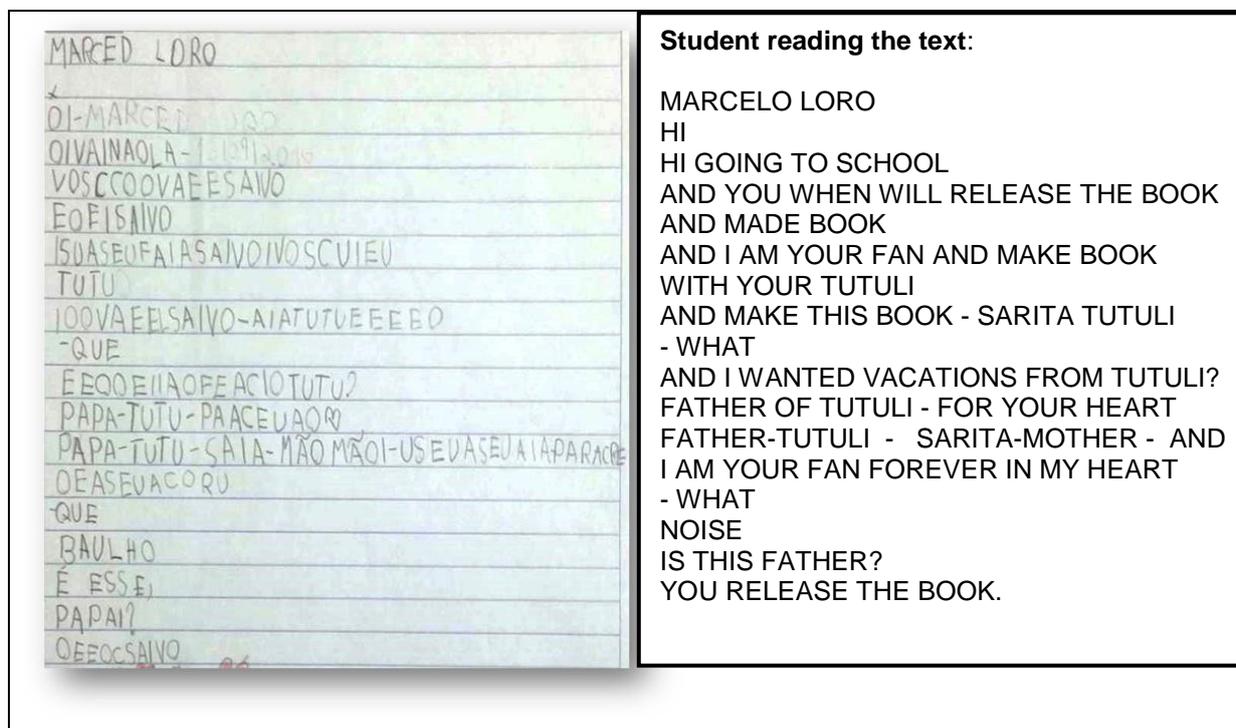
The elements offered during the presentation of the communication situation allow the students to discover what they know and what are their doubts. It is at this moment, therefore, that the students express, through written productions, what are the representations they have regarding the genre, and the ongoing communication project.

The initial production is like a diagnostic evaluation of the real abilities of each student in the class and contributes for the teacher to know what the student has not yet learned about a content / subject, in the case in question, the genre "letter to the author". Thus, from the analysis of the first production, it is possible to verify the difficulties and previous knowledge of the students, to plan interventions in the development of the SD and to follow their learning process.

To execute this stage of the SD, we got 24 initial productions and, for the analysis of these productions, we considered the following items, based on the proposal of the authors of

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the Geneva Group: production context, thematic content, planning / compositional structure of the text, textualization / linguistic and grammatical elements, and style / authorship.

To demonstrate this analysis, we selected a production that was considered as representative of the path of most of the students from the 1st year, and that also brought aspects that are recurrent in a large part of the *corpus*.

Student reading the text:

MARCELO LORO
HI
HI GOING TO SCHOOL
AND YOU WHEN WILL RELEASE THE BOOK
AND MADE BOOK
AND I AM YOUR FAN AND MAKE BOOK
WITH YOUR TUTULI
AND MAKE THIS BOOK - SARITA TUTULI
- WHAT
AND I WANTED VACATIONS FROM TUTULI?
FATHER OF TUTULI - FOR YOUR HEART
FATHER-TUTULI - SARITA-MOTHER - AND
I AM YOUR FAN FOREVER IN MY HEART
- WHAT
NOISE
IS THIS FATHER?
YOU RELEASE THE BOOK.

Picture 4. Initial production of a student
Source: Files of the researcher teacher.

As for the production context, as we can see in picture 4, the student wrote the letter according to her hypothesis of writing (syllabic-alphabetical), seeking to establish the dialogue with the author, initially addressing him (MARCELO LORO), followed by the greeting (HI), and also assuming her voice as issuer of the letter, expressing herself (I AM YOUR FAN). Everything indicates that the student has much to say to the author (if he goes to school, when he is going to release the book, to write a book with Sarita...); however, her writing has incomprehensible passages, and the content is not presented in a logical sequence, compromising the reading and the understanding of the text.

As regard to the planning / compositional structure of the text, which is related to the mobilization of elements and resources characteristic of the genre, we realize that the student follows the direction of writing adequately but does not present a good alignment of the text, since she does not use the line until the end, performing the writing in list form. She also does not present spaces between the words, which allows us to affirm that she is still in the middle of the process in the use of the initial punctuation notions. As for the style and the authorship, in the sections where the writing is readable, there are indications of the student's authorship,

as in the question "WHEN YOU WILL RELEASE THE BOOK" and in the expression "I AM YOUR FAN".

In general, in the analysis of the productions, we observed that the students sought, in some way, to attend to the slogan, to the objectives of the production, that is, to the proposed situation of communication: to write a handwritten letter to Marcelo Loro, author of the book they read, expressing their ideas, opinions, questions and suggestions to the author. Even without presenting characteristics of the "letter" genre, each student produced according to the language abilities that they already had.

After the analysis of the first production, the third moment is the development of the Modules, which are activities planned by the teacher, from the analysis of the initial production, in form of workshops with clear objectives and which aim to help in overcoming the difficulties encountered by the students in the initial production.

The process of planning and developing of the modules is complex, as it is up to the teacher to check the learnings and difficulties of the students, evaluating the language abilities of the students, related to the production of the text in question, in a procedural and continuous way.

We then developed the modules creating conditions for the construction of language knowledge, through various activities and exercises appropriate to the context of literacy, and with the concern of contemplating different objectives and levels of problems presented in the initial productions of the students, offering them the opportunity to know the necessary instruments for the mastery of the genre "letter to the author". In the following frame 1 we explain in detail what was done in each of the modules.

Frame 1. Synopsis of the planned activities in the SD letter to the author

Module 1 - Comparative activity between textual genres - the teacher read several notes and letters and, from the observation of both genres, the students were provoked to expose their ideas and questions.
Objective: To identify, with the support of the teacher, the difference between the elements of the writing of a note and a letter and to recognize the function of the letter in the context of the story "The postman has arrived" (AHLBERG, 2007).
Module 2 - Activity for assimilation of the characteristics of the "letter" genre, by means of a conversation round, use of the interactive whiteboard and reading of different types of letters. • Collaborative writing activity, in which the teacher was the person who wrote, to exercise and understand the compositional structure of the genre "letter".
Objectives: To recognize the organization of the parts and elements of a letter (Date and place, recipient, initial greeting, subject, final greeting, signature); to perceive the recurrent characteristics of this genre in several types of letters and to produce a collective letter to the author, collaboratively making use of the aspects discussed in the class.
Module 3 - Activity of couple production of a letter to another author that they have read, with the aim of expanding the repertoire of the students in relation to the content of the production.
Objective: To produce in pairs a letter with reference to the study and the discussions of the previous classes.
Module 4 - Activity of observation and collective analysis of the texts produced by the couples, digitalized and projected on the interactive whiteboard, with the purpose of elaborating the list of findings from the

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discoveries, and recognition of what is important for the production of a letter.

Objective: To analyze the productions with the students and collaboratively produce a list of findings from the discoveries of what was lacking in the productions and from what they found interesting in writing the letter to the author.

Module 5 - Production activity of individual and spontaneous writing of a letter to Santa Claus, with the communicative purpose to display it on the classroom panel, in order to capitalize on what was learned in the modules and deliver it to the parents on the day of the parents meeting.
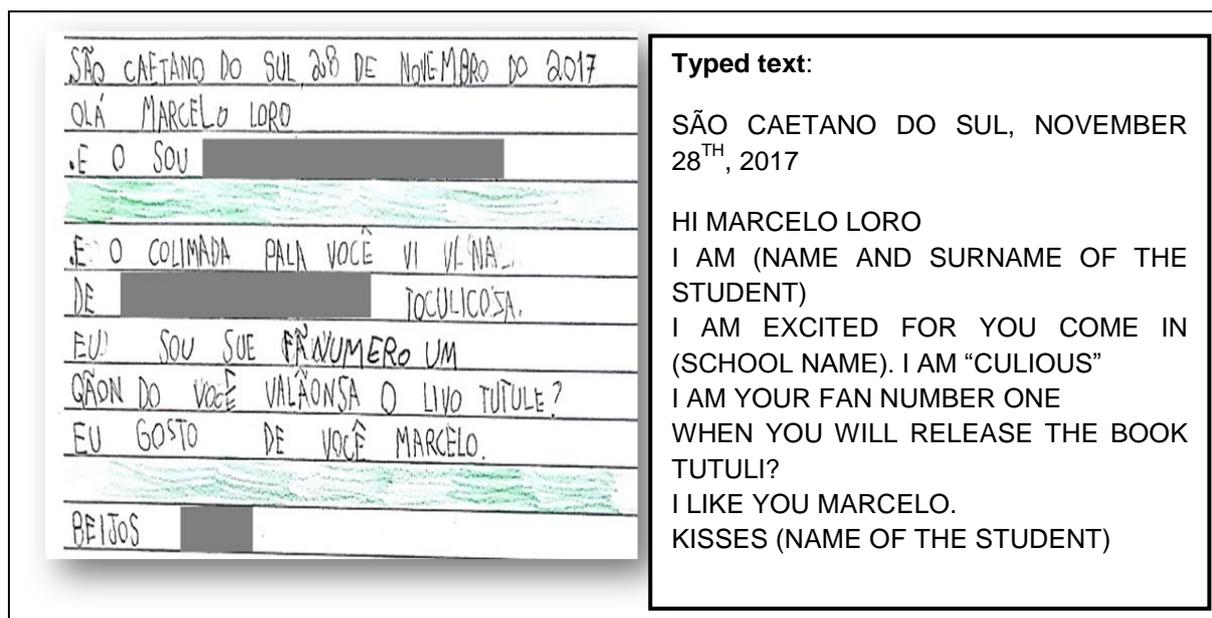
Objective: To use the list of findings for an individual production of a letter to Santa Claus. The main purpose here was to see if students would use what they had learned about letters, applying the knowledge in a context different than the "letter to the author". This is one of the functions of the module.

Source: Prepared by the researcher.

Because of all the modules carried out in the SD, it was necessary to verify whether the objectives were achieved and, as Dolz, Noverraz and Schneuwly (2004, p. 90) explain, this is "the possibility of putting into practice the notions and the instruments worked with, separately, in the modules".

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It was important to remember with the students, from a list of findings, all the essentials for writing a letter. Then we gave the students the first production so they could see and analyze it based on what they learned in the modules. Soon after, with the same slogan assigned in the first production, the students were instructed to resume and reread the first letter to the author, and to rewrite it, putting their learnings into practice.

And so, with their initial productions in hand, the children read and realized that in the initial letter, some elements of a letter were missing; and others felt that they wanted to change the subject and that they had new ideas, as we observed in the final production exemplified as follows.

Typed text:

SÃO CAETANO DO SUL, NOVEMBER 28TH, 2017

HI MARCELO LORO
I AM (NAME AND SURNAME OF THE STUDENT)
I AM EXCITED FOR YOU COME IN (SCHOOL NAME). I AM "CULIOUS"
I AM YOUR FAN NUMBER ONE
WHEN YOU WILL RELEASE THE BOOK TUTULI?
I LIKE YOU MARCELO.
KISSES (NAME OF THE STUDENT)

Picture 5. Final production of a student
Source: Files of the researcher teacher.

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Analyzing the final production of the student, we saw that she better understood the production context, producing a text more appropriate to the objectives requested in the slogan assigned by the teacher. This can be observed when the student mobilizes characteristics of the production context; at the beginning, addressing the recipient with a hello appropriate to the context: "HI MARCELO LORO" and then, she presents herself as "I AM (full name of the student)".

As for the thematic content, we realized that Sara (the student) addresses a subject that is more pertinent to the objectives of the letter to the author, expressing her feelings and expectations: "I AM EXCITED FOR YOU COME IN (school name) / I AM "CULIOUS" / I AM YOUR FAN NUMBER ONE / WHEN YOU WILL RELEASE THE BOOK TUTULI? / I LIKE YOU MARCELO". We can observe in these passages that the student takes on the writing of the letter in the first person singular and establishes the interaction with the recipient of the letter, in an informal tone, making use of a vocabulary more appropriate to the genre in question. With these aspects, we understand that the student has demonstrated advances in the use of the language, that is, she produced a text adapted to the context, respecting what was requested in the slogan.

As to the compositional structure of the text, we noted that the final production approaches the structure of the "letter" genre. In other words, the student organized the parts of the letter with the place and the date with day, month and year (header), the greeting and the vocative, the subject (text body), the farewell and the signature, using the typical resources of the genre, with a good connection between the parts of the letter. In this way, we understand that the final production of the student demonstrates advances in the discursive capacities, since she no longer presents the text in the form of a list, but with a structure and the elements of the "letter" genre.

As for the textualization / linguistic and grammatical elements, we observed that the student organizes her text in a single paragraph, dividing her ideas into lines. In addition, she offers good spacing between the words, unlike in the initial production, but still needs more attention to the notions of using the paragraphs and the comma, for example. The student uses some punctuations, such as the question mark and the full stop, and we noted that she has already advanced in the hypothesis of writing; in her final production she already writes alphabetically, but she makes some exchanges ("l" instead of "r"), as in the words "CULIOUS (curious - curiosa)" and "(pala - para)". She already makes use of the accents in the words: "São (Caetano do Sul)", "Você (YOU)", "fã (FAN)" and "olá (HI)". Therefore, we can see advances in the linguistic-discursive abilities of the student.

As for the authorship, the final production evidences singularities, when the student expresses her feelings: "I AM EXCITED FOR YOU COME IN (name of school) / I AM "CULIOUS" / I AM YOUR FAN NUMBER ONE". In addition, we noted in the text the attempt to establish a responsive attitude, when the student considers the presence of the other (in the case, the author), using the treatment pronoun "YOU", becoming visible and having responsibility in what she says, as she chose the best words, the order of the facts and passed on a message to the author.

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In summary, all students rewrote their initial production, aggregating the knowledge learned during the modules. As in the two productions we presented here, when comparing the initial and the final production of all the students, we found that there were advances in the language and authorship abilities of the students.

We emphasize that, after the final production, we still offered the students the possibility of a moment of revision of their own texts. This has helped the students to realize their difficulties and to correct some problems in their final production, as well as to improve the quality of their texts. So, we considered the review a procedure of great importance for the child's reflection on their own writing, even before the construction of the alphabetical base.

We therefore discovered that the experience with the SD device was of fundamental importance for the authorship texts production, allowing the students a better planning of their writing, in a real and contextualized situation, remembering, at this point, the principle that the teaching of the maternal language needs the offer of production conditions that make sense to the students, so that they must read and write in real.

In our point of view, the process of collaborative construction of the SD of textual genres requires the recognition of the teachers participating in the research (researcher and collaborator) about the importance of the domain of the content. In addition, the construction of the meanings of the pedagogical practice in face of concrete teaching and learning situations should be considered through observation, recording, systematized reflection and with shared interactions and the investigative practice, which is of great relevance for the professional development and the commitment to the self-training (APARÍCIO; ANDRADE, 2016).

The professional teaching development and the SD collaborative construction process

At the end of the SD "Letter to the author", we can not fail to consider the professional development of the teaching staff provided by the collaborative work in our Training Partnership. One aspect that contributed a great deal was the fact that the collaborating teacher was open, engaged and receptive to (re)construct her actions, facing the whole process of collaborative construction of the SD, and reflecting during this process on the new contexts for the teaching of the written language. However, it is worth mentioning that we experienced situations in the Training Partnership that were filled with tensions and (des)articulations of our own beliefs. According to Marcelo (2009, p. 14):

> the professional development aims to bring about changes in the teachers' knowledge and beliefs. In the other turn, the change in knowledge and beliefs causes a change in the teaching practices in classroom and, consequently, a probable improvement in the students' learning outcomes.

And we can observe these results in the passage transcribed in the closing of the SD:

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> **Researcher Teacher:** As we finished this process of construction of the didactic sequence, I would like you to report what you felt, what you found interesting and what you noticed during your classes, with the use of the didactic sequence device.
> **Collaborating teacher:** I'll tell you how I felt. It is very comfortable for you to receive a project ready. It is very comfortable! You get the project ready every year, that's it, you already have the activities ready, but the classroom you receive to work with is not the same. The children think differently, they come with their head a thousand light years ahead of you, and if you let them, they string you along. Another thing I found important is that in the beginning we get scared, but then we begin to get excited because I started to see that their interest is increasing and I noticed the children's development. They really come out of the routine of always receiving and with the didactic sequence they begin to speak, they begin to question: "how do I write this, how do I do that? Teacher, I wanted to write this word […]". Sometimes a totally different word. They want to get inside the text they are working with. So, I realized that the little details, like a ruler, can give power to the children. My talk with my students after this project has changed a lot: I tell them to come to the board, who will come to write, I am also thinking more about my slogans. Now I give them more freedom to try to execute the activities and then we go to the board to correct and so I continue to choose and especially those children who, in that situation, have some difficulty; and so, I can mediate. The students gain more confidence, certainty and are not afraid to write and to place themselves. With the didactic sequence, I had the feeling that it works and that I am getting them to really fall in love with reading and writing. It is different. I realized their willingness to write from the context in which the child has an interest. I also found interesting that I realized advances in the question of the orality, because we teachers have the habit of thinking that the student has to be silent in the classroom, but if the student does not speak, how will he write? If he does not put his ideas out, how will he write? If it does not interact and expose his ideas, how will he begin to argue, the place himself? The student needs to talk. With this project, the students felt challenged to solve a situation and to think about how to choose the words that they want to put in the text. I learned that we need to provide moments of discussion and of dialogue. Once we let everyone speak at the time of class, everyone began to understand that they have the right to speak, and I realized now that, when I put the class to work in pairs and groups, they started questioning more and placing themselves. This is good for life.

Faced with the words of the collaborating teacher, at the end of the "Letters to the Author" Project, we verified a transformation of her conceptions and practices, as described in her repport. This transformation was due, among other things, for the constitution of the collaborative work, associated to the theoretical knowledge learned about the functioning of the written language, through the construction of the Didactic Model of the textual genre "letter", and the experience in the collaborative construction process of the SD. These factors enabled the teacher to carry out in the classroom, new practices for the creation of real contexts of reading and of usage of the written language, and improvements in the teaching and the learning of the children. All this provided the professional development of both teachers (researcher and collaborative) and the constitution of the teaching authorship.

Based on Mizukami (2006) when quoting Shulman (1996), we can understand that our professional development, with the accomplishment of this research, is related to the following formative actions: expansion of the knowledge base (specific knowledge of the content); general pedagogical knowledge and pedagogy of the contents; in our case with the previous studies carried out in the Training Partnership); construction / creation of formative strategies, that we can relate to the collaborative work in the construction of the SD; constitution of learning groups (at the constitution of the Training Partnership within the

school context) and in the investigative attitude (in the process of reflection and transformation in and on the practical action, besides the engagement of both teachers in the project).

As result of the process experienced in the collaborative construction of the SD "Letter to the author", we developed a support material, called "Caderno Didático"[i], (Teaching Notebook)", aimed at the literacy teacher, to serve as a reference to work with the SD in the classroom. The Notebook is available as a friendly digital learning material, in e-book format, of leaked architecture, of public and free access. This material is accompanied by suggestions and tips for reading different digital objects (texts and videos) and is based on the path we conducted in our research, providing literacy teachers with possibilities of using the SD device of the textual genre "Letter to the author", in order to develop the students' language and authorship abilities through examples situations lived in classroom, suggestions of activities of theoretical and methodological nature and practices that can guide the process of elaboration and application of the SD of textual genres in the first years, specifically, in literacy classes, contributing to the professional development of the literacy teacher, and to the recognition of the possibilities of using the SD of genres device for literacy.

Final considerations

With the collaborative construction process of the SD it is possible to consider, according to the analysis of the results of such experience, that our research of interventionist collaborative nature:

• Promoted the procedure of thinking in and on the action of the practice, with the engagement of the collaborating and the researcher teachers, in the search of information and improvements for the pedagogical practice, through the study in the school context;

• Helped the teachers in the construction of new learnings, through the collaborative work and the Training Partnership, which provided more meaningful activities and the construction of knowledge about the pedagogical practice, as the collaborating teacher ceased to be a mere consumer of materials and became an author, through her commitment to the process of experiencing and developing the SD, being the producer of her own teaching material, more contextualized and produced according to the reality of the class;

• Promoted the teaching and learning of the students in the literacy stage, with advances in language skills and author production, based on comparisons between the initial and the final productions of the students.

Therefore, the work with the SD device contributed not only to the development of the students´ authorship, but also to the teaching authorship, because the collaborating and the researcher teachers could lead in building the SD, elaborating the activities of the modules, deciding on the activities and the resources they considered most appropriate so that the students could develop their language and authoring abilities.

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Based on these considerations, we can conclude that the collaborative work made possible the critical thinking on the pedagogical doing and the teaching authorship, through the thoughts on the development of a more investigative posture, through studies and shared practices. All of this in order to overcome classroom challenges and, consequently, to contribute to the professional development of both teachers.

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Notes

[i] The Teaching Notebook is available at the following link:
https://tinyurl.com/yceszgr4 or https://drive.google.com/open?id=1KpnrIAiJfnvlLSDXifWjB3zhXOnhvgiO