"Uma professora maluquinha" – An investigation of the ideal teacher ideologically constructed through SFL in Ziraldo's book.

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Abstract

Discourse analysts have been investigating how the representations of the world view, which are materialized in the lexico-grammatical choices, can be used to create and perpetuate ideological values. Of interest for this investigation is the role of teachers as portrayed in the media. An analysis of the actions carried out by the teacher in her classes in Ziraldo's book "Uma professora maluquinha" is an attempt at identifying what image of teacher is presented to the readers. In this paper, we propose an investigation of the ideal of teaching, depicted in the book, having Systemic Functional Linguistics (SFL) as our tool for analysis. Through the analysis of the transitivity system, we explain how the teacher and her students are presented regarding their participation in the processes under certain circumstances, thus determining their roles in the classroom context. The unveiling of ideologies and power relations in the media may help arouse teachers and student-teachers awareness of what otherwise may be regarded as common-sense and unchangeable.

KEY WORDS: lexicogrammar, teacher's role, transitivity system

1. Introduction

Language is the means through which the human discursive practices are realized[1]. We use language to interact in our society, but this language is constructed spatial-temporally; that is; it is constructed as a way of interpretation and/or reproduction of the world of a particular society. Language represents the ideology of this population for its constitution is historically, geographically and socially construed (FAIRCLOUGH, 1992, CHOULIARAKI & FAIRCLOUGH, 1999). Fowler's (1996) defines ideology as

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[1] We understand language as verbal and non-verbal signs used as meaningful messages between interactants of similar culture.

a non-distortion of reality, but "a society's implicit theory of what types of objects exist in their world (categorization); of the way that world works (causation); and of the values to be assigned to objects and processes (general propositions or paradigms" (FOWLER, 1996: 11). Thus, the deconstruction of its inner workings may help us understand critically this ideological construct and try to act upon it consciously.

The media is a powerful instrument in the reproduction of ideologies due to its widespread social reach (FAIRCLOUGH, 1992, CHOULIARAKI & FAIRCLOUGH, 1999). Therefore, the recurrence of discourses[2] realized in it may originate and reproduce ideologies. When these ideological values become common sense, they may function as behavior guides, which we are subject to, in the absence of a more critical view towards these discourses (AGUSTINI & DELLAGNELLO, unpublished).

In this work, we propose to analyze the profile of a teacher depicted by Ziraldo in the book "Uma professora muito maluquinha". The analysis is carried out through the activities she developed with her students. This book, which has sold 670,000 copies in Brazil[3], is part of a series called "O menino maluquinho".

The choice of this text may be accounted to the reach of this book among the Brazilian and foreign readers[4] and the theme it explores: the role of the teacher. It portrays the universe of a teacher who was loved and admired by her students. Our analysis disclosed a teacher whose inspiring classes placed learners' participation as crucial to the development of the classes.

Our attempt to unveil ideological values discursively construed in the text draws on Halliday's Systemic Functional Linguistics (SFL), since through our lexical choices,

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[2] Discourse: "any spoken or written language use conceived as social practice" (FAIRCLOUGH, 1996, p.71).
[3] According to Vejaonline, March 7, 2007.
[4] The book has been published in several languages. Among them: Spanish, Italian, English, German, and French (ADRIANA BARSOTTI, Globinho on line, 08/01/2005)

we assume and represent our world-view, which, when repeated (echoed) may lead to the construal or maintenance of the status quo (HALLIDAY & MATTHIESSEN, 2004). An analysis of the actions carried out by the teacher in her classes in the book "Uma professora maluquinha", is an attempt at identifying what image of teacher is shown to the readers; what kind of teacher identity is built through the processes shown; and what ideal of teaching is depicted in the book.

2. The textual dimension

2.1. Context of situation

Since Malinowski's work signaled that the situation which surrounds the production of a text "can never be passed over as irrelevant to the linguistic expression", and that "the meaning of any single word is to a very high degree dependent on its context" (1946: 307, apud EGGINS, 1994: 51), the works in critical linguistics have been concerned about the study and description of the context of situation.

Halliday (1978, 1985b, apud EGGINS, 1994: 52) proposes that the context of situation can be studied through the analysis of three aspects expressed in the context: field, tenor and mode. These three aspects of the study of language in context are called register.

The *Field* concerns the 'topic' – what is being talked about in the social activity type (EGGINS, 1994). In the case of "Uma professora muito maluquinha", we have a sample of literature for children and adolescents which deals with the universe of a traditional school in Brazil. The writer made use of everyday terms and situations which according to Eggins (1994) include: words we all understand and little assumed knowledge due to the freedom allowed by the literary genre. Field is realized in the *ideational metafunction* through the *transitivity system*.

The analysis of the *Tenor* concerns the relationship established between the interactants in the social practice, realized by the *interpersonal metafunction* through the *mood system*. This text was produced by an adult writer, to be read mainly by children and adolescents. This relationship may be considered asymmetrical for the way the interaction is given – the reader cannot change the text, only reflect about it. In spite of this, the book also presents a feature which diminishes the distance between writer and readers: the *codal sharing*. In other words, by exploring themes (codes) which are shared by the writer and reader such as the school, family, small town lifestyle and love for the first teacher, the writer manages to come closer to the reader, thus, facilitating the acceptance of the ideological values proposed by the writer (BUTT, LUKIN & MATTHIESSEN, 2004).

This closeness with the reader is also attempted with the use of the pronoun 'we' in the text, which is a fictional voice, for the book is written as if the writers were former students of the teachers of the story. This 'we' seems to invite the reader to place himself/herself in the position of the writers: the teacher of the story becomes 'his/her' teacher, in a patchwork of what his former teachers were or s/he wishes they had been.

The *Mode*, which is realized by the *textual metafunction,* focuses in the role language has in the communicative exchange. The language in a book is essential for the communication; that is, language is constitutive. The style and vocabulary is simple and accessible, aiming at reaching its target audience: the children/adolescents. The style reflects what was already explored in the analysis of the tenor: to achieve closeness with the reader, Ziraldo uses of a quasi-conversational narrative. Also, the use of different illustrations reinforces this characteristic. The book makes use of visual resources in a very creative way. We have examples of not only illustrations, as it is common in literature for children and adolescents, but also 'pictures' of characters;

representation of letters, commercial ads, pages of books, comic books and poems; handwriting, games and messages drawn in the blackboard and in the student's notebooks and also, a resource used mainly in comic books, balloons with the talk of the characters.

In the next section the transitivity system (HALLIDAY & MATTHIESSEN, 2004) is explored. Throughout the analysis of the data selected the process types are briefly described and analyzed.

2.2. Transitivity

Considering that this work is an attempt at understanding how the process of teaching and the teacher's and students' roles are conceived in the book, in this transitivity analysis, our focus will be on the processes and on the entities involved in them, i.e., the participants. The processes are classified as: material, mental, verbal, relational, existential, and behavioral[5]. Material processes are related to doings and happenings; mental processes are related to thoughts, feelings, and perceptions; verbal processes reflect acts of saying, relational express the process of 'being'; existential processes are the ones that reflect the existence of something (EGGINS, 1994).

Since the selection criteria was to analyze clauses related to the activities the teacher proposed and developed in the classroom, it is not surprising that most of the clauses presented material processes. Out of the one hundred seventeen (117) selected clauses, more than 50% were material ones, as shown in figure 1:

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[5] Behavioral processes were not considered because according to the Halliday and Matthiessen (2004) "(…) they have no clearly defined characteristics of their own, they are partly like the material and partly like the mental" (p. 250).
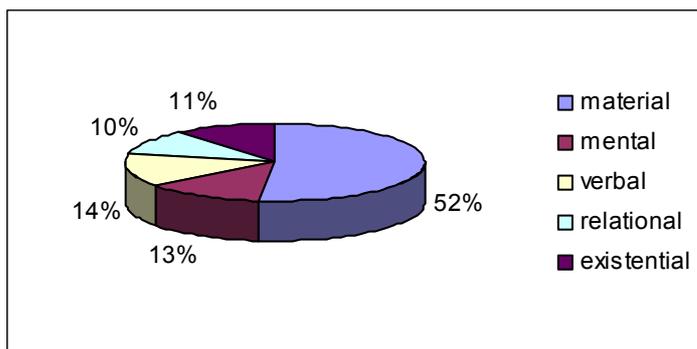
Figure 1 – Overall distribution of process types.

The predominance of material processes reflects the concrete character of the activities carried out in the classes of this teacher. Concerning the other process types, the distribution is equitable.

Considering the 60 material processes, the students are the Actors in 36 clauses while the teacher occupies this role only 17 times (see figure 2), thus, foregrounding students' participation in the activities described in the book.
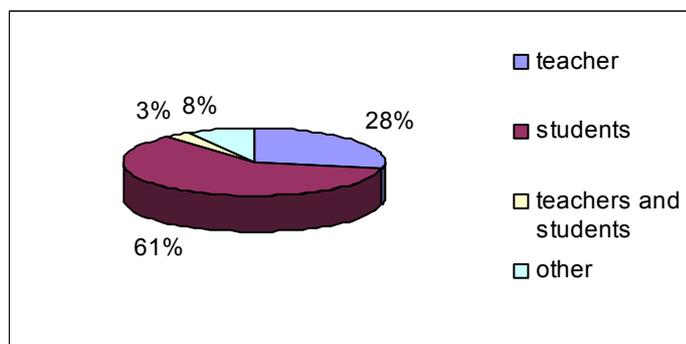
Figure 2 – Distribution of actors in material clauses

In the clauses where the teacher is the Actor, she is depicted as a creative professional who brings unusual activities to the classroom in order to develop their students' interest in learning, as shown below:

Na semana seguinte	ela	fez	um Concurso de Poesia	na sala
Circumstance of location: time	Actor	Pr. material	Scope	Circumstance: location: space

Even being the teacher the one responsible for organizing the activities, the active participation of the students, evidenced by their predominance as Actors, positions them as the focus of the learning process rather than the teacher herself. This positioning converges with Vygotsky`s socio-interactionist views where learning occurs through interactions among other people, being the teacher's role the one of a mediator (WILLIAMS & BURDEN, 1997) rather than the depositor of knowledge in a baking education system (FREIRE, 1999). Accordingly, Hasan (2005: 196) defends the Vygotskyan stance that "concept formation is not a passive, receptive process; rather, it involves the active participation of learners in their learning". Also, the learning process is based in concrete activities where the students learn by developing researches, many times in form of games:

em vez de corrermos atrás da bola,	**nós**	corríamos	atrás das palavras
Circumstance of accompaniment: additive	**Actor**	Pr: material	Circumstance of abstract location: place

Although the co-participation of teacher and students is encountered in the corpus only twice, it is worth mentioning for it demonstrates the integration between teacher and students, in other words, teacher and students sharing agency as shown below:

Mas,	às vezes,	o time dela	perdia.
	Circumstance of extent: frequency	**Actor**	**Pr: material**

Considering the verbal clauses, which reflect acts of saying (EGGINS, 1994), there is a major occurrence of the teacher as the Sayer (see figure 3).
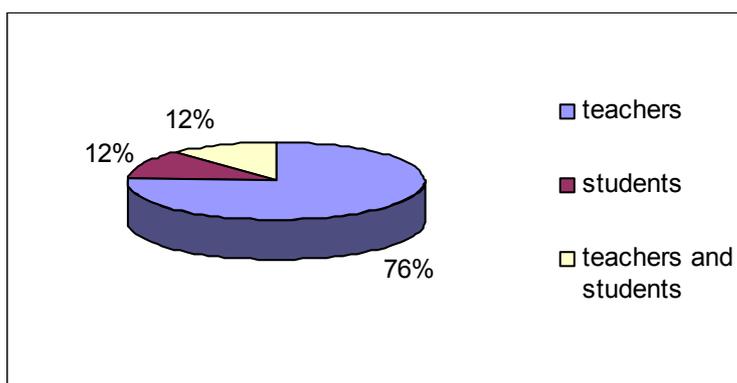
Figure 3 – Distribution of Sayers in verbal clauses

An examination of the clauses in which the teacher is a Sayer leads to a better understanding of her role as instructor, her ideological values as well as her relationship with her students.

This teacher is the one who proposes activities for the group, and tell stories as different manners of instructing her students.

Ela	disse:	"Amanhã vamos fazer uma excursão ao ginásio para o professor de Geografia explicar para nós por que a gente não cai do globo terrestre".
Sayer	Pr:verbal	Projected clause

Her sayings also show her ideological positioning in relation to the importance of the reading skill, which she considers an essential tool in the learning process. She also expresses her concern in helping her students to become independent learners who are capable of continuing their development in spite of her presence.

E ela	dizia:	[["No dia em que vocês estiverem lendo com a velocidade de um locutor de rádio, eu posso ir embora para casa".]]
Sayer	Pr. verbal	Projected clause

The intimacy and informality established by this teacher in her relationship with her students is also reflected in what she says:

"Grande vantagem saber escrever seu próprio nome" –	ela	brincou.
Projected clause	Sayer	Pr: verbal

Mental clauses are the ones "concerned with our experience of the world of our own consciousness" (HALLIDAY & MATHIESSEN, 2004: 197). In the corpus, students are Sensers in the majority of the clauses (see figure 4) which translate their cognitive, perceptive and emotive experience regarding the classroom activities.
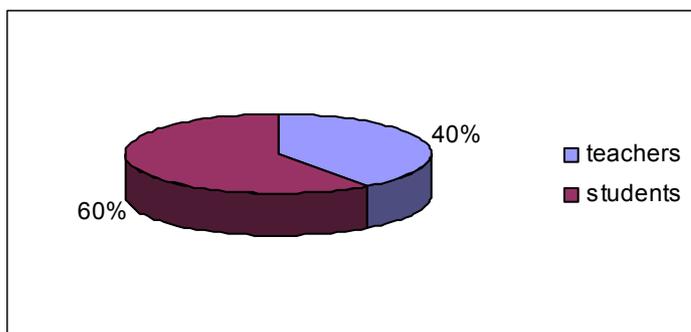

Figure 4 – Distribution of Sensers in mental clauses

Students are depicted as the ones who "loved", "discovered", "perceived", "remembered" and (never) "forgot" the activities created by the teacher.

que	nós	nunca	esquecemos.
Phenomenon	Senser	Circumstance of extent: frequency	Pr: mental

When the teacher is construed as a Senser, her creativity, her concern in valuing students' skills and her preference for the ludic are emphasized:

quando	ela	inventou	a Máquina de Ler.
Circumstance of location: time	Senser	Pr: mental	phenomenon

primeiro,	ela	descobria	uma qualidade destacável de um de nós
	Senser	Pr: mental	Phenomenon

The remaining clauses in the corpus were either relational or existential; however only existential clauses presented uniformity and substantial data for analysis. Their use to depict the existence of the activities confer the book a non-causal character, for the happening is there, but the force who acted upon it, i.e., the teacher who created the

activity, is not made explicit, which reinforces the inclusion of the teacher and the students in the same group[6].

E,	entre outros,	teve	o Jogo da Rima:
	Circumstance of accompaniment: additive	Pr: existential	Existent

5. Final Remarks

The lexicogrammatical choices present in the corpus lead to a discursively construed image of a teacher who is allied to her students. The classroom activities, which are depicted in the book, position students and teacher as co-constructors of knowledge, what, in the transitivity analysis, was evidenced by the high incidence of students as Actors as well as their co-participation with the teacher in material and mental processes. Moreover, the students are fully involved in ludic activities conferring a learner-centered tone to the classes, as well as portraying the teacher's concern in bringing pleasure and meaning to the learning processes. She is a teacher who also respects her students as human beings and values their attempts at learning as manners to develop them both cognitively and emotionally.

Thus, considering the relevance of the subjects dealt by the author, "Uma professora muito maluquinha" can function as an important tool for teachers to reflect and find inspiration about their teaching practice. The ideological values discursively construed in the book affiliate with a socio-constructivist perspective where the role of the teacher is to help students develop their potentialities by being a mediator. Although this view has been widely discussed in the educational milieu, its presence in literary setting brings back fundamental matters which may not be neglected in educational theory.

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[6] Note the presence of the inclusive "we" in material and verbal clauses

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Appendix – Transitivity analysis

cl. 1

A primeira chamada [que ela fez]	foi	assim:
Carrier	Pr: relational	Attribute

cl. 1a

que	ela	fez
Scope	Actor	Pr: material

cl. 2

^ELA	mandou	cada um de nós	escrever o nome de um outro aluno.
Elliptical Sayer	Pr: verbal	Receiver	verbiage

cl. 2a

cada um de nós	escrever	o nome de um outro aluno.
Actor	Pr: material	Scope

cl. 3

"Grande vantagem saber escrever seu próprio nome" –	ela	brincou.
Projected clause	Sayer	Pr: verbal

cl. 4

Depois	^ELA	Embaralhou	os nomes de todos nós
Circumstance of location: time	Elliptical Actor	Pr: material	Goal

cl. 5

e	^ELA	mandou	que a gente arrumasse tudo direitinho na exata ordem do ABC			
	Elliptical Sayer	Pr: verbal	Actor	Pr: material	Goal	Circumstance: manner
			Projected clause			

cl. 6

^NÓS	Gastamos	quase a aula inteira	só para descobrir que o nome de um colega nosso chamado Pedro da Silva Marins tinha que ficar na frente do nome de outro colega que – imaginem só! – chamava-se Pedro da Silva Martins.
Elliptical Actor	Pr: material	Circumstance of extent: duration	Circumstance of cause: purpose

cl. 7

Em compensação	^NÓS	ficamos	craques em dicionários e catálogos
	Elliptical Carrier	Pr: relational	Attribute

cl. 8

Nas aulas seguintes	ela	resolveu dividir	a classe	em dois times
Circumstance of location: time	Actor	Pr: material	Goal	Attribute

cl. 9

Nós	adoramos!
Senser	Pr: mental

cl. 10

No começo	era	Menina contra menino.
Circumstance of location: time	Pr: relational	Attribute

cl. 11

Como havia dezessete meninos e dezesseis meninas,	ela	Reforçava	o time feminino.
Circumstance of cause: reason	Actor	Pr: material	Goal

cl. 12

Mas,	às vezes,	o time dela	perdia.
	Circumstance of extent: frequency	Actor	Pr: material

cl. 13

Outras vezes	ela	fazia	times diferentes:	morenos contra louros [(embora, louro mesmo só houvesse um na sala)]; magros contra gordos [(tinha alguém gordo?)]; ou bonitos contra feios [(aí era por eleição).]
Circumstance: frequency	Actor	Pr: material	Scope	Attribute

cl. 14

Os embates entre os dois times	Começaram	pela modalidade Forca.
Actor	Pr: material	Circumstance of manner: means

cl. 15

A cada letra errada	se	desenhava	um pedacinho da forca ou do enforcado.
Circumstance of extent: frequency	Elliptical Actor	Pr: material	Scope

cl. 16

As meninas	enforcaram	os meninos.
Actor	Pr: material	Goal

cl. 17

A segunda partida- justo a segunda –	foi	o Jogo do Começo:
Value	Pr: relational	Token

cl. 18

quantas coisas começadas por C, por exemplo,	tem	nessa capa da revista Careta.
Existent	Pr: existential	Circumstance: location: place

cl. 19

Os meninos	ganharam.
Actor	Pr: material

cl. 20

E,	entre outros,	teve	o Jogo da Rima:
	Circumstance of accompaniment: additive	Pr: existential	Existent

cl. 21

um minuto	pro time adversário	achar	a rima da palavra dada.
Circumstance of extent: duration	Actor	Pr: material	Scope

cl. 22

Logo no primeiro jogo,	teve	um menino expulso da partida.
Circumstance of location: time	Pr: existential	existent

cl. 23

Um dos jogos mais divertidos,	porém,	era:	o Caça-palavras
Value		Pr: relational	Token

cl. 24

^ALUNOS	descobrir	onde estava uma determinada palavra	num monte de anúncios, cartazes ou capas de revistas
Elliptical Actor	Pr: material	Scope	Circumstance of location place

cl. 25

que		ela	trazia	de casa
Goal		Actor	Pr: material	Circumstance of location place

cl. 26

e	^ELA	pregava	no quadro-negro.
	Actor	Pr: material	Circumstance of location: place

cl. 27

Era	uma espécie de campeonato	onde,[[em vez de corrermos atrás da bola, nós corríamos atrás das palavras]].
Pr: relational	Carrier	Attribute

Cl 27a

em vez de corrermos atrás da bola,	nós	corríamos	atrás das palavras
Circumstance of accompaniment: additive	Actor	Pr: material	Circumstance of abstract location

cl. 28

E	teve	o dia da frase.
	Pr: existential	Existent

cl. 29

^A FRASE	Estava escrita	no quadro-negro	há vários dias
Elliptical Actor	Pr: material	Circumstance of location: place	Circumsntance of extent: duration

cl. 30

e	ninguém	tinha percebido.
	Senser	Pr: mental

cl. 31

Foi	a Ana que	deu	pela coisa:
	Senser	Pr: mental	Phenomenon

cl. 32

levantou	-se,	de repente,	do seu lugar,
Pr: material	Actor	Circumstance of manner: means	Circumstance of location: place

cl. 33

^ANA	foi	até a última carteira da fila do meio e,
Elliptical Actor	Pr: material	Circumstance of location: place

cl. 34

de lá,	^ANA	tirou	uma açã	embrulhadinha no seu papel de seda azul.
Circumstance of location: place	Elliptical Actor	Pr: material	Goal	Attribute

cl. 35

Foi quando	a turma	resolveu ler,	ainda com alguma dificuldade,	a frase
Circumstance of location: time	Actor	Pr: material	Circumstance of manner: quality	Goal

cl. 36

Que	a Ana Maria	apontava	no quadro-negro.
Scope	Actor	Pr: material	Circumstance of location: place

cl. 37

Fez-se	uma festa	quando [[todos conseguiram ler a frase]]
Pr: existential	Existent	Circumstance of location: time/Embedded clause

cl. 38

todos	*conseguiram ler*	*a frase,*	*apesar de terem que agüentar as gozações da Ana Maria.*
Actor	*Pr: material*	*Scope*	*Circumstance of contingency: concession*

cl. 39

Havia	sempre	uma frase diferente e um prêmio novo	para [[quem a lesse mais depressa]]
Pr: existential	Circumstance of extent : frequency	Existent	Circumstance of cause: behalf/embedded clause

cl. 39ª

quem	a	lesse	mais depressa.
Actor	Scope	Pr: material	Circumstance of manner: degree

cl. 40

A cada dia	<NÓS>	líamos	com mais rapidez,
Circumstance of extent: frequency	Actor	Pr: material	Circumstance of manner: degree

cl. 41

Pois	<NÓS>	descobrimos	que ler era uma alegria.
	Elliptical Senser	Pr: mental	Phenomenon

cl.42

Com ela	não tinha	castigo.
Circumstance of accompaniment: comitative	Pr: existential	Existent

cl.43

Tinha	julgamento.
Pr: existential	Existent

cl. 44

Se	um lá	fizesse	alguma coisa que parecesse errada,
	Actor	Pr: material	Scope

cl. 45

Ela	convocava	o júri.
Sayer	Pr:verbal	Receiver

cl. 46

Um aluno	*^ERA*	*para a acusação,*
Token	*Elliptical pr: relational*	*Value*

cl. 47

Outro	*^ERA*	*para a defesa.*
Token	*Elliptical pr: relational*	*Value*

cl. 48

O resto da turminha	era	o corpo de jurados.

Token	Pr: relational	Value

cl. 49

A gente	adorava	aqueles julgamentos.
Senser	Pr: mental	Phenomenon

cl. 50

No final do ano, quando	^NÓS	já	líamos	tudo,
Circumstance of location: time	Ellpitical Actor		Pr: material	Scope

cl. 51

Ela	achou	melhor que as defesas e as acusações fossem feitas por escrito
Senser	Pr: mental	Phenomenon

cl. 52

É que	o júri	era	muito barulhento.
	Carrier	Pr: relational	Attribute

cl.53

Ela	disse:	"Amanhã vamos fazer uma excursão ao ginásio para o professor de Geografia explicar para nós por que a gente não cai do globo terrestre".
Sayer	Pr:verbal	Projected clause

cl.54

"Amanhã	<NÓS>	vamos fazer	uma excursão	ao ginásio para o professor de geografia explicar para nós por que a gente não cai do globo terrestre.
Circumstance of location: time	Elliptical actor	Pr: material	Scope	Circumstance of location: place

cl. 55

E	tinha	a Semana do Silêncio.
	Pr: existential	Existent

cl. 56

[Era]	quando	ela	vinha	para a classe,
	Circ: Time	Actor	Pr: material	Circumstance of location: place

cl.57

^ELA	abria	sobre a mesa	um romance água-com-açúcar
Actor	pr: material	Circumstance of location: place	Goal

cl.58

e	^ELA	ficava lendo	o tempo todo.
	Actor	Pr: material	Circumstance of extent: duration

cl. 59

Nós	ficávamos	muito, muito	caladinhos.
Carrier	Pr: relational	Circumstance of manner: degree	Attribute

cl. 60

É que	a gente	ficava lendo	nossas revistinhas, nossos tico-ticos e gibis
	Actor	Pr: material	Scope

cl. 61

– já tinha	menino	lendo	até	Tarzan ou O Espírito – além de outras revistas
	Actor	Pr: material		Scope

cl. 62

que	ela mesma	trazia	de casa	pra nos emprestar.
	Actor	Pr: material	Circumstance of location: place	Circumstance of cause : purpose

cl. 63

É que, com a proibição dos gibis	<NÓS>	começamos a seguir	uma novela muito mais emocionante do que O Direito de Nascer de noite, no rádio.
Cirunstance of		Actor	Pr: material	Scope

cause: reason				

cl.64

A professora	estava lendo	para nós,	cada dia,	um capítulo das Desventuras de Sofia, da Condessa de Ségur, seu livro preferido da Coleção Rosa.
Actor	Pr: material	Client	Circumstance of location: time	Scope

cl.65

Um dia	ela	decidiu	que cada capítulo tinha que ser lido por um menino ou uma menina.
Circumstance of location: time	Senser	Pr: mental	Projected clause

cl. 66

cada capítulo	tinha que ser lido	por um menino ou uma menina.
Scope	Pr: material	Actor

cl. 67

Então	a qualidade da novela	caiu	muito. Muito mesmo.
	Actor	Pr: material	Circumstance of manner: degree

cl. 68

A gente	ainda	lia	meio mal
Actor		Pr: material	Circumstance of manner: quality

cl.69

e	<ISTO>	valia	vaia, assobios e até tomates e ovos,
	Token	Pr: relational	Value

cl.70

[Foi]	quando	ela	inventou	a Máquina de Ler.
	Circ: time	Actor	Pr:material	Goal

cl.71

Então,	ela	foi fazendo		o rolo	girar
	Actor			Goal	
		Pr:			: material

cl. 72

O começo do rolo de papel	deixava ver	escrito, em letras grandes,	um verso
Actor	Pr. material	Attribute	Scope

cl. 73

que	nós	nunca	esquecemos.
Phenomenon	Senser	Circumstance of extent: frequency	Pr: mental

cl. 74

e	a gente	viu	que [[estava vindo ali um poema escrito de baixo para cima, um verso sobre o outro.]]
	Senser	Pr: mental	Projected clause

cl. 75

estava vindo	ali	um poema	escrito de baixo para cima, um verso sobre o outro
Pr: material	Circumstance of location: place	Actor	Circumstance of manner: means

cl. 76

E	ela	foi girando	lentamente	a manivela
	Actor	Pr. material	Circumstance of manner: means	Goal

cl. 77

^ELA	e mandando	a turma	ler o poema em voz alta
Ellptical Sayer	Pr. verbal	Receiver	Verbiage

cl. 77ª

a turma	ler	o poema	em voz alta
Actor	Pr: material	scope	Circumstance of manner: quality

cl. 78

A cada novo dia	era	um poema diferente.
Circumstance of extent: frequency	Pr. existential	Existent

cl. 79

E	o rolo	girando	mais depressa
	Actor	Pr. material	Circumstance: manner

cl. 80

E ela	dizia:	[["No dia em que vocês estiverem lendo com a velocidade de um locutor de rádio, eu posso ir embora para casa".]]
Sayer	Pr. verbal	Projected clause

cl. 81

No dia em que	vocês	estiverem lendo	com a velocidade de um locutor de rádio,
Circumstance of location: time	Actor	Pr. material	Circumstance of manner: comparison

cl. 82

eu	posso ir	embora para casa
Actor	Pr. material	Circumstance of location: place

cl. 83

Já aconteceu antes, há muitos anos atrás:	um coleguinha	chegou	na sala	com a revista O Cruzeiro [
Circumstance of location: time	Actor	Pr. material	Circumstance of location: place	Circumstance of accompaniment: comitative

cl. 84

e	^ELE	falou:	" Nem meu tio inteligente entendeu."
	Elliptical sayer	Pr: verbal	Projected clause

cl. 85

A senhora	podia explicar	pra gente?
Sayer	Pr. verbal	Receiver

cl. 86

Então	ela	contou	para nós,	como quem conta um filme,	a história de um bravo guerreiro grego chamado Leônidas.
	Sayer	Pr: verbal	Receiver	Circumstance of manner: comparison	Verbiage

cl. 87

A gente quase que se	lembra,	palavra por palavra,	da história
Senser	Pr. mental	Circumstance of manner: means	Phenomenon

cl. 88

que	ela	Contou
Verbiage	Sayer	Pr: verbal

cl. 89

Durante semanas	a gente	só	falou	do filme

Circumstance of location: time	Sayer	Circumstance of manner: degree	Pr: verbal	Target

cl. 90

Com um desenho e filme,	(nós)	já	estávamos conhecendo	mais História Universal	do que com todas as coisas escritas no livro adotado pela escola
Circumstance of accompaniment: comitative	Elliptical senser		Pr. Mental	Phenomenon	Circumstance of manner: comparison

cl. 91

Ela	falou	sobre romanos, sobre deuses egípcios, sobre pirâmides e serpentes.
Sayer	Pr. Verbal	Verbiage

cl. 92

Mas	^ELA	falou	mais da Claudette do que da Cleópatra.
	Elliptical Sayer	Pr. Verbal	Verbiage

cl. 93

E tanto	se	falou	de História Antiga, dos tempos de antes de Cristo, de romanos e de gregos, de egípcios e de princesas que,
	Sayer	Pr: verbal	Verbiage

cl. 94

um dia	a Ana	perguntou:	["Professora, onde é que a gente pode ler mais sobre isto?"]
Circumstance of location: time	Sayer	Pr. Verbal	Projected clause

cl. 95

Na semana seguinte	ela	fez	um Concurso de Poesia	na sala
Circumstance of location: time	Actor	Pr. material	Scope	Circumstance: location: space

cl. 96

e	um dos mosqueteiros	ganhou	o concurso
	Actor	Pr. Material	Scope

cl. 97

Teve	pompa e circunstância	na entrega do prêmio
Pr. Existential	Existent	Circumstance of location: time

cl. 98

Então,	passou a ter	concurso	todas as semanas
	Pr. Existential	Existent	Circumstance of extent: frequency

cl. 99

Ela	descobria	uma qualidade destacável de um de nós
Senser	Pr: mental	Phenomenon

cl. 100

^ELA	inventava	o concurso	segura de quem seria o vencedor
Senser	Pr: mental	Phenomenon	Circumstance of manner: quality

cl. 101

No fim do ano	todo mundo	tinha ganho	uma medalha.
	Actor	Pr: material	Scope

cl. 102

O último,	parece,	ganhou	o primeiro lugar em cuspe a distância

Actor			Pr: material		Scope	

cl. 103

Então,	ela	inventou	deveres que deixavam as famílias todas mais maluquinhas do que ela	
	Senser	Pr. Mental	Phenomenon	

cl. 104

E ela		continuou inventando	deveres para casa	neste estilo
Senser		Pr. Mental	Phenomenon	Circumstance: manner

cl. 105

E tinha	notas para todo mundo
Pr. existential	Existent

cl. 106

quem	trouxe	o maior número de rimas ou a palavra maior
Actor	Pr. Material	Goal

cl. 107

^ALUNO	ganhou		dez.	
Elliptical Actor	Pr: material		Scope	

cl. 108

Os outros todos – [que fizeram o dever direitinho] -		ganharam	nove e meio	
Actor		Pr. Material	Scope	

cl.108ª

Que	fizeram	o dever	Direitinho
Actor	Pr: material	Scope	Circunstance of manner: quality

cl. 109

"Nota pelo esforço, claro",	ela	Explicava	
Verbiage	Sayer	Pr. Verbal	

cl. 110

Quanto à Kubakalan	todo mundo	ganhou	dez.
Circumstance of matter	Actor	Pr. Material	Scope