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PÓS-GRADUAÇÃO LATO SENSU EM LÍNGUA INGLESA

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**A REFLECTIVE EYE TOWARDS DISCURSIVE IDENTITY CONSTRUCTIONS
WITHIN A STUDENT'S PEDAGOGICAL CONTEXT**

**RIO DE JANEIRO
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Monografia apresentada ao programa de Pós-Graduação em Letras da PUC-Rio como requisito parcial para obtenção do título de especialista em Língua Inglesa.

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A reflective eye towards discursive identity constructions within a student's pedagogical context.

ABSTRACT

This research aims to understand the identity nuances discursively built within the interactions between Adam, a high school student of a public school located in Rio de Janeiro, and I, his sociology teacher. As to do so, I analyze the lexical choices made by both of us and the meanings constructed in our conversational context, as the participant, together with me, talks about different educational scenarios and situations that connect his pedagogical context and his life beyond school. In accordance with the principals of Critical Applied Linguistics (MOITA LOPES, 2006; FABRÍCIO 2006) this study intends to analyze the experiences narrated within a reflective conversation (MILLER, 2013). With a qualitative and interpretative view of research (DENZIN; LINCOLN, 2006) the analysis presented here is conducted aligned with (i) the perspective of discourse as social practice (MOITA LOPES 2001), (ii) the comprehension of school as a dense and complex scenario (BOHN, 2013) and (iii) the understanding of identities as fluid and fragmented (HALL, 1996; BAUMAN 2004).

Keywords: Education; Identity Constructions; Discourse; Critical Applied Linguistics;

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Um olhar reflexivo para construções identitárias discursivas no contexto pedagógico de um estudante.

RESUMO

Esta pesquisa visa entender nuances inditárias discursivamente construídas em interações entre Adam, um aluno de ensino médio de uma escola pública localizada no Rio de Janeiro, e eu, sua professora de sociologia. Para tanto, analiso as escolhas lexicais feitas por nós dois, além dos significados construídos em nosso contexto de conversa, enquanto o participante, junto comigo, fala sobre suas vivências em diferentes contextos educacionais e situações que conectam seu contexto pedagógico com sua vida fora da escola. Alinhado com os princípios da Linguística Aplicada Crítica (MOITA LOPES, 2006; FABRÍCIO, 2006) este estudo se propõe a analisar as experiências narradas em uma conversa reflexiva (MILLER, 2013). Com uma visão qualitativa interpretativa de pesquisa (DENZIN; LINCOLS, 2006), a análise aqui desenvolvida é conduzida em encontro com (i) a perspectiva de discurso como prática social (MOITA LOPES, 2001), (ii) a compreensão da escola como um ambiente denso e repleto de complexidade (BOHN, 2013) e (iii) o entendimento de identidades como fluidas e fragmentadas (HALL, 1996; BAUMAN, 2004).

Palavras chave: Educação, Identidade, Construções identitárias, Discurso, Linguística Aplicada Crítica.

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Transcription conventions

...	Unmeasured pause
.	Descending or final intonation
?	Upward intonation
,	Continuity intonation
wor-	Sudden stop
=	Contiguous utterances, stated without pause between them
griffin	emphasis
<i>italic</i>	Word in another language
°word°	Word in a low voice
>word<	Speak faster
<word>	Speak slower
: or ::	Stretches
[Speech overlap starts
]	End of speech overlap
()	Speech not understood
(())	Analyst comment, description of non-verbal activity
“word”	Reported speech, reconstruction of a dialogue
↑	Intonation rise
↓	Intonation descent

Transcriptions conventions suggested by Bastos and Biar (2015) – conventions based on studies of Análise de Conversação (Sacks, Schegloff and Jefferson, 1974), symbols suggested by Schiffrin (1987) and Tannen (1989).

1. INTRODUCTION

It is unquestionable that each and every person has a different eye to signify what to be a learner is and also to generate different understandings regarding the pedagogical scenario. Likewise, it is important to consider the matter with the particularities and specificities that it requires, since the comprehension of what being a teacher or a student is cannot be seen as homogeneous.

As Bohn (2013) clearly states, being aware of life complexity is fundamental for discussing classroom dynamics, which leads us to think that the roles played by teachers and students in the educational scenario are composed by different influences, such as: identity constructions, political issues, power relations, background knowledge, etc. As a consequence, if we want to understand such setting, we have to consider context and historical factors.

Taking all this into account, I would say the complexity and diversity involved in being a teacher has been a real matter in my career in the educational field. I first started working as a teacher in 2011. For almost seven years, I exclusively performed teaching English at private language institutions. In being an English instructor, I have learned how to deal and to understand student's necessities. Yet, throughout this very same period, I could never feel a real connection between me and my students. This feeling of detachment changed in 2018, when I started working as a high school Sociology teacher at a state public school placed in Rio de Janeiro. In this school, I have reconceptualized what to be a teacher means to me.

Interested in understanding my professional setting as a sociology educator in a public school, in order to comprehend the school's big picture, I began to investigate that context by talking to teachers about pedagogical activities that would potentially help learners. From a number of conversations, I could identify a general dissatisfaction toward students, under the justification that they were rarely interested in school activities such as readings, classes, group work and homework.

As a result, willing to know students' side of the story, I worked in classes with some debates and discussions to understand their "supposed lack of interest"

in school activities. Within these conversations, I have heard several opinions blaming, on the other hand, teachers, pedagogical staff and the school system as a whole. Among the student's discourses, one in particular caught my eye. Adam¹, at the time a second year student, talked about the possible reasons for the lack of interest towards school tasks. He not only expressed himself in a comprehensive way, but also could picture the situational context I was looking forward to hearing.

Due to all I have heard from students, specially from him, I got even more interested in knowing about their universe and about how they make sense of their pedagogical practices as part of the school system. This interest became stronger in my professional and academic life, to the point of being the main topic of this monographic research, being it an investigation towards how identities are discursively constructed (MOITA LOPES, 2006) regarding the school setting, taking into consideration Adam's stories and my contributions as interlocutor.

More specifically, to accomplish the objectives (i) of building interpretations of Adam's identity constructions within interaction, (ii) of understanding more about myself as a teacher/researcher and (iii) of comprehending some aspects of my working context, this investigative work is divided into five chapters, being this first one the presentation of the topic of this research.

In chapter two, I bring the theoretical background that I align with. I present the Critical Applied Linguistics perspective (MOITA LOPES 2006; FABRÍCIO, 2006; PENNYCOOK, 2006; RAJAGOPALAN, 2003) as the guiding paradigm of this research. Also, in chapter two, I discuss the ideas of discourse and identity as social practice, problematizing it with the contributions of Hall (1990; 1996), Moita Lopes (2001) and Bauman (2004).

In chapter three, I explain the methodological aspects I have chosen to organize and base this investigation. In order to do so, at first I present the qualitative approach as the epistemological paradigm and the methodological procedures, that

¹ Adam chose to keep his own name in this research. A better introduction of him can be found in section 3.4.

is to say, a description of the research context, a presentation of Adam and the methodological choices made to generate and to analyze data.

In chapter four, I analyze the generated data, having in mind the theoretical background presented in chapter two and taking into consideration my interpretations as a teacher, a coparticipant and a researcher. As to do so, I divide this chapter in two sections and, in each section, there is the analysis of two excerpts.

To conclude, in chapter five, I bring the final considerations aligned with some interpretations of the data discussed throughout the analysis.

All the investigation conducted in this research is the result of a reflective conversation² (MILLER, 2013), in format of data analysis, between Adam and I. I invited him to be my partner in this journey³ because of his constant concern with school, in our conversations in different occasions, and because of my belief that any pedagogical practice has to be a collective process.

² A reflective conversation is comprehended in this research as moments of negotiation and mutual learning, that is to say, a space for reflection and for critical thinking (MILLER, 2013).

³ I named this research process a journey since it did not start and end on the data generation and analyzes stage. Before our conversation, me and Adam discussed and he was heard through the whole development of this research. Moreover, we became friends, and some of the thoughts and considerations that came up in our reflective conversation ended up being mentioned in further conversations.

2. THEORETICAL BACKGROUND

In this chapter, the theoretical background that bases this research will be presented. As the guiding paradigm, I bring the Critical Applied Linguistics perspective (MOITA LOPES 2006; FABRÍCIO, 2006; PENNYCOOK, 2006; RAJAGOPALAN, 2003). Next, in order to understand the school context Adam and I are inserted in, the idea of discourse and identity as social practice is problematized, taking into consideration the contributions of Hall (1990; 1996), Moita Lopes (2001) and Bauman (2004).

2.1 APPLIED LINGUISTICS: A THEORETICAL/METHODOLOGICAL BACKGROUND AND A POLITICAL CHOICE.

Recalling what brought me to this point, this research started out as a personal interest in understanding my students and the school environment that I am inserted in. At first, I was not able to visualize the possibility of conducting research regarding social aspects on a language graduate course. Having been introduced to Critical Applied Linguistics by my advisor Renan Piedade, I could see the strong and important connection between life itself, social practice and discourse, being this last topic developed later in section 2.2. Due to my background in social sciences and to the interest in understanding some social aspects of the school that I work as a sociology teacher, having Critical Applied Linguistics (CAL) as basis is undoubtedly a rich field to conduct this research, given its political, ethical and social preoccupation towards what happens in life (MOITA LOPES, 2006), that is to say, what goes on around us.

Speaking of life, regarding our current context, there has never been a time in history in which humans were so connected and aware of each other than in contemporaneity (FABRÍCIO, 2006). With the idea of a liquid modernity, Bauman (2001) describes this historical moment as the time of mobility, flexibility and fluidity, in different social scenarios, which, in this research, has to do with school context

(excerpts 1, 2, 3 and 4), family matters (excerpt 4) and how these settings are discursively constructed.

This view of mobility points to the impossibility of neutrality and objectivity in knowledge production (FABRÍCIO, 2006, p. 51), which means we cannot accept, under CAL's posture, in an external-superior-far-from-practice science, especially because it does not match with contemporary realities and needs. As a consequence, deep inquiries about the nature of knowledge produced by human sciences (CAL included) have to happen, taking into consideration that we are living in a society that is going through several changes (MOITA LOPES, 2006, p. 22).

To understand better the contemporary world, we have to admit its inconsistencies and fluidity. As Fabrício (2006, p. 47) states: “it is a field of plural forces that intertwine a series of new meanings, ways of producing sense, practices, techniques, instructions, subjectivity procedures, discourse relations⁴,...”. In other words, the author suggests that it would be problematic to adopt simplistic explanations to illustrate social phenomena placed in contemporaneity.

In an attempt to propose a new way of working in the Applied linguistics (AL) field, scholars (MOITA LOPES, 2006; RAJAGOPALAN, 2003) raise up the possibility of a reflective, social and ethical compromised way of conducting research. The reflectiveness I am referring to claims for a critically and politically responsible look, considering people's voices and identities as well as language on its situational use (MOITA LOPES, 2006). Moreover, in understanding research and knowledge as social construction, as I do in this monograph, an applied linguistics study that wishes to communicate with contemporary life has to raise theorization that joints practice and theory in order to formulate knowledge that communicates directly with society (MOITA LOPES, 2006b, p. 101).

Under the same view, Moita Lopes (2006) criticizes a linguistics that insists on ignoring what people usually think about language, although indicates political

⁴ From the original: “está em operação um campo de forças plurais que entrelaça uma série de novos significados, modos de produção de sentido, práticas, técnicas, instituições, procedimentos de subjetivação e relações discursivas, ...”

actions and producing knowledge about/to them. Because of this, research must be made with the participants, within a more equal relation, in which the participant is not passively analyzed, but seen as a co-producer of any study (PIEDADE, 2019). Furthermore, conducting research like this is a respectful way of making room for participants to be the ones telling their stories.

With this in mind, in conducting this research, by generating data through a reflective conversation, Adam⁵ is the one who constructs (together with me) the discourses and narratives⁶ that will be analyzed in section 4. In other words, all the knowledge produced in this work is a consequence of Adam being the protagonist in telling his stories and life experiences.

Moreover, as mentioned in the introduction, it is necessary to understand the school scenario and its participants as complex and diverse. This complexity is given by the fact that the school is not constituted by neutral beings. Actually, schools are composed by active agents, in addition to everything that composes those agents, such as identities, knowledge, beliefs and previous influences (BOHN, 2013, p. 86). In alignment with Bohn (2013, p. 88), I would say it is important not only to put an end (i) to the habit of students and teachers not having their voices heard but also (ii) to the fact that what is known, when it comes to the educational field, is mostly produced by scholars who are far away from praxis. So, in order to produce knowledge about the educational system, including students and teachers, it is fundamental to create room in which agents can be heard, so that our multicultural reality, which demands deeper and local understanding, can be comprehended in its specific contexts.

Thus, due to the complexity of the pedagogical scenario, reflecting upon the school environment requires avoiding the use of any attempt of generalizations about the educational field. For this reason, research is understood here as the study

⁵ Adam introduces himself in section 3.4

⁶ I am aware of Labov's narrative studies (LABOV; WALETZKY, 1967; LABOV, 1972) and of the socioconstructed perspective of narrative (BRUNER, 1997, 2004; MISCHLER, 1999, 2002). However, in this research, I bring the term narrative simply as a synonym of moments in which experiences are reconstructed.

(meaning constant problematizing) of the beings' specificities and uniqueness, since generalizations are not enough to explain single realities (FABRÍCIO, 2006, p. 57). That is to say: we should work with "the singular instead of the universal, the event, the individual, the life opposed to systematic, to system⁷." (BOHN 2013, p. 87).

Working with the singular means really hear agent's voices as well as to build partnership so as to construct research. Here I am talking about research ethically compromised with the being, bearing in mind social responsibility, as well as "the necessity of objecting 'critical distance' and seeking for 'critical closeness' that is only possible if we erase the distinction between theory and praxis⁸." (BOAVENTURA SANTOS, 2001, p. 4 apud MOITA LOPES, 2006, p. 101). It is an attempt to set positioning, making political and ideological choices that care about the well-being of everybody involved in the research.

Additionally, in a research under CAL's perspective, the exercise of rethinking the self is present and essential for social responsible outcomes. Being's issues (and ours) are questioned with a critical – reflective intention. As a consequence, the CAL being is not comprehended as homogenous⁹ but actually as a socio-historical located person. Moreover, following Moita Lopes (2006, p. 102) thoughts, the social being has a fragmented, heterogeneous, contradictory and fluid nature, being also open to identity reviews.

Considering the CAL being, the choices we, researchers, make have to be ethically responsible, considering a new social paradigm and "the exclusion of meanings that enhance human suffering or that make others feel bad.¹⁰" (MOITA LOPES, 2006, p. 103). This way of researching is part of the creation of knowledge based on voices beforehand excluded and ignored in scientific production, in my opinion, being more sensible to humans' reality and suffering. Following Moita Lopes

⁷ From the original: "o singular em vez do universal, o evento, o individual, a vida, em oposição ao sistemático, à estrutura"

⁸ From the original: "... a necessidade de dizer não 'à distância crítica' e procurar 'a proximidade crítica' o que só é possível se apagarmos a distinção entre teoria e prática. "

⁹ The homogenous being is "essentially a middle class white man" (MOITA LOPES, 2006, p. 101)

¹⁰ From the original: "A escolha deve se basear na exclusão de significados que façam mal aos outros"

(2006, p. 104) thoughts, in this research, I do not intend to simply talk about Adam but to foster dialog with my student, this way going along with Bohn's (2013) criticism towards researches that do not pay attention to the (already existence) voice of participants.

Aligning myself with Moita Lopes (2006, p.14), in trying to create "intelligibility about social matters in which language has a central role", I see in CAL the opportunity to investigate language used in discourse beyond norms. What I mean is, when adding a critical eye to the Applied Linguistics field, we are fundamentally referring to Linguistics looking at praxis. Because of this, I agree with Rajagopalan when he says:

In CAL's proposal, it is not enough to be satisfied with a *stricto sensu* linguistic analysis without worrying about the social nature of the linguistic phenomenon. The linguistic activity is a social practice. This way, any attempt of analyzing language in isolation, detached from social conditions in which they are used, only creates an unreal object.¹¹ (RAJAGOPALAN, 2006, p. 163)

In mentioning this, Rajagopalan (2003, p. 12) is talking about where, when, how and by whom language is being used. In this analysis, grammar is an important analytical tool to understand meaning and utterances. However, in order to have deep comprehension of the meanings conveyed, it is wise to look at language inside its context of use, since words do not have intrinsic or given meaning. In fact, words gain meaning (or meanings) when applied in specific contexts of communication (FABRÍCIO, 2006, p. 57).

By all means, as a CAL researcher, I am not seeking for an objective and definite analysis of the data constructed with Adam. Our humanity as researchers and our social limitations are recognized, considering the unavoidable need to make personal judgment and choices that are present in any analysis (BORGES, 2017, p. 36). Moreover, based on how discourse is understood in this research, there is no

¹¹ From the original: "Dentro da proposta de LC, não basta se contentar com uma análise linguística, *stricto sensu*, sem se preocupar com a natureza social do fenômeno linguístico. A atividade linguística é uma prática social. Sendo assim, qualquer tentativa de analisar a língua de forma isolada, desvinculada das condições sociais dentro das quais ela é usada, cria apenas um objeto irreal. "

neutral comprehension of the uses of language, due to ideological and political choices that are made, whether intentionally or not, that directly influence the outcomes of researches (PIEDADE, 2019, p. 48). Additionally, Critical Applied Linguistics, rather than attempting to find solutions or solve reality issues, tries to problematize and bring up possibilities of dealing with them, which in my case applies to the identity constructions of Adam as a student in a public school (MOITA LOPES, 2006, p. 20).

Speaking about personal judgments and linguistic choices demands a better understanding of the concept of discourse I am adopting in this research. For this, the next section is dedicated to a presentation of what I understand from discourse (MOITA LOPES 2001; 2006) and identity (HALL, 1990;1996), in order to define how data is analyzed.

2.2 DISCOURSE AND IDENTITY

In this section, it is important to comprehend what discourse is and how it is constituted. Here, in following the Critical Applied Linguistics perspective, language is understood as “connected to a set of relationships in continuous fluctuation, being it inseparable from the social and discursive practices that build, sustain and modify social actors' productive, cognitive and desirable capabilities¹².” (FABRÍCIO, 2006, p. 48). Thereby, discourse is understood as social practice and, as mentioned before, the uses of language cannot be seen as neutral due to the choices speakers make whether willing for it or not (FABRÍCIO, 2006).

This social aspect of discourse leads us to the conclusion that meanings are socially constructed, raising up the discussion towards discourse authorship and validation. In order to go further with the discussion, it is wise to consider three

¹² From the original: “... linguagem conectada a um conjunto de relações em permanente flutuação, por entender que ela é inseparável das práticas sociais e discursivas que constroem, sustentam ou modificam as capacidades produtivas, cognitivas e desejantes de atores sociais. ”

aspects of discourse: they are situational, dialogic and have a constitutive function (MOITA LOPES, 2001)

When it comes to discourse historicity or its situational aspect, it is important to consider particularities of the speech producers. Authors such as Hall (1990;1996), Bauman (2004) and Freire (2019), to bring some names, work with the concept of humans as social beings culturally and historically positioned, and, as a consequence, the discourses produced share the same characteristic. What I mean is no interaction takes place in social gaps, it is constituted within specific contexts, by specific speakers, who choose a specific positioning depending on the situation they are inserted in (LABOV, 2008, p. 20).

In addition, discourse is not a self-creation. Everything we say and everything that builds our discourses are originated in social interactions. Thus “if language is a social practice, by studying a language we are studying the society and the culture of which it is a constituent and constitutive part.¹³” (FABRÍCIO, 2006, p. 48). Our discourse practices are, then, result of a bond of several discourses present in society. For this reason, the authorship of what we say is questionable, since there is no discourse built without interlocution, revealing its dialogical aspect (MOITA LOPES, 2001)

Moreover, it is necessary to consider the constitutive function of discourse as social practice. As Moita Lopes (2001) says, the discourse action is where speakers build themselves and others, thus building a social world. Besides, the aspects mentioned before (dialogic, situational and constitutive) bias not only what we say but also what we do not say in conversations we engage in.

That is why I agree with Fabrício (2006, p. 49) in saying that: “our discursive practices involve choices that have different impacts in the social world and interfere on it in various ways.¹⁴”. For instance, even having a reflective conversation without

¹³ From the original: “... se a linguagem é uma prática social, ao estudarmos a linguagem estamos estudando a sociedade e a cultura das quais ela é parte constituinte e constitutiva.”

¹⁴ From the original: “...nossas práticas discursivas envolvem escolhas que têm impactos diferenciados no mundo social e nele interferem de formas variadas.”

formalities and looking for a reliable atmosphere, it is unquestionable that Adam and I were acting our social roles of teacher and student (better analyzed in sections 4.1.1 and 4.1.2).

Speaking of social roles, it is fundamental to comprehend not only discourse, as explained above, but also identity, considering the mutable character of reality in which we are inserted in. In alignment with Hall (1996, p. 5), in this investigative work identity is understood as the “the meeting point of suture, between on the one hand the discourses and practices” and the process of producing subjectivities. Also, considering the fluidity and mutability of identity constructions (BAUMAN, 2004), they are “points of temporary attachment to the subject positions which discursive practices construct for us” (HALL, 1996, p. 6). From this perspective, identities can be understood as a connection between subjectivities and discourse practices, constructions that are temporary, determined and built in discourse.

Having in mind identities as discursive constructions, in Adam’s words, we can discuss how he builds himself and others, and what he says he is and what teachers, school and his experiences mean to him, under a constructionist point of view (MOITA LOPES, 2001). In narrating his feelings, he characterizes what he thinks about situations he faced. For instance, to rebuild a situation that occurred in the private school he studied previously (except 1, lines 24-25), he says “I was embarrassed, because it is not something right”¹⁵, due to a decision that was imposed on him by the school.

Due to Adam’s words, since we are working with social-constructed perspectives of discourse, in a Critical Applied Linguistics paradigm, we are not aligned with principles that support a single meaning for words. Since we are dealing with language in use, our role as discourse analysts is to raise understandings bearing in mind that meanings are plural and complex, likewise schools and the discourses and identities built in/about them.

¹⁵ In this excerpt, Adam refers to a choice between keeping up studying in the private school or continuing in the orchestra. More discussion about the excerpt can be found in section 4.1.1

The comprehension of nuances of the educational scenario – one of my objective in this research – is, then, situational and specific, since meanings are not immutable. So as to interpret what Adam defines as school and what teachers are to him, it is necessary to hear him, to have him as a protagonist of his own educational process.

Further, identity here is to be seen as a discursive construction through discourse performance, bringing up the possibility of thinking language in use, avoiding strict and decontextualized categories since “identities are performed not pre-formed¹⁶” (PENNYCOOK, 2004b apud PENNYCOOK 2006, p. 80). According to Pennycook (2006), the discussion of performativity allows a way of thinking the relation between language and identity stressing the power of language in use in the process of shaping how we present ourselves.

The idea of identity performances goes along with the comprehension of beings produced in discourse (PENNYCOOK, 2006, p. 81) or discourse as social practice (MOITA LOPES, 2006). In alignment with the authors, in this research I bring the comprehension of identities as performative actions and the understanding of discourse as the moment in which the subjectivities emerge through linguistic acts (PENNYCOOK, 2006).

Speaking of performance, regarding the post-modern time, the social being could not be distant from the environment that constitutes and is constituted by him/her. The social being, or the CAL being, calls attention for his/hers fragmented, heterogeneous, contradictory and fluid nature, and also is open to identity reviews (MOITA LOPES, 2006). Forthwith, we are working with the idea of a historical and ideological being that is always in a particular place and time, positioned and contextualized (HALL, 1990, p. 222).

Moreover, the idea of a stable, unchangeable, simple and clean identity does not fit theorization that wishes to work with the contemporary being. Because of this

¹⁶ From the original: “as identidades são performadas em vez de pré-formadas”

I would say that “we should think, instead, of identity as a ‘production’ which is never complete, always in process, [and under construction]” (HALL, 1990, p. 222).

Along with Hall’s comprehension of identity as never complete, defining someone in categories (student, teacher, woman, etc) is limiting and too simplistic to account for life complexity (BOHN, 2013). Bearing it in mind, identity should be understood as linguistic - discursive performance, not a final product.

After defining discourse and identity, it is unquestionable the strong and crucial link between them. Especially when it comes to humanity and language studies, this step receives an ethical and political character since “identities are constructed within, not outside discourse, we need to understand them as produced in specific historical and institutional sites within specific discursive formations and practices, by specific enunciative strategies.” (HALL, 1996, p. 4)

Furthermore, in the process of building a research, the methodological aspects are as important to be defined and explained as the background theory that bases the work. For this reason, in the next section I will explain the methodological procedures adopted to build this monograph.

3. METHODOLOGICAL ASPECTS

In this chapter, I will present the methodological aspects I have chosen to organize and base this research. In order to do so, I divide it in five sections. As a starting point, (i) I present the qualitative approach as the epistemological paradigm, aligned with the paths taken in this research production. Moreover, (ii) I justify my choices as a researcher, (iii) contextualize the school that was the background of this work and also (iv) bring an introduction of Adam, the student that built this research with me. In sequence, (v) I present the methodological choices to generate and to analyze data.

Once this research deals with social and interactional pedagogical aspects (BOHN, 2013), we, teachers and students, have to consider what surrounds our conversations and elements that are beyond contents taught in class. For this reason, the teaching/learning process is here seen as critical/reflective act (MILLER, 2013), that should acknowledge the context in which classes take place and also the students that are engaged in the process. Having said that, as a general objective, I attempt to understand some aspects related to the school I work in, based on my situated context (a conversation with a student), since I am not able to understand the school as a whole neither to describe precisely what happens in there.

When it comes to the specific objective of this research, I intend to build an interpretation of Adam's identity constructions in interaction, considering his singularities and peculiarities (BAUMAN, 2004), and also understand how I construct myself as a researcher. Under an epistemological journey that pays close attention to the agents involved, I understand the relevance of single and local understandings since the contemporaneity is complex and vast, making generalized knowledge not enough to embrace the plurality of modern times (MOITA LOPES, 2006; FABRICIO, 2006).

3.1 METHODOLOGICAL PARADIGMS

Being this research an investigation that looks to the pedagogical context and to identity constructions through discourse, paying attention to praxis and to knowledge construction process is crucial in order to generate local and single understandings. For this reason, I align with the qualitative interpretative paradigm (DENZIN and LINCOLN, 2006).

This paradigm is then characterized by understanding the situational context as researchable material, being it a methodological choice that allows the development of comprehension of the praxis, by interpreting language in use or in the authors words, “meaning that researchers study the subjects in its natural scenario, trying to understand, or interpret the phenomena in terms of meanings people give them¹⁷” (DENZIN; LINCOLN, 2006, p. 17).

Because of that, I position myself as a researcher attentive and close to my teaching context and to what surrounds me. Due to it, this is a collaborative investigation, a work that may contribute to the lives of the ones involved in the process. Also, I align myself with Moita Lopes (2006), when he advocates for a more horizontal relationship between participants of a research, looking for an inclusive work in which everybody has voice and room in knowledge construction. This way, it is not a matter of investigating a subject but researching with the participant (PIECADE, 2019, p. 66), in this case, Adam.

Also, under qualitative and CAL paradigms, this study comprehends scientific knowledge not as universal truth. Moreover, from a qualitative interpretative perspective, the understandings generated over data are historical, since “the qualitative research is a situated activity that places the observer in the world¹⁸”

¹⁷ From the original: “o que significa que seus pesquisadores estudam as coisas em seus cenários naturais, tentando entender, ou interpretar, os fenômenos em termos dos significados que as pessoas a eles conferem”

¹⁸ From the original: “a pesquisa qualitativa é uma atividade situada que localiza o observador no mundo.”

(DENZIN; LINCON, 2016, p. 17), and “each practice [interpretation] guarantee one different visibility to the world.¹⁹” (DENZIN; LINCON, 2016, p. 17). In other words, this research is a production that does not aim to bring a final and conclusive analysis of Adam’s identity.

Equally important is to talk about neutrality in scientific research. Placing this research under CAL and qualitative interpretative paradigms and being myself a social being that carries ideological and political postures, there is no availability for a neutral investigation. Along with Denzin and Lincoln (2006, p. 33), any interpretation “will be filtered by the lenses of language, gender, social class, race and ethnicity.” Further, the authors talk about the non-existence of objective observations since any research is socially and historically situated. Bearing in mind my choices, the next section is dedicated to justifying my choices through my personal path.

3.2 JUSTIFYING CHOICES

As mentioned in the introduction, the theme of this research came from my teaching practice in the public educational system, along with my interest in understanding my students’ practices and mine. It all started with the intention of thinking about activities that would generate interest in classes and became a tentative of a more local and situated comprehension of the self, in this case of Adam’s identities²⁰.

In spite of having the experience of teaching in private language courses for some years, becoming a teacher in a public school pushed me into rethinking my practice. This new teaching context demanded from me a comprehensive sight towards what happens inside classroom. In order to understand the school context, I had conversations and debates with students related to how they feel about school

¹⁹ From the original: “, que cada prática garante uma visibilidade diferente ao mundo”

²⁰ Even though I am talking about Adam, my discursive constructions are also taken into account, since we are working on discourse built in interaction.

and teachers. Many students had a lot to contribute to the discussions, but Adam called my attention due to his wiliness and receptivity to talk about different subjects. Within the group discussion moments and also in conversation between Adam and I, I could see his wish to speak and to have his voice heard. Because of that, Adam and I got closer and he invited me to watch his orchestra presentation in tribute of teachers. It was a very unique and special moment for me and also for him (“it was one of the best days of my life because in that presentation, I gave everything I have”, excerpt 4, lines 57-59).

Also, I invited Adam to join this journey for his interest and the beyond school walls relationship we developed. Additionally, in our classes and conversations, he demonstrates to be open to reflective conversations about easy and difficult themes. In a nutshell, Adam’s desire for speaking about himself encountered my wish for rethinking myself as a teacher and to understand more the educational context. This match of mutual necessities ended up generating this research, which leads us to the contextualization of the school we are inserted.

3.3 SCHOOL CONTEXT

In order to understand the scenario in which our conversation took place, it is important to talk briefly about the school Adam and I are inserted. I am Adam’s sociology teacher at a public school placed in the north zone of Rio de Janeiro. It is an institution dedicated only to the high school years of what is called basic education, which includes: elementary school, middle school and high school²¹.

In comparison to the schools I know in the public educational system, this one is recognized as a good one due to the number of students approved in entrance exams of public and of private universities every year. The results are an outcome of the pedagogical work developed. Within class councils, meetings and conversations in the teacher’s room, we, teachers and also coordinators, think and

²¹ In the Brazilian educational system, High school lasts three years.

organize interdisciplinary activities, such as music/movie discussions and cultural fairs, with the intention to promote a collaborative environment.

The school schedule counts on three shifts. There are different groups in the morning, in the afternoon and in the evening. There are about six hundred students and about 50 teachers in the staff. In 2019, I was exclusively teaching classes in the morning, and Adam was a second year student of one of the morning groups. As a consequence of being a school small in physical structure, the groups are smaller in comparison to the average number of students in other public schools' classes. This can be a fact that allows students and teachers to interact more when it comes to activities and discussions. Given those facts, every year many students try to enroll in the institution and most of them are not able to get a place at the school due to the lack of vacancy.

In general, each teacher has his/her style when it comes to teaching. Even though it is a small school, as already mentioned, the pedagogical coordinator, generally, does not interfere in classroom procedures, as long as the minimum curriculum²² is respected. Due to this "freedom"²³, each teacher has a different approach. Being a sociology teacher, my classes relay between moments of theoretical exposition and group discussions. Whenever possible, I, together with the groups, try to connect the class contents with our previous knowledge, so as to encourage conversations about the topics. We are used to bringing subjects to classes so as to motivate reflections towards social paradigms and social aspects, in order to co construct a critical analyzes about society in general.

Having presented the context of this research, now we continue to the section in which Adam, my partner in this work, introduces himself.

²² The minimum curriculum was implemented by the Rio de Janeiro State Education Secretariat in 2013. The document aims to orientate the educational system professionals towards the basic, or minimums, content that must be taught in each school grade.
<<http://mminerva.blogspot.com/2013/02/resolucao-seeduc-n-4866-de-14-de.html>>.

²³ Here the word freedom is between "" because even being free, the teachers have to follow an imposed curriculum.

3.4 WHO IS ADAM?

After presenting the context, it is finally time to formally introduce Adam, my partner in this research. But who would be better than himself to make this presentation? Considering it, I asked him to introduce himself in a text with information that he would like people to know when reading this research. The following text was fully written by him and sent to me in march of 2020²⁴.

“Hi, my name is Adam Nunes. I am seventeen and, at the moment, a high school student. Besides that, I work at an orchestra²⁵. I am from São Cristovão and I study in Mangueira²⁶.

It all began when I was still a child. A kid in love with art and music since my mother’s pregnancy, being introduced to classic music records even before I was born.

Still as a child, my eyes shone in front of the TV screen when watching a boy playing an instrument with a magic sound; it was a violin. You know those cinema clichés in which there is love at first sight? It was exactly like that.

At the age of seven I could finally enroll in violin classes justly with the orchestra. It was a free program, born on samba’s crib – Mangueira. The minimum age to enroll was seven, so I had to wait, but it was worth it. There I met the great conductor, violinist, guitarist and friend: Norma Adezu²⁷.

And it didn’t take long until I managed to stand out in the orchestra and I kept improving myself. At the age of eleven I had my first presentation in one of the

²⁴ Since the text was generated in Portuguese, in the translation process I attempted to stick to what Adam has said, avoiding changing grammatical structures. The original text can be found in appendix 2.

²⁵ The name of the orchestra was mentioned by Adam’s text, but it was not mentioned here regarding privacy and ethical matters.

²⁶ The name of the school was not mentioned regarding privacy and ethical matters.

²⁷ The real name was changed regarding privacy and ethical matters.

most important theaters in Brazil, the Municipal Theater, in which I already played four times.

When I was fifteen, I enrolled in one of the best orchestras of the city²⁸. It was the outcome of my dedication and persistency and in 2019 I went to Madrid, Spain, with the orchestra. It was a fourteen-day exchange program and in reporting it I get emotional because who would tell that a young boy from Mangueira would be in Europe?

In the year before last -2018 -, I received a full scholarship in a private school²⁹. But unfortunately at the end of the year I had to choose between the school and the orchestra. I didn't want to give up on my dream, but I didn't want to stop studying either. It was when I came to this public school and managed to stay in the orchestra – I could say it was one of the best choices I've made in my life.

Due to this choice, in 2020 I had the opportunity of going to Michigan, USA. Playing violin along with other four students of the orchestra. It was an excellent opportunity, a seven-day exchange program with other orchestras – once in a while I catch myself thinking about the snow feeling on my hand.

Surely the path wasn't as easy as it may seem and I own many people that were important. A good example is my teacher Flávia Santana; she helped me a lot with my adaptation process in the school. Her classes raised my own identity, myself. Made me question about everything I had molded in my mind. This made me a much better person.

There are no words to define what I feel. Flávia, with her classes and right words made me and keep making me a better person. I am forever grateful.”

Having presented Adam, we are now able to go on describing data generation and analytical procedures.

²⁸ The name of the orchestra was mentioned by Adam, but it was not mentioned here regarding privacy and ethical matters.

²⁹ The name of the school was not mentioned for privacy and ethical matters. In this research, Adam's previous school will be called private school and the current one, public school.

3.5 DATA GENERATION AND ANALYTICAL PROCEDURES

The data generated for this research is the transcription of a conversation between Adam and I, recorded on December 11th of 2019. I chose interview³⁰ as the procedure for generating data due to it being a “situation in which people interact and build together meanings and identities³¹” (BASTOS; SANTOS, 2013 apud COSTA, 2015, p. 54). Additionally, when the conversation happened it turned to be a reflective encounter, since it was a moment of mutual learning, exchange of life experiences and understandings, in other words, an occasion for exercising reflection (MILLER, 2013).

In order to organize and conduct the conversation with Adam, a non-fixed questionnaire with open questions was elaborated considering topics that would stimulate moments of reflection about different matters related to the educational context we are inserted in, being them³²:

- How would you present yourself?
- How do you feel in your school? What feelings it brings you? Why?
- Without any questions our stories as students are very important to think about our school environment and also education in general. Let’s think about our stories together? How are your relationships with teachers? Do you have any important story or experience with teachers (either negative or positive)?
- How do you feel about teachers? How do you see (understand) them? How do you believe they see (understand) you?

³⁰ Here interview is understood as a conversation, exchange of ideas, room for reflecting about specific themes.

³¹ From the original: “uma situação na qual as pessoas interagem e (co) constroem sentidos e identidades”

³² This is the translation of the questions used in the interview. The questions can be found in Portuguese in appendix 3.

- Do you have a good relationship with the teachers? All of them? How do you differentiate these relationships?
- Thinking about your teachers, how do you think these relationships can influence in your life outside school? Can you give me some examples?"

Since the beginning, the questions were thought considering experiences related to school. The intention was to bring up themes that would lead us to critically reflect about moments lived in the educational context, thus helping in the understanding of Adam's identities constructions through his own voice.

As important as the questions is the context in which the conversation took place. Having the interview/conversation with Adam in the school was intentionally thought so as to immerge ourselves in our research context, in alignment with Denzin and Lincoln's (2006) ideas of considering the everyday life events as researchable material.

The interview took place in the school, in Adam's classroom, after class time. The whole record lasts more than forty minutes and not all the material is presented and analyzed here. The transcriptions were formerly made in Portuguese, Adam's native language and mine, and from this first text, translated to English.

So as to select excerpts, I had conversations with Adam about which, for him, were the most relevant topics arisen in our conversation. Besides, the selection was also based on personal choices towards the topics I initially desired to understand: school and relationship between teachers and students. In order to select the excerpts, I further prioritized moments in which the topics were more problematized, due to believing in the importance of critical and reflective thinking in research, aligned with Critical Applied Linguistics studies (MOITA LOPES, 2006).

Our conversation was in Portuguese as well as all the material produced by him for this research. Since this research is the final work of a graduate course in English Language, it was necessary to analyze the interactions between Adam and I in English. For this reason, all the selected data was translated by myself with the

supervision of my advisor. In the translation work, I attempted to be as much accurate as possible in terms of significance, in order not to change Adam's conveyed meanings - according to my interpretation of his words - in his discourse³³. The selection of excerpts focused on topics related to school experiences, stories related to teachers and possible repercussions of these situations for him.

In order to conduct this analysis, the data was selected and divided within two parts. This selection was made on a very rich and dense data, as a consequence, they may be interpreted through different perspectives and approaches (DENZIN; LINCOLN, 2006). There is to say, in alignment with Moita Lopes (2006), I bring here one possible interpretation of Adam's discourse, while interacting with me, not seeking impartiality, since there is no scientific production free from historicity, political values and choices. At this point, it is important to reinforce that as a Critical Applied Linguistics based study, the choices were made based on personal thoughts and beliefs, since choices are present in discourse practices (FABRÍCIO, 2006, p. 49), as consequence, in our scientific production.

When it comes to the transcription, which is a moment of text reconstruction that embraces reduction and selection (RIESSMAN, 1993), I attempted to include paralinguistic aspects, as emphasis, prominence, stressed and distressed intonation and pauses through the translation convention³⁴ due to the importance of these elements to the process of meaning making (PIDEDADE, 2019).

Still considering the aspects that will help to comprehend the identity nuances constructed in the data, I bring here a microanalysis of discourse, which acknowledges paralinguistic nuances, as the differences in tone of voice (excerpt 2, line 41; excerpt 3, line 19), besides linguistic aspects, such as the uses of verbs (excerpt 3, lines 23-24), modal verbs (excerpt 4, lines 43-45), adjectives (excerpt 4, lines 60-61), adverbs (excerpt 2, line 40), pronouns (excerpt 3, lines 27-29) and nouns (excerpt 3, line 41). All the linguistics and paralinguistic aspects are analyzed

³³ In Appendix 7, the excerpts can be found either in Portuguese and in English.

³⁴ The convention used in this research is based on the studies of *Análise da Conversação* (SACKS; SCHEGLOFF; JEFFERSON, 1974), incorporating the symbols suggested by Schiffrin (1987) and Tannen (1989).

in context and in terms of meaning the speakers give them, due to the social nature of language (RAJAGOPALAN, 2006, p.163).

As mentioned in the literature review, I understand identity as fluid, fragmented and incomplete (HALL, 1990; 1996; BAUMAN, 1996) and this comprehension is valuable for analyzing Adam's identities here. In this research, we are exposed to different versions of Adam, versions that are sensible to changes, to recycling (BAUMAN, 1996) and to interaction. The identity aspects present in the data are also analyzed under the comprehension of discourse performance (PENNYCOOK, 2006); the consideration of the school scenario complexity (BOHN, 2013); the awareness of the plural meanings conveyed in discourse (FABRÍCIO, 2006); and the perception of discourse as a social practice (MOITA LOPES, 2006).

Taking into considerations the methodological aspects selected for this analysis and having presented the agents evolved in the process, my choices and the research context, we go further for the analyzes section.

4. ANALYSIS

In this chapter, the data generated in my conversation with Adam will be analyzed and discussed, taking into consideration my interpretations as a teacher, a co participant and a researcher, the theoretical foundation presented here in chapter 2 and the methodological aspects described in chapter 3. So as to do so, I divide this chapter in two sections, each of them being about topics that emerged in our reflective conversation (MILLER, 2013). In each section, two excerpts will be analyzed.

The first section is dedicated to a sensible matter for Adam: his transition from a private to a public school. While in the in the first excerpt we understand Adam's construction of the private school, in the second excerpt there are more narratives about the public school.

The second section, on the other hand, is about his relationships with teachers from different schools, including our own. Both excerpts focus on experiences with different teachers and his parents, but in the second one, there are also narratives about orchestra presentations.

In each section, there are excerpts of our conversation, moments in which, together, we construct the social roles of teacher and student. So as to build an interpretation of these identities, I consider (i) the comprehension of identities being built in discourse (MOITA LOPES, 2006; 2013), (ii) that meanings are built in language use (FABRÍCIO, 2006), (iii) the fluidity and mutability of identities (BAUMAN, 2004; HALL, 1990; 1996), (iv) and the complexity of the school scenario (BOHN, 2013; MILLER, 2013).

4.1 HIGH SCHOOL EXPERIENCES

In this section, composed by two excerpts related to Adam's high school experiences, we can observe that through the narrated moments, he creates for himself social identities of an active student aware of his feelings, since he

problematizes and reflects about positive and negative experiences with his teachers and his educational environment as will be seeing below.

4.1.1 “YOU ARE NOT IN THE SAME LEVEL”

The excerpt here analyzed is the beginning of our interview, in which Adam introduces himself. In his introduction, he talked about educational experiences, starting from the elementary and middle schools he has attended, both public institutions. The part of our conversation, that is going to be discussed in this section, initiates with Adam’s narrative about his high school experiences so far, that counts with two different institutions: a private school, and the public school that he is currently attending.

Here, nuances of multiple student identities are strongly present, since, when asked to talk about himself, he brought up experiences he had in different educational environments. Adam’s student identities, here understood as a non-generalized term given their multiple constructive possibilities, may have been brought by him because the conversation took place in the context in which we generally perform our teacher and student identities. Although I have told him that there would not be right or wrong for any questions or subject we would talk about, the context is an agent that was present in the development of our interview.

1	Adam	In my junior year of high school I took tests and
2		I was approved to different private schools and
3		chose one of them, and then the private school
4		helped me a lot with mathematics because I had not
5		learned it before, and then I went through more
6		stuff and couldn't deal with everything, so the
7		private school told me like, "you're not getting
8		to do what you're supposed to and you are not
9		achieving the indeed student’s level so you have
10		to <choose between the school and your
11		orchestra>". and at that time I wasn't even playing
12		with my official orchestra group I was in
13		Laranjeiras, I had to choose, so I choose the
14		orchestra >that is one of the things that I like
15		the most<. I have been playing the violin for ten
16		years now °I’m old ((laughter)° and then I left

17		the other school and came to this one. At the
18		beginning I didn't know many people but as time
19		passed I made friends, friendships that ↑will last
20		a while, even with teachers ↑like you, Wanessa ³⁵ .
21		You helped me a lot with my changing process,
22	Flávia	Got it, and how did you feel about this private
23		school issue?
24	Adam	↓I felt ↑embarrassed because it's not something
25		right like, I could have support classes,
26		but >only in the morning and in classes that I had
27		been approved already for example art history,
28		which I love, I had already passed, I had good
29		grades, and here in the public school we have to
30		score 20 and there the grade was 20 °but I had
31		passed°, and when they said that to me I was in
32		shock because I don't I didn't have to choose
33		between what I <u>have</u> to do and what I <u>like</u> to do.
34		You know, if I had chosen the way like: ↑I like I
35		would be happy ok, but I wouldn't have had the
36		base the knowledge, maybe it would be a problem
37		for being approved: in a music university or any
38		other course that I would like to enroll. °Yes, I
39		felt embarrassed°

In our conversation, Adam's narrative about the private school is made with lexical choices that indicates how he understands the institution. In lines 3-4 ("the private school helped me a lot with mathematics"), using the verb "help" emphasized with "a lot", Adam seems to build a positive picture of the school, a school that gave him support. However, further ahead, he criticizes this very same institution and builds the image of a place that imposes choices and that is not open to dialog, when the school says that "[he has] to <choose between the school and [the] orchestra>" (lines 9-11). Furthermore, in his discourse, Adam builds a particular narrative of the private school. In lines 6-7, he personifies the school saying: "the private school told me". Through the use of the verb "tell", he suggests the construction of a school that is not a building, an inactive construction, but an agent that has discourse and that interacts with him, being constructed by Adam and constructing him. This personification of the school is crucial for understanding Adam's student constitutive identities, besides being relevant for reinforcing the importance of investigating the educational scenario due to its

³⁵ The real name of the teacher was changed regarding privacy and ethical matters.

complexity and to the necessity of hearing the agents that compose the pedagogic frame (BOHN, 2013).

Also, throughout the interview, Adam makes different uses of the structure “have to”, as it will be seeing throughout this analysis. When discursively building what the school told him in lines 9-11 (“so you have to <choose between the school and your orchestra>”), with the use of “have to”, Adam brings the modality that suggests obligations, actions that are, sometimes, imposed. Taking into consideration Adam’s construction of the private school, we can identify, in this personalized institution’s discourse, nuances of a place that establishes a relationship of power over students (BOHN, 2013, p. 82), which points out to an educational model that does not allow students to express their subjectivities, such as Adam’s musician identity performances (lines 13-16).

Besides, in the stories brought by the student about school experiences, we can see that, throughout the narrated interaction, there seems to be in Adam’s discourse a movement of repositioning himself, constructing a self that is mutable and open to identity reviews (HALL, 1990; MOITA LOPES, 2006). The school that at first “helped [him] a lot” (line 4) is the same one that further imposed him choices, imposition that in Adam’s own words “[is] not something right” (lines 24-25). Also, it sounds in Adam’s discourse that within the narrated school impositions, he does not construct himself in a passive way. Contrarily, he discursively builds himself as an active student aware of what he wants and understands as “right” (line 25) or wrong. In other words, the school that was a place of support became an authoritative institution, being Adam its direct, what shows us that the school cannot be understood as a neutral and fixed institution, but as an organic environment, that not only composes agents but is also composed by them, that is alive and that holds various students with different expectations.

When it comes to identity analysis, it is also important to consider the notions of “belonging” and “displacement”. According to Bauman (2004, p 17-19), the moment in which the post-modern being is exposed to a world of diversity and multiculturalism, the ideas of identity, belonging and displacement emerge within

interactions with different, sometimes contradictory, realities. To bring an example of it, the school frame, due to its pluralities and complexities (BOHN, 2013) is unquestionably a place in which various beings performing different identities live. Aligned with these ideas, in Adam's narrative towards the private school, through my interpretation, we can identify passages in which he builds himself as an outsider, a student that does not belong to the institution, such as when the school "says" that he was "not achieving the indeed student's level" (lines 8-9), and for this reason he had "to <choose between the school and [his] orchestra>" (lines 10-11). Through his lexical choice "indeed", it is noticeable that Adam did not feel as part of the school as other students, as the "indeed students". Also, in his description, the choice that the school made him make is narrated in a slower pace, indicating that it was a difficult and an uncomfortable situation, that made him construct himself as "↑embarrassed" (line 24).

Furthermore, I build myself as a teacher/researcher who cares about Adam, by asking him how he felt about the experience he narrated ("how did you feel about this private school issue?", lines 22-23). In his response, he answers it by making use of the word "embarrassed" ("↓I felt ↑embarrassed", line 24), emphasizing it in a higher tone, what leads us to comprehend it as a strong feeling. Besides naming his feelings, in justifying them, Adam also suggests judgements about them, in terms of moral value: "↓I felt ↑embarrassed, because it's not something right" (lines 24-25). Further, in his answer, he also mentions the feeling of shock (line 32), this way constructing himself as a reflective student, and also showing notions of discomfort and surprise towards the private school's discourse. Moreover, in closing his explanation, Adam says: "°Yes, I felt embarrassed°" (lines 38-39), returning to what he said at the beginning of the answer and again aligning himself, in a critical sense, with my question.

Paying closer attention to my discourse in the analyzed data, due to being in the process of building myself as a researcher, I would say I limited myself to ask questions in most of our conversation. However, as a Critical Applied Linguistics researcher, I do not believe in neutral and impersonal research (FABRÍCIO, 2006),

and this positioning is noticeable within my discourse. Making use of “Got it,” (line 22) I construct myself as an interlocutor that tries to comprehend what is being brought by Adam, besides being aligned with the stories brought by him. Likewise, my use of “how”, in “how did you feel about this private school issue?” (lines 22-23), indicates that my focus was in Adam’s educational process, as Miller (2013) defends, opposing to the use of “what”, that could be understood as a requirement for direct answers. Besides, my choice in using the verb “feel” indicates alignment with a comprehensive eye to my interlocutor and reinforces my choice of co-constructing a research that critically reflects about education.

In relation to that, from some of Adam’s discursive construction, such as “↓I felt ↑embarrassed, because it’s not something right” (lines 24-25), “when they said that to me I was in shock” (lines 31-32), and “I could have support classes, but >only in the morning and in classes that I had been approved already <” (lines 25-27) we can see the representation of the private school as an atmosphere with no room for respect or mutual development. In fact, in the way Adam describes the private school, there seems to be a compartmented and excluding discourse towards education, being brought by him as an institution that shows his inadequacy and imposes its power (BOHN, 2013, p. 81) asking Adam to “<choose between the school and [his] orchestra>” (lines 10-11) and saying that he was “not getting to do what [he was] supposed to and [he was] not achieving the indeed student’s level.” (lines 7-9).

Still analyzing lexical choices, Adam’s use of “supposed” suggests how he comprehends and builds the private school environment. In lines (“not getting to do what [he was] supposed to”, lines 7-8) Adam seems to build a school that promotes education as a collection of checklists, creating a hierarchical relationship with its agents. This notion of pedagogical scenario goes against the beliefs of school being a place of multiple voices that should be heard (BOHN, 2013) and a place for inclusive reflective processes and agents’ involvement (MILLER, 2013).

Also, as I understand it, this construction of a plastered school scenario is brought by Adam in building it as an institution that does not see his violin practice

as a pedagogical activity, making him choose between music and what is traditionally understood as formal education. The school here seems to be understood as, apart from feelings, subjectivities and personal tastes, a school that might want to make the student a passive object of a given knowledge, even if this relation is narrated aligned with notions of help (“the private school helped me a lot with mathematics”, lines 3-4), which in this case “help” is limited to contents.

This notion, besides being brought by Adam as the school’s discourse, as I see it, is also shared by him in a certain way. In lines 32-33 (“I didn’t have to choose between what I have to do and what I like to do”), Adam constructs the orchestra as something that he likes to do, apart from the things he has to do, his pedagogical obligations. Also, in lines 34-36 (“You know, if I had chosen the way like: †I like I would be happy, ok, but I wouldn't have had the base, the knowledge,”), Adam discursively builds what he comprehends as “knowledge”. When saying what the choice imposed by the private school meant to him, he emphasizes that the music is the “way he likes”, what makes him happy, but that does not give him “the base, the knowledge” (lines 35-36). Here, it is also present a compartmented comprehension of education, a scenario that excludes, that does not embrace life and what makes students happy, which is opposed to Miller (2013, p. 104) in considering the school as a place fulfilled with multiple leaning opportunities.

On the other hand, performing the role of an active student, Adam does not sound like giving up on what makes him happy, on what he likes to do and on what is part of him. When forced by the private school to make a choice, he, aware of what is important to him, chooses “the orchestra >that is one of the things that [he likes] the most<” (lines 13-15). From my perspective, in his discourse being a violinist is a constitutive part of his identities, an activity that was and still is part of his life. This comprehension gets clear when Adam (i) makes choices that please him (“I choose the orchestra >that is one of the things that I like the most<”, lines 13-15) and (ii) highlights the temporality of the action of playing violin (“I have been playing the violin for ten years now” - lines 15-16), which is also

present on his self-presentation, when he says “[his] *eyes shone in front of the TV screen when watching a boy playing an instrument with a magic sound; it was a violin*” (section 3.4).

Also, the violin is brought by him through different meanings, being it described in nuances that imply imposition – when the choice is imposed on him (“so you have to <choose between the school and your orchestra>”, lines 9-11) and of denial and disposability – or when it is understood as a factor that disturbs his educational development (“you are not achieving the indeed student’s level”, lines 8-9). Even though Adam seems to share with the school a traditional notion of education and the perception of the violin as extra activity – when he categorizes the violin as “what [he likes] to do” (line 33) in comparison with “what [he has] to do” (line 33) –, he also positions himself against this perspective, re-signifying this fragmented notion of education by building the violin (i) as a positive part of his educational life, when he mentions the intention of applying for a music mayor in university (lines 37-38), (ii) as elementary for his life, being one of the things he likes the most (lines 14-15) and also (iii) as crucial for his understandings toward relationships, when he mentions the presence of different people in his violin presentations³⁶ (lines 54-63, excerpt 4).

Moreover, Adam goes on building himself as a reflective student towards this excluding and compartmented notion of education. When saying that not having the “base” would maybe be “a problem for being approved: in a music university or any other course that [he] would like to enroll” (lines 36-38), still with a compartmentalized view of education, he implies the connection between what he has to do with what he likes, building a comprehension of the formal basic education as support or “base” for achieving a higher level of a formal degree in music.

As I see it, in his processes of signifying and re-signifying the pedagogical context, when it comes to the public school, Adam mentions relationships that are representative for his identity constructions, once again building a school that is part

³⁶ Excerpt better analyzed in section 4.2.2

of life. In order to build the moment in which he began studying in the public school, he says that “At the beginning [he] didn't know many people” (lines 17-18), being it a moment that has been overcome because “as time passed [he] made friends, friendships that ↑will last a while.” (lines 18-20). So as to link these two sentences, Adam makes use of the word “but” (line 18), that connects ideas with contrast³⁷, this way building two different and opposite moments in the new school. Going on with his narrative, Adam talks about these relationships: “Even with teachers, ↑like you, Wanessa. You helped me a lot with my changing process,” (lines 20-21). Here we see the construction of a school environment that is not limited to institutional imposition, opposed to the private school constructed in previous passages (lines 7-12). Here, Adam brings a school life that may be integrated and may integrate relationships with other students and also with teachers.

Going along with his remodeling process as a student, Adam, in the public school, seems to build himself as a student that belongs to the institution, through the relationships he has developed there, opposing to his identity constructions as a limited student in the private school. In this different educational scenario, he was able to make friends, not only friends, he was able to build “friendships that ↑will last a while.” (lines 19-20). In the next excerpt, we will discuss more about what the process of going to a new school meant to him and how Adam builds himself as a student in the public school.

4.1.2 - “HERE THERE ARE TEACHES ON MY SIDE”

Focusing on Adam’s narrative towards the school he is currently enrolled in (the public one), within this section we will discuss the identity constructions that emerged in our conversation related to this institution and also how he reconstructs his feelings about this changing process.

³⁷ Definition based on the Cambridge Dictionary, accessed on 09/17/20. <https://dictionary.cambridge.org/pt/gramatica/gramatica-britanica/but>

40	Flávia	Did you see much difference between schools?
41	Adam	↑I saw a big difference because I left the
42		private school thinking that I didn't want to study
43		anymore. I left the school at the beginning of the
44		third trimester and my mother had already told me
45		that I would fail: >and then I started looking for
46		another school like crazy and I said< "My brother
47		studies at, here in this school, so I will try to
48		enroll". When I arrived here in the middle of the
49		third term it was with Jonas, because: nobody knew
50		anything about mathematics nobody <u>indeed</u> , but I
51		knew the subject so it was easier for me to pass.
52		but in geography and subjects that weren't so
53		important at the private school since the focus
54		there was in math and writing so I felt, °I'm not
55		sure about the exactly word°. I felt kind of
56		destabilized.
57	Flávia	[Got it]
58	Adam	Do you get it? But I got to help my classmates to
59		pass: I still needed few points do pass but before
60		the finals I got a marker and helped everybody on
61		the whiteboard and most of my classmates were
62		approved
63	Flávia	[Yes]
64	Adam	I think only two or three of them failed since
65		their grades were too low
66	Flávia	I got it nice. ↑And, how do you feel in <u>this</u> school
67		here, and I am asking considering feelings.
68	Adam	°This school, ok°... I feel <u>relief</u> because I know
69		that there are teachers with me here teachers that
70		really help but the principal here, >I'll put this
71		way<, I don't like him very much since whenever we
72		try to bring new ideas to the school or
73		improvements for us or for teachers he is against.
74		so I feel unsatisfied once in a while.

Aligned with CAL paradigm of producing reflective and social compromised knowledge (MOITA LOPES, 2006), in my comprehension towards this conversation with Adam, I build myself as a researcher that makes lexical choices attempting to make room for my interlocutor's voice (MOITA LOPES, 2013) and identities (HALL, 1990; 1996). In order to understand Adam's process of going to a new school, I used the verb "see", asking him: "Did you see much difference between schools?" (line 40), as to comprehend his process in his own terms (DENZIN; LINCOLN, 2006, p. 17). Additionally, with the emphasis on the adverb of degree "much", I indicate that I have already noticed that there are differences between the schools, but, in asking, I build myself as a person that desires to understand how intense these contrasts are for him.

As I understand, in his answer, Adam reinforces the construction of an active and empowered student, with nuances of a being that owns impressions and understandings, through his emphasis on the personal pronoun “I” with a rise pitch: “↑I saw a big difference” (line 41). Being able not only to notice differences, but “a big difference” (line 41), Adam uses the adjective “big” as a premodifier for describing the quality of the noun “difference”, this way indicating how significant the differences between the private and the public schools are signified by him. In the same fragment, Adam suggests for himself the construction of a compromised interlocutor in applying quality to the difference, aligned with the adverb of degree “much” that I made use in my question. Moreover, Adam’s awareness reaffirms the importance of including students as active and constitutive agents of the educational environment (MILLER, 2012).

Justifying the differences built by him, in comparing the private and the public schools, Adam mentions that “[he] left the private school thinking that [he] didn't want to study anymore” (lines 41-43), potentially constructing himself as a student who is strongly sensitive to the interactions that made him feel not a “indeed student” (line 9), making him consider to stop studying. This feeling of not belonging to the private school group of real students may have been the reason for the presence of this momentary withdraw from his student identity, added to his mother’s warning: “and my mother had already told me that I would fail:” (lines 44-45). The connection built by him between the private school situation and his mother’s discourse is established by the use of the connective “and”. However, his mother’s discourse seems to be tuned with the fact that Adam had to leave the school “at the beginning of the third trimester” (lines 43-44), while the schools discourse is connected to the idea of not achieving a desired pedagogical performance. At the same time, his mother is signified by him as another agent that points out possible flaws in his pedagogical path, once again connecting the meanings that the two agents (his mother and the private school) have for him.

Within his construction of a moment surrounded by negative discourses towards his academic life, from my perspective, Adam builds himself as a proactive

student, assuming the responsibility of looking for another school to enroll, “like crazy”: “>and then I started looking for another school like crazy and I said< “My brother studies at, here in this school, so I will try to enroll.” (lines 46-48). The idea of “looking like crazy” is reinforced by the speeding up of his narrative, indicating that it was a moment of hurry. Likewise, it is noticeable that, from Adam’s perspective, the whole process of changing to another school was led by him, through the moments in which he reconstructs his thoughts, here built as what “[he] said”. Also, we may identify the loneliness built by him within this process, through his use of first person singular pronouns “I” and “my”, this way bringing up reflections and thoughts he had by and with himself.

In looking to the moment of the narrative in which he enrolled in the public school, Adam seems to build himself as a student that performs (PENNYCOOK, 2006) a different identity in comparison to the one that was performed by him in the private school. Despite the fact that he “arrived here, in the middle of the third term” (lines 48-49), “[he] knew the subject so it was easier for [him] to pass.” (lines 50-51). With the comparative “easier”, Adam compares himself with his classmates in the public school, already including himself in the group, opposing to the notion of displacement in the private school (excerpt 1, lines 8-9). Within Adam’s discourse, he signifies the private school as a place that helps with contents (lines 3-4), knowledge that eases his life in different pedagogical scenarios, indicating the movement from a student that firstly built himself as marginalized and passive to the construction of a self that understands the content as positive and makes use of the learned subject for his own good.

Additionally, Adam frames the identity performance of a student that helps, since he was able to help other students with mathematics, the same subject that he had help with in the private school: “before the finals I got a marker and helped everybody on the whiteboard and most of my classmates were approved” (lines 59-62). In his discourse, we may see the construction of a student who is included in his and his classmates pedagogical process, even playing the role of a collaborator, when he “got a marker and helped everybody on the whiteboard”

(lines 60-61). With the use of the adverb “indeed” in: “nobody knew anything about mathematics nobody indeed, but I knew the subject so it was easier for me to pass.” (lines 49-51), Adam, once again, as in lines 8-9 (excerpt 1), differentiates himself from other students, which, in the public school context, he builds himself as a person that had the tools for including himself in the group. In other words, in Adam’s construction of this moment, we may notice the notions of belonging (BAUMAN, 2004) in his performance as a student that not only is involved – by worrying about grades (line 59) and looking for a new school (lines 45-46) –, but also involves his classmates in giving them help (line 60) and brings them together in studying contents that “nobody indeed” (line 50) knew besides him.

Furthermore, as I see, the fact that he arrived at the public school “in the middle of the third term” (lines 48-49) made Adam feel “kind of destabilized.” (lines 55-56). This destabilization is brought by him as a consequence of going to a new school, but mostly in having to deal with “subjects that weren't so important at the private school” (lines 52-53). Adam, in our conversation, reinforces his discourse construction of a student who seems to be aware of the pedagogical contexts he is inserted in, being able to judge and distinguish the focus, interpreted by him, of the private school: “the focus there was in math and writing” (lines 53-54). In this words, we may see his judgment towards the private school curriculum, since he connects the idea of subjects that were not important to the focus of the institution with a conjunction to introduce a reason “since”, this way, building himself as a reflective student that has deep comprehensions of his pedagogical context (MILLER, 2013, p.111).

Moreover, in narrating how he felt about going to the public school, Adam constructs the identities of a person who builds interpretations, who reflects and who thinks about his feelings by trying to name them: “so I felt, °I’m not sure about the exactly word°. I felt kind of destabilized” (lines 54-56). In a low tone of voice, he sounds like expressing his thoughts, the same way he does further in line 68 “°This school, ok°”, and makes time for reflecting and building his answers. Also, he aligns himself with my question about feelings (lines 22-23, excerpt 1),

wrapping up the answer and emphasizing it in the word “destabilized”, indicating that this destabilization was very significant for him. Also, aligned with our interaction and with the research theme, Adam asked me “Do you get it?” (line 58), checking out if I am understanding his narrative, after I overlaid him in line 57 “[Got it]”. Through our interaction, in the uses of words that check and confirm if we are understanding each other, I build myself, once again, as a researcher who tries to comprehend the given scenario, while Adam builds himself as an interlocutor who wishes to be understood, making of us individuals who are “looking for authentic involvement in processes of inclusive and reflective research³⁸” (MILLER, 2013, p. 110).

As I see it, reinforcing the identity construction of a student who is able to judge and to understand his educational context, in our conversation, Adam evaluates his classmates that had failed the mathematics test. He constructs here fluid and mutable identities (HALL, 1990) of a student that is helped (“the private school helped me a lot”, excerpt 1, lines 3-4), but also helps (“I got to help my classmates to pass”, lines 58-59); that is judged (“you are not achieving the indeed student’s level”, lines 8-9), but also judges (“I think only two or three of them failed since their grades were too low”, lines 64-65). This fluidity in Adam’s identity is characteristic from the contemporary being (FABRÍCIO, 2006) and it also goes along with the comprehension of identity constructions being part of a recycling process (BAUMAN, 1996), due to its sensibility towards interactions and discourse constructions (MOITA LOPES, 2006).

Once again, within my process of becoming a researcher, I align myself with the idea of a comprehensive and supportive interlocutor. Before going on with my questions, I show Adam that I understand him, that “I got” (line 66) his answer. Additionally, with the adjective “nice” (line 66), I qualify his narrative, indicating support. Further on, interested in his feelings and in his process, I asked him: “↑And, how do you feel in this school here, and I am asking considering feelings.”

³⁸ From the original: “Em busca de envolvimento autênticos dos indivíduos em processos de pesquisa reflexiva e inclusiva”

(lines 66-67). Making use of the verbs “feel” and the adverb “how”, the same way I did in lines 20-21, I aligned myself with CAL studies (BOHN, 2013; FABRÍCIO, 2006; PIEDADE, 2019) in the comprehension of education as, at the same time, personal and collective process.

In the light of my question about feelings related to the public school, Adam seems to build himself as a reflective student able to name and justify his feelings: “I feel relief because I know that there are teachers with me here, teachers that really help,” (lines 68-70). His relief was built in connection with the relationships with teachers by the conjunction “because”. Also, “relief” (line 68) is brought by Adam with emphasis, a discursive resource that is used by him in other parts of our conversation, such as in: “embarrassed” (line 24); “destabilized” (line 56); “relief” (line 68). With emphatic constructions, Adam frames himself as a person that has his discourse built in social interaction (MOITA LOPES, 2006). Through his reconstruction towards feelings, it is noticeable how differently the public school – that goes along with the feeling of relief (line 68) – and the private school – that is accompanied with the notion of embarrassment (line 24) – are signified by him, reaffirming the comprehension of discursive practices being able to lead to different impacts and effects in the social world and in the social beings (FABRÍCIO, 2006, p. 49).

In such manner, in our reflective conversation, Adam suggests the construction of the discourse of a student who sees, in the pedagogical scenario, a place for receiving and giving help, calling attention for the complexity of the school setting (BOHN, 2013), and also building multiple nuances for the idea of support. In the private school, the help was connected to content “the private school helped me a lot with mathematics” (lines 3-4), while in the school he is currently enrolled in, Adam understands that he received help “[↑]not only with classes but also with [↑]issues.” (excerpt 4, lines 39-40), indicating a broader scope for the support. Once again, in his narrative of the public school, he builds a different meaning for help, in comparison to the one received from the private school (lines 3-4), since “[He knows] that there are teachers with [him in the public school],

teachers that really help". In lines 68-70, through the idea of having teachers with him and also with the use of the adverb "really" that emphasizes the supportive meaning of the mentioned help for him.

Equally important for understanding Adam's identity nuances is his comprehension of the public school's principal: "but the principal here, >I'll put this way<, I don't like him very much" (lines 70-71). Adam begins his utterance using the conjunction "but", so as to contrast his impressions about the director ("I don't like him very much", line 71) with his comprehension of the teachers ("there are teachers with me here teachers that really help", lines 69-70). Along with his construction of a student with an active performance, Adam justifies his judgement: "since whenever we try to bring new ideas to the school or improvements for us or for teachers he is against." (lines 71-74). Adam, once again, brings the performance of a student that belongs to his educational scenario, a student that tries to "bring new ideas to the school or improvements for us or for teachers" (lines 72-73). Aligned with the comprehension of school as a place shaped by the agents that compose it (BOHN, 2013; MILLER, 2013), with the use of the personal pronoun "we", he builds himself as a person that belongs to this school, that embraces other students ("improvements for us", line 73) and also the teachers, understanding that the agents are together in attempting to improve the school, while the principal "is against" (line 73). He reinforces his criticism, connecting the fact of "[feeling] unsatisfied once in a while" (line 74) with this principal that does not allow teachers and students to "bring new ideas" (line 72).

Adding to the comprehensions of Adam's discursive constructions related to the private and to the public school, in the next section we will see his perspectives towards the relationships with different social actors, teachers and parents, that are connected with our pedagogical scenario.

4.2 - SCHOOL, TEACHERS AND PARENTS

This next section is composed by two excerpts in which Adam rebuilds his interactions with different individuals in various moments of his life. His discourse is composed by reconstructions of (i) experiences with Sara, an elementary school teacher, and of (ii) situations faced with high school teachers and his parents.

4.2.1 - “SHE SHAPED THE GROUP AND IT BECAME THE BEST OF THE SCHOOL”

The next excerpt of our analysis accounts for Adam’s narrative about Sara, his fourth grade teacher. Once again, he builds up himself as a student with flexible identity constructions, mostly related to moments of passivity, but also full of active and critical look towards what happens.

1	Flávia	I would like us to bring some personal stories
2		related to the <u>school environment</u> and <u>teachers</u> ...
3		if you have any <u>remarkable story</u> , either good or
4		bad I am not saying that it has to be good stories
5		or bad stories but any that is <u>important</u> for you
6		that <u>you remember</u> related to teachers
7	Adam	There was <u>a teacher</u> that was remarkable in my life
8		a fourth year teacher I guess. There was another
9		teacher named Cris and she would put us on the
10		spot asking about the multiplication table and it
11		was a lot of pressure, really a lot of pressure.
12		and I was <u>good</u> at math but I was afraid of giving
13		the wrong <u>answer</u> and this is wrong you know and
14		after that she left on medical leave and then
15		another teacher came called <u>Sara</u> . Sara was a real
16		milestone in my life because: she worked with the
17		mathematics that the students <u>didn't</u> know since
18		the other teacher kept trying to teach in a very
19		different way Sara started from the <u>basics</u> she
20		didn't divide the class in any sector she got the
21		<u>basic shaping</u> the group and it became the best in
22		the school. And why is that because she got the
23		class and instead of insisting on asking things
24		like ">how many is x times x<" no she <played
25		games>, she would give a gigantic eagle for the
26		winner, but for the others she would also give
27		some kind of prize and then people would be like
28		"I got it I did it myself and I <u>got it</u> I was
29		approved". Got it it was remarkable she was my
30		fourth grade teacher and I still meet her until
31		nowadays

All in all, this second section of our analysis consists of Adam's response to my suggestion of reflecting upon "personal stories related to the school environment and teachers" (lines 1-2). Within the construction of my discourse, I make an invitation to Adam through the use of "would" ("I would like us to bring", line 1), not only inviting him but including myself in this movement of critical reflection about personal stories. This way, as I comprehend it, I build myself as a teacher and researcher that shares stories and moments, opposing to research that understands agents as apart from the process (MOITA LOPES, 2006). Once again, I build myself as a researcher that attempts to comprehend school and research as an inclusive atmosphere, in which, together with me, Adam would feel as my partner in building knowledge in our interactions.

In his process of reconstructing stories, Adam mentions different interactions with teaches in distinct moments of his life. Again, building himself as a student that critically think about his pedagogical experiences, Adam mentions Cris, a teacher that "would put [the students] on the spot asking about the multiplication table and it was a lot of pressure, really a lot of pressure." (lines 9-11). The same teacher is also described in lines 23- 24 as one that would insist "on asking things like ">how many is x times x<"". In the participant's discourse, through his negative judgement towards Cris' traditional practices ("this is wrong", line 13), it is noticeable the social identity nuance of a student who attempts to divert from a disciplinary pedagogical frame (BOHN, 2013, p. 91) that is fulfilled with "really a lot of pressure" (line 11), and silence, to the point of making him feel "afraid of giving the wrong answer" (lines 12-13) even in subjects that he was good at: "I was good at math" (line 12).

Besides Cris, Adam also reconstructs experiences with Sara. So as to discursively rebuild his interactions with the teacher, he starts from constructing what she means to him: "and then another teacher came called Sara. Sara was a real milestone in my life" (lines 14-16). By emphasizing and repeating the teacher's name, he seems to build Sara as a crucial agent of not only his

pedagogical path, but also of his life, since she was “a real milestone in [his] life” (lines 15-16). Also, Adam’s narrative might include notions that builds the importance of his interactions with Sara, by saying that the pedagogic experience was “remarkable” (line 29), added to the fact that even though she was his “fourth grade teacher” (line 30) he “still [meets] her until nowadays” (lines 30-31). This connection between Adam and his teacher calls attention to the importance of educational scenarios composed by positive reinforcements and experiences, a pedagogical “delicacy³⁹” that “does not exclude the singularity, neither the autonomy. On the contrary, these aspects are constitutive.” (BOHN, 2013, p. 85), in a positive way.

In addition, as I understand it, the relevance of Adam’s interpretations of the interactions with Sara, reconstructed in our conversation, may be understood through his comprehension of the pedagogical experiences they both shared. Throughout his narration of Sara’s classes, nuances of delicacy (BOHN, 2013, p. 85), and belonging (BAUMAN, 2004, p. 17) are present, since the teacher, as narrated by him, involved and brought all the students together by “[not dividing] the class in any sector” (line 20), by “[starting] from the basics” (line 19) and by “[playing] games” (lines 24-25). The notion of belonging is also present in Adam’s reconstruction of the teacher as the one that “would give a gigantic eagle for the winner, but for the others she would also give some kind of prize” (lines 25-27), that is to say, Adam builds Sara as a teacher that reinforces success (“she would give a gigantic eagle for the winner”, lines 25-26), pays attention to all the agents besides attempting to include them (“but for the others she would also give some kind of prize”, lines 26-27), being these features considered as “remarkable” (line 29) in his student identity construction.

Aligned with Bohn (2013) and Moita Lopes (2006), in calling attention to the relevance of listening to students and building knowledge that is connected to praxis, throughout our conversation, Adam sounds to build himself as a student that considers as very important the idea of being included in his pedagogical path, also

³⁹ Here the term “delicate” is used in contrast with a hard, heavy pedagogical scenario.

discursively rebuilding with discomfort the moments in which he feels excluded, moments previously analyzed in sections 4.1.1 and 4.1.2 situations that apparently made him feel “embarrassed” (excerpt 1, line 24), and “unsatisfied” (excerpt 2, line 74). The idea of “[giving] some kind of prize” (excerpt 3, lines 26-27) for the students that did not win “a gigantic eagle” (line 25) is constructed by Adam with notions of belonging and inclusivity. This comprehension is present in his narrative about being part of the group of “people [that] would be like “I got it, I did it myself and I got it I was approved”” (lines 27-29). Considering Adam’s narrative, in the use of the personal pronoun “I” he meant “we”, since he is not talking about himself only, but about his class (“she got the class”, lines 22-23), indicating that he was part of it, including himself in the notion of success shared by the group.

Additionally, here in Adam’s reflective action of “[bringing] some personal stories related to the school environment and teachers” (lines 1-2), he discursively reconstructs a pedagogic experience that seems to be built along the feeling of belonging, opposed to the way that Adam talked about himself regarding the private school (excerpt 1). In the private institution, he constructs for him the identities of a person that was not achieving the “indeed student’s level” (excerpt 1, lines 8-9), and did not have the chance to attend support classes (excerpt 1, lines 25-27), while Sara “didn’t divide the class in any sector” (excerpt 3, lines 19-20), this way including all the students, besides “[starting] from the basics” (line 19). Adam’s use of the word “basics” in a high pitch indicates that he agrees with the teacher’s choice, agreement that is also built by him when opposing Sara to the teacher he had before, that “kept trying to teach in a very different way” (lines 18-19). Using the conjunction “since”, Adam justifies Sara’s decision of starting from the basics as necessary due to the “different way” the other teacher “kept trying” to teach. Moreover, Adam includes the nuance of a repetitive learning process, when mentioning that in Cris’ classes, she had “[insisted] on asking things like “>how many is x times x<”” (lines 23-24). So as to discursively reconstruct the experiences with the teacher before Sara, Adam makes use of verbs that raises notions of repetition as “keep”, “try” and “insist”, added to a well-known construction of a traditional mathematics class: “>how many is x times x<”. This way, Adam builds

himself as an active student that criticizes certain pedagogic strategies while praises others, and that is also aware of what is happening in his learning context.

On the other hand, as I see it, it is noticeable, in Adam's reconstructions of experiences, the dualism between the discourse of an active and a passive student, reinforcing the idea of fluid, or liquid representations of the self (BAUMAN, 2004). In his narrative of the moment in which "[Sara] got the ↑basic shaping the group and it became the best in the school" (lines 20-22), making use of verbs "get" and "shape", that imply notions of actions conducted by an active being (Sara) over a passive one (the group), Adam builds himself, and his group, as passive agents of their success. This comprehension of a "uniformed" school (BOHN, 2013, p.81) built by Adam goes along with a compartmented understanding of education, in which students are understood as knowledge containers, opposed to the perception of pedagogical environments as a place for inclusive development (BOHN, 2013; MILLER, 2013).

In the same matter, the connection between the fact that his group became the best in the school with Sara's acts is present by his use of the connective "and" (line 21). Also, further in his narrative, he discursively reinforces the construction of the teacher "getting" the group when: "[Sara] got the class" (lines 22-23), indicating his construction of himself as a student that was conducted by the teacher. However, within the same narrative, Adam criticizes the teacher he had before based on the fact that Sara had to "[work] with the mathematics that the students ↑didn't know since the other teacher kept trying to teach in a very different way" (lines 16-19). In his discourse it might be possible to identify that Adam distinguishes a "way" of teaching that leads the class to success – based on "[playing] games" (lines 24-25), on "[starting] from the ↑basics" (line 19) and on inclusive practices, that does not "divide the class in any sector" (line 20)-, from a way that keeps on "insisting on asking things like ">how many is x times x<" (lines 23-24), in other words, on a traditional and not effective way – from his perspective – of teaching.

Still thinking about Adam's constructions of himself as a passive and/or an active student, he uses the verb "shape" when narrating his pedagogical interaction with Sara: "she got the †basic shaping the group and it became the best in the school." (lines 20-22). Aligned with Rajagopalan (2006, p. 163), considering the "social nature of the linguistic phenomenon", in analyzing Adam's use of "shaping", it is crucial to contemplate his identity constructions and the social context in which these constructions emerge. The general meaning of the verb "shape" is connected to the influence that someone has on the form of something, or "to make something become a particular shape"⁴⁰. This connotation of the verb also involves the idea of external forces changing and defining how a material, or a person, should be or behave. Even though the understanding of teaching students how to behave is part of a traditional way of thinking education, Adam brings up the term with more complex meanings, linked to the sense of building for good, shaping through "[playing] games" (lines 24-25) and through making the group "the best in the school" (lines 21-22). In other words, Adam re-signifies "shaping" (line 21) in a way that gives the "shaped" agents room for their individualities, since it takes into consideration students' needs – "she worked with the mathematics that the students †didn't know" (lines 16-17) – and attempts to include all the group – "she didn't divide the class in any sector" (lines 19-20).

Besides, Adam builds up the social identity of a student that cares and worries about grades and pedagogical success. The student also carries nuances of competition since his comprehension of succeeding with Sara is connected to the fact that his class "became the best in the school" (lines 21-22). Furthermore, within his experiences with the teacher, Adam seems to construct a perception of educational success linked to having good grades and being "approved". This idea is also associated with the teacher that made it happen, the same that he constructed as a "real milestone in [his] life" (lines 15-16) and that is signified for him as a "remarkable" (lines 7 and 29) pedagogical and life interaction.

⁴⁰ <https://dictionary.cambridge.org/pt/dicionario/ingles/shape>

Aligned with the connection between life and school (BOHN, 2013), Adam builds his interactions with Sara as a relationship that goes beyond institution walls, reinforcing this idea in saying that “[he] still [meets] her until nowadays” (lines 30-31). This understanding towards school relationships continues to be present in Adam’s discourse when talking about other teachers and also classmates, as it will be discussed in the next excerpt.

4.2.2 - “HE SAID THINGS I DID NOT WANT TO HEAR”

With identity constructions that suggest awareness, sensibility and identity plurality, Adam narrates experiences related to the educational field involving teachers and family. In this last following excerpt, once again, Adam engages himself as very compromised and open to build this data and this research with me.

32	Flávia	↑Nice. And about High school, have you had a
33		teacher that >actually not a teacher< but some
34		<u>story</u> <u>some situations</u> that you have experienced?
35	Adam	°Hold on let me think°... I think it was actually
36		you, because I I arrived here in a <u>changing</u> process
37		and there weren’t many people this year with me
38		and many things happened this year and you were
39		<u>always</u> here to help ↑not only with classes but
40		also with ↑issues. And... there is a teacher here
41		that came to me and <said things that I didn’t
42		want to hear>, like “your <u>parents</u> are the ones
43		that you <u>have to</u> hear >you must hear them and you
44		have to bow down, you must not argue because this
45		is what you have to do<” And you have never been
46		like this you have always been, an “↑ask questions
47		to <u>yourself</u> and then see what you <u>have</u> to do what
48		is <u>right</u> never bow down to anyone but pay attention
49		to what you have to do”. And my parents I
50		experience a very complicated situation with them
51		but they <u>have never been</u> , they never go actually,
52		to my presentations and you have also been to °two
52		of them or was it one?°
54	Flávia	I have been to one
55	Adam	You have been to one presentation >because I am
56		already counting on the one on Friday< ((laughs))
57		and then you have been there and it was one of the
58		<u>best</u> days of my life because in that presentation,
59		I gave everything I have and I didn’t have to worry
60		about like ↑I am here but I have to show my parents

61		that I can indeed be a <u>trophy</u> and that I <u>have to</u>
62		<u>be</u> perfect, you know, about myself <u>but no</u> I have
63		to be my best version in the way I <u>am able to be</u> ,
64		you know

When I asked Adam about situations related to High school, he narrated two opposed experiences when it comes to the relationship between teacher and student. These interactions were built through two teachers discourses about behaviors that Adam was supposed to have. The connection between school and life is here present with the teacher's discourse towards Adam's identity performances (PENNYCOOK, 2006) as a student and as a son. These two roles acted by Adam are brought in his interpretation of the teacher's discourse composed by "things that [he] didn't want to hear" (lines 41-42). Further, the connection is built by him through his narrative of an interaction in which the teacher stated how he should behave not only as a student, but also as a family member: "your parents are the ones that you have to hear" (lines 42-43), without any kind of confrontation: "you must not argue because this is what you have to do" (lines 44-45). What Adam felt when hearing things "he did not want to hear" is here present on the way he narrated this conversation. Once again, as a person aware of what he wants or not to hear, Adam sets himself in an active and reflective position about life and school.

Additionally, from my perspective, Adam gives meanings to his words through the way he conveys his utterances, here marked by the discursive symbols. Through emphasis on the words "parents" (line 42) and "have to" (line 43) he calls attention to how strong the notion of imposition is present on his interpretation of the teacher's words. Moreover, when saying that the teacher "<sad things that I didn't want to hear" (lines 41-42) he enunciates it in a slower pace indicating how strong the teacher's discourse was to him and maybe how uncomfortable it was.

We can identify Adam's constructions that may be connected to discomfort with the teacher's discourse through his lexical choices when relating what was said, by the use of "have to", "must", "must not", and also "bow down". His choices of

modality indicate his comprehension of the teacher's discourse as obligations and strong obligations, places in which he would not have room for his individualities and wishes. Moreover, his use of "bow down" (line 44) indicates how he felt towards what he heard from the teacher, since this phrasal verb means to accept and agree with someone else based on the idea of this person being more powerful⁴¹.

Considering Adam's use of "bow down" (line 44), we may also think about himself as a person that questions authority, a student that sets his room in classroom relationships, a kind of behavior present in the contemporary being, as stated by Bohn (2013, p. 95), when he says that "the relations between teachers and students, the traditional asymmetry, the teacher's authority voice, the Foucaultian's authoritarianism are definitely questioned."⁴² Furthermore, Adam's narrative towards the teacher's message expresses his understanding of it as an authoritative augment. This is noticeable through his uses of "have to" and "must", added to his construction of the teacher's discourse with ideas that indicates discomfort as: "<sad things that I didn't want to hear>" (lines 41-42).

This critical posture seems also to be present when he says how he feels he should behave in the presence of his parents, as a "trophy" (line 60) and "perfect" (line 61), as if there were only place for submission, or, as narrated by Adam, place for bowing down (line 44). However, it is important to reinforce that the objectives of this teacher in saying those words and the context in which the conversation took place are here present through Adam's eye, so we have to consider that this is a narrative emerged on the feelings that this experience brings to him.

Moreover, Adam reports the episode as an uncomfortable moment for him, an experience related to a vertically constructed relationship between teacher and student, in which the teacher leads and decides how the relationship is going to happen, in opposition with relationships built together, horizontally (MOITA LOPES, 2006). Once again, the discourse was built with things that Adam "didn't want to

⁴¹ Definition consulted on Cambridge Dictionary, available on
["https://dictionary.cambridge.org/pt/dicionario/ingles/bow-down-to-sb"](https://dictionary.cambridge.org/pt/dicionario/ingles/bow-down-to-sb)

⁴² From the original: "As relações entre professores e alunos, a tradicional assimetria, a voz de autoridade do professor, o autoritarismo foucaultiano são definitivamente postos em questão"

hear” (lines 41-42). Also, it is possible to identify his comprehension of this discourse as one that inhibit response and relationship, leading to silence - “you must not argue” (line 44) - and submission - “you have to bow down” (lines 43-44).

In a very different way, as I see it, Adam narrates his experiences with another teacher, pointing out an active positioning in his student’s performance. Adam also shows awareness of himself, of his processes, and discursively frames his judgments related to different subjects raised in our conversation. Affirming that he “arrived here in a changing process” (line 36), being “here” the public school, and not only enunciating but also emphasizing the word “changing” indicates that besides performing an active role in his educational and family environments, he is also aware of his changeability and flexibility as a being, open to identity reviews (MOITA LOPES, 2006).

Throughout this interview, Adam sometimes mentioned a changing process. In the conversation that generated the data here analyzed, he had not clearly stated what this changing is about, but he makes a connection between the process of changing to a new school with changes in his life, or “↑issues” (line 42). In lines 36-40, he reconstructs the moment in which he enrolled in the public institution: “I arrived here in a changing process and there weren’t many people this year with me and many things happened this year, and you were always here to help, ↑not only with classes but also with ↑issues.”. Within Adam’s reconstruction of this moment, it is noticeable the presence of notions that indicate loneliness and companionship. The notion of solitude is present in his discourse in different parts of our conversation, indicating that he constructs himself as a lonely person in different aspects of himself as a student, for instance, when looking for a new school by himself (excerpt 2, lines 45-48) or when going through a changing process alone (excerpt 4, lines 36-40). In the excerpt here discussed, this notion is present in his description of the moment in which he “arrived here” (line 36) and “there weren’t many people this year with [him]” (line 37). However, his narrative about our interaction changed this identity nuance built by him, making him reposition himself as a student who is accompanied, who has people that are “always here to help, ↑not only with classes but also with ↑issues” (lines 39-40).

Additionally, Adam seems to show this crucial connection between school and life when mentioning that I was there to help “↑not only with classes but also with ↑issues” (lines 39-40), indicating that indeed relationships built in school are not limited to its walls, reinforcing the complexity of the educational context (BOHN, 2013). His higher intonation in “↑not” (line 39) and “↑issues” (line 40) is meaningful since it carries implicit significances and aligns with the comprehension that discourses are built with what we say and how we say (FABRÍCIO, 2006, p. 57). Changing his intonation, Adam brings up understandings related to his changing process, a topic we had talked about in previous conversations but that was not problematized by him at any point of this interview.

Adam’s commitment with the matter discussed in our conversation might be also present when I asked him: “And about High school, have you had a teacher that >actually not a teacher< but some story some situations that you have experienced?” (lines 32-34) and the first teacher mentioned by him was me. Here we can see the dialogic character of discourse (MOITA LOPES, 2001), since our interaction was crucial to the outcome of this data generation. When asked about experiences related to high school, Adam firstly mentioned me, his interlocutor, “°Hold on, let me think°... I think it was actually you” (lines 35-36).

Furthermore, as Adam constructs his interpretations of myself as a teacher, he makes use of adverbs and verbs with a positive meaning, besides building a dualistic discourse, indicating that he understands teachers in different ways. When analyzing his choices in narrating the two experiences, with me and the teacher that “<sad things that I didn’t want to hear>” (lines 41-42), it is clear that the idea of opposite roles is present. While one teacher says: “you have to bow down” (lines 43-44); “you must not argue because this is what you have to do” (lines 44-45) the other says “never bow down to anyone” (line 48) and ““↑ask questions to yourself,” (lines 46-47).

Also, the words emphasized by him, show how differently he signifies the two teachers. When talking about the teacher that said “things he did not want to hear”, he gives emphasis to the words: “parents” (line 42) – the ones that he has to

hear - and “have to” (line 43) while about the other teacher that “was always there to help”, he stresses: “yourself” (line 47) – the one he should ask-, “have to” (line 47) and “right” (line 48) – being right a consequence of asking himself what he has to do.

Focusing on Adam’s use of “have to”, it is very interesting how he builds different meanings (FABRÍCIO, 2006) for the same modal structure. When Adam says in lines 42-43 “your parents are the ones that you have to hear”, “have to” carries the idea of imposed obligation, something that he has no freedom so as to accept it or not. However, in lines 46-48 he gives “have to” a different connotation, saying: “ask questions to yourself and then see what you have to do, what is right,”. Here, “have to” is connected to the ideas of “asking questions” and “what is right”, not implying a plain idea of obligation but an obligation connected to reflective action, to what is right for him. Further on, Adam uses “have to” again along the idea of imposed obligation, when talking about his family expectations towards him as a violin player: “I have to be perfect” (lines 60-61). Added to the idea of obligation, Adam uses the adjective “perfect”, that is connected to notions of correctness and of no room for mistake. Also, this perfection is associated to his parent’s wishes, opposed to his next use of “have to”, this time connected to the notion of “perfect” as the best possible as what is possible for him: “I have to be my best version in the way I am able to be” (lines 61-62). However, in this case, even though Adam still constructs the idea of having to be, here he has to be what is possible for him to be, an Adam that is doable for him, his “best version” (line 62).

In the light of Adam’s lexical choices, when narrating his experiences with me as his teacher, we may identify the use of adverbs “never” and “always” in lines 45-46: “And you have never been like this, you have always been,” as markers of this differences between teachers, since I have “never” been like the other teacher, but “always” the opposite, what makes him, discursively speaking, a student that is open to critically think about what surrounds him.

Moreover, from my perspective, once again showing how life and school are connected, Adam makes a dualistic link between parents and teacher. Going along

with his narrative of experiences with teachers, he mentions his “very complicated situation with” (line 50) his parents so as to talk about violin presentations that is “one of the things that [he likes] the most” (excerpt 1, lines 14-15). As discussed on section 4.1.1, being a musician is a very important construction of Adam’s identities, and here he builds himself as sensitive to who attends his presentations, connecting the idea of having a complicated situation with his parents with the fact that they “have never been, they never go actually, to [his] presentations” (lines 51-52). In contrast, he mentions that I “have been to one presentation” (line 54) and also considers the ones that are to come, as in “I am already counting on the one on Friday< ((laughs))” (lines 54-55). Besides his words, his laughs indicate his comfort and maybe an awareness about being “already counting on” the future presentations, added to his uses of “never”, “always”, “already”, building himself as a student that cares about my presence.

When it comes to the meanings that different attendances in his orchestra presentations have, Adam frames himself with identity nuances of a person that seems to be worried about and susceptible to his parents’ expectations, as narrated by him in lines 59-61: “↑I am here but I have to show my parents that I can indeed be a trophy and that I have to be perfect”. The emphasis on “trophy” and “have to” indicates how intense he understands those expectations. On the other hand, my attendance in his orchestra presentations carries out different meanings, as expressed by him in lines 61-63: “but no, I have to be my best version in the way I am able to be, you know”. His emphasis in “but no” can be interpreted as a symbol of how differently he feels in relation to different attendances in his presentations. He complements the explanations of this meaning with his description of what my presence meant to him “it was one of the best days of my life, because in that presentation, I gave everything I have, and I didn’t have to worry about like, ↑I am here but I have to show my parents that I can indeed be a trophy and that I have to be perfect” (lines 56-61). Besides being “one of the best days of [his] life” the teacher’s presence meant a relief since it opened room for him to give “everything [he has]” and “be [his] best version” not worrying about being a “trophy” for his parents.

Furthermore, Adam's discourse that builds his relationships inside school (with teachers) and outside school (with parents) is fulfilled with nuances and lexical choices that may be understood as calling attention to the relevance of these relationships in his life as a whole. In his narrative, we can see the fluidity of these relationships (BAUMAN, 2004), that are not limited to any social context, due to the fact that his relationship with his parents are connected to his school life (lines 42-45) and his interactions with teachers have repercussions in different sectors – for instance, in his orchestra presentation (lines 56-57). Aligned with Adam's relationship reconstructions are the comprehensions of school as a complex context (BOHN, 2013) and as a place of mutual development (MILLER, 2013) that deconstructs the notion of unique and plastered meanings (FABRICIO, 2006).

Moreover, the complexity present in Adam's discourse seems also to be part of his constructions of his identity nuances as a student in the private and the public schools. In the private institution, which made him choose between it and the orchestra, a choice that was imposed to him since he was "not getting to do what [he was] supposed to and [he was] not achieving the indeed student's level" (excerpt 1, lines 7-9), Adam builds himself as a student that was not adaptable enough, effective in meeting the expectations of "what [he was] supposed to[do]" (excerpt 1, line 8), according to the school's judgement. However, in the public school, Adam sees himself as a student that found room for being himself, for being a student and also a musician in a place for "relief" (excerpt 2, line 68), since he has "teachers that really help" (excerpt 2, lines 69-70). Also, Adam found place for exploring different roles, as a student that is helped and that also helps ("I got a marker and helped everybody on the whiteboard and most of my classmates were approved" - excerpt 2, lines 60-62), once he managed to construct relationships that allowed him to perform the "best version in the way [he is] able to be" (excerpt 4, line 62). Once again, Adam brings up the deep and crucial link between life and school, and also the importance of making room for voices so as to generate research and comprehension that are truly connected to reality (MOITA LOPES, 2006).

The way Adam builds himself in the excerpt analyzed in this section is very rich when it comes to comprehending what the narrated experiences meant to him. The fact that his multiple identity performances (and all nuances that compose them) were part of his reconstruction of school experiences shows how crucial it is to understand the social complexity in which students are inserted in (BOHN, 2013, p.85). Under this perspective of conversation, Adam, together with me, builds himself as a student that wishes and is open to speak about feelings, (to mention some, excerpt 1, lines 24-25; 38-39; excerpt 2, lines 54-56; line 68; line 74) pedagogical and personal experiences (to mention some, excerpt 1, lines 25-27; 31-33; 38-39; excerpt 2, lines 50-51; excerpt 3, lines 13-20; excerpt 4, lines 38-50), and their respective meanings (BOHN, 2013, p. 88).

That said, the relevance of listening to students' voices (MOITA LOPES, 2006) is evident through Adam's singular ways of comprehending and performing pedagogical practices – by being active (“I choose the orchestra >that is one of the things that I like the most<”, excerpt 1, lines 13-15) and passive (“she got the †basic shaping the group and it became the best in the school”, excerpt 3, lines 20-22); by belonging (“then people would be like “I got it I did it myself and I got it I was approved””, excerpt 3, lines 27-29) and not belonging (“indeed student's level”, excerpt 1, line 9); by judging (“I think only two or three of them failed since their grades were too low”, excerpt 2, lines 64-65) and being judged (“you are not achieving the indeed student's level”, excerpt 1, lines 8-9). The identity nuances here analyzed were present within the student's processes of modeling and remodeling himself, a discursive process totally connected to his social context. Additionally, through the analysis of Adam's utterances and mine, it was noticeable the richness of singular meanings (FABRICIO, 2006) and the subjectivities (PENNYCOOK, 2006) built and narrated by us in our interaction, which will continue to be problematized in the next chapter, when I will present the final considerations.

5. CONCLUSION

So as to conclude this monographic research, I would like to bring some thoughts about the analysis and the contributions of this work for my personal life and career. In order to discuss the understandings accomplished in this investigative journey, it is crucial to have in mind that I do not have the intention to suggest that this research is a final analysis of Adam's identity constructions neither mine, since each interpretation brings a different visibility to the world (DENZIN; LINCOLN, 2006) and, filtered by my own lenses, here I built one possible, not definite, comprehension of Adam's discourse that, besides being composed by various identity constructions, also contributed, in our interactions, to my own process of becoming a researcher.

Within this investigation, I attempted to present interpretations and understandings over a data that was generated by Adam and I. This was firstly a collaborative work through a reflective conversation based on a horizontal relationship between researcher and researched (MOITA LOPES, 2006), a conversation that focused in critically reflect about life and school experiences.

In Adam's discourse, built in our interaction, different nuances of his social identities were noticeable, what indicates the rich and complex universe that we, teachers and students, are inserted in. Crucial for generating the knowledge produced in this work was the role performed by Adam, mostly as an active student (excerpt 3, lines 45-46; excerpt 3, lines 12-13), added to the awareness discursively built by him towards interactions (excerpt 3, lines 7-8) and feelings (excerpt 3, lines 55-56; and line 74).

With this in mind, the identity constructions discussed in this research were only visible and possible to be analyzed through having as data Adam's own voice, terms, meanings and narratives, through which he elaborated his interpretations of personal experiences while interacting with me. Besides Adam's discourse, in this research, I had the opportunity to have more understandings about myself within my interactions with him and my lexical choices.

Within our conversation, important themes that surround the pedagogical scenario were mentioned, such as school experiences⁴³, interactions with teachers⁴⁴ and family situations⁴⁵. In analyzing the identity nuances discursively built by both of us, I could see the crucial and deep connection between school and life mentioned by Bohn (2013), besides having the chance of comprehending that this connection is made either by the student (“you were always here to help †not only with classes but also with †issues.” - excerpt 4, lines 48-40) and by teachers (““your parents are the ones that you have to hear” - excerpt 4, lines 42-43).

Also, throughout the elaboration of this research, the richness of meanings conveyed in our discourse reinforced my choices in building a research closely connected to context and praxis (FABRÍCIO 2006; MOITA LOPES 2006). In analyzing Adam’s discourse constructions, I was able to see how he signifies and re-signifies meanings of structures (in his different uses of “have to” , meaning imposed obligations “>you must hear them and you have to bow down” excerpt 4, lines 43-44; and meaning an obligation aligned with personal possibilities “I have to be my best version in the way I am able to be” excerpt 4, lines 61-62) and words (Adam’s comprehension of “shaping”, presented in excerpt 3, line 21, discussed in section 4.2.1).

Additionally, since the data here analyzed was an interaction between Adam and I, I was also able to understand better myself as a teacher/researcher through my lexical choices (discussed in sections 4.1.1 and 4.1.2), this way identifying my construction of a person interested in my interlocutor’s life processes and voice, reinforcing the comprehension of discourse as a social practice and that meanings are unquestionably built in use (FABRÍCIO, 2006).

Together with the aim of making an interpretation of Adam’s discourse is the comprehension of identity construction as a long and endless process (BAUMAN, 2004; HALL, 1990; 1996) that goes through continuous changes due to being

⁴³ Present in all excerpts analyzed in this research (1, 2, 3 and 4).

⁴⁴ More present in the analysis of excerpts 2, 3 and 4.

⁴⁵ Mostly analyzed in excerpt 4.

sensible and constituted and constitutive of interactions and discourse production (MOITA LOPES, 2006). This way, the ending of this research is not understood by me as a closer, but actually as a step in the development of a comprehensive and broad perception of the school scenario.

Still considering the objectives of this monograph, with this research I could understand more my student and how he constructs himself as part of the school system (excerpt 2, lines 71-73) and sometimes as detached from it (excerpt 1, lines 7-9). On the other hand, when it comes to myself, my academic path and my continuous process of being and becoming a teacher/researcher, having a deeper understanding of a student puts me in closer contact with my practice. For this reason, I comprehend this work as constitutive and constituted by a reflective posture towards education and towards myself. Also, the theme worked through this research is very dense and rich, a discussion that is not only open to the possibility of further investigations but that also demands more reflection and studies.

To conclude, I would like to say that my working context and my students are the motor that made me become a researcher. Understanding the relations between teaching and learning is, then, what moves me in the direction of investigating my practice and this research is my first step and attempt to have an academic and structured comprehension of the agents that participate in the educational field. Also, this was a deep and fundamental work for my process of becoming a researcher. Unquestionably, the experiences and comprehensions acquired along the path of elaborating this text will be part of further researches that I intend to conduct in my academic life.

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7. APPENDIX

APPENDIX 1 - TRANSCRIPTION TABLES

Excerpt 1

1	Adam	In my junior year of high school I took tests and
2		I was approved to different private schools and
3		chose one of them, and then the private school
4		helped me a lot with mathematics because I had not
5		learned it before, and then I went through more
6		stuff and couldn't deal with everything, so the
7		private school told me like, "you're not getting
8		to do what you're supposed to and you are not
9		achieving the indeed student's level so you have
10		to <choose between the school and your
11		orchestra>". and at that time I wasn't even
12		playing with my official orchestra group I was in
13		Laranjeiras, I had to choose, so I choose the
14		orchestra >that is one of the things that I like
15		the most<. I have been playing the violin for ten
16		years now °I'm old ((laughter)° and then I left
17		the other school and came to this one. At the
18		beginning I didn't know many people but as time
19		passed I made friends, friendships that ↑will last
20		a while, even with teachers ↑like you, Wanessa.
21		You helped me a lot with my changing process,
22	Flávia	Got it, and how did you feel about this private
23		school issue?
24	Adam	↓I felt ↑embarrassed because it's not something
25		right like, I could have support classes,
26		but >only in the morning and in classes that I had
27		been approved already for example art history,
28		which I love, I had already passed, I had good
29		grades, and here in the public school we have to
30		score 20 and there the grade was 20 °but I had
31		passed°, and when they said that to me I was in
32		shock because I don't I didn't have to choose
33		between what I <u>have</u> to do and what I <u>like</u> to do.
34		You know, if I had chosen the way like: ↑I like I
35		would be happy ok, but I wouldn't have had the
36		base the knowledge, maybe it would be a problem
37		for being approved: in a music university or any
38		other course that I would like to enroll. °Yes, I
39		felt embarrassed°

Excerpt 1 (Portuguese)

Adam	No meu primeiro ano do ensino médio eu fiz provas e fui aprovado em diferentes escolas particulares e escolhi uma delas, e aí a escola particular me ajudou muito até em matemática mesmo essas coisas porque eram fundamentos que eu não tinha e aí depois eu passei por mais coisas ainda e eu não consegui conciliar tudo e a escola particular me fez uma proposta de tipo, "você não tá conseguindo fazer as coisas não tá conseguindo chegar no nível dos alunos mesmo então você vai ter que <ou ficar aqui ou então ir pra sua orquestra>". e aí eu não tava nem fazendo minha orquestra: nas escolas que é o projeto que eu faço tava fazendo lá em Laranjeiras, e: eu tive que escolher, e aí eu optei pela orquestra >que é uma das coisas que eu mais gosto<. toco violino também, tem 10 anos °tô velhinho ((risadas))°, e aí eu saí de lá e vim pra cá pra escola pública: também não conhecia muitas pessoas mas ao longo do tempo fui fazendo amizades, e amizades que ↓vão ficar por um bom tempo mesmo. Até com professores mesmo ↑como a senhora, a Wanessa. Me ajudaram muito nesse processo de mudança,
Flávia	Entendi, e como é que você se sentiu nessa coisa nessa questão do escola particular?
Adam	↓Fiquei me sentindo ↑constrangido sabe porque não é uma coisa a se fazer tipo, eu posso fazer um reforço mas o >reforço eu posso fazer de manhã em aulas que eu já tinha passado> por exemplo História da arte eu amo, já tinha passado, já tava com uma pontuação boa e aqui na escola pública é são vinte pontos, lá eram vinte e oito °mas eu já tinha passado° e quando eles me falaram isso sabe, eu fiquei em choque porque eu não não tinha que optar entre duas coisas que uma eu <u>tinha</u> que fazer e outra eu <u>gostava</u> de fazer. Sabe, se eu optasse por essa de: ↑ah eu gosto de fazer eu ia ficar feliz, tá, mas não ia ter a base, o estudo, talvez não passasse: na faculdade de música, ou qualquer outra faculdade que eu quero fazer. °É fiquei constrangido°

Excerpt 2

40	Flávia	Did you see much difference between schools?
41	Adam	↑I saw a big difference because I left the
42		private school thinking that I didn't want to
43		study anymore. I left the school at the beginning
44		of the third trimester and my mother had already
45		told me that I would fail: >and then I started
46		looking for another school like crazy and I said<

47		"My brother studies at, here in this school, so I
48		will try to enroll". When I arrived here in the
49		middle of the third term it was with Jonas,
50		because: nobody knew anything about mathematics
51		nobody <u>indeed</u> , but I knew the subject so it was
52		easier for me to pass. but in geography and
53		subjects that weren't so important at the private
54		school since the focus there was in math and
55		writing so I felt, °I'm not sure about the exactly
56		word°. I felt kind of destabilized.
57	Flávia	[Got it]
58	Adam	Do you get it? But I got to help my classmates to
59		pass: I still needed few points do pass but before
60		the finals I got a marker and helped everybody on
61		the whiteboard and most of my classmates were
62		approved
63	Flávia	[Yes]
64	Adam	I think only two or three of them failed since
65		their grades were too low
66	Flávia	I got it nice. †And, how do you feel in <u>this school</u>
67		here, and I am asking <u>considering feelings</u> .
68	Adam	°This school, ok°... I feel <u>relief</u> because I know
69		that there are teachers with me here teachers that
70		really help but the principal here, >I'll put this
71		way<, I don't like him very much since whenever we
72		try to bring new ideas to the school or
73		improvements for us or for teachers he is against.
74		so I feel <u>unsatisfied</u> once in a while.

Excerpt 2 (Portuguese)

Flávia	Você sentiu muita diferença de uma escola pra outra?
Adam	†Senti muita diferença porque eu saí de lá e eu falei assim eu não quero mais estudar. eu saí de lá no terceiro bimestre e aí eu minha mãe já tinha falado pra mim que eu ia repetir: e tal essas coisas >e aí eu comecei a procurar que nem maluco porque eu falei> "não meu irmão estuda no, aqui nessa escola, então eu vou tentar fazer", aí eu cheguei no quarto bimestre foi até com com o Jonas, porque: ninguém sabia sabe da, de matemática ninguém sabia <u>mesmo</u> , e eu já sabia as matérias então pra mim foi mais fácil passar. agora em Geografia essas matérias que não tinha tanto lá na escola partícula que lá era mais puxado pra redação e matemática então eu fiquei meio assim, °não sei a palavra certa°. fiquei meio <u>desestabilizado</u>
Flávia	[Entendi]
Adam	Entendeu? Mas aí eu consegui ajudar as pessoas a passar: faltou três décimos em matemática mas antes da prova peguei a canetinha e fui lá no quadro ajudei todo mundo e quase todo mundo passou
Flávia	[uhum]
Adam	Acho que só tiveram dois ou três repetentes mas aí a nota estava bem baixa

Flávia	Entendi legal. É, ↑e como você se sente dentro <u>dessa</u> escola aqui, e aí eu to te perguntando isso pensando em <u>sentimentos</u> .
Adam	°Essa escola aqui tá°... É traz assim, sentimento de <u>alívio</u> porque eu sei que vai ter professores ao meu lado e professores realmente ajudam tem essa questão mas, é, o diretor daqui, >vou falar assim<, eu não gosto muito dele porque sempre que a gente tenta botar alguma ideia nova na escola ou então melhorar pra nossa parte ou parte dos professores ele fica contra a gente então me sinto assim insatisfeito de vez em quando

Excerpt 3

1	Flávia	I would like us to bring some personal stories
2		related to the <u>school environment</u> and <u>teachers</u> ...
3		if you have any remarkable story, either good or
4		bad I am not saying that it has to be good stories
5		or bad stories but any that is <u>important</u> for you
6		that you remember related to teachers
7	Adam	There was a <u>teacher</u> that was remarkable in my life
8		a fourth year teacher I guess. There was another
9		teacher named Cris and she would put us on the
10		spot asking about the multiplication table and it
11		was a lot of pressure, really a lot of pressure.
12		and I was <u>good</u> at math but I was afraid of giving
13		the wrong <u>answer</u> and this is wrong you know and
14		after that she left on medical leave and then
15		another teacher came called <u>Sara</u> . Sara was a real
16		milestone in my life because: she worked with the
17		mathematics that the students ↑didn't know since
18		the other teacher kept trying to teach in a very
19		different way Sara started from the ↑basics she
20		didn't divide the class in any sector she got the
21		↑basic <u>shaping</u> the group and it became the best in
22		the school. And why is that because she got the
23		class and instead of insisting on asking things
24		like ">how many is x times x<" no she <played
25		games>, she would give a gigantic eagle for the
26		winner, but for the others she would also give
27		some kind of prize and then people would be like
28		"I got it I did it myself and I <u>got it</u> I was
29		approved". Got it it was remarkable she was my
30		fourth grade teacher and I still meet her until
31		nowadays

Excerpt 3 (Portuguese)

Flávia	Queria que a gente tentasse trazer algumas histórias pessoais relacionadas ao ambiente escolar e professores, é... se você tiver alguma
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	história marcante, pode ser tanto boa quanto ruim não estou falando que tem que ser uma história boa ou uma história ruim mas alguma história que tenha ficado pra você, que você lembre em relação aos professores.
Adam	Eu tive uma outra <u>professora</u> que marcou realmente a minha vida, foi no quarto ano se não me engano. Eu tinha outra professora que se chamava Cris e ela botava a gente na na parede e ficava perguntando a tabuada assim, e era muita pressão, muita pressão mesmo e eu, eu era <u>bom</u> em matemática só que eu ficava com medo de responder errado e assim, tá errado sabe, e depois ela saiu por licença médica e aí veio outra professora, chamada <u>Sara</u> . Sara foi um marco na minha vida mesmo porque: ela pegou a matemática que os alunos <u>↑</u> não sabiam porque a outra professora ficava tentando botar numa cabeça de um jeito muito diferente, ela pegou do <u>↑</u> básico, ela não separou a turma em lugar nenhum, ela pegou do <u>↑</u> básico, foi <u>moldando</u> a turma e a turma se tornou a melhor da escola. Por que isso, porque ela pegou, e ela ao invés de ficar perguntando assim "a >quanto é isso vezes isso<" não, ela pegava, <fazia jogos>, ela dava uma águia gigante pra quem vencesse, mas pra quem não vencesse ela dava também algum prêmio, podia ser até menor, mas ela dava um prêmio entendeu, e aí as pessoas "nossa eu consegui, eu fiz isso por mim mesmo e eu <u>consegui</u> , passei". Entendeu, e foi muito marcante, essa professora tava do quarto ano eu, eu vejo ela até hoje

Excerpt 4

32	Flávia	↑Nice. And about High school, have you had a
33		teacher that >actually not a teacher< but some
34		story some situations that you have experienced?
35	Adam	°Hold on let me think°... I think it was actually
36		you, because I I arrived here in a <u>changing</u> process
37		and there weren't many people this year with me
38		and many things happened this year and you were
39		<u>always</u> here to help <u>↑</u> not only with classes but
40		also with <u>↑</u> issues. And.. there is a teacher here
41		that came to me and <said things that I didn't
42		want to hear>, like "your <u>parents</u> are the ones
43		that you <u>have to</u> hear >you must hear them and you
44		have to bow down, you must not argue because this
45		is what you have to do<" And you have never been
46		like this you have always been, an "↑ask questions
47		to <u>yourself</u> and then see what you <u>have</u> to do what
48		is <u>right</u> never bow down to anyone but pay attention
49		to what you have to do". And my parents I
50		experience a very complicated situation with them

51		but they <u>have never been</u> , they never go actually,
52		to my presentations and you have also been to °two
52		of them or was it one?°
53	Flávia	I have been to one
54	Adam	You have been to one presentation >because I am
55		already counting on the one on Friday< ((laughs))
56		and then you have been there and it was one of the
57		<u>best</u> days of my life because in that presentation,
58		I gave everything I have and I didn't have to worry
59		about like †I am here but I have to show my parents
60		that I can indeed be a <u>trophy</u> and that I <u>have to</u>
61		<u>be</u> perfect, you know, about myself <u>but no</u> I have
62		to be my best version in the way I <u>am able to be</u> ,
63		you know

Excerpt 4 (Portuguese)

Flávia	†A legal. E no ensino médio, você teve algum professor que > não na verdade um professor< mas alguma história, algum caso que você tenha vivido?
Adam	°Perai, deixa eu pensar° ... Cara, acho que foi até a senhora mesmo porque eu eu cheguei aqui em processo de <u>mudança</u> não tinha muitas pessoas e aconteceram muitas coisas esse ano e assim:, a senhora tava aqui <u>sempre</u> pra ajudar †não só em questão da aula mas em questão de †problemas também sabe. E assim... tem um professor aqui que chegou pra mim e <falou coisas que eu não queria ter ouvido>, coisas como "seus <u>pais</u> são o que você <u>tem</u> que ouvir seus pais você >tem ouvir eles e você tem que abaixar a cabeça você não tem que confrontar porque isso é isso que você tem que fazer<" E a senhora nunca foi isso a senhora foi sempre, é "†faça a pergunta pra <u>você</u> e aí veja o que você <u>tem</u> que fazer o que for o <u>certo</u> nunca abaixar a cabeça pra ninguém mas vê o que tem que fazer". E meus pais assim tem eu tenho uma situação muito complicada com eles mas eles <u>nunca foram</u> , eles nunca vão na real, em minhas apresentações e aí a senhora também já foi °em acho que em duas ou foi em uma?°
Flávia	Fui em uma
Adam	Foi em uma apresentação >porque eu to contando com sexta< ((risos)) e aí a senhora foi e. foi um dos <u>melhores</u> dias da minha vida porque aquela apresentação, eu dei tudo de mim sabe e eu não precisei ficar preocupado com tipo †eu to aqui mas eu tenho que mostrar pros meus pais que eu posso ser sim um <u>troféu</u> e que eu <u>tenho</u> que ser uma imagem perfeita, sabe de mim, <u>mas não</u> eu tenho que ser a minha melhor versão mas como eu <u>posso</u> ser sabe

APPENDIX 2 - INTRODUCTION LETTER (ORIGINAL):

“Oi, meu nome é Adam, Adam Nunes. Tenho 17 anos e atualmente estou cursando o ensino médio. Além disso, trabalho em uma orquestra. Eu sou de São Cristóvão e estudo na Mangueira.

Tudo começou quando eu ainda era pequeno. Uma criança apaixonada pela arte da música desde a barriga de minha mãe, onde a mesma botava clássicos para tocar.

Ainda pequeno, meus olhinhos brilharam de frente a TV, vendo um menino tocar um instrumento com um som mágico; era um violino. Sabe aqueles clichês de cinema em que se tem um amor à primeira vista? Foi exatamente assim.

Com sete anos pude finalmente entrar em uma aula de violino juntamente com orquestra. Era um programa gratuito, nascido no berço do samba - Mangueira. A idade mínima era de sete anos, então tive que esperar, mas valeu apenas. Conheci uma grande maestrina, violinista, violonista e amiga: Norma Adezu.

E não demorou muito tempo, já consegui me destacar na orquestra e foi assim sucessivamente, crescendo a cada dia. Aos onze tive minha primeira apresentação em uns dos teatros mais importantes do Brasil, o Theatro Municipal - no qual já toquei 4 vezes.

Com 15 anos, entrei em uma das melhores orquestras do município - no qual faço parte hoje. Com o fruto da minha dedicação e persistência, claro que nunca perdendo a humildade; em 2019 fui com minha orquestra para Madrid, Espanha. Fizemos esse intercâmbio de 14 dias e ao contar isso, fico até emocionado pois, quem diria que aquele menininho da mangueira estaria na Europa?

No ano retrasado - 2018, ganhei uma bolsa de estudos 100% em uma escola particular. Mas infelizmente no final do ano eu tive que escolher entre a escola e a orquestra. Não queria desistir do meu sonho, mas não queria parar de estudar. Foi assim que fui para a escola pública e fiquei na orquestra - digo que foi uma das melhores escolhas da minha vida.

Com essa escolha, em 2020 tive a oportunidade de ir para Michigan, EUA. Tocar meu violino junto com mais 4 alunos da orquestra. Foi uma excelente

oportunidade, um intercâmbio de 7 dias com mais outras orquestras - de vez em quando me pego pensando na textura da neve em minha mão.

É claro que o caminho não foi tão fácil assim e devo muito às muitas pessoas que passaram, mas que marcaram a minha vida. Um bom exemplo disso é minha professora Flávia Santana; a mesma me ajudou muito nesse processo de adaptação ao colégio. Suas aulas me despertaram a achar a minha própria identidade, meu "eu". Me fizeram questionar sobre tudo o que eu havia moldado em minha mente. Me fazendo assim, uma pessoa muitíssimo melhor.

Mesmo todas as palavras do mundo, não conseguia definir o que sinto. Flávia, com suas aulas e palavras certeiras fez e continua fazendo de mim, uma pessoa melhor. Sou eternamente grato.”

APPENDIX 3 - QUESTIONNAIRE (ORIGINAL):

1. Me fale um pouco sobre você, seu nome, idade, pelo que se interessa ou não, escolas onde estudou, atividades que você faz dentro ou fora da escola. Como você se sente dentro da escola? Quais sentimentos a escola de causa? Por quê?

2. Sem dúvida nossas histórias como alunos são muito importantes para pensar no nosso ambiente escolar e também na educação como um todo. Vamos refletir juntos sobre nossas histórias? Como são seus relacionamentos com os professores? Você tem alguma história ou experiência marcante com um professor (positivas ou negativas)?

3. Como você se sente em relação aos professores? Como você os vê? Como você acredita ser visto pelos professores?

4. Você tem um bom relacionamento com os professores? Todos? Como esses relacionamentos se diferenciam?

5. Pensando sobre seus professores, como você acha que esses relacionamentos podem influenciar sua vida fora da escola? Quais seriam alguns exemplos?