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# Were the reviewer's detectives? Reflections on writing and revision in text production

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## Abstract

This paper aims to document and reflect on experiments in the practice of the academic writing by engineering students. As a professor of a Federal University located in one of the areas with the lowest HDI of Minas Gerais Federal State, I usually receive students with a high deficit of writing skills, which becomes a barrier to success in their college life. In order to tackle this situation, I ended up using some text revision techniques performed by professionals in the area and the creation of a didactic methodology that I named "floor plan" so that we could ensure that students improve their writing skills in a short period of time. Also, I focus on text education based on academic formats that encourage self-autonomy. In conclusion, regarding didactics, I propose the notion of assisted revision where the student, endowed with a perception of inquiry towards his own writings, is able to resolve inherent problems within the three writing levels: morphology, syntax and semantics. This practice has been developed over the last two years with incoming students of Science and Technology of the Federal University of Jequitinhonha and Mucuri Valleys (UFVJM) and a private institution.

**Keywords:** Academic writing production, assisted writing revision, text revision as an investigation, academic literacy.

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### *Why investigate the text itself?*

Textual revision is, within the scope of fiction, a detective profession. Texts such as *History of the Siege of Lisbon*, by José Saramago (2011), *The Reviewer*, by Ricardo Menéndez Salmón (2010), and *Variações em Vermelho*, (*Variations in red*) by Rodolfo Walsh (2011), are examples in which the two professions become intertwined, and, due to the excellent use of language, the subjects stand out as observers capable of creating relations of cohesion and coherence between the world and the ways of ordering it. The romanticization of the craft is present in the power configuration that involves the mastery of the language and the capacity of distinction that this power confers to the detective-characters. In ‘A study in red’, Sir Arthur Conan Doyle (2002) writes that “all life is a great chain, whose nature is revealed by the simple presentation of a single link” (2002, p. 22.), referring to the ability of the organization of thought inherent in the detective, and, as a result, distinguishes him from other humans. The message these texts give us is that to master the language is to have power.

The immediacy of the text to which we submit students during their basic training is, *mutatis mutandis*, inversely proportional to what makes the characters present in the above-mentioned texts good detectives. The superficial management of the written language, to which most Brazilians become accustomed in the period of primary and secondary education, becomes an enemy of the ideal that is sought when it is intended to think of the language as a decipherable system. It is common, for example, in the National Curriculum Parameters (PCNs) (Brazil, 2002) to read of an imagined ideal use that, in turn, should be acquired by the subject, in the literacy phase, with regard to the position of reviewer of the text itself. The reality is that students do not learn to think of the text and its stages as a process. The great chain between the morphological, syntactic and semantic systems is not balanced and neither is it stimulated to be thought of as such, which then must work in harmony.

This work is a first analysis of the activities carried out between the years 2017 and 2019 in two Brazilian higher education institutions, one public and one private. The target audience is quite varied, but concentrated on students from the first semester of the Bachelor's Degree in Information Systems, at the private university, and the Bachelor's Degree in Science and Technology, from the public university. Thus, what we see here is only a preliminary analysis of a research activity.

### *A story to think about, not to classify*

If we base ourselves on the history of traditional grammar, it is possible to perceive, according to Maria Helena de Moura Neves (2012), that the work of the sophists, in teaching the art of speaking well, was aimed at power in the mastery of language. Although uncommitted to philosophical truths, they had a responsibility for the power that language, in society, came to obtain. For the lessons in convincing at any cost, there was the classist notion that follows the mastery of the language, markedly by users within their social spheres. Language, as a trade, removes from schools the role of training good writers and readers - above all due to the already outdated study of categories, as taught by sophists - and has a huge acceptance as a product in

preparatory schools. These spaces, using language as a product, aim to remedy, through the use of “recipes”, the poor training already in schools, but in a purely objective use with an expiration date, that is, directed only towards a specific objective. – positive grades in a specific competition, for example.

There is no concern at all in the educational institutions about the imagined training, by fiction, of the investigating writer. A short story always tells two stories, says Ricardo Piglia (2004) in “Theses about the detective story”. Piglia (2004), when examining an anecdote in a Chekhov notebook, namely: “A man in Monte Carlo goes to the casino, earns a million, returns home, commits suicide” (p. 89.) , concludes that, to reach the trigger of his first thesis, it is necessary to think that there is a story for the game and another for suicide. If the study of grammar were a detective story, the story would unfold in the apparent link between suicide and the prize, and what is between them would be clues to the solution of what is hidden. In the composition of the text, the important thing is to know that "man", "casino", "million" and "suicidal" are working parts of the same problem. It is necessary to live the language in order to understand what it could establish, as a proximity, to the truth hidden in what cannot be read.

For example, when teaching the concept of subject, as we have today, there is no point in using the idea that this term has a philosophical basis (the being that something is said about). On the other hand, the normative basis, which is in relation to the verb or to which the verb is subordinate, is also configured in support of discursive studies, as it marks the central point of what is sought to be said. Thus, the impossibility of rejecting the normative and philosophical marks of the concept is contrary to the logical conceptions of language. If the subject is the being that something is said about, as well as what is in relation to the verb, it is necessary to emphasize that the verb, in turn, is what it predicts, and to predict is to say something about, that is, to show with words. I quickly return to Chekhov's tale. The loose words compose, in a synthetic relationship, what Piglia considers to be two stories. On the other hand, these relations follow norms that make these signs capable of conveying some idea. This is the point at which grammar should be focused. The question that emerges from this is: where should the execution of grammar and teaching be: in competence or in performance?

### *Thinking of the revision as an investigation*

Traditional grammar operates at the formal level, not the semantic. On the other hand, the semantic criterion is of fundamental importance for the bases of mastery of writing, therefore, its dissociation from language teaching practices becomes impossible. The problem, then, is: where are we in relation to the use of grammar, since its use is not focused on performance, but on competence? What I mean by this is that, grammar follows the opposite path to that of scientific structures, since the assumption of dominion and the use of the power conferred does not use the text to study grammar, but the opposite. To account for a formal process, the grammar disregards the semantics and reality of the language, which, therefore, makes up a virtual use of that object. In speech, for example, the form does not work in the same way as in the written one. The systems of rules allow a speaker to construct and understand his sentences, but, without the structuring of the senses, the speaker cannot construct communication.

Thinking grammar as a means, or clues, is an alternative way of teaching, so that its intelligent use coupled with the practice of investigation and consultation - for this it is important to create the practice of consultation, having in this book its configuration as a manual - reverberates, as in the detective text, the ability to suspect writing. The deduction must be, in the teaching of writing, a maxim to be used with the students, and not just a practice of luck in writing or intuition with the text. The text, then, must be seen as a mystery, and its understanding by the reader, the resolution. Thus, there must be two spheres of dialogue: that of the writer with his work and, also, that of the reader with what will be received, and in both cases the mysteries that hinder these dialogues must be solved by the reviewer. Therefore, the concern of an honest and communicating text must be introjected into the execution process by the writer, and, in order to keep this path guaranteed, it is necessary to remove the problems that guarantee that objective. If the writer in training understands this process, his production will be more successful.

Let's look at an example, taken from the classroom, of a student from the Information System course, from a private college in Belo Horizonte in 2017.<sup>1</sup> The task was to create a reflection on the text "The scientist's communication: from caution to conviction", by Francisco Gomes de Mattos (1985a, pp. 1486-1487).<sup>2</sup> For that, the first version of the text written by the student will be presented and its revision, carried out by the same student, in a process that I will call assisted revision.

## FIGURE 1

### Original text submitted by a student on the subject "Reading and producing texts"

#### *Original text:*

##### Caution and conviction

The scientist's communication text demonstrates the complexity and challenges faced by scientists in writing. The scientist needs to reread his texts so that there are no extreme manifestations of the communicative scale: caution and conviction. He must analyze each part, in order not to give the impression of excessive shyness, modesty nor, on the other hand, too much exaggeration, attributing the strength that his statements have to intensified or emphatic expressions.

Common sense in the use of cautionary items suggests that when we ponder or think on our words, we present greater coherence, facilitating communication. That is why it is important to work on the correct balance between caution and belief.

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<sup>1</sup> This work was done by 15 students, however, only a few of them permitted their work to be used in this study.

<sup>2</sup> The above mentioned activity was part of a cycle of activities about scientific communication in a subject called 'Reading and production of texts', but which also included within its range of topics points on scientific research methods.

However, it can be said that the excess of caution and/or conviction, can be harmful, bringing with it a decrease in the confidence of readers. The ideal is to use arguments with common sense, in order to achieve greater credibility.

**Source: Personal archive of activities carried out by students in the discipline Readings and production of texts in the year 2017.**

The text, from a quick reading, presents several problems in its comprehension, but, as expected, the student was able to develop a good oral argument in which he justified his work and highlighted the points he wanted to address in writing. However, how should the process be in which he is able to reflect on the weaknesses of his written work in relation to the good oral explanation of his objectives? As is noticeable, the problems are on several levels, both syntactic (considering the structural level) and semantics (construction of meaning):

- 1- Interrelation between the title of your work and the content of the text: for this activity, the proposal, also by Francisco Gomes de Mattos (1985b), developed in “How to delimit a scientific work: from the theme to the problem, was used” (Mattos, 1985b, p. 1294-1295.). Respecting the interests of the course menu. It is noteworthy that as the students, for the most part, have the practice of text aimed at evaluations in competitions, they end up viewing ENEM as a text parameter, which, in turn, dispenses with the use of titles, which, for ease, prevents students from reflecting on the need for a title or consider that it constitutes a kind of overview of the thematic content of the text to be written.
- 2- The immense difficulty in understanding the textual paragraphing process: there is a problem on the part of students, in this case university students, in abandoning the premise that “the paragraph changed, the subject changed”, as well as understanding what is this notion of action. Thus, there is the creation of a problem that is regularly transferred throughout school life, which submits the student to a unique function of text production, which is ENEM.<sup>3</sup> The wording formulas insisted upon by the preparatory courses affect the student with enormous force, and the student is barely able to get out of this pattern.
- 3- Difficulties in using elements of textual cohesion, not understanding how the text sequencing processes happen, and, to solve this problem, end up generating texts in which there is a great occurrence of repetitions. The proximity to the oral language with which students write their texts requires two actions: the use of reference works, such as the thesaurus; as well as making them work, also, on understanding the meanings of what is read, as well as what is written.

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<sup>3</sup> ENEM is the acronym for the National Examination for Secondary Education which was created in 1998 with the aim of evaluating students completing secondary education in Brazil. This examination, done once a year, was not obligatory. In 2004, the results of the examination came to be used by some public and private higher education institutions for the admission of students, and in 2010, became a requisite for entry into public universities in Brazil. This year, SISU, the Unified System of Selection has been installed in such a way that a student can apply for entry simultaneously to one or more public university in the entire country.

The topics raised previously sought that students focus more investigatively on their text, thinking of textual revision from a more conceptual perspective. It was not based on the search for spelling errors, for example, but from a more complete perspective, as if they were in a process of editorial preparation of their texts, using solutions that value communication, which, in some points, would require cuts in their texts, and in others, to complete it in order to generate meaning. The result of this investigative activity on how to produce the text would lead, in a final stage, to the following result:

## FIGURE 2

### Text produced after a series of reflections on textual revision

*Note: Teacher, I have left in the revision changes (underlined) so that you can see the changes I have made.*

The text 'Communication of the scientist' by Francisco de Matos, demonstrates the complexity and challenges faced by scientists in writing. According to the author, the scientist needs to reread his texts so that there are no extreme manifestations of the communicative scale. There are several aspects that determine the term mentioned above, however, among them, the author highlights caution and conviction as important elements to be observed in the production of scientific texts.

In his text, the scientist must analyze these two extremes in each part so that he does not give the impression of excessive shyness, modesty, or, on the other hand, too much exaggeration. Using expressions that generate the feeling of insecurity or lack of autonomy, can devalue the arguments presented in a text. Likewise, this can also happen with expressions that are intensified or emphatic, thus expressing overconfidence.

In the use of these items, common sense suggests that, when pondering our words, we attribute greater coherence to the text, facilitating communication. For this reason, it is important to work on the correct balance between caution and conviction in a way that does not avoid the excessive use of terms such as: perhaps, I think, generally and more or less to express caution: and, it is true, and it is indisputable, it is false, for example, to demonstrate conviction.

Moreover, it can be said that the excess of caution and/or conviction in academic texts, can be harmful, since they tend to weaken the idea of the text, thus bringing a decrease in readers' confidence. The ideal in scientific writing, according to Francisco de Matos, is to use arguments with common sense about the excessive use of the terms mentioned. Thus, the author can achieve greater credibility in his texts.

**Source: Personal archive of activities carried out by students in the discipline Readings and production of texts in the year 2017.**

The assisted revision process does not consist in the writing of several texts, but in the continuous work on a text already written, aiming, for its syntactic and semantic improvement.

This method seeks, above all, to understand the variables of written and spoken language, starting from a first assumption that they (I deal here with the Brazilian case) are different, as well as the social, political and economic variants of access to the language are different (Faraco, 2008.). Therefore, the need to assist the student in the process of revising and rewriting the text is more effective, however, it must be understood by the student himself - regardless of the level of instruction which he is undergoing at the time of the activity. At this point, then, the investigative incitement process must be worked on, so that the student, by himself, can question what problems his text presents. It is not a simple activity, despite appearing to be so, as the student needs to leave the imagined text to then reach the text in performance.

Simple activities can lead to investigative reflection in the composition and revision of texts, as long as they are all based on the work of rewriting. An example for carrying out the task was the process of understanding that writers in training tend, as well as in oral language, to resort to a process that I call voluntary disambiguation. It is a predisposition to infer and give meanings to texts by you and other authors. It happens that the basic formations are located in emphasizing the standardization through categories, and, in cases of ambiguity, we are always faced with phrases constructed in order to show how it occurs and do not work with everyday ambiguities, such as the phrase “Take away the shirt/lift to the top and start rolling”, present in the funk lyrics “Take the shirt off”, by Bonde do Tigrão. In many situations, they give meaning to the experience and do not perceive the semantic problems embedded in the sentences, because they voluntarily fill in the gaps that the text generates. On the other hand, in canonical examples, such as “I saw the bridge fire”, they not only point to a problem in a conducted way, but also do not reflect on the logical-semantic constructions of the sentence. This example is an extreme, but illustrative case, in which it is necessary to imagine which of the situations would be the most logical to voluntarily eliminate, as occurs in other situations, ambiguity? What would be more possible, not improbable, in this situation? Logically, it is that someone, from the bridge, sees another place on fire, as in other ambiguous cases, such as the lyrics, in which we are willing to use some references that lead us to conclude that only the shirt can be rotated, even though the affirmative form says that the person who will take off his shirt will be the one running.

### *Investigating and reviewing, two intersecting trades*

Thinking about the text in an investigative way is, like the fictional essay by Sherlock Holmes, thinking about it in a macro and micro way, understanding the relationships that are exercised in its creation for the production of meaning. Both the text and its function are based on syntactic and semantic rules that, by purpose, appreciate the transmission, from one subject to another, some information. Thus, the notions of grammaticality and ungrammaticality are points to which the incision of the writer's thought, especially the one in training, must be very attentive. In this aspect, the logical operation that is expected in the textual composition must be activated by the writer, even if in training, and, therefore, the text written in first hand cannot be the result of the work, because the act, by itself, it is not a guarantee of a communicable text. It is not enough, as mentioned by Maria Cecília P. de Souza e Silva and Ingedore Villaça Koch (2002), to distinguish, as speakers, whether a sentence is grammatical or not. Using the generative theory,

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the authors present the internalized grammar argument, so that certain degrees of agrammaticality of the native speaker, in social participation, will not be committed, because it is a well-formed system. On the other hand, they point to problems that are within the scope of textual understanding, since the basic syntax of the speaker already guarantees the grammaticality necessary for a specific type of communication, but not to arrive at the composition of texts with sufficient degrees of meaning.

For the authors, “the notions of grammaticality and agrammaticality are linked to the rules for structuring sentences, which determine the order of elements and possible combinations” (Silva & Koch, 2002, p. 31.). However, just being grammatical, following the relations of understanding of the internalized syntax, is not enough for the communicational objective, and we must also not forget that, in spoken language, there is performativity, a crucial element for oral language and missing from writing. Being grammatical is not only being comprehensible, but it is also in accordance with the rules of grammar (Silva & Koch, 2002, p. 31.). This statement, even if it seems elitist, seeks to prepare the citizen, in the literacy phase, to act proficiently in a system, obviously in line with the market policies in which we are inserted today. This statement, in times of connectivity and free access to information, as well as in interaction through written language (in blogs, social media posts, etc.), shows that language has a great function of defining the spaces of power and, also, of its disputation and possession.

At what point can the concept of investigation, so fetishized in criticism and theory of literature, be used, within the notion of creating writer-detectives, capable of solving the puzzles that obstruct the construction of meanings in the text and, thus, compromise communication? It becomes necessary, then, to think in an organized way, revealing the nature and the links that configure, above all, the texts in orality and in writing.

Paul Zumthor (2007), in ‘Performance, reception, reading’, reflects on the weight that the body constitutes in the texts of orality. This weight is a relationship established between experiences, in the sense of thinking about the composition of texts, for the materialization of what is lived. The deductive aspect in the composition of orality is quite functional in this respect, especially from the point of view of the proposition of what the body tries to bring to the other as communication. Thus, there is the aspect of expressiveness, marked in the execution, in which I not only say it with words, but also with gestures, with intonations, repetitions, diegesis etc., that facilitate my text to reach its objective through support, that is, through borrowing the body for communication, and, transformed into an instrument, it starts to operate as a facilitator so that there is a communicative accomplishment (Zumthor, 2007). On the other hand, solitary reading, which is supported by written text, is neutral, and it is a “decoding of graphics, with a view to collecting information” (Zumthor, 2007, p. 24.) , which therefore requires that all functions performed by the body are then achieved in the text by the text.

The training of the writer and the mastery of grammatical rules - above all the most basic and which determine the competence for textual grammaticality - are fundamental aspects for the skills that derive from the act of writing and that reflect not only on the subject producing the text, but also in the community of readers he will reach. One cannot ignore the fact that one always writes thinking about a reader and that, in this process, the aspects of semantics must be achieved by the mastery of syntax. Magda Soares (2014) has already stated that “writing is a



process of relationship between sound units and written symbols, and it is also a process of expression of ideas and organization of thought in written form” (2014, p. 32). There comes the role of the detective as a producer of instinct to investigate the different roles, in the classroom, of written and oral texts. It is clear that one should not think, in this distinction, about value judgments, in order to place one production over the other, but to think about the social roles they occupy.

Edgar Allan Poe's invention of detective literature brings with it a fundamental figure, the detective. In it, the act of reading is linked to the primacy of reason, which, in turn, reverberates in the readers. The perceptual capacity of this character manages to decipher what is enigmatic by allegory, the collection of clues that, well structured within the link already mentioned, in a deductive notion, solves the puzzles. What is unknown, truncated and not in control, whose semantics are enclosed, is the enigma. Thus, the prompt submission of the text, usually given in the classroom, without a process of investigation on the part of the writer, without a process of peer review in the classroom, without a resting of ideas and having as the only directed reader the teacher himself, is enigmatic and, therefore, receives, generally from professionals, with some exceptions, descriptions such as: *of very bad quality; empty of meaning; full of grammatical problems; inattentive work*; and, also, *written as if the student were speaking*.

All the problems mentioned are structural, but the composition of texts, with traces of orality, often comes from not investigating the characteristics that each of these grammars, oral and written, presents. Recalling that, here, I work with the notion of language as domination and that the training of the writer, metaphorically close to the figure of the detective, aims to think that language is power and that, in many ways, class domination is, in addition to the aspect of the market, mediated by language and its use. For this reason, the teaching of linguistic variations is of fundamental importance, in the same way as that of the standardized norm, paying attention, then, to the different registers of the language. Likewise, the concept of “error”, in both studies, must be considered, since, in a condition of class positioning, in the logic of capital, the use of language is fundamental. At this point, it is necessary to equip the writer in the process of forming weapons against repression.

It is unlikely that a revision manual will serve as a strict basis for the undertaking of activities with students, which requires that the teacher, when trying to bring bases for the autonomous training of the student, understands the dispersion of the materials and that, many times, are more reflective and demonstrative than strictly didactic. Henry Saatkamp (1987), in ‘Preparation and revision of originals’, produces a very useful manual for working with text revision activities. In the third part of the book, “The text”, he works with a general consideration, in which he comments on the tedious task that is the work of preparing an original. Then, he lists some relevant points that the professional of the text must take into account and that, in turn, become elementary for the assisted revision work. The author's countless suggestions can assist in the process of working on the text from a more investigative perspective, while ensuring the standardization of the work.

The student, in the process of learning how to revise, needs to understand the existence of other genres besides the one presented compulsorily, as is the case of the ENEM's essay-argumentative

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text, and, when it comes to higher education students, the existence of academic genres and their conventions. It is quite common, when working with students in the initial phase of academic training, that they do not understand the existence of other genres and also confuse or even fail to carry out the task of writing a text. The following example is also a text written by a student in the activity already mentioned above.

### FIGURE 3

#### **First textual activity proposal made by a first semester student of a Bachelor of Information Systems course in Belo Horizonte**

The writer must pay much attention when writing the text, down to the smallest details. One resource that serves to improve your text are cautionary terms that have been mentioned.

The use of cautionary terms makes the writer establish his “sense of limit”, and makes the reader maintain his confidence. Exchanging "this is false" for "I risk saying this is false" expresses two virtues: humility and courage.

Using these cautionary items can make your text much better, making it more attractive and giving your reader more confidence.

**Source: Personal archive of activities carried out by students in the discipline Readings and production of texts in the year 2017.**

The text above is the first version written by the student. Following, there is the text with observations made by the student himself after an assisted revision activity, in which the student's investigative intervention process is shown:

## FIGURE 4

### Text with observations of the student after the reading assisted by the teacher

*(Every text must have a title: which is the best?) The writer must pay much (redo that sentence) attention when writing the text, down to the smallest details (explain why this should happen - because it generates that). A resource that serves to improve your text (which text? - think about which text I am talking about) are the cautionary items (what are these items and how did I come up with this idea) that are mentioned (where?).*

The use of cautionary items makes the writer establish his “sense of limit” (*referencing the text*), and makes (*pay attention to repeated words*) the reader maintain his confidence (*from whom will he demand attention?*). (*Develop this idea further*) Exchanging "this is false" for "I risk saying that this is false" (*explain to the reader what this is and why I use it as an example*) expresses two virtues: humility and courage (*why are virtues important?*).

*(If I finish I should use closing words or give the impression that I will finish the text)* Using these cautionary items can make your text better, making it more attractive (*why does it need to be attractive?*) and giving your reader more confidence (*why do I need to give confidence to the reader?*).

NOTE: does my text convey confidence to the reader?

### Source: Personal archive of activities carried out by students in the discipline Readings and production of texts in the year 2017

The text presented above was read with the student, who, within the questions and observations made by him in partnership with the teacher, asked the questions that his text should answer to achieve better communication. It is noteworthy that, throughout this process, the student was able to effectively discuss all the questions that we elaborated orally. The reflection raised was that orality, used daily by students and the teacher in communication, operates within the scope, above all, of competence. The knowledge that the speaker has, in a natural way, of his language is extended to the body, since it is very common for students to use body expression to complete the meanings of their text. When the student becomes aware that the grammar of the spoken language uses supports that help him/her, then he realizes that there are two languages to be learned – the oral, whose mastery is already satisfactory in a natural way, so he only needs to improve the conditions of social acceptability, and the writing, that it is necessary to go through a learning process, to attain mastery, to then achieve performance - he, most likely, will have a perception that his fluency in oral language is not enough to be transposed into writing and this awareness will then allow him to act with a more investigative look at his written production.

Ingedore Villaça Koch (2014) proposes a very structured and synthetic study that can be analyzed as clues to contemplate the basic characteristics of spoken and written grammar. The

author states that the performance characteristics with the text are not exclusive to orality or writing, but that, commonly, the parameter of analysis is the grammar for the text, this due to the belief that the spoken language has spontaneity as a principal marker. Koch is against this concept, so his defense starts from the argument that the elements called chaotic, disorganized, unstructured and rudimentary, commonly attributed to speech, do not punctuate the structures proper to this system (Koch, 2014.). Speech structures are presented more or less according to the objective to which speech is directed. However, it acts in the communion of the direct interlocutor. As all textual activities go through a process of reading and sharing ideas in an oral way, in which students discuss the possibilities of working with certain texts, it is noted that the oral language is also a great facilitator of the process of investigation for them. The author's observations were very conducive to thinking about the metaphor of the reviewer as a detective, because, by them, I urged students to be curious in dealing with the text, which, in turn, generated great results, such as the following example. It is a confusing headline review activity, in which students, after an expository class, presented their versions of the corrected texts.

**FIGURE 5**

**Confusing headlines that were corrected by students**

<b>Confusing headline</b>	<b>Corrected headline</b>
Police shut down São Paulo Avenue in both directions to prevent protesters from closing São Paulo Avenue	Police shut down both sides of Sao Paulo Avenue to prevent protesters from entering
The value of property tends to fall or rise around the metro	The value of property is unpredictable near the metro.
Protest over the death of a man ended in protest in São Paulo	Protest against the death of a man causes another protest in Sao Paulo
Crime in Araxa! Dead couple recognize bandit	Before dying, a married couple recognize their killer
Lawyer intern says activist said man who lit rojao was linked to state deputy Marcelo Freixo	Activist confirms, to lawyer intern, that the man who lit firework is linked to state deputy Marcelo Freixo
Jesus arrested in the city of God for stealing churches in Manaus	In Manaus, Jesus arrested in the City of God for stealing from churches
Bandits pretend to be thieves to steal family in Mogi	Bandits pretend to be police to rob a family in Mogi
Man discovers that he is not the biological father of his son and that the real father is his twin brother who is not even born	A male chimera discovers he is not the biological father of his son and that the true father is his brother who was not even born
Copacabana celebrates 2017 in peace, but with many assaults	Copacabana celebrates 2017 in peace despite many assaults during the event
Ariana Grande's gay brother's straight boyfriend wakes up excited at Big Brother	Boyfriend of Ariana Grande's brother wakes up excited on Big Brother

**Source: Personal archive of activities carried out by students in the discipline Readings and production of texts in the year 2018.**

The mentioned activity is shown to be of great importance in the training of students in revision from the investigative point of view, as it permeates the various concepts mentioned so far. They had to carry out several researches for the revisions, as is the case of the phrase "Man discovers

that he is not a biological father of his son and that the real father is his twin brother who was not even born", for example, to understand the plausibility of the sense, which sounds like absurdity, present in the sentence and, then, discover that there is a possibility for semantic correction of the text. They studied concepts such as redundancy, orality marks - and how they would help certain passages if they were used in speech -, ambiguous forms and, in many cases, had the meanings attributed to them, etc.

The intent of thinking of a way in which the text revision would gain a more comprehensive perspective and cover points beyond grammaticality was a maxim in this part of the work, which will continue in other articles in which other perspectives for the improvement of the academic text will be discussed for students of the first year of polytechnic courses. In this perspective, other practical activities based on results obtained in the classroom will be discussed in future articles, such as, for example, following the step by step evolution of the academic writing of an article with notes of the successes generated by the students themselves, as well as drawing on testimonies made by them.

Thus, starting from the revision of the text as an investigative process led to a way of understanding some knots that the teacher needs to untie in class to think about new perspectives for the study of grammar. Therefore, the proofreader-detective metaphor suggests that there are other possibilities for working with the text in progress and that this can generate more positive results in the classroom. Thus, thinking about new configurations for grammar is an urgent point for language teaching, especially with a focus on textual revision made by the students themselves, which, when achieved, can lead to knowledge of the general conditions of the text and what are the gaps to be filled in this process

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