The construction of narrative in texts produced by students with and without ADHD[1] /

A construção da narrativa em textos produzidos por estudantes com e sem TDAH

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Renata Amaral de Matos Rocha defines herself as a restless and inventiveperson. Born in Minas Gerais, she usually confides that she enjoys a good coffee with cheese bread, good prose and a good book, as well as the tender company of her two children, Alice and Juninho. The professor says that her head is populated by words and that, through them and through them, she develops her work, in the field of teaching, research and extension, at the Pedagogical Center of the Federal University of Minas Gerais, Brazil. She holds a PhD in Linguistic Studies from UFMG and works professionally as a professor and researcher at the Núcleo de Letras, at the Centro Pedagógico (CPUFMG), where she has studied in the field of literature and anti-racist education, narratives for young people and adults (EJA) and active methodologies in Portuguese language teaching.

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ABSTRACT

With this research, we verified the performance of students in the final years of elementary school, divided into two groups: i. subjects with Attention Deficit Hyperactivity Disorder (ADHD) and ii. with a high level of attention and without this Disorder, comparatively, in their productions of written narrative text, when submitted to the same production conditions. In the context of the text, we analyzed some of the aspects of its construction and organization, such as narrative structure, perception of elements of a source text, universe of reference, thematic unit, textual progression, communicative purpose, informative relevance, and the relationship between texts. Our purpose with this investigation was to compare the performance of these two groups of students, in order to verify possible differences in performance between them and to look for evidence that could explain these differences. Thus, we seek to answer these questions: is there a difference in linguistic performance between students with ADHD and students with a high level of attention? Is the linguistic performance of students with

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ADHD lower than that of students with a high level of attention? To what extent can the attention deficit contribute to the inefficient linguistic performance of people with ADHD? We adopted some methodological procedures linked to quasi-experimental research and linked to the qualitative approach to investigation. Basically, we seek foundations in the literature on ADHD (BARKLEY, 2008, DUPAUL, George J., STONER, Gary, 2007, DSM-5) and in studies on text and language practices (BEAUGRANDE, 1997, ANTUNES 2010, BRONCKART, 1999), and on the proposal of narrative structure found in Labov and Waletzky (1968) and Labov (1972). The results of this research show that there are differences in the performance between the groups of informants in the production of written texts. However, the evidence does not support our initial hypothesis that students with ADHD perform worse than students without the disorder. We found that in some ways GCA (control group) performs better than GET (experimental group), but in others GET performs better, and there is also identical performance in some other aspects analyzed.

KEYWORDS: ADHD; Attention; Text; Narrative.

RESUMO

Com esta pesquisa, verificamos o desempenho de estudantes dos anos finais do Ensino Fundamental, divididos em dois grupos: i. sujeitos com Transtorno de Déficit de Atenção e Hiperatividade (TDAH) e ii. com alto nível de atenção e sem esse Transtorno, comparativamente, em suas produções de texto narrativo escrito, quando submetidos às mesmas condições de produção. No âmbito do texto, analisamos alguns dos aspectos de sua construção e organização, como: estrutura narrativa, percepção de elementos de um texto fonte, universo de referência, unidade temática, progressão textual, propósito comunicativo, relevância informativa, relação entre textos. O nosso propósito, com esta investigação, foi comparar o desempenho destes dois grupos de estudantes, a fim de verificar possíveis diferenças de desempenho entre eles e buscar evidências que possam explicá-las. Deste modo, buscamos responder a estas questões: há diferença no desempenho linguístico entre os estudantes com TDAH e os estudantes com nível de atenção alto? O desempenho linguístico de estudantes com TDAH é inferior ao de estudantes com nível de atenção alto? Em que medida o déficit de atenção pode contribuir para que o desempenho linguístico dos portadores de TDAH não seja eficiente? Adotamos alguns procedimentos metodológicos ligados à pesquisa quase-experimental e ligados à abordagem qualitativa de investigação. Buscamos fundamentação, basicamente, na literatura sobre o TDAH (BARKLEY, 2008, DUPAUL, George J., STONER, Gary, 2007, DSM-5) e nos estudos sobre o texto e as práticas de linguagem (BEAUGRANDE, 1997, ANTUNES 2010, BRONCKART, 1999), e na proposta de estrutura da narrativa encontrada em Labov e Waletzky (1968) e Labov (1972). Os resultados desta pesquisa evidenciam que há diferenças no desempenho entre os grupos de informantes na produção de texto escrito. Todavia, os indícios não confirmam nossa hipótese inicial de que os alunos com TDAH têm desempenho inferior ao dos alunos sem o transtorno. Verificamos que, em alguns aspectos, o desempenho de GCA (grupo controle) é melhor do que o desempenho de GET (grupo experimental), mas, em outros, GET tem melhor desempenho; e há, também, desempenho idêntico em alguns outros aspectos analisados.

PALAVRAS-CHAVE: TDAH; Atenção; Linguagens; Texto; Narrativa.

1 Introduction

This work is the result of doctorate research. We accounted for the performance of students in the final years of Elementary School, divided into two groups: i. students[2] medically diagnosed with Attention Deficit Hyperactivity Disorder (ADHD) and ii. students with a high attention score in the d2 Test of Attention (BRICKENKAMP, 2000), and no medical diagnosis of the Disorder, comparatively in

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[2] Students with a medical ADHD diagnosis, formalized through a medical report, were under medication indicated to remedy the Disorder. This medication, according to the reports, was suspended during periods of vacation from school.

their productions of written narrative texts, when submitted to the same production conditions. In the context of the text, we analyzed some of the aspects of its construction and organization, such as narrative structure, perception of elements of a source text, universe of reference, thematic unit, textual progression, communicative purpose, informative relevance, and the relationship between texts.

Our purpose with this investigation was to compare the performance of these two groups of students, to verify possible differences in performance between them and to look for evidence that could explain these differences. Thus, we seek to answer these questions: is there a difference in linguistic performance between students with ADHD and students with a high level of attention? Is the linguistic performance of students with ADHD lower than that of students with a high level of attention? To what extent can the attention deficit contribute to the inefficient linguistic performance of people with ADHD?

The initial hypothesis of this research is that ADHD-diagnosed students tend to have a less efficient linguistic performance in their textual productions in comparison to those students with high levels of attention, even in identical production conditions. This hypothesis originates from the premise that there is an intricate relationship between language and attention. Through this perspective, we delineated that the general objective of this work is linked to the investigation of the linguistic performance of students with and without ADHD, in the manufacturing of their narrative texts, and the verifying of possible differences in performance between these two student groups.

To accomplish the said purpose, we adopted some methodological procedures linked to quasi-experimental research and linked to the qualitative approach investigation. The data gathering was done in a public school, located in Belo Horizonte, Minas Gerais. Eighteen students were selected to participate in the data collection. These students were divided into two groups (experimental, GET, and control, GCA). The texts written by the students made up the *corpus* of this research and constituted our observation *locus* of the performance marks of both groups.

The analyses were made based on theories that consider the text as an "original linguistic phenomenon", the "necessary form" of occurrence of verbal communication, according to Antunes (2010). As well as in theories that comprehend that "a text is a communicative event through which linguistic, cognitive and social actions converge" (BEAUGRANDE, 1997, p.10) and assume that "all texts are multimodal" and that "a tongue must always be performed by means of, and accompanied

by, other semiotic manners" (KRESS, Gunter, VAN LEEUWEN, Theo, 1998, p. 186, as cited in RIBEIRO, 2013, free translation of the original author).

Therefore, we understand that the linguistic performance of a person can only be evaluated through their capacity to act through discourse, in different social scenarios. This investigation is founded, basically, on the literature about ADHD (BARKLEY, 2008, DUPAUL; STONER, 2007, AMERICAN PSYCHIATRIC ASSOCIATION - DSM-5) and studies about texts and language practices (BEAUGRANDE, 1997, ANTUNES, 2010, BRONCKART, 1999), and is based on the narrative structure found on Labov and Waletzky (1968) and Labov (1972). The data of this research sheds a light on this theoretical framework.

2 The ADHD individuals

Studies from Barkley (2008) and DuPaul and Stoner (2007) indicate that children with ADHD have significant difficulty fitting into demands from their school environment, as traditionally presented to the students. On many occasions, this scenario makes students with ADHD have trouble following the collective of typical students. In the experimental group of this research, we verified that 4 out of 9 students failed one of the grades of Elementary School.

In treating this difficulty that individuals with ADHD go through in school, DuPaul and Stoner (2007, p. 4) state that

> The main characteristics (this is, a lack of attention, impulsiveness, and hyperactivity) of ADHD can lead to many difficulties for children in school environments. Specifically, many times, once these children have problems keeping focused on tasks that demand concentration, finalizing tasks, which must be executed at their desks, independently is significantly inconsistent. Their performance in the classroom could also be compromised by the lack of attention to the task instructions (DUPAUL, George J., STONER, Gary, 2007, p 4).

Besides, the studies of these researchers also registered that children with ADHD usually behave less adequately in the collective context of the classroom, which at times makes the learning process tougher for them and their peers. Given the impulsiveness, inherent to the Disorder, it is common, for example, that children with ADHD should speak up in inappropriate moments and be

annoyed before frustrating tasks and warnings. Given the hyperactivity, it is recurrent that people with ADHD should manifest trouble remaining seated. As such, it is usual that they should rise from their seats and walk around the classroom, even in inopportune situations. It is also customary for these children to be caught drumming with their fingers or feet and constantly moving about on their seats. All of this can cause unrest in the classroom and needs to be addressed through different activities and strategies, which reach out to this profile of students in a way that everyone can adequately learn. However, this type of procedure is very much utopian in a great number of schools, given the reality experienced in Brazilian education.

White (1975), and DuPaul and Stoner (2007, p. 15) report that many teachers are used to verbally reprimanding students with ADHD, seeking to minimize behaviors designed as disturbing. These warnings commonly are done out loud, in front of the whole class, along with non-verbal indicators of unhappiness from the teacher towards the student (frowned forehead, serious facial expression, and flush), creating a tense relationship between the protagonists, as said by the aforementioned references. In situations of psychiatric appointments, Ribeiro (2013) observed intense physical and emotional abuse in family interactions where ADHD is present, in the relationships between parents and children, as well as in the relationships between the parents themselves. These observations motivate the development of research to get to know the perceptions and attitudes of parents towards their ADHD-diagnosed children, done by the previously referred psychologist. According to Ribeiro (2013), "family conviviality is vastly affected by the ADHD symptoms" (p.34). This observation from Ribeiro (2013) is in accordance with Barkley (2008) who states that families with ADHD-diagnosed members have more tense and negative interactions than families without these individuals. Regarding this, Barkley (2008, p.2017) states:

> Research shows that ADHD impacts the interactions between children and their parents and thus the way through which parents may react towards them. Generally, these families typically manifest more intramarital conflicts, especially between parents and ADHD-diagnosed children, than in families used as a control group. (BARKLEY, 2008, p. 207).

Individuals with ADHD live daily through unfavorable conditions towards their processes of development and learning, resulting frequently in conflicts of social affective and cognitive nature which

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may lead to failure at school. Trouble attending to demands from school, repetition of school years, inappropriate behavior in social situations, recurrent warnings, unhappiness from the teachers as well as relationship problems with their families are a few of these conditions. These negative situations, especially when recurrent, may potentialize feelings of rejection, misfitting, and inability amongst individuals with ADHD who need, in fact, multidisciplinary support so that they may face the challenges of day-to-day life.

The socially manufactured stereotype of people with ADHD (confused, unorganized, unfocused, impulsive, excessively active), based on the biomedical model, obfuscates their potential. However, the indications that the ADHD-diagnosed individual should be seen under the optics of the biopsychosocial paradigm so that the disease does not become the only focus, granting equal importance to the surrounding conditions (family, school, friends, economy, etc.) may contribute to the reduction of stigma and blaming of the diagnosed individual. Besides, some studies indicate that ADHD patients demonstrate characteristics considered socially positive: highly energetic behavior, creativity, curiosity, and divergent thought, all of which generate singular ways of dealing with knowledge and the learning process.

People with ADHD commonly live through the chaos in day-to-day situations given the lack of focus and excess of activity. Nonetheless, such experiences make these individuals more tolerant of problematic and challenging scenarios. Despite the difficulties of these situations, they can be explored constructively, as this condition can have a positive effect on developing creative processes. Creativity is also favored by impulsiveness, another attribute of ADHD. Perhaps, for these reasons, creative ability is commonly present among ADHD patients.

Ourofino and Fleith (2005) reinforce this point. They carried out a "Comparative study regarding double exceptionality giftedness/hyperactivity" and found evidence that relates ADHD and creativity. This evidence corroborates the research from Leroux and Levitt-Perlman (2000) and Cramond (1994) as cited in Ourofino and Fleith (2005) about the coincidence between ADHD and high creativity. Ourofino and Fleith (2005), Chae and cols. (2003) also did not find significant statistical differences when it comes to creativity amongst gifted individuals, ADHD patients, and gifted individuals with ADHD. These results allow us to believe that creativity is a trace present in all those conditions, as well as high energy levels and that these also are traces of ADHD patients, possibly potentialized in them.

In this perspective, such aspects could be explored to potentialize the abilities of those individuals, removing them from the scenario of inability and disturbance, thus the ADHD individuals, who many times are marginalized when it comes to school, family, and society, are rescued.

3 Where can language, school, and attention find commonplace?

Through the reading and writing learning process, the linguistic, cognitive, metacognitive, and social domains are intricately connected and mutually influence one another. The reading and writing practices are not limited to memorizing rules of use of a code, system, or to perceptive-visual aspects. These practices become concrete once there is interaction and construction of senses, necessarily, associated with a sociocultural in which they are generated. Their producers are also individuals who intentionally reflect, process information, and develop varied strategies to comprehend and use a tongue in its multiple scenarios of use.

Orlandi (1988, p. 90) affirms that the practice of reading and writing "is neither mechanical nor automatic" and highlights that the relationship between reading and writing is not necessarily a two-way street. In her eyes, "a good reader is not automatically someone who writes well, and those who do are not categorically good readers". Regarding text production — our focal point of analysis, in this research — it is paramount for the writer to have, among many other things, what to say; it is paramount to have a certain degree of informativity, which may assure the text a coherent composition, and not a circular one, the progression of which guarantees textuality and intelligibility of the text.

Therefore, learning requires cognitive aspects, such as attention, perception, memory, elaboration, ability to communicate and respond, which are particular resources of the individual. Some research shows that the manner through which attention is processed directly influences linguistic structure building, especially syntactic structure building of sentences and specification of reference form. The study by Cunha and Tenuta (2015) is an example of such. In their work, they investigated patterns of choice of reference forms in narratives of Brazilian children and adolescents, with and without an ADHD diagnosis. According to the study by Cunha and Tenuta, ADHD-diagnosed children use a greater number of pronouns and ellipses than children from the control group. Children with the Disorder also introduced a higher quantity of new references with the pronouns. In the authors' opinion,

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the differentiated patterns were attributed to the fact that those reference forms are most likely chosen in accordance with their discursive and accessibility salience. As stated by them:

> Pronouns, comparatively to nominal phrases which have nouns, are semantically lighter and, thus, are used in referencing entities readily available in discursive memory. In linear discourse, given information retention and the introduction of new information demand, relatively, many of the resources which are limited to work memory. As such, in case of damage to the processing of work memory, the resources are reduced, and more economic structures — pronouns — tend to be used in places where more informative semantic structures should have been preferred, leading to the apparent disregarding of the listeners' needs (CUNHA; TENUTA, 2015).

Beyond this evidence, we also assume that the text written by students with ADHD can have structural problems, little detailing, constructions tangent to the theme, coherence problems, and information organizing issues, among others, due to the incapacity to process selective attention, which implicates a lack of or poor selection and usage of parts which contribute to the construction of the global dimension of the text.

We believe as well that fitting pragmatic factors to the text construction could be affected, because a person with ADHD may present difficulties in regard to communication and the set of rules related to social practices. Such troubles have been associated with a deficit in inhibitory control (weak inhibitory control of frontal structures and over the limbic system) and with a tendency to disregard others' needs (in the communicative interaction) along the process of structuring the discourse. Thus, with this research, we seek to examine the performance of ADHD-diagnosed students and non-ADHD-diagnosed students with high attention levels in their narrative text production to find proof that contributes to understanding possible differences in the performance of said groups in this activity in the field of aspects of textual construction and organization which we sought out to investigate, as proposed by Antunes (2010).

4 Tongue and language

Tongue and language are widely used with different meanings in varied contexts and sciences. In this research, when regarding our mother tongue, we consider tongue as one of the conditions

without which it's impossible to implement language, a process of human interaction. Therefore, we admit that a tongue is a symbolic system, but we consider it in its use in enunciation:

> Enunciation is [understood as] putting the tongue to use through an individual act of usage, comprehending enunciation as "the act[3] in itself of generating the enunciated (BENVENISTE, 1989, p. 82).

This notion of the tongue which we have adopted admits that it is varied and variable, which means it assumes a non-monolithic vision and contemplates at least three aspects of this variation of heterogeneity: "heterogeneity in the linguistic community, heterogeneity in styles of register within a tongue, heterogeneity in the linguistic system" (BARTSCH, 1987, p. 186-190, apud MARCUSCHI, 2008, p. 63).

As stated by Marcuschi (2008, p.61), we understand the tongue as a system that is not ready and finished, as it goes through changes in the cognitive, historical, and social order. Regarding cognition, we comprehend the tongue as an open, flexible, and creative system; and, from the social and historical standpoint, we understand that tongue is sensitive to the reality in which it is found, to its context of use. In Marcuschi's (p.61) words "the tongue is a collective of social and cognitive practices historically situated".

From this point of view, the linguistic system transforms itself into language when put effectively into use by its speakers, allowing for human communication. Thus, language is the ability possessed by the speaker to "produce, develop and comprehend a tongue and other manifestations, such as painting, music, dance, arts, etc." (SOUZA, 2014), in which the interlocutors, interactively, in producing and receiving texts4, constitute themselves specularly as enunciators and enunciates, in and for the construction of meaning in a certain discursive space and time (cf. BENVEVISTE, 1989). Therefore, language can be conceived as a process, as discourse5, as enunciation6, and social interactive

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[3] It is important to consider that, in establishing enunciation as an act, the processual form of enunciation is being explained.
[4] We adopted the notion of the text proposed by Beaugrande (as cited in NASCIMENTO and OLIVEIRA, 2004, p. 285) to whom "a text is a communicative event in which linguistic, social and cognitive actions converge", an event being understood as "that what happens when a text is recognized as such through the production of meaning for which it allows".
[5] The term discourse is used, in this study, to refer to the act of language itself, as previously stated.
[6] The term enunciation term is used, in this study, from Benveviste's perspective, and "consists in the fitting of a tongue in its use through an individual act of its realization". As Émile Benveviste states, "enunciation is the act itself to generate an utterance", which highlights the processual form of enunciation (BENVENISTE, 1989, p.82).

activities, in which it manifests itself fundamentally as dialogic and argumentative because it is an intentional action, directed towards influencing someone's benefit or in favor of our cause, regarding the interlocutor. It is also metaphorically and dynamic by nature. For this reason, Turner (1991) says that

> Expressions do not mean; they are prompts for us to construct meanings by working with processes we already know. In no sense is the meaning of [an] ... utterance "right there in the words". When we understand an utterance, we in no sense are understanding "just what the words say"; the words themselves say nothing independent of the richly detailed knowledge and powerful cognitive processes we bring to bear (TURNER, 1991, p. 206).

As such, we seek to move the specific focus from the linguistic system to the way through which this system functions in its context of use, be it in its oral or written form of Portuguese Language, as in using language we are using a lot more than a mere set of rules. We are dealing with a set of systems and subsystems which allows for interaction between people and implements the construction of meaning to reach the sought-after communicative objectives.

5 Text and textuality

In this research, we took on board the understanding that the text is not a ready and finished product, because meaning is not subscribed into it. On the contrary, the text is built through an action taken by the interlocutors, employing action and influence of many contextual factors, possibly being a "spoken or written linguistic occurrence on any extension"; the text "is a unity of language in use, fulfilling a social function identifiable in a certain act of a social-communicative game", as said by Costa Val (2000, p. 3).

Under this understanding, Marcuschi (2008, p.72) considers that the "text can be taken as a structured fabric, a significant entity, an entity of communication and a socio-historical artifact" […]; it is as well a "(re)construction of the world and not a mere refraction or reflex" of it. Thus, in this process, the author's and reader's actions are defined by the influences, and experiences which constitute these individuals both socially and historically.

In this scenario, Marcuschi (2008, p.72) highlights the understanding of text postulated by Beaugrande (1997, p.10) that "a text is a communicative event through which linguistic, cognitive and social actions converge". This understanding of "event" is explored by Marcuschi himself (2008) who says

> event designates, in the first place, two interconnected processes: production and comprehension. However, these processes manifest themselves in an artifact called text which is not a mere empirical construct, but a cultural, social, cognitive, and linguistic event. Therefore, the term event is designed to point toward the typically dynamic aspect of the textual phenomena and its way of acting (MARCUSCHI, 2008, p. 199).

Antunes (2010), in accordance with the aforementioned studies, states that we interact through texts no matter the situation, because "every text is an expression of a certain communicative purpose" (p. 30). The author also corroborates the conception of text postulated by Beaugrande (1997) and, based on this author, says

> understanding a text is an operation that reaches beyond one's linguist apparatus, as it regards a communicative event in which linguistic, social, and cognitive action simultaneously operate (ANTUNES, 2010, p. 31).

Based on this comprehension, a text is not just a simple sequence of words, because it is an event and, in it, varied aspects are implied, which are synthesized by Marchuschi as:

> text is seen as a system of connections between several elements, such as sounds, words, utterances, meanings, participants, contexts, discourses, actions, etc.; the text is built in a multisystem orientation so it involves linguistic aspects as much as non-linguistic aspects in its processing (image, music) and the text becomes generally multimodal; the text is an interactive event and does not construct itself as a monologic and solitary artifact, always coming up as a process and co-production (co-authorial in many levels); the text composes itself of multifunctional elements under varied aspects, such as a sound, a word, a meaning, an instruction, etc. and must be processed complying with this multi-functionality (MARCUSCHI, 2008, p. 80).

Through this lens, we can comprehend that a text is a "proposal of meaning", which is only effective amongst the interactions between its interlocutors. Therefore, in the act of producing and receiving a text, the author and the reader are interconnected. Besides, constructing a text requires the

articulation of many phenomena, as postulated by Beaugrande (1997). As such, in considering the text as a systematic activity of updating the discursive use of a tongue through the form of a textual genre, we take that the textualization criteria show how rich a text is in its potential to connect social activities, linguistic and world knowledge (cf. BEAUGRANDE, 1997, p. 15 as cited in MARCUSCHI, 2008, p. 96-97).

Amidst this scenario, it is relevant to highlight that textuality is not an inherent characteristic of the text, although it may be observed in its materiality when we take the text as an object of investigation. In his interpretation of Beaugrande (1997), Marcuschi (2008, p. 97) states that "textuality is the result of a process of textualization; textuality is the resulting event of the operations produced in this processing of elements in multilevel and multisystems. This is Beaugrande's (1997) key point, in which he clarifies that no textuality facto is a property of the text. Textuality factors are built through interaction.

It is also important to highlight that multimodality is constitutive of every text and that the connection between the text and its materiality is indissociable, as supported by Roger Chartier (2001, p. 219) as cited in Ribeiro (2013, p.22):

> In contrast to the representation of an ideal and abstract text — which is stable due to being disconnected from materiality, a representation conceived by literature itself — it is essential to remember that no text exists outside the support which confers it legibility; any understanding of a text, no matter what kind, is dependent on the ways through which it reaches its reader (CHARTIER, 2001, p. 219).

Through this perspective, we are led to believe that the production of texts which circle through our society, in general, is aligned with a textual and graphical project which is overlapped when conceived. Thus, reading these texts requires an act based on the knowledge of how the texts are planned out and composed. As such,

> the analysis of the texts and their compositions and discourses works as input to those who are also devoted to producing texts. In such a manner, how reading and writing are taught is also a matter that comes to mind. Participating in social practices of literate culture is an approach to reading and writing (RIBEIRO, 2013, p. 22).

In order to read and write texts, one might know how to build them, which materials and tools should be used and what effects are sought after. Thus, the understanding of the reading and writing teaching process is equal to the social practice, a phenomenon that goes beyond teaching to read and write, as proposed by Magda Soares (2002). To this concept, we added the notion of multiliteracies (NLG, 1996; ROJO, 2009, as cited in RIBEIRO, 2013) which "reinforces, in the 1990s, the idea that the coming of digital technologies in our "communication landscape" brings more diversity to our practices inside written culture, with new modulations linked to the prestige and the circulation of many of these practices" (RIBEIRO, 2013, p. 22-23). In this perspective, we join our voices with those who state that multiliteracies must be focused on our schools with means to branch out the universe of students towards new reading and writing practices.

6 Texts production in school

Writing texts is an essential social language practice so that we can actively participate in our society. Therefore, as citizens, we must be able to produce texts that fulfill their socio-communicative function, in different contexts and forms of language's use.

In school, developing abilities linked to writing are largely relevant, although this relevancy does not always translate to student success, given the artificial production conditions that many times are offered to the students. From this context emerges the great weaknesses of text production in school; one of them is establishing who the reader of the student's text will be. Usually, the reader is the teacher, who receives the text not as an interlocutor, but as an evaluator of the student's work.

In this scenario, writing to the teacher turns into a mere school task to be fulfilled by the student with little to no meaning. Marcuschi (2008) supports that writing texts should be an interactive, and articulated activity to be done between interlocutors that are not necessarily teacher and student, depending on the communicative situation. Writing a text means saying something to someone, for some reason, through some method, in a certain situation. Thus, a text is the result of a process in which individuals interact through language (or languages) targeting a certain set of communicative goals, as said by Koch (2009).

Orlandi (1988) states that teaching and learning Portuguese as a pedagogical practice comes from an articulation of three variables: the student; the knowledge that operates within the linguistic practices; and the teacher's mediation, which is reinforced by National Common Curricular Base - BNCC (BRASIL, 2018). From this point of view, to put this pedagogical proposal over the text production subject into practice demands understanding and articulating of two fields of reference: language and learning.

To develop this research, we decided to work with written text seeking to evaluate the performance of students with different levels of attention while writing. We also chose to ask the students to write a narrative text because we believe that this type of text is largely set in human culture as well as the fact that Elementary School level students are usually more familiar with the narrative structure, given the curricular focus over this structure in Elementary School. However, we did not assign a specific textual genre to be written by the informants. Besides, we indicated that their interlocution, through the text written for this data collection, would be with the researcher and that the texts would be subjected to academic research to evaluate the way through which they wrote in the given context. These last two aspects can be considered fragile points of this research, although they did strongly contribute to the researcher's development as a Portuguese teacher in Elementary School when it comes to reading and writing assignments in schools and the necessary theoretical and practical articulation which challenges us daily.

7 The narrative text

Based on Bronckart (1999) and contributions from Labov and Waletzky (1968) and Labov (1972), we understand that narrative is structured in 6 stages. In this work, seeking greater alignment with a teacher's work with the writing process of the narrative text in Elementary School, we reorganized and renamed the standard structure proposed by these authors.

The first stage is the initial situation (named Summary and Orientation by LABOV, 1972) when the "state of things" is presented in a balanced situation, in the natural and trivial sense in which the subject and the reason for telling the story are introduced; character identification, time and place and narrated activities, needed to contextualize the sequence of events. The second stage is the conflict.

In it, the narrator effectively stops contextualizing and starts telling what happened, introducing a conflict. Many developments which will characterize the narrative discourse as such come from this conflict. The third stage we call development (LABOV, 1972, does not break the second and third stage into two, calling both complicating action).

In the fourth stage, we have a greater insertion of drama into the text, indicating the manner through which the developments must be understood. This stage is largely emphasized by the narrator. We call this stage climax of the narrative (LABOV, 1972, calls it Evaluation). Next, we have the ending (to LABOV, 1972, the result), a stage in which the solution to the problem announced during the conflict and the re-establishment of a new balanced scenario that comes from this resolution. Finally, we have the coda, as proposed by Labov (1972). This is the closing synthesis which evaluates the effects of the story and/or resumes the present time of the narrative.

This way of structuring the narrative is anchored on a certain time (be it chronological and/or psychological) and in narrative spaces, the physical place where the action takes place, the social environment through which the characters move, and/or the psychological space manifested by the characters. Relationships are established between the spaces at the discursive level, contributing to its construction. Regarding the narrative, we also focus on the enunciative mechanisms, as they contribute to maintaining the pragmatic coherence of the text (cf. BRONCKART, 1999, p. 130) and may indicate enunciative manifestations of the author. It is not meant as a recipe, but as selected aspects to the evaluation of a text.

8 Retextualization

Retextualization is the process of producing a text based on one or more base texts. This process may occur from oral-to-oral texts; from multimodal to written texts; from non-verbal to written texts, among others. Thus, it is meant as an activity that puts reading and text production practices side by side, considering the scenario in which its production and activity spheres are constituted and act.

Dell'Isola (2007, p. 10) conceives retextualization as a "process of transformation from one textual model to another, it is an act of reconstructing and rewriting one text into another, a process

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that involves operations which shed a light on the social functioning of language". Through this conception, the author seems to take as synonyms the definitions of retextualization, reconstructing, and rewriting, although this may not be consensual. Matêncio (2003), however, defines retextualization as

> The production of a new text based on one or more base texts, which means that the individual works over linguistic, textual, and discursive strategies identified in the base text to, then, project them with a new interaction scenario on sight, and, therefore, a new framework of reference (MATÊNCIO, 2003, p. 3-4).

The understanding from Matêncio (2003) seems to us more adequate for this research, especially when aligned with Marcuschi's conception:

> before any act of textual transformation, a cognitive act called comprehension occurs. This activity which is generally taken as irrelevant or non-problematic can be the source of many problems in the sphere of coherence in the process of retextualization (MARCUSCHI, 2008, p. 47).

In this investigative work, in which we seek to evaluate the performance of students in their production of written texts, we asked the students to watch the short film animation "A ilha", by Alê Camargo (2009), a multimodal and multisemiotic text. This short film tells the story of a boy who got stuck in an island/median strip of a highly active avenue. After watching the movie, we asked the students to retell the movie's story through a written narrative text. This is a type of activity that puts reading and writing side by side. Even though our investigative focus falls upon writing, it is not possible to disregard the reading practice that precedes it. From our standpoint, the proposed activity fits an act of retextualization that can also be understood as a rewriting of the experience of watching the film, given the linguistic and semiotic differences between the base text and the students' texts.

9 Analysing texts

Therefore, in this work, we investigated the performance of students in their written text production. To assess their performance, we analyzed the texts written by the students. To fulfill this goal, we sought theoretical support and methodological orientation from Antunes (2010, p.13), who

shows "how one can analyze texts based on elements which are crucial to building textuality and its interactional function", contributing to "allow for analyses which fall over matters of a coherent, logical and relevant structuring of texts, which naturally includes context, text, lexicon, and grammar" (p.16).

Given the complexity of this task, Antunes (2010) proposes that textual analysis should involve: "global aspects of the text; building aspects; vocabulary adaption aspects" (p.16), without losing sight of the general text, as

> it is not possible to isolate that which is punctual from what is merely grammatical, or what has little to do with meaning or the global function of what is said. Inside a text, everything is interdependent, and all contributes to the coherent and relevant expression of its meanings and communicative purposes (ANTUNES, 2010, p. 17).

Antunes (2010) reflects upon the pedagogical practices of analyzing texts and presents possibilities to explore matters linked to textual and linguistic factors in analyzing texts. The author reaffirms the irrelevancy of analyses that set their sights on isolated phrases:

> It is consensual, in the linguistic aspects of the text, the principle that many factors of a language, especially those related to its functioning do not fit the limits of a phrase. It suffices to cite cohesive resources, which regularly trespass the syntactic frontier of the phrase and even of pairs of phrases (ANTUNES, 2010, p. 46).

According to the author, it can all be analyzed in texts as, in them, language can be verified in its multiple dimensions. "Texts are the natural field of analysis to all the phenomena of human communication. In them the aspects of producing and receiving our verbal actions become accessible to observation" (ANTUNES, 2010, p. 55). However, in the face of a vast number of possibilities, it is methodologically necessary to cut out some of the possible aspects of analysis.

The first focus of analysis proposed by Antunes (2010) is linked to the global dimension of the text. For the author,

> the first point of interest while analyzing texts must be oriented by the apprehension of its global aspects, as in the understanding of a text as a whole, of the elements which are relevant to its entirety, and of those which give meaning to its parts and its constitutive segments. It may be less relevant not to capture one or another particularity, one or another detail; but it is of great importance to apprehend the elements which define the meaning and general purposes. I reaffirm that the

general comprehension of the text must be the starting point and finish line of any analysis (ANTUNES, 2010, p. 65).

Among the many aspects which constitute the global dimension of the text, which are centered on textual coherence, Antunes (2010) selects: (1) the universe of reference to which the texts refers; (2) the semantical unity centered around a theme; (3) theme progression regarding its development; (4) the text's communicative purpose, its purpose, and its communicative goal; (5) the compositional schemes: types and genres, regarding the regular patterns of organization; (6) the informative relevancy related to a lesser or greater degree of textual predictability; and (7) the relationships with other texts, in which is located explicit or implicit intertextuality between texts (cf. ANTUNES, 2010, p. 65-78).

In Antunes' (2010, p.78) vision

> Understanding all of these points — which constitute the global dimension of the text — is a fundamental condition to analyse language in all its concrete manifestations. All in a text leads to its global aspect. There, all of its meanings are justified.

The second analytical focus proposed by Antunes (2010) falls upon aspects of text construction. According to the author, these aspects relate "to the architecture of the text itself, which means it relates to the available options in the board of textual regularities to build up its walls of sustenance" (ANTUNES, 2010, p. 115). To write a text there are many necessary resources, thus the aforementioned author is not intended to cover all of them. With that in mind, Antunes (2010) opts to analyze the resources which directly relate to the building of textual cohesion and coherence. Therefore, in her analytical proposal, she considers (1) cohesion and coherence; (2) the types of textual logic (equivalence, proximity, association, and connection logics); (3) the resources used in building textual logic (word repetition, paraphrasing, parallelism, the substitution of lexicon units, pronominal substitution, the semantical association between words, and the use of connecting expressions) (ANTUNES, 2010, p. 115-142).

The third and last focal point of analysis proposed by Antunes (2010) is related to aspects of vocabulary correction. According to her, "a wide and diverse vocabulary repertoire is a demand of socially active, functional and relevant communicative performance" (ANTUNES, 2010, p. 178). Thus,

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attention regards: (1) the relevance of vocabulary correctness of a text; (2) the criteria of semantical association between words in a text; (3) the words and the preferable combinations regarding "the arrangement of words in the lines of a text" (ANTUNES, 2010, p. 180); (4) the use of synonyms; (5) the use of hypernyms; (6) technical vocabulary; and (7) the desirable effects of meaning built upon morphosyntactic resources (ANTUNES, 2010, p. 177-186). This perspective of analysis seeks to show the lexicon's relevance in constructing the global meanings of the text in the expression of its communicative purposes, in the reciprocal understanding meant by the interlocutors, as stated by Antunes (2010). As the author reinforces: "this perspective goes beyond the superficiality of analysis which prioritizes a 'correct' understanding instead of the 'meanings' and 'intentions' behind what is said" (ANTUNES, 2010, p. 212).

With this universe of possibilities in mind, in this research, we followed Antunes' (2010) recommendation to select the focal aspects to be analyzed. Given the relevancy stated by the author herself, we opted to analyze aspects regarding the global dimension of the texts written by the students who participated in the research to verify their performance when it comes to producing written texts. Therefore, to reach the results of our analyses of the texts, we looked at each text individually and collectively in each group: GET (experimental group) and GCA (control group). After that, we compared the performance result of both groups.

In analyzing the aspects of a text's global dimension, we focused on: the compositional scheme made by the students; perception of the elements present in the film; the universe of reference; thematic unity; thematic progression; communicative purpose; informative relevancy; relationships with other texts, amongst which we selected a few to discuss afterward.

10 Means and methods

This investigative work began with the participation of 207 (two hundred and seven) students enrolled in classes named 7th grade A, B. C; 8th grade A, B, C; and 9th grade A, B, all of which make up the 3rd cycle of human education in the field school. Out of these students, we selected 27 (twenty-seven) and formed 3 (three) groups of informants: GET, the experimental group made up of ADHD-diagnosed students, verified by a medical report; GCM, control group 1, formed by students with

medium levels of attention; and GCA, control group 2, made up of students with higher levels of attention. These last two (GCM and GCA) were made up based on Rolf Brickenkamp's (2000) d2 Test of Attention results applied7 by psychologists from Clínica ConheSER with the intent of verifying the attention levels of students from each of these two groups. The test is taken in a single application and its result is a parameter used to many ends in psychology.

There were two moments of data collection, each with similar criteria, procedures, and text production assignments. In this work, we focus solely on the data of the first sample.

The first data collection was done with the twenty-seven students who made up the three distinct groups of informants, each student wrote 4 (four) texts: a written narrative and a written argumentative text; an oral narrative and an oral argumentative text. The written texts were produced by all the students in the same classroom, at the same time. The oral texts were produced through other means. Once a student finished writing their texts, they were invited into another classroom to produce the oral texts, individually and under the orientation of a researcher, who also filmed the student. In a way, the recording can negatively impact the oral text production, however, this method is commonly used for this type of data collection; and its analysis takes this scenario into account. All the texts produced came from a primary text. In total, 108 texts were gathered in this sample. Although it is vital to highlight that we are only presenting the results of the analysis of the written narrative texts.

After gathering the data, we digitalized and typed the written texts and transcribed the oral texts seeking to optimize the use of data. Next, we analyzed a sample from the corpus to test the analytical methods and to verify if the data shed a light on our theoretical references. In reflecting upon our work's pilot, we saw that it was necessary to take a few theoretical-methodological decisions and thus we decided to focus on what seemed more relevant, therefore making the conclusion of the doctorate period viable.

Theoretically, we highlighted Antune's (2010) considerations. On the methodological side, we decided to work only with texts from two groups, GET, experimental, and GCA, control group 2, made

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7 The d2 Test of Attention was given to all the students from the 3rd Humane Education Cycle of CP (Centro Pedagógico, elementary and middle school located in UFMG's campus), in 2014, in the field school, by psychologists Alessandra Rosa de Araújo, CRP 04/34712, and Isabelle Fernandes Vieira de Matos Rocha, CRP 04/40420, from Clínica ConheSER – Núcleo de Psicologia LTDA, CPNJ 10.921.438/0001-66. The application was also accompanied by Luciane Barcelos, pedagogue and educational psychologist, ABPp-MG 0138, also from the aforementioned Clinic.

up of students with a higher level of attention as we found that the texts from GCM (medium levels of attention), as they were average, would be less relevant to comparing performances. We also opted to analyze only the written narrative texts from the two groups. This choice was made based on our understanding that students from Elementary School's third cycle usually have better-mastered language used in the construction of narrative texts when compared to the argumentative ones given the curricular focus on the latter. The option to use written productions was motivated by the matter of textual development. We saw that students, perhaps because they were embarrassed by the recording of the oral texts, had better development in their written productions. On one hand, our research ended up with fewer texts; on the other, it kept those that better reflect the linguistic performance of the students in our opinion. We highlight that the narrative texts written by the students had the short film *A ilha*, by Alê Camargo (2009) as their primary source.

Through this investigative process, 12 steps were taken:

- 1st: signing of the term of consent and assent; a collection of the medical reports from the ADHD-diagnosed students in the field school;
- 2nd: a conversation with all the students regarding the research, a moment of instructions regarding the d2 Test of attention, application of said test by specialists;
- 3rd: correction of the 207 d2 Tests by specialist and issuing of the reports;
- 4th: formation of the 3 (three) student groups for the data collection;
- 5th: filling in of forms with the student's personal data, first data collection with the 3 (three) groups;
- 6th: students from the GET group were invited to part take in a second data collection after summer vacation, without the use of ADHD medication;
- 7th: second data collection;
- 8th: treatment of the *corpus'* texts;
- 9th: analysis of a single sample from the *corpus*;
- 11th: analysis of the texts;
- 12th: result presentation.

All procedures were previously planned out and developed by specialists to be safe for all those involved so that the *corpus* to be built could reflect the school's reality and give us elements to comprehend our study's object.

11 Results and discussion

We began this research by questioning the differences between the students, for, although our eyes could look at them, we did not see them. In the classroom, we did not recognize the students through their diversity, and we were supported by a traditional grading perspective. Our initial hypothesis was that "ADHD-diagnosed individuals tend to have a less efficient linguistic performance when compared to students who are not diagnosed with this Disorder and possess high attention levels, in equal conditions of textual production". Once we saw the results, which do not support the initial hypothesis, a transformation that began throughout the process was consolidated. The data we collected shed a light on the students' performance, making it clear that they ARE SIMPLY DIFFERENT.

This chart shows the result of the proposed performance analysis, detailing every textual aspect we looked at. In orange, we highlighted the aspects in which the GET performed better than the GCA; in pink, the opposite is shown; in blue, similar performances are presented. Besides the colors, we put in bold letters the aspects/results which we found more relevant.

Chart 1: Performance of informant groups.

Evaluated aspects of the narrative text: global aspects	GET	GCA
Constructing the initial situation	100%	88,9%
Constructing the conflict	100%	100%
Constructing the development	66,7%	88,9%
Constructing the clímax	22,2%	66,7%
Constructing the ending	100%	100%
Constructing the coda	**66,7%**	**55,6%**
Perceiving elements from the initial situation	11,4%	10,5%
Perceiving elements from the conflict	**15,9%**	**21,8%**
Perceiving elements from the development	**15,9%**	**20,0%**
Perceiving elements from the climax	**5,1%**	**12,9%**
Perceiving elements from the ending	**17,8%**	**20,7%**
Perceiving elements from the coda	**13,2%**	**15,4%**
Understanding of the universe of reference from the video	**66,7%**	**55,6%**

Thematic Unity	100%	100%
Constructing of textual coherence	55,6%	88,9%
Organizing the information in the text (≠video)	**77,8%**	**55,6%**
(≈video)	22,2%	44,4%
Understanding the communicative purpose of the video	**66,7%**	**55,6%**
Narrative text construction	100%	100%
Informative relevance of the text	66,7%	55,6%
Perceiving the connection between the video and the other texts	**0,0%**	**22,2%**
Explicit reference to the video	88,9%	77,8%

Source: made by the author of this article.

From this universe, we have focused on aspects connected to creativity from the GET and perception from the GCA, which we show in bold letters in the chart above. Furthermore, we opted to use data graphics to highlight and better illustrate our considerations in this section.

The *coda* is the closing synthesis that evaluates the effects of the story and/or calls upon the present time of interlocution (LABOV, 1972). It is a vital element of the short film *A ilha*, used as a primary source for the students' written texts, as it uses fiction as a strategy to create a metaphor (the metaphor of the island) to criticize men and society. As such, constructing this phase in the retextualization process demands creativity and inventiveness from the student, as well as the ability to connect information from different parts of the real world.

Once we looked at the *coda* in the texts within the *corpus*, we observed that 66.7% of GET students did it, in contrast to 55.6% of GCA students who were able to develop it (Graphic 1). Data shown on this graphic demonstrates that even without fully constructing the narrative *coda*, from the researcher's point of view, as the elements which make it up were not completely touched on, more GET students than GCA ones coherently constructed the *coda* into their texts. When we compare the two groups' results, it is possible to observe that the GET group performed better than the GCA group by 11.1% in constructing this phase of the narrative. Although it is not possible to say that such a difference is statistically relevant, as we did not test its significance, it is most certainly an important indicator to consider:

Graphic 1: GET and GCA groups: narrative coda.
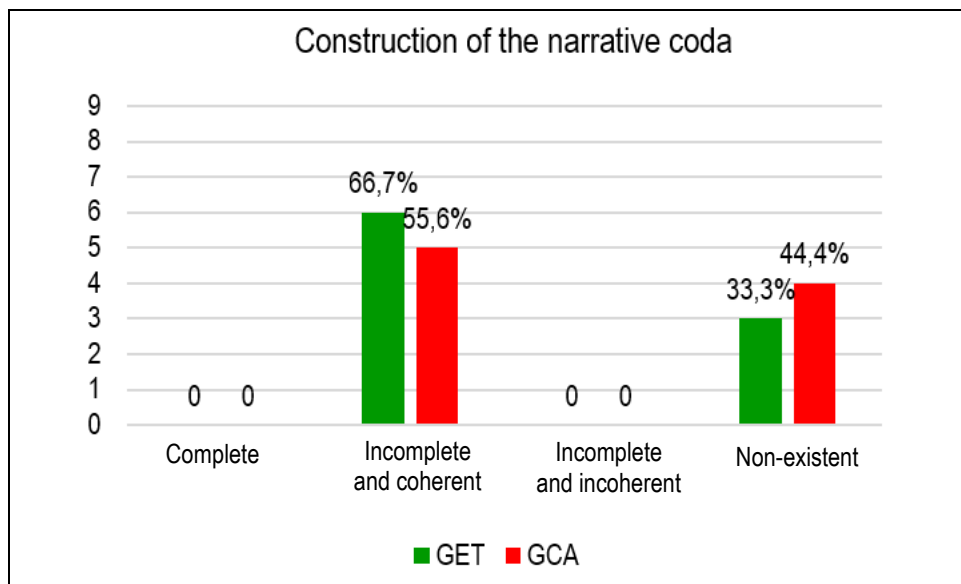
Source: made by the author of this article.
*66.7% of GET equals 6 informants; 33.3% of GET equals 3 informants.
55.6% of GCA equals 5 informants; 44.4% of GCA equals 4 informants.

We sought a few passages from texts in which the *coda* is available, in the two groups, to reaffirm the quality of the *coda* in the texts from the GET group:

**Chart 2**: Excerpts of GET and GCA texts in coda building.

GET	"just like the homeless guy from the beginning" (GET1, coda); "We can see that this video shows the difficulties faced by the population in today's world" (GET4, coda); "The film compares what pedestrians suffer daily, drivers don't stop to allow pedestrians to cross the street" (GET5, coda);
GCA	"just like the other homeless guy" (GCA2, coda); "Eduardo finally sees himself free from the 'island'" (GCA5, coda);

Source: made by the author of this article.

It is perceivable that *coda* construction by the GET group is richer and more articulated than that of the GCA group. GET was able to better notice the narrative's circularity, relating the homeless guy from the beginning and end of the story, and could evaluate the plot's effects in a real-world scenario which is the primary intention of the film. GCA can also notice this circularity but does not develop an evaluation of the relationship between the short film and real life, keeping to the use of quotation marks over the word island.

To analyze the noticed elements from the film *A Ilha* by each group, we generally examined the total number of elements noticed per group. We were able to verify that GET perceived 14.9% and GCA, 18.0% on average, from a universe of 217 total elements which correspond to 100% of the elements we noticed and materialized in the retextualization of the short film used as a primary source in this research.

However, we do highlight that at no moment in time did we expect that the groups should notice all the elements we did or should even come close to the total amount. The contrast between GET and GCA results in this matter is more relevant to our work. While comparing both groups we can see that GCA, the group of students with higher attention levels, caught 3.1% more elements than GET, the experimental group of students who show an attention deficit. Such a difference may not be largely expressive but is in accordance with GCA's group configuration, made up of students with high attention levels, which means that the attention factor may have favored the observed result.

Graphic 2: GET e GCA groups: total number of elements noticed
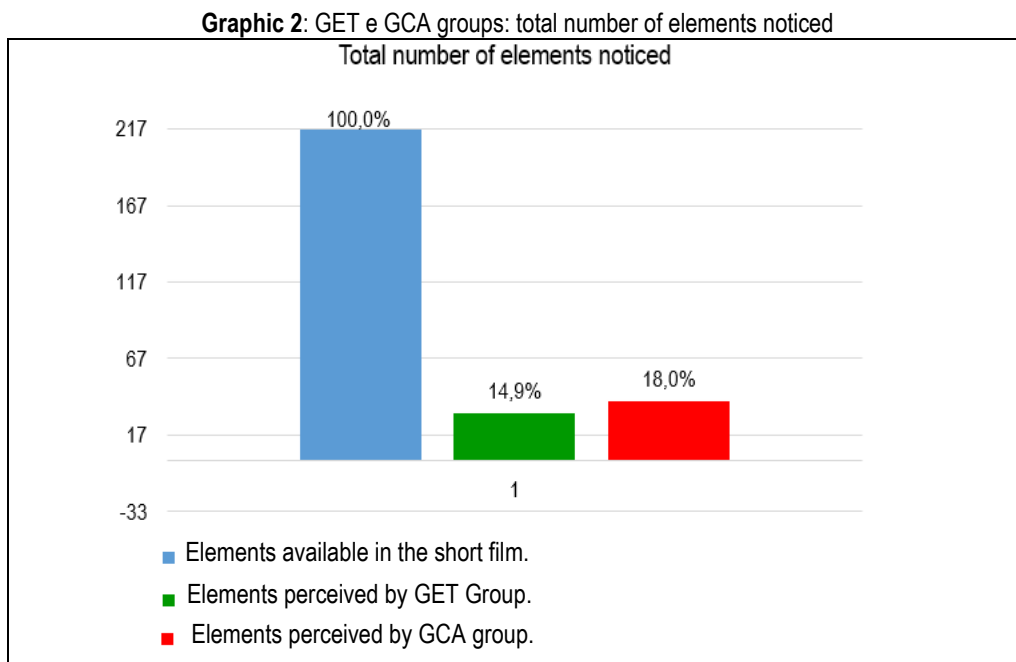
Source: made by the author of this article.
*The GET e GCA percentage equals the general average of each group.

We looked for some of the elements and passages of the informants' texts which may show the wide perception from GCA grouped students. This data is mapped out by the different phases of

narrative, as proposed in this research. In the initial situation, we could observe that the better-perceived elements were the same in both groups. Students from both GET and GCA groups noticed the title, and presence of the main character, but did not seem to notice the first element shown in the video, a citation from José Saramago, the link with the entire metaphor built in the film. In the narrative's conflict, GET noticed some essential elements, such as: "Edu on the pavement", "start of the crossing", "surfacing of the cars" and "Edu stuck on the island". In return, GCA was able to notice all those elements and some other relevant ones, like "Edu dodging the cars" and the relationship between "the median strip, lanes, and avenue". In the narrative's development, the largely noticeable elements of GET grouped students were the lengthy passage of time and the fact that the main character ate a piece of a tree trunk. These same elements were noticed by GCA grouped students as well as the eating of a flower by the character and the cooking of his shoes in a fireplace.

In the climax, we can highlight an important element linked to the students' attention and perception. The main character of the sort film has a name, Edu, which appears when the character signs his call for help. That name is noticed by a minority of students. Most call him by generic forms (boy, man, young man); a few, Edu/Eduardo; and some name the character themselves.

In the GET group, we verified one text in which the name Edu is used to designate the protagonist (GET3) and one in which he receives a new name, Pedro (GET8). In all the other texts written by this group of students, the main character is referenced generically: kid, boy (GET1); man (GET2); character, person, man (GET4); young man, kid (GET 5); young man (GET6); man (GET7) and boy, man (GET9). In the GCA group, we noticed one text in which the character is called Eduardo (GCA5) and three texts where he gets a new name: Matheus (GCA3), Artoljo (GCA4), Josias (GCA8), although GCA4 at the end of their text calls Artoljo, Edu. In the remaining texts, the character is mentioned generically: man (GCA1), young man (GCA2), young man, man (GCA6), young man, kid, boy, man (GCA7), man (GCA9).

In the ending, we were able to observe that GET and GCA focused on the same essential elements: the long time Edu spent on the island, the coming of deus ex machina, the creation of a traffic light, Edu crossing the street, and his dancing celebration; GCA, however, could notice more detail in this part of the narrative as they can perceive other elements present in the short film. Last, in the coda, GET perceives the resemblance between the characters that show up at the beginning and

end of the narrative, perceiving it as a metaphor for the real world. GCA notices the same elements as GET as well as the element that marks the narrative's restart.

In analyzing these first two aspects, we showed examples taken from the texts of the informants, as we understand that these results better appoint the relationship between creativity, attention, and language, discussed in the theoretical section of this article. In further analyses, given the limited physical space for this type of production, we shall present and discuss the percentage data from the results.

Next in the analysis of texts from GET and GCA students we also looked for marks of comprehension that the short film moves between two worlds, the real one and the fictional one. We perceived that all students, from both groups, could understand the fictional elements. However, the movement between reality and fiction was not seen by all of them. As shown in Graphic 3, 66.7% of GET grouped students understood the universe of reference of the film, which emerges from the relationship between the real and the fictional worlds; meanwhile, 55.65 of GCA grouped students understood this aspect, as can be seen in this graphical representation which shows a comparison of GET and GCA results. It is visible that the GET group performed better when it comes to this.

Graphic 3: GET and GCA groups: understanding the universe of reference of the video
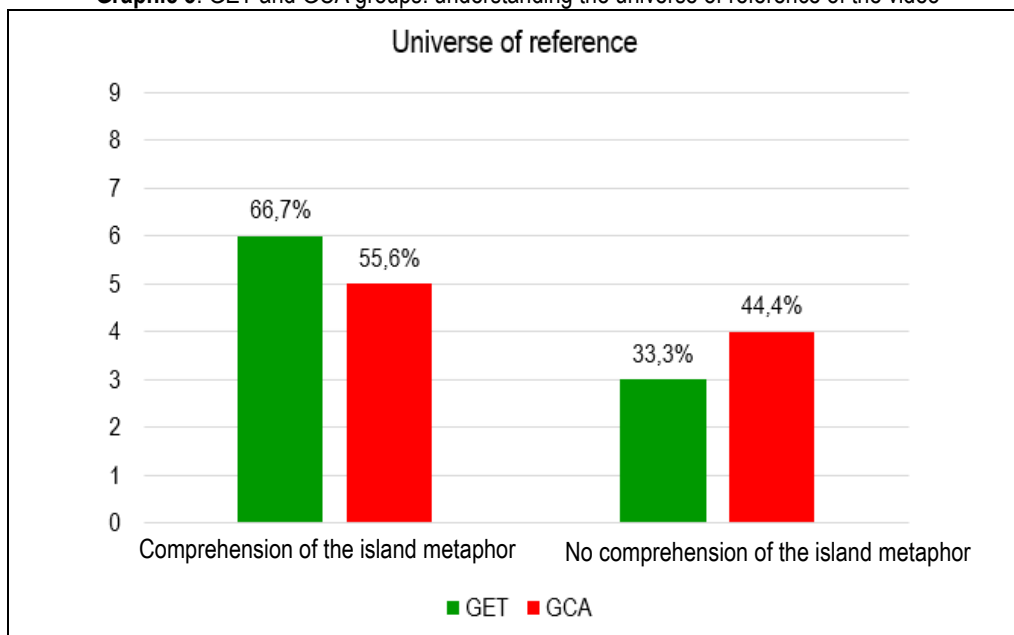
Source: made by the author of this article.
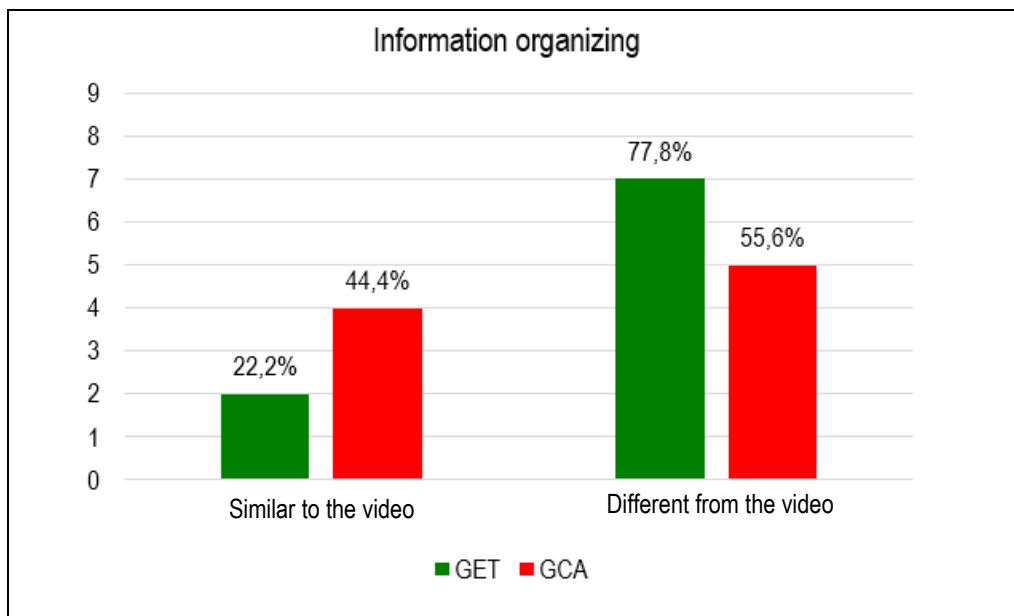*66.7% of GET equals 6 informants; 33.3% of GET equals 3 informants.

55.6% of GCA equals 5 informants; 44.4% of GCA equals 4 informants.

In evaluating the organization of information in the students' texts, we observed that the GET group tends not to follow the same organization shown in the short film (this was not mandatory, and only accounts for one more of the informant's traits). In 77.85% of cases, we could verify some sort of organization different from the one in the video. Graphic 4 represents this scenario. In this context, we could see that in GET texts, elements are brought forward, are articulated in posterior phases to the ones in the video and there are cases of entire chapters being summarized, which we see as extremely positive because it is related to abilities required from the students in this moment of their education.

In GCA group texts, 55.6% of students do not follow the same organization as the information shown in the film and 44.4% do. Graphic 4 also represents this data. When it comes to organizing information, GCA brings elements forward and uses elements in posterior phases than their originating ones, but there are no traces of summarizing entire chapters of the original story, unlike what happened with GET. Besides, based on this data, we can say that there is a tendency among GCA grouped students to follow the presented pattern, unlike GET grouped students who tend to extrapolate the typical school pattern.

In comparing these results, we noticed a greater tendency from GET grouped students to propose new means of organizing their texts when compared to GCA grouped ones. Graphic 4 elucidates this tendency.

Graphic 4: GET and GCA groups: organizing information in their texts

Source: made by the author of this article.
*22.2% of GET equals 2 informants; 77.8% of GET equals 7 informants.
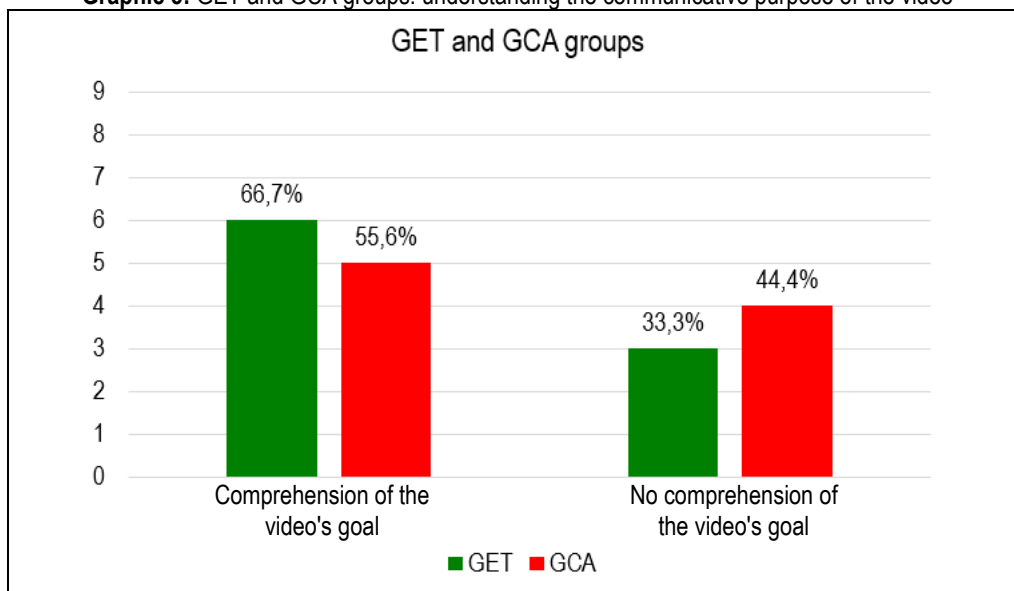44.6% of GCA equals 4 informants; 55.6% of GCA equals 5 informants.
.

The immediate communicative purpose of the short film is to entertain and amuse. However, its greater purpose seems to be criticizing people's way of life in large urban centers. In turn, the objective of the writing assignment was that the students reshaped the film into a written narrative text, with no explicit textual gender indicated, leaving this decision in the hands of the informant, based on the contextual information that was created

In GET's and GCA's retextualization we evaluated that all of them were able to notice the elements which make the short film a fictional narrative and which make it resemble a fantastic tale, such as a concise narrative, unrealistic scenarios, fantastic and mythical beings, surreal characters, etc.

However, the communicative purpose which arises from the relationship between real and fictional worlds is not understood by all students from both groups. As can be seen in Graphic 5, 66.7% of GET students and 55.6% of GCA students were able to understand it. This understanding is shown through different means in the students' retextualizations, be it through comments, variations, evaluations, comparisons, use of quotation marks, perception of figurative meaning, and comprehension of the island metaphor.

Graphic 5: GET and GCA groups: understanding the communicative purpose of the video

Source: made by the author of this article.
*66,7% of GET equals 6 informants; 33,3% of GET equals to 3 informants.
55,6% of GCA equals 5 informants; 44,4% of GCA equals 4 informants.

Final considerations

This research's results demonstrate that there are differences in performance between the informant groups in their production of written texts. However, there is nothing to indicate our initial hypothesis that there is a tendency for ADHD-diagnosed students necessarily or totally to have poorer performance when compared to students with higher levels of attention in their textual productions, especially when we promptly investigate some aspects of a text's construction and organization.

In analyzing the texts from students in each group, we verified that in some GCA performed better than GET, while in others GET performed better; in others still, their performance is identical. This should indicate that we must reflect upon important matters regarding ADHD-diagnosed individuals and regarding the stigma carried by them in many social spaces in which they are included, amongst which stand their schools, where their potential needs to be better looked upon.

Besides, data from this research shed a light on the potentialities of these individuals when it comes to textual production. It also provokes us into thinking about evaluations based on the

conception of right and wrong and about the necessary development of the pedagogical and humane way of approaching these aspects and individuals.

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