Literature, theater and environmental education: perspectives by the transitivity system in the poem Cora Coralina, quem é você?

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Abstract: In this paper, we aimed to analyze discursive clues in relation to the word 'nature'and 'environment' in the poem Cora Coralina: Quem é você? To do such, we used the transitivity system from Halliday and Matthiessen's Systemic Functional Linguistics (2014) as well as Bardin's content analysis (2015), forming a triangulation of theories and methods. As a complement to this study, we elaborated a dramaturgy according to Spolin's Theater Games (1990). We concluded that the conception of mother nature and subject nature are predominant in the poem. In regard to the conception of environment, we identified a complex concept that comprehends the relation man-nature-society which are necessary to schools' environmental education. Such study reinforces Nussbaum's assumptions (2015) concerning the necessity of schools in bringing closer Literature, Art and Education.

I. Introduction

In such current time, understanding the necessity of (re)signifying pedagogical practices has grown in order to attribute meaning to school teaching, according to the new cultural configurations that affect behaviors and ways of learning, especially in children and adolescents. Therefore, in a society broadly marked by the fast, technological growth, it is important to retake pedagogical approaches that use literature and art as means to promote students' development of sensitivity, thought and argumentation.

In this study, our motivation grounds itself on the interdisciplinary nature that is present among literature, environmental education and theater games. Following a literary perspective, the poem Cora Coralina: Quem é você?(in English "Cora Coralina: Who are you?")[4]forms a background to the plot of analyses in which the conceptions of nature and environment are identified, both being paramount to working with environment education in schools. In this context, environmental education is defined as a modality of actions that dialogue with the environment from which sociocultural demands emerge and open ways to a transforming and culturally relevant education ((LUZZI, 2012; LEFF, 2001; SAUVÉ, 2005).

As the theater, this is defined as a teaching strategy that is able to create opportunities to an educational experience, which can trigger cognitive, social and democratic processes. Theater allows individuals to establish relations with themselves and with the other because it teaches how to listen and to respect different points of view which are necessary to group integration. Theater is also a socializing activity that provides liberty to a democratic living, establishing an aesthetic organization (SPOLIN, 1990; SPONTON, 2005; NUSSBAUM, 2015). It is also possible to understand art, especially theater, as a possibility of expression of the self, as an experience of independent and creative thought, which brings valuable contribution to school teaching, corroborating to autonomy and criticality of students' thoughts (RIBEIRO, 2004; BOER; BITTENCOURT; BARIN, 2016). Thus, such study also reaffirms Nussbaum's (2015) positioning in relation to the necessity of bringing closer art and literature to the (re)signifying of teaching.

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Nussbaum (2015) corroborates the criticism to liberal models of education. The author writes in her book "Not For Profit: Why Democracy Needs The Humanities" a criticism that sounds like a manifesto able to make one sees a restitution of the space which humanities and art are present in training curriculums. It is a book that presents a diagnosis of the crisis of teaching systems, entangled to economic issues. Therefore, the author bring to discussion causes and consequences from a conjunct of contemporary educational issues. The data of her study is not limited to USA's educational systems but comprehend the education of India, Germany, Sweden and England. She also shows the paths of other countries, such as Brazil, that are much adhering the neoliberal model.

In relation to Brazil, Nussbaum (2015) is convincing when she affirms that the degeneration of the humanities' space is more aggravated than it is in crisis. Such situation is more like a cancer of political and economic systems that determine the dimension of teaching. This occurs because teaching, in developing countries, is thought to be and entangled to economy, transforming the education in a commodity.

The process of commodification of teaching, promoted aggressively by governments, exempts the State of its responsibilities toward education. To Nussbaum (2015), commodification threatens the most valuable sense of the idea of teaching which is contemplated according to the classical and liberal American teaching. Therefore, the author believes that through a technical and scientific teaching, which is away from human issues, will end up undermining democracy and nullifying criticality and sensitivity.

In the present article, we aim to analyze discursive clues in relation to the words "nature" and "environment" on the poem Cora Coralina: Quem é Você (CORALINA, 2001), using the principles of Halliday's (1994) and Halliday and Matthiessen's (2014) Systemic Functional Grammar and Bardin's (2015) context analysis. We also illustrate our finding in a dramaturgy, according to Spolin's (1990) theater games in a way of such dramaturgy relates to the poem analysis.

As the structure of this text, beside this introduction and conclusion, it is divided in four sections. We initially describe the methods of this research with reference to the triangulation of theories and methods. Then, we present the poem analysis according to the transitivity system and thirdly the analyses regarding the conceptions of "nature" and "environment". In the fourth section, we present the construction of the dramaturgy according to the theater games.

II. Methods

The corpus is composed of the poem Cora Coralina: Quem é Você?[5]published in 1976 in Goiás, Brazil. The poem is part of the book "Meu Livro de Cordel" that gathers 43 poems inspired by cordel literature in which the author pays a homage to Brazil's northeastern people. The book belongs to Cora Coralina's second phase[6] and was probably written at the old house by the bridge (location in which the author makes an allusion in her work). Built according a colonial style, the house by the bridge is located by the margins of the Red Rivers in the city of Goiás. Such fact makes the relationship nature-society-culture very present in her works.

Cora Coralina is a literary pseudonym of Ana Lins dos Guimarães Peixoto Bretas (1889-1985). Her education was limited to primary school and her work is composed of 9 books: 5 poems and 4 short stories. Poemas dos Becos de Goiás e Estórias Mais, published in 1965; Meu Livro de Cordel (1976); Vintém de Cobre: meias confissões de Aninha (1983); Estórias da Casa Velha da Ponte (1985). As posthumous works: Meninos Verdes (1986); Tesouro da casa velha (1996); A moeda de ouro que o pato engoliu (1999); Vila boa de Goiás (2001) and O pato azul-pombinho (2002).

Cora gained attention with her work only after her husband's death in 1934. Due to a series of unfortunate events, in this period, she had to make ends meet in different ways in order to sustain her family. Not willing to give up on her family, she took on many jobs, one which is worth mentioning: she became a book seller and tree sapling seller as well in one of her projects of reforestation of cities where she would travel.

At the age of 60, after a myriad of publications and interviews in local newspapers which she would publish her poems, Cora became a confectioner, fact that much contributed to her literary work. Brazil slowly came to know its confectioner and poet from Goiás called Cora Coralina (TAHAN, 1989).

This research is of quali-quantitative nature according to Sampieri, Collado and Lucio (2013). The poem analysis was carried out based on the transitivity system proposed by Halliday (1994). Such analytical perspective made possible to identify, map and present elements that are subject to an interpretation upon the representation of nature.

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[5] Further details about the theme of this article can be found in the following paper: **Nature and environment in Cora Coralina: a study according to the transitivity system and theater games**, master's Degree in the Teaching of Humanities and Languages – MEHL, Franciscan University, by Cristiano Bittencourt dos Santos.

[6] The theater game file is a structure crated by Spolin (1990) for teachers to comprehend theater as a science with its own methodology.

In our analysis, we constructed the following triangulation of techniques and theories: context analysis (BARDIN, 2015); Halliday's (1989-1994) and Halliday and Matthiessen's (2014) Systemic Functional Linguistics' transitivity system. Figure 1 represents the synthesis of such technique triangulation of analysis.

Figure 1 – Triangulation of methods and theories of this study
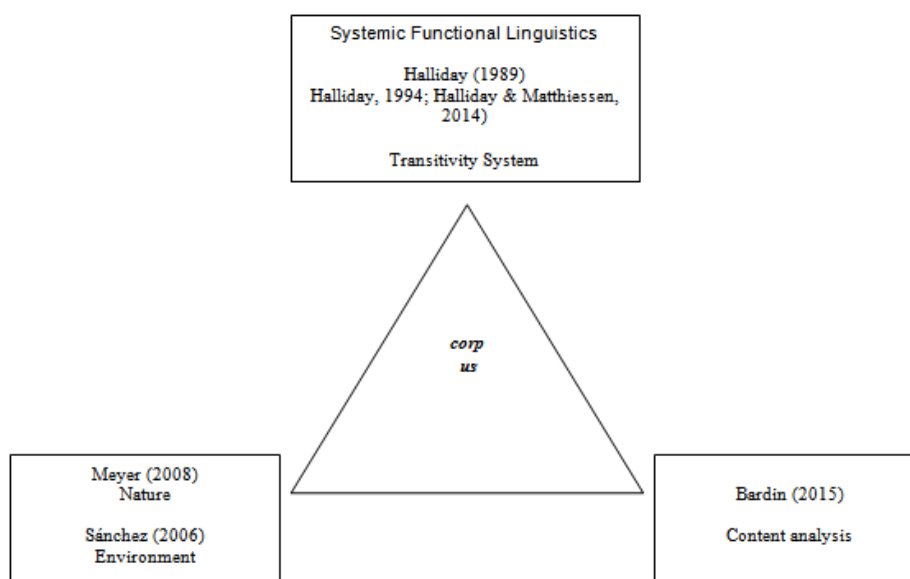
Source: the authors, 2018.

The triangulation is comprised of two analysis methods: system of transitivity and content analysis and of the theories related to the concepts of nature (MEYER, 2008) and environment (SÁNCHEZ, 2006).

Secondly, given the mapping of processes and the selection of the referents of "nature" and "environment", this data was analyzed using Bardin's (2005) content analysis. Inferences from such technique resulted in dialogues of data interpretation which, in a third moment, were used to elaborate a dramaturgy. This construction is a didactic and methodological strategy in order to work with cultural and socioenvironmental aspects through Theater Games which comprehend the following dimensions: **Where** – place of action; **Who** – characters; **What** – unfolded situation and Points of Concentration (**POC**) – as a means to school contexts to be worked (SPOLIN, 1990).

The dramaturgy construction is composed of: (i) poem reading with image and textual mark analysis; (ii) selection of referents of "nature" and "environment"; (iii) domino of ideas and discussion upon the relevance of selected words; (iv) Spolin's (1990) game theater file application; (v) construction of the dramaturgy: text, characters and scenario.

III. Poem analysis according the transitivity system

The transitivity system is part of Systemic Functional Linguistics (SFL) proposed by Halliday (1994) and by Halliday and Matthiessen (2014). It is an approach that considers language as a social semiotic system through which an individual construes his/her experience. Privileging language in use, the authors consider that linguistic realizations maintain a direct relation with the context of production of a communicative act.

Halliday and Matthiessen (2014) explain that the semantic structure of a text comprehends three dimensions: **ideational, interpersonal and textual**. The **ideational metafunction** is about meanings and their linguistic representation. The **interpersonal metafunction** correspond to social relations among participants, attitudes expressed by such participants and their social roles when using language. The **textual metafunction** serves to organize information in language as a message (HALLIDAY, 1994).

The study of the ideational metafunction must be carried out through the analysis of the transitivity system which comprehends **processes, participants and circumstances**, elements that translate the individuals' experiences in language and can be identified in a clause. The main semantic categories of the transitivity system (**processes, participants and circumstances**) function as a reference so that a representation can be interpreted. The term **process** refers to the grammatical category of theverb and is responsible for codifying actions and events, establishing relations, expressing ideas and feelings and construing the act of saying and existing. The **participant**refers to the elements involved with and in the process, as nominal groups, having the charactering of not being mandatory in a clauseand (HALLIDAY; MATTHIESSEN, 2014). According to the

authors, the **circumstances** refer to additional information attributed to the processes and are realized by adverbial groups and prepositional phrases in a clause.

As stated by Halliday (1994) and Halliday and Matthiessen (2014), there are six types of processes: **material** (**doing, acting** and **transforming**); **mental** (**feeling** and **thinking**); **relational** (**being** and **having**); **behavioral** (processes that represent physiological and psychological behavior); **verbal** (all those related to acts of **saying**) and **existential** (**existing** and **happening**). These processes are the main elements responsible to the comprehension of the semiotic system as an articulated whole and of the choices that are made in order to represent the world through language (HALLIDAY, 1994).

To each process, Halliday (1994) and Halliday and Matthiessen (2014) point out specific participants. In material processes, there are the Actor and Goal; in mental processes, Senser and Phenomenon; in relational processes, Carrier, Identified, Attribute and Identifier. In behavioral processes, there is the Behaver and in verbal processes, the Sayer, the Verbiage and the Receiver and in existential processes, the Existent.

The poem Cora Coralina: Quem é Você? which is the corpus of this study, **bringsupon** the knowledge by someone who had life, earth and regional issues as her educators, fact that, in her own words, justifies the authenticity regarding the emphasis upon the context of Goiás. The poet describes rivers, stones, gestures and the simplicity of the country life hence reveling her deep understanding of nature and environment.

The poem analysis shows that the poet uses all processes proposed by Halliday and Matthiessen (2014) regarding the transitivity system: relational, existential, material, behavioral, verbal and mental processes. However, we observe that the most used are material processes (20), followed by relational (13) and in minor frequencies the other processes, as shown in Figure 2.

Figure 2: Graphic of processes regarding the poemCora Coralina: Quem é Você?
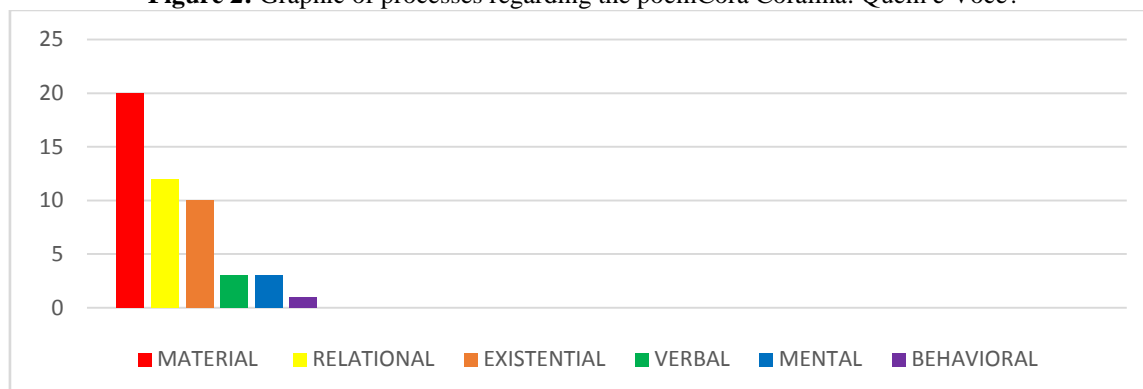
Source: the authors, 2018.

The emphasis of such analysis is upon the material processes that the poet uses to give voice to the transformations of the environmental space represented in her poem. Secondly, relational processes indicate that the poet takes on to herself the condition of nature through the frequent usage of the verb "ser".[7]

Mapping the processes of the poem, we identified the following sequence: **sou**[8]→ venho → trago → nasci → levaram → deixaram → decorreram → respondiam → se azulava → abria → venho → pertenço → se instalava → era → tinha → aplicavam → eram → aplicavam → tive → havia → ensinado → eram → aprendi → fala → entraram → marcaria → precisei → sendo → escrevo → sendo → tenho → ser → nasci → escrever → marcaram → sou → sendo → está → ligada → recebi → houve → sinta → desejo → sobrevivi → me

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[7] The poem in analysis is in Brazilian Portuguese and according to Gouveia (2010), the internal structure of its word is of derivational and inflectional nature, that is, the verbal group can carry tense, number (singular/plural), mood and person. Therefore, in Brazilian Portuguese, it is possible to drop out the clause subject because the suffixation at the end of the verbal group indicates it. That being said, in terms of translation, we do such by allocating the English language version in between brackets and whenever a finite verbal group without an explicit subject is used, we indicate the subject between brackets as well. Additionally, throughout the process of translation, we maintained the same types of processes from Brazilian Portuguese to English.

[8] The words "[I] am" and "to be born" are in bold because we want to demonstrate the hypothesis that Cora Coralina's poetic *persona* had developed a written pattern that most of times begins with a relational process and ends with an existential process.

suplementou → deu → foi → cheguei → arrancadas → procuro → superar → despedaçando → é → lutar → levanta → determina → sentirá → hão → vir → vão →**nascer**[9] (CORALINA, 1976).

The disposition of the six processes from the transitivity system of the poemis shownin Figure 3, following Halliday and Matthiessen's (2014) semiotic space representation of the processes types.

Figure 3: Following Halliday and Matthiessen's (2014) semiotic space representation of the processes types.
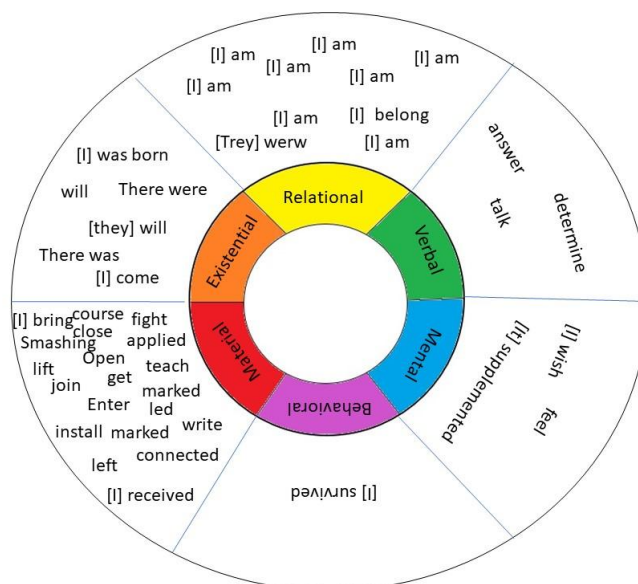
Source: the authors, 2018.

The following excerpts exemplify the mapping and categorization of some processes from the poem Cora Coralina: Quem é Você?

(Eu)[10]	Sou	mulher como outra qualquer.
Carrier	**Relational Process**	**Attribute**

(Eu)	Nasci	numa rebaixa de serra
Existent	**Existential Process**	**Circumstance**

(Eu)	Venho	do século passado.
Existent	**Existential Process**	**Circumstance**

In the first example "Eu **sou** mulher como quaquer outra" [I **am** a woman as any other], we observed the usage of the relational process so that the poetic personacan represent herself as the reality described in the poem. Additionally, there is also a pattern: relational processes are followed by existential processes, realized by the verbs "nascer" [to be born] and "vir" [come to be].

The author's discourse is influenced and hence marked by the context of situation in which the poem was written. Such characteristic can be perceived when Cora Coralina's poetic persona uses relational processes in order to associate herself to the context. She chooses words whose meanings are centered in regionalism, nostalgia towards the country side, communities before their urbanization and values that were forgotten due to globalization and economic development.

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[9][I] come; [I] bring], [I] was born, [they] took, [they] left, [they] took place, [they] responded, [it] blued, [I] opened, [I] came, [I] belong, [it] too place, [it] was, [he/she] did not have, [they] applied, [they] were, [they] applied, [I] had, [she] had taught, [they] were, [I] learned, [nobody] speaks, [they] came in, [it] would mark, [I] needed, being I, [I] write, being, [I] have, to be, [I was] born, to write, [They] marked, [I] am, being, [it] is, [it is] linked, [I] received, [it] existed, [I] feel, [I] desire, [I] survived, [it] complemented me, [it] gave, [it] was, [I] came, [they were] ripped off, [I] seek, to overcome, falling to pieces, [it] is, to fight, [it] rises, [it] determines, [who] will fell, [they] will take place, [they] will come to be, [they] will be born.

IV. Analysis of the conceptions of nature and environment

Meyer (2008) presents explanations regarding different conceptions of nature, grouped in two macro categories: human being apart from nature and human being integrated with nature. To this study, we are interested in the following conceptions: motherly and humanized nature and nature as subject, both allocated in the second macro category.

The conception of motherly nature is represented in discourses of "Mother Nature" and "Mother Earth" from which humans can extract natural resources. Such conception centers itself in a motherly look, toward women's and earth's fertilities as well as their sacredness as an existence linked to feminine in the cosmos. The conception of humanized nature, the its literal sense, it is one that Mother Nature starts to occupy spaces of personification among human beings (MEYER, 2008).

Historically, from such understating of nature that humans came to use female names as Rose and Joanne, for example. According to the author, male children are not baptized with name of plants, flowers and animals anymore. Such process of naming is more usual in the feminine universe, fact that triggers a feminine empowerment dimension onto the concept of nature, according to Meyer (2008).

The conception of nature as subject brings upon its matrix the maxim of reciprocity, the equality in nature in its multiplicity of forms which as a whole can complement each other. The idea of nature as subject is organically liked to the way indigenous civilizations related themselves with the earth. Nature, for the first time, is bestowed with the status of equality as by this understanding the notion of globality and totality come to be as a dominant characteristic (MEYER, 2008).

The identification of conceptions of nature depends on specific practices so that working with nature in educational environment come to be possible. Therefore, when one approaches the field of environmental education, one takes into account that despite his/her common preoccupation with the environment, one makes necessary to comprehend pedagogical practices in such field (SAUVÉ, 2005).

To the author, the possibilities of the educational making can be comprehended according different conceptions of environmental educational, such as the feminist perspective which is born from a social critical movement. Such possibility of the pedagogical work consists of an analysis and an accusation of power relations inside social groups. Highlighting power, gender and oppression powers from men upon women, such perspective seeks the inversion of the patriarch condition in consumption societies. To Sauvé (2005), to comprehend the concept and act upon nature is inseparable from a social project that points to the harmonization of human relations, more specifically, between men and women, for a deepening in relation to other being and formative elements as a whole.

The analysis of nature conceptions in the poem Cora Coralina: Quem é Você? converges with the idea that the author came to know the cities registered in her work in two distinctive moments: one before and one after the processes of industrialization. To comprehend the poem through such view takes us back to the concept nature as a mother who provides resources to human's life maintenance.

Another characteristic that is possible to be identified in the poem is the fact that the poet brings upon herself characteristics of local vegetation and hills, as shown in the following example:

[...] aos meus anseios respondiam as escarpas agrestes. E eu fechada dentro da imensa serrania que se azulava na distância longínqua (CORALINA, 1965).

[…] to my willingness, rustic cliffs responded. And I, closed within the immense mountains which blued along the far distance. (CORALINA, 1965).

The necessity of understanding nature as subject emerges from the necessity of establishing a new sociocultural relation, grounded on equality and on the acknowledgment that the alterity can present to human beings. The pursuit is to disclose new ways of natural resource appropriation in which economy and ecology find a balance when both seek new life, consumption and nature extraction styles. The shift from an anthropocentric axis to a view of totality makes possible new perspectives upon life. This comes from an emergency in abandoning the idea of earth as a place of resource extraction. The Earth depends on a new rationality in which nature is not just a concept equal to a scenario, a means, an object or show. The emphasis upon alterity as a capacity of learning from the other who that is not necessarily from the same species (MEYER, 2008).

The feminist perspective decisively opposes to the prevalence of rational emphasis and replaces it for an approach that does not consider the intuitive dimension of the pedagogical, affective, symbolical, spiritual or artistic construal of the environment realities which are equally run by the feminist perspective of environmental education (SAUVÉ, 2005). In this perspective, there is a constant pursuit of comprehending the concept of alterity among all life forms and elements that make up the environment.

For this study, we adopted the conception of environment that converges with Sánchez (2006) when the author proposes a complex, plural and multifaced systematization in which the concept of **means**appears as a macro dimension and it is represented by the cosmos. Thus, **environment**is related to home, a dwelling-place to

each specie and **nature** as the living part, biotic from the concepts of means and environment that involve relations among its constituents as well.

This author conceives environment as a global system consisted of biotic and natural elements and edifications as well, that is, a complex that encompasses physical, chemical and/or biological nature. Additionally, there is the sociocultural dimension and its interactions, in constant modification through human or natural action, running and conditioning the existence and development of life in its multiple manifestations (SÁNCHEZ, 2006).

When Cora Coralina's poetic persona represents herself in the poem, we perceive such characteristic as inseparable from the environment regarding the living part made up of rational animals. There is also the possibility of thinking the means as a concept which is determined by human interactions in relation to other forms that inhabit the same place, without excluding the macro idea of means, its intermediary sphere and relations that come to be the environment, associated to the idea of nature as necessary to the maintenance of species' life in a specific habit in the poem.

V. The construction of the dramaturgy

According to the methods section of this study, we propose a dramaturgy from the poem, following Spolin's (1990) theater games. In the first column of Table 1, there are excerpts from the poem Cora Coralina: Quem é Você? that served as inspiration to the construction of this dramaturgy which is presented in the second column.

Following the elements of Spolin's (1990) theater games, the **Where**dimensions comprehends a green area affected by human action; characters or the **Who** dimension is made up of a man and a woman (feminine and masculine); the **What** dimension refers to the setout of plating and lastly the **Point of Concentration** (POC) that presents the principles of environmental educations in which there is the necessity of valuing historical aspects, origins of communities and current inhabitants.

Table 1: Dramaturgy – The woman, the time and her observations

Excerpt 01	Dramaturgy
CORA CORALINA, QUEM É VOCÊ? Sou mulher como outra qualquer. Venho do século passado e trago comigo todas as idades. Nasci numa rebaixa de serra Entre serras e morros. "Longe de todos os lugares". Numa cidade de onde levaram o ouro e deixaram as pedras. Junto a estas decorreram a minha infância e adolescência.	**The woman, the time and her observations** **Woman:** If one day, by chance, someone asks who I am and what I have to say? **Man:** What would you say, my friend? **Woman:** That I am a woman as any other. I come from a past century and bring with me all ages. **Man:** And after crossing two centuries, what have you got to say to us? **Woman:** Be careful with what they do to her, the Earth. **Man:** You seem a little upset, my friend, what have you got to say to me? **Woman**: I was born on a mountain foot, between plains and hills. "Far from all places". I was born in a city where they took the gold and left the stones. **Man:** The occupation of our Earth, the journey for gold in the 50s and the failure of such in the 60s left marks with great open wounds on earth. More suffering in the form of mineral extraction. **Woman:** I wrote my lines as someone who observes and feels what they are doing with Earth, I wrote with pain and joy of knowing we still have much to do. I wrote with a certain dialectics, with her alone, only for its capacity of thinking and acting is that we can comprehend what we plant… Our own extinction.
Excerpt 02	Dramaturgy
Aos meus anseiosrespondiam as escarpas agrestes. E eu fechada dentro da imensa serrania que se azulava na distância longínqua. Numa ânsia de vida eu abria O vôo nas asas impossíveis do sonho. Venho do século passado. Pertenço a uma geração ponte, entre a libertação dos escravos e o trabalhador livre. Entre a monarquia caída e a república que se instalava.	**Man:** These words make us bristle, don't they, poet? **Woman:** I learned with the rustic vegetation how to be myself enclosed within my convictions, my impresses regarding your actions. **Man:** As we modified the landscape, we were modifying our existence, we annihilated thousands of life forms and were not even considering a myriad of non-living forms. **Woman:** In longing for life, I would open my eyes and write what I would see: the flight upon the wings of an impossible dreams. I come from the past century. I belong to a generation kept in the mildew of exact sciences. **Man:** Who will feel the life of these pages… Generations to come, generation to be born. **Woman:** Being I more servant than intellectual, I do not ever write in a conscious and rational way. I write because an incontrollable impulse hence having the consciousness of being authentic. **Man:**At long last, who are you, Cora Coralina: The Earth, water, fire

	and air? Are you those things?
Excerpt 03	**Dramaturgy**
Sendoeumaisdoméstica do que intelectual, não escrevo jamais de forma consciente e racionada, e sim impelida por um impulso incontrolável. Sendo assim, tenho a consciência de ser autêntica. Nasci para escrever, mas, o meio, o tempo, as criaturas e fatores outros, contra-marcaram minha vida. Soumaisdoceira e cozinheira Do que escritora, sendo a culinária a maisnobre de todas as Artes: objetiva, concreta, jamais abstrata a que está ligada à vida e saúdehumana.	**Woman:** I was born to write. But the means, the time, the creatures and other elements counter-marked by life. I am more of a confectioner and cook than I am a writer. My food is the noblest of the Arts: objective, concrete, never abstract. It is connected to life and human health. **Man:** Nevertheless, you continued and where have you gone? **Woman:** Perhaps, because of all and more, I feel within me, deep in my secret reservoirs, a vague desire of analphabetism. I survived, resetting myself piece by piece in the rough comprehension of past rigid prejudice. **Man:** You had painted nature in your verses, but to be nature itself? **Woman:** I just grabbed the parts missing from the whole when I say I am nature, I am earth, life and non-life, the essence and its form, the most perfect symmetry between being and existing. I am always guided by dialectics as the seed makes the corn, life always generates seeds and I chose to plant them.
Excerpt 04	**Dramaturgy**
Foiassim que chegueiaestelivro Sem referências a mencionar. Nenhumprimeiroprêmio. Nenhumsegundolugar. NemMençãoHonrosa. NenhumaLáurea. Apenas a autenticidade da minha poesiaarrancadaaospedaços do fundo da minhasensibilidade, e esteanseio: procurosuperartodososdias Minhaprópriapersonalidade renovada, despedaçando dentro de mim tudo que é velho e morto. Luta, a palavravibrante que levantaosfracos e determina os fortes. Quem sentirá a Vida destaspáginas... Gerações que hão de vir de gerações que vãonascer.	**Man:** Have you harvested what you planted? **Woman:** It was the way I came to this book, without references to me mentioned. Only the authenticity of my poetry ripped off to pieces from the bottom of my sensitivity and this eagerness: I once again became Earth. But what can you learn with me? **Man:** I seek to overcome all the days of my own renewed personality, tearing inside of all that is old and dead. **Woman:** If someone asks me my motto, my essence or what runs my life, I answer you without much though: Fight, a vibrant word that rises the weak and determines the strong. Who will feel the life of these pages… who will understand the dialogue of nature? Generations to come, generations to be born. **Man and woman:** (TO THE AUDIENCE): Ready to grow! **The end**

The dramaturgy as a dialectical strategy to work with environmental education, according to Spolin's (1990) theater games can corroborate with an interdisciplinary work that allows processes of learning which dialogue with principles established in Tbilisi (Declaration of the intergovernmental conference on environmental education, 1977). This document is about the sensitivity upon environmental issues as a responsibility of all society, including its schools.

The environmental rationale needs the constellation of diversities rooted in culture and identity because "ecological conflicts and the environmental crises cannot be solved before a scientific administration toward nature" (LEFF, 2001, p. 179). In this perspective, we understand that in order to reintegrate knowledge regarding nature and society, it is necessary to (re)signify the teaching through didactic resources that contemplate literature and art.

VI. Conclusions

Teaching possibilities according to a dramaturgy construction as a strategy to work with environmental issues, using the poem Cora Coralina: Quem é Você?was the main objective of this article. Intersecting literature and art allows the elaboration of dramaturgies that can be used as resources to raise students' awareness toward social environmental activism.

As to the transitivity system regarding the analysis of the poem, it is possible to affirm its efficiency in identifying nature and environment representations, because it allowed the mapping and categorization of the processes, participants and circumstances which are necessary to the identification of such representations. The use of SFL's methodological resources to the poem analysis made possible the approximation of nature and environment concepts that belong to the field of environmental education and theater games as a representative of art hence giving an interdisciplinary nature to this study.

We believe that the pursuit for methodological and didactic strategies, close to perspectives of environmental education, can be a great trigger of proposals and plans which are able to align dimensions and (re)signify the pedagogical making, specifically in this field that lacks investments, studies and practices made up of action and experimentation.

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