

# *Textbook and Textual Genres: The Organization Between Presence and Diversity in the Proposal of Teaching Manuals<sup>1</sup>*

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## **Abstract:**

This article analyzes the presence and diversity of text genres presented by the collection of textbooks EJA Moderna (2013) for the Education of Youngsters, Adult and Elderly. Thus, we take as analysis three volumes of this work and investigate it from the documentary analysis of the qualitative approach. The results signal to a set of possibilities and limits in the face of the proposed genres. It should be highlighted the secondary place with which the genres of the realm of arguing are treated and the little attention to the textual progression that could ensure a work with the same genre/order in the scope of this modality. This scenario highlights the need for the teacher to intervene in the didactic proposals of the collection in order to ensure right of students to expand the linguistic-discursive capacity. Therefore, this analysis allowed us to affirm that this passivity in the proposal of textual progression is guided by a dominant conception of education because it excludes the order of arguing, related to the development of the student's critical capacity. Thus, textual diversity is directed without a proposal of adequate textual progression.

## **Keywords:**

Textbook; Textual Genres; EYAE.

*Signum: Estudos da Linguagem, Londrina, v.24, i. 2, p. 43-58, Aug. 2021*

*Received on: 04/03/2021*

*Accepted on: 16/06/2021*

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<sup>1</sup> Data collected with the support of Fundação de Amparo à Ciência e Tecnologia do Estado de Pernambuco (FACEPE).

# Textbok and Textual Genres: The Organization Between Presence and Diversity in the Proposal of Teaching Manuals

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## INTRODUCTION

How textbooks organize textual genres within their teaching proposal? The present question instigated the aim of this paper, which is committed to analyze the presence and the diversity of textual genres presented in the context of a collection of textbooks designed for starters in the Education of Youngsters, Adults and Elderly (EYAE).

We bring the textbook to this discussion, considering it as a teaching medium. In the Brazilian educational context, the textbook is indeed one of the main textual medium available in public schools. At times, it is represented as the “the main instrument to guide the teaching activity” (ALBUQUERQUE; FERREIRA, 2019, p. 250). The textbook can be considered an “instrument of power” (CASSIANO, 2007), since it is configured as a conveyer of systemic ideologies, and it should therefore be the aim of constant studies and reflections.

Different textual genres are presented in textbooks. They come to school mediated by books as a medium, and they are strategically designed to fulfill several objectives. Accessing and working with textual genres “allow the students to have contact with the multiple texts that circulate in society and, through this way, give them the opportunity to use and experience the knowledge of writing and, in fact, appropriate the language” (NEVES, 2011, p. 01). Taking that into account, teaching based on textual genres is a search for valuing language activities in contexts of real uses (MARCUSCHI, 2001).

In the context of EYAE, we understand that the access to textbooks and the diversity of textual genres is a right to be defended. This right starts with school access. It is ensured by Brazilian Educational Laws and Guidelines (LDB) nº 9.394 from December 20, 1996 (BRASIL, 1996). In addition, for students who did not have the access or the opportunity to continue their studies at the appropriate age, there is the Brazilian National Education Plan (BRASIL, 2014). Both documents the National Education Plan (BRASIL, 2014) and Brazilian Educational Laws and Guidelines (LDB) (BRASIL, 1996) reinforce the importance of accessing and dealing with the plurality of textual genres that favor the experience of using language in different social contexts.

Although the National Education Plan (BRASIL, 2014, online) makes explicit the need to implement literacy actions for young people and adults, with guaranteed continuity, in basic education, we observe that in the current context there have been the discontinuation of relevant policies for EYAE. The National Textbook Program for EYA stands out (PNLD/EJA). It carried out the assessment and free delivery of textbooks suitable for working with the referred modality.

The last delivery of textbooks for EYAE to public schools, in the municipalities of Zona da Mata Norte, in the state of Pernambuco, for example, took place in 2014 and, since then, there have been no updates. The collection EJA Moderna is one of these works that reached schools that year. However, since there is no replacement and/or update, EJA Moderna collection is still used by the school community.

Given the scarcity of works that deal with this theme, this paper highlights the relevance, while expands the discussion on “textual genres”, “EYA” and “textbook”. That enables us to think about the theme in the context of academic studies and contributes with the work of teachers, school managers, coordinators and trainers who work with that modality on a daily basis. It also contributes with the subjects involved from the sharing of information in different educational spheres.

In view of the above, this paper is organized as follows: first, we will present the methodological aspects designed to achieve the proposed objectives. Therefore, we bring the theoretical bases that structured the reflection on the object discussed in this enunciative space. And, finally, we will present the discussions and the results observed from the immersion of the data.

## PRESENCE AND DIVERSITY OF TEXTUAL GENRES: METHODOLOGICAL PATH

This paper can be characterized as being of a documentary character and with a qualitative approach. For its accomplishment, we took as corpus of analysis 3 (three) volumes of textbooks from the EJA Moderna collection (2013a, 2013b, 2013c) designed for the early years of elementary school students (1st and 2nd segments) of Education of Youngster and Adults. According to the collection (EJA MODERNA, 2013a, 2013b, 2013c), its aim is to provide support to the teaching work of the first segments of the modality of EYAE.

The criterion for choosing these works was their adoption by municipalities within Zona da Mata Norte in the state of Pernambuco. During the selective process, copies were collected with 6 (six) Municipal Secretariats for Education from Carpina, Lagoa do Carro, Tracunhaém, Paudalho, Nazaré da Mata and Vicência. These municipalities that compose Zona da Mata Norte adopted the aforementioned collection as a medium for educational practices in the modality of EYAE.

Once we aim to analyze the presence and the diversity of textual genres presented within EJA Moderna collection (2013a, 2013b, 2013c), we noticed that the work has a cross-curricular organization for the first volume (EJA MODERNA, 2013a) and has a subject based organization for the second and the third volumes (EJA MODERNA, 2013b, 2013c). From this configuration, then, we map the textual genres and conceptualize them in the table below. Namely:

**Table 1** – Organization of Textual Genres within the Volumes of the Collection

BOOKS	1 <sup>st</sup> VOLUME		2 <sup>nd</sup> AND 3 <sup>rd</sup> VOLUMES
	All textual genres were identified without differentiation of curricular component.	<input type="checkbox"/> Cross-Curricular  Subject based <input type="checkbox"/>	We found the prototypes presented in organizational tables which differentiate the curricular component, such as: Portuguese; mathematics; history; geography; sciences and arts.

Source: The authors (2021)

This maneuver, grouped in the table above, help us to understand that textual genres permeate social practices in different fields of knowledge and that their use is not exclusive to Portuguese language teaching (GUEDES; SOUZA, 2007). In data analysis, we followed the assumptions of using elements of categorical content analysis proposed by Bardin (1977).

These assumptions foresee elements of location, identification, organization and evaluation of the information contained in that document, based on a reflection on the original source, presenting the facts in context, as recommended by Ludke and André (2008). Therefore, anchored in Bardin’s (1977) proposal, whose analytical perspective points to the steps of pre-analysis, exploration of the material,

treatment of inference results and interpretation, we follow with the purpose of identifying the textual genres dealt within the collection.

After identifying the prototypes taught in the textbooks of the collection, we start the analysis, considering typological aspects and language capacities. At this same stage, it is worth noting that we analyzed the presence of textual progression and the teaching strategies promoted in this context. While processing the results of inference and interpretation, we conduct the analysis in the light of language studies. Having said that, we started to configure the theoretical assumptions that enable the referrals for the discussion of data.

## **TEXTUAL GENRES AND TEXTBOOKS: THEORETICAL BACKGROUND IN DISCUSSION**

As far as time and society advance, knowledge about textual genres becomes increasingly indispensable, because communication happens through them. Without them, “verbal communication would be almost impossible” (BAKHTIN 1953; 1979 p. 302 *apud* DOLZ; SCHNEUWLY 2004, p. 24).

In the context of textual genres, we find necessary to define the understanding of them. According to Dolz and Schneuwly (2004), genres are cultural and historical artifacts created in order to meet the social demands of communication. Genres contribute to determine the communicative activities present in social spheres and, therefore, they make sense when they are projected to meet the other. In other words, when we either speak or write, we make these according to the interlocutor. It is the other that makes us have a responsive attitude to situations of enunciation, whether oral or written.

Textual genres can be observed in groupings based on typological aspects, as defined by Dolz and Schneuwly (2004, p. 43). They can be presented in the “realms of narrating, arguing, describing, reporting or exposing”. The groupings proposed by the Geneva researchers consider the global language capacities. In turn, they are defined because of the social domains of communication and the dominant language capacities.

The comprehension of language capacities is necessary, because they are activated, even if unconsciously, to produce a genre. They compose (oral or written) utterances in a sphere of social circulation, giving meaning to the textual genre, considering the interlocutors, considering the real purposes in the face of the responsive act that the subjects put into practice in their discourse as a social practice.

In summary, the groupings follow three criteria to the construction of progression: (1) social domains of communication: “correspond to the great social purposes delegated to teaching, responding to language needs in written and oral expression, in essential domains of communication in our society (including school)” (DOLZ; SCHNEUWLY, 2004, p. 58-59); (2) typological aspects: “flexibly pick up on certain typological distinctions, which already figure in textbooks and curricular guides” (DOLZ; SCHNEUWLY, 2004, p. 58-59) and (3) dominant language capacities: “are relatively homogeneous as to the language capacities implied in the domain of grouped genders” (DOLZ; SCHNEUWLY, 2004, p. 58-59).

These grouping are typologically organized based on their language capacities, such as narrating (mimesis of action through the creation of intrigue in the domain of the verisimilar); reporting (representation through the discourse of lived experiences, situated in time); arguing (sustenance, refutation and negotiation of position taking); exposing (textual presentation of different forms of knowledge); describing (mutual regulation of behavior). “This arrangement observes linguistic regularities to define global capacities to be expanded in the schooling process” (DOLZ; SCHNEUWLY, 2004, p. 60).

In this paper, we recover the theoretical model of Sociodiscursive Interactionism (SDI). We believe such proposal can help us to discuss, from the scenario presented by the analyzed collection, how the textual genres proposed by the work, when observed, from the perspective of grouping, can contribute to the expansion of the education of the student of EYAE.

An important aspect to mention is the understanding of the dialectic of Paulo Freire's theoretical postulates and the theoretical-methodological framework of the SDI. Due to the fact that we are dealing with a work that presents an action, a synthesis and a new action, and so on successively (without exhausting the possibility of an end, but of a continuous exercise of praxis), we understand its materialized historical and dialectical character in textual genres.

In this case, the teacher and educator Paulo Freire, as well as the theoretical-methodological framework of the SDI can and shall be considered as a dialectical dimension because they are constituted by a social context that is determined by an economic scenario that is related to the work of man in society. Hence, a textual genre such as cooking recipe, note, personal letter, poem, podcasts, email, debates and others, are discursive products because they materialize the need for a verbal interaction between their interlocutors (the "I" and the "other") that are historically constituted. It is dialectical because it assumes a responsive attitude between its interlocutors, that is, it maintains a dialogical relationship, evoking contradictions from the work of subjects in society, but which is mediated by the historical meanings that determine the identity of the statements (oral or written) prepared by their interlocutors. Because of that, Freire (2001) and other researchers (CRISTOVÃO, 2009; COSTA-HÜBES, 2009; CHAGURI, 2019) that dialogue with the theoretical-methodological framework of the SDI make us understand that textual genres give us access to the right to cultural goods created by humanity.

We understand that both textual genres (FERREIRA, 1986) and textbooks are cultural assets. Since textbooks represent as one of the main documents that support a diversity of textual genres. We also know that it is through working with genres that students strengthen discursive practices, understood by this paper, as orality, reading and writing. For this reason, the work with linguistic analysis should not be worked in an isolated way, but, above all, it should always be aligned with discursive practices in Portuguese language classes.

In that way, it is relevant to observe what genres are present in the textbooks. The knowledge of textual diversity present in these materials can contribute to the enhancement of discursive practices (orality, reading and writing) and favor the participation of students of EYAE in different contexts of language use with real and meaningful purposes.

It is more pleasurable not only for the teacher to teach, but for the student of EYAE to learn the social function of a text than just the grammatical aspects. For instance, when students of EYAE learn about "passive voice" from a text, in this case, the letter of complaint, they will understand that this type of textual genre evokes one's voice who is complaining about a defective product or a not satisfactory service and, through this, the student of EYAE can understand why, when and how to use "passive voice", when writing a letter of complaint.

Practices like these, which consider the text as a discursive product, in which one says to another and to other (GERALDI, 1997), distances itself from merely reproductive practices that consider the text as a pretext for purposes of purely grammatical studies without real purposes and meanings in the social practice of students of EYAE.

Such knowledge about the texts we use in classroom is essential, especially in EYAE context, since it is necessary to consider the subjects and their contexts. Dolz and Schneuwly (2004, p.72-73) point that the interpretations of language practices "depend on the social identity of the actors and the representations they have of the possible uses of language and the functions they privilege according to their trajectory". In face of what was presented so far, we now move to the results and the discussion of the data collected.

## TEXTBOOK AND TEXTUAL GENRES: BY WAY OF DISCUSSION

The textbook is a tool that makes part of any teacher's work in the classroom. It is not only used in Portuguese language teaching and foreign modern language teaching, which are the curricular components in basic education concerned with studying the language as an object of study of applied linguistics, but also it is widely used in the other curricular components, such as: mathematics; physics; chemistry; history; geography; philosophy; sociology; biology; sciences and arts. It serves to lead the student to the appropriation of knowledge and the teacher to develop his/her work in the classroom.

According to Gimenez (2009, p. 8 - emphasis added), if textbooks "are taken as vehicles of more adequate theories and, therefore, superior to the knowledge constructed in practice by the teacher himself, it can overpower the teacher, making him/her a textbook's "loyal follower"". However, if teachers consider their local reality of their school community where they teach, when considering the reality of their own students, the textbook can be an available instrument for specific contexts to meet the social function of the public school. Currently, that function is to guarantee the learning of every citizen in a democratic way.

Thus, proposing a discussion around the grouping of textual genres in teaching materials is a way to give science an opportunity to critically solve historically constructed problems. Consequently, we learn whether a didactic material is allied to a merely reproductive practice, artificially working with the text, or when it is linked to a social practice that considers the grouping of texts as a form of social interaction between its interlocutors, tracing results with real and meaningful purposes beyond the school wall.

For this reason, we get engaged, then, in discussing the repertoire of genres present in the first volume of the EJA Moderna collection (2013a). To achieve this, we observe the following groupings and textual genres found, as well as the occurrence of the available prototypes.

**Table 2** – First Volume of Multidisciplinary Character of EJA Moderna Collection

Groupings	Textual Genres/Occurrence
<b>Narrating</b>	Riddle (01), Song (05), Cantiga (01), Cordel (01), Story (01), Lyrics (04) Nursery Rhymes (01), Poems <sup>2</sup> (08), Quatrain (04), Comic strip (04), Tongue-Twister (01), Dialogue (01), Rap (01)
<b>Arguing</b>	-----
<b>Describing</b>	Container (01), Recipe (02)
<b>Exposing</b>	Announcement (01), Classified Advertisement (01), Campaign (01), Poster (01), Employment Record Book (01), Bank Check (02), Water Bill (01), Social Security Number/ CPF (01), Diagram (05), Glossary (16), Chart (04), List (03), Logotype (01), Map (02), Sign (01), Traffic Sign (02), Building Plan (02), Birth Certificate (01), Table (07), Voter Identification (01), Dictionary Entry (01)
<b>Reporting</b>	Note (01), Biography (02), Birth Certificate (01)

Source: EJA Moderna Collection (2013a)

The table above shows 41 (forty-one) genres present in the first volume of the collection (EJA MODERNA, 2013a). In this analysis, we noticed that the collection, with groupings of narrating, exposing, describing and reporting, is concerned with providing the teacher a didactic-pedagogical approach whose discursive practices (orality, reading and writing) are learned by the students of EYAE as a social practice. And as a social practice, discourse is a structuring content that materializes in discursive practices.

<sup>2</sup> We cannot forget that genres can manifest themselves in different typologies. In this clipping, we aimed to assign the poem in the realm of narrating, because its thematic content gave us support for such classification.

That provides the teacher the appropriate moments to propose linguistic activities based on the mediation of the study of language as a discursive product.

However, with regard to the realm of arguing, we noticed the absence of genre prototypes. We believe that this absence, *a priori*, can represent a lack of concern in dealing, in a focal way, with the referred realm in this context of literacy. Costa-Maciél, Barbosa and Bilro (2019) indicated the lack of concern by publishers and/or textbook authors about working with issues related to sustaining, refuting and negotiating of position taking in the early years. For this reason, we found that repeated scenario within the work that we take for analysis in this research.

It is important to emphasize that textual genres do not comprehend closed models. Therefore, the groupings inherit this characteristic. It means that when we consider a textual genre as belonging to a certain grouping, we are not imposing that they cannot belong or transit in another grouping, because, as we know, texts can present characteristics of more than one typology at the same time. That is why it is considered the prevalent capacities of language of the genre.

Regarding the genres, now, we observe the modes arranged in the second volume of the collection (EJA MODERNA, 2013b), specifically, in Portuguese Language field.

**Table 3** - Second Volume of the Collection EJA Moderna Curricular Component of Portuguese Language

<b>Groupings</b>	<b>Textual Genres</b>
<b>Narrating</b>	Apologue (01), Song (02), Short Story (01), Chronicle (01), Fable (03), Poem (05), Comics (06), Comic Strip (07)
<b>Arguing</b>	Cartoon Strip (01)
<b>Describing</b>	Envelope (03)
<b>Exposing</b>	Classified Advertisement (06), Book Cover (04), Postcard (01), Poster (01), Service Announcement (02), Glossary (19), Dictionary page (04), Picture (17), Dictionary Entry (06)
<b>Reporting</b>	Autobiography (02), Note (05), Biography (26), Personal Letter (02), Testimony (04), Diary (03), Message (01), News Report (01)

**Source:** EJA Moderna Collection (2013b)

In the first moment, we noticed 27 (twenty-seven) genres within the Portuguese language curricular component. There were 8 (eight) narrative genres, namely: apologue; song; short story; chronicle; fable; poem; comics and comic strip. In this volume (EJA MODERNA, 2013b), the only argumentative genre was the cartoon strip. Otherwise, it was not aiming teaching and studying it. The cartoon strip was an excuse to accomplish a different activity. In the describing grouping, we found only the letter envelope. While those that could be categorized as expository are 9 (nine) genres in total: advertisement; book cover; postcard; poster; service announcement; glossary; dictionary book; picture and dictionary entry. Within the order of reporting, there were 8 (eight) genres in total: autobiography; note; biography; personal letter; testimony; diary; message and news report.

Among the genres displayed in the table above, those considered as the object of study by the textbook are: note; message; personal letter; postcard; diary; dictionary entry; classified advertisement; testimony; comic strip; fable; apologue; biography and autobiography.

The other genres are used as a medium and/or complement for teaching the genres that are being explored and/or activities. As an example, a poem is used to start teaching the biography genre or a song in an activity. However, it is worth noting that the second volume of (EJA MODERNA, 2013b) presents a variety of textual genres that are not only part of the everyday life of the student of EYAE, but everyone else. They are: envelope; poster; note and message. The present analysis authorizes us to

state that the grouping of these textual genres, that are part of everyday life, enables Portuguese language teachers to guarantee students of EYAE the improvement of reading as discursive practice, thus building a reading competence. According to Dell’Isola (1996), reading is a place of production of meaning, a place of constitution of meaning based on the reader-text relationship. Therefore, reading from these genres is considered a personal product. In other words, reading takes on an individual character, being determined by the reader’s social, cultural, historical, affective and ideological conditions.

Therefore, when the student of EYAE is exposed to the study of the Portuguese language through these genres he/she will produce different meanings from the same text, even unconsciously, depending on the moment and on the relationship with the discursive product. For instance, one of the authors of this paper has worked for 4 (four) years with Education of Youngsters and Adults (EYA), teaching Portuguese language. Over that period, it was noticed that the students of EYA missed job opportunities. In these occasions, according to the example that will be detailed below, it coincided that the teacher was working with the ticket genre and linguistic variation, common and present in this type of text genre.

For that occasion, a male student around 30 (thirty) to 35 (thirty-five) years old, resident in the urban area of municipality in the northwest of the state of Paraná, caught the attention of the class and the teacher in a group activity. By that week, he had participated in a job interview at a faucet factory in the region and he had been requested to leave a note for the person in charge of the production in the factory sector. When writing that note, he added a brief message to the addressee. After reading that note, both the recruiter and the person in charge of the factory sector felt flattered because the candidate (in this case the student of EYA) said goodbye using the greeting “Abçs” (Best regards). The other candidates for that job, according to the student’s version, did not use any greeting to say goodbye and when they used it, it was inappropriately.

What is intended to express in this paper with that argument is that the “other”, in this case, represented by the recruiter and the person in charge of the factory sector, attributed meaning to what was socially produced by the student EYA. The note written by the student had real purposes and real interlocutors. For that reason, we have to agree with Dell’Isola (1996), thus, the reading, in this example, which occurred in an ordinary event of a student, produced meaning in view of the historical context that circumscribed the social actors at that time.

So, we continue to present the data collected for this paper. Immersed in the data, we observe the presence of genres distributed in the rest of the curricular components.

**Table 4 - Second Volume of EJA Moderna Collection Other Curricular Components**

<b>Curricular Component</b>	<b>Textual Genres</b>
<b>Mathematics</b>	Advertisement (04), Glossary (02), Chart (07), Logo (01), Map (02), News Story (01), Sign (08), Building Plan (09), Picture (10), Table (09), Comic Strip (01)
<b>History and Geography</b>	Opinion Article (01), Calendar (01), Glossary (05), Chart (01), Timeline (01), Logo (01), Map (13), Sign (01), Building Plan (03), Picture (01), Report (01)
<b>Sciences</b>	Scientific Paper (01), Glossary (01), Chart (02), Map (01), Front Page of a Newspaper (01), Instructional Text (01).
<b>Arts</b>	Article (01), Biography (01), Song (01), Invitation (01), Glossary (10), Instructional Text (03)

**Source:** EJA Moderna Collection (2013b)



We found 34 (thirty-four) genres in other subjects. There are 11 (eleven) in mathematics, 11 (eleven) in history and geography, 6 (six) in sciences and 7 (seven) in arts. It is necessary to emphasize that the genres evidenced in the other subjects are not taught, they are only exposed to support the activities of content related to the referred curricular components.

The third volume of the collection (EJA MODERNA, 2013b) corresponds to a four-hundred-page copy, organized by subjects in 3 (three) units, under the respective themes: Citizen's Rights and Duties; Participation and Society and National Heritage.

An important aspect to mention in this analysis is the presence of a glossary that appears in all volumes of the other curricular components. As already indicated, this genre is not proposed in this third volume for study purposes. Although it appears twice in mathematics, 5 (five) times in history and geography, once in sciences and 10 (ten) times in arts. We must, then, as researchers amend an observation that we believe it is relevant to the purpose of this analysis.

Starting from a socio-interactionist conception of language, we defend that the text is never done. It is not a finish product, but above all, it is a device for the production of meanings. In this context, the teacher, wary of the appearance of the same textual genre in different moments of the work, can explore the social function that the glossary seeks to present in each curricular component with his/her students.

In a research conducted by Silva (2015), there was the application of a didactic-pedagogical intervention for ninth grade students in a public school in order to prepare glossaries of terms from different subjects. After it, the intervention proposed the spelling of the lexical items studied. The proposal designed by Silva (2015) shows that the genre glossary takes an interdisciplinary perspective, because he worked with "words and terms from the subjects of Portuguese, science and mathematics" (SILVA, 2015, p. 31).

To this end, working with the glossary genre can establish two practices: either metalinguistics or epilinguistics. In the case of teaching focused on metalinguistics, the systematization and description of the language is the focus given to activities that seek to prioritize a set of linguistic elements suitable for talking about the language. In this case, activities such as classify the terms of the sentence below and define the nouns or adjectives are common in this teaching practice.

On the other hand, epilinguistics aims to seek to provoke in the student and the teacher a critical position on the functioning of the language based on the ways of language construction. In this teaching practice, the activities about language "should be developed in relation to the reading practices and textual production" (SILVA, 2011, p. 72). In other words, the emphasis on language uses as an object of teaching discursive practices (orality, reading and writing) are directed towards "several other teaching objects (structural, textual, discursive, normative), presented and resumed whenever necessary" (MENDONÇA, 2006, p. 207).

For this reason, due to the data collected, this analysis allows us to state the proposal designed by Silva (2015) with a glossary in an interdisciplinary way can be used properly in an epilinguistics practice. It occurs because the practice with a glossary in Portuguese language class or in other curricular components "becomes real when teacher survey the students' questions followed by consultations in printed or online dictionaries, as well as other practical activities, with the aim of [...] promoting the analysis of specialized texts" (SILVA, 2015, p. 26).

However, if Silva's (2015) proposal was anchored by a practice using the glossary in an isolated way emphasizing grammatical contents as a teaching object, then metalinguistics would be the teaching practice adopted for this occasion. Based on Bagno's proposal (2009), what we want to state in this analysis is that there is not right or wrong way of teaching and learning a language. Although, there are suitable ways. Now, let's focus on what genres are available in the third volume (EJA MODERNA, 2013c) and how they organize themselves in the study of Portuguese language.

**Table 5 – Third Volume of EJA Moderna Collection of Portuguese Language**

<b>Groupings</b>	<b>Textual Genres</b>
<b>Narrating</b>	Song (02), Short Story (01), Popular Tale/Traditional (02), Cordel (04) Chronicle (05), Poem (04), Rap (01), Script (02), Comic Strip (08)
<b>Arguing</b>	Reader's Letter (02), Letter of Complaint (02)
<b>Describing</b>	Act (02), Instruction Manual (05)
<b>Exposing</b>	Glossary (19), Chart (01), Picture (16)
<b>Reporting</b>	Biography (20), Headline (02), News Story (08), News Report (01) Texto Jornalístico (03)

Source: EJA Moderna Collection (2013c)

In the third volume of the collection (EJA MODERNA, 2013c), there are 21 (twenty-one) textual genres present in the Portuguese language book. Among them, 9 (nine) are narrative, they are: song; short story; popular tale/traditional; cordel; chronical; poem; rap; script and comic strip. Regarding the argumentative genres, 2 (two) of them are explored: the reader's letter and the letter of complaint.

With respect to descriptive genres, there is the instructional manual. In the realm of exposing there are 3 (three) genres: glossary; chart and picture. Despite the little diversity, they are found several times throughout the book. We also found 5 (five) genres that could be considered from the realm of reporting: biography; newspaper headline; news story; news report and journalistic text.

We notice that the genres actually taught in the Portuguese language textbook (EJA MODERNA, 2013c) correspond to 9 (nine) genres: act; instructional manual; reader's letter; letter of complaint; news story; chronicle; cordel; short story and script. Out of 21 (twenty-one) genres mapped in this volume of the collection (EJA MODERNA, 2013c), only 9 (nine) are organized to study purposes of students of EYAE, meaning they are didacticized to teaching purposes.

Grouping the genres and, later, picking which of them will be used by the teacher and the student is neither an unreasonable nor a careless task. On the contrary, the authors of the textbook have an enormous responsibility when it comes to didacticize the texts that, in most cases, were used as a pretext for the purposes of grammatical studies. In fact, Lemes (2013, p. 125) corroborates that "comprehending the theoretical paths and transposing them to a didactic material requires them to change their conceptions of language as well as to find paths for a satisfactory didacticization". This movement is conditioned by the understanding that "the practice of linguistic analysis is articulated with other teaching, reading and text production modules".

Choosing this or that textual genre as a teaching object for a collection of textbooks deserve, without no doubt, a further study to critically engage in a teaching and learning process that favors a citizen and autonomous attitude to all who carry out the arduous, but pleasurable exercise of scientific research. To this end, we aim to provoke other researchers to dedicate themselves to further studies of this text on the choice of didatization of textual genres in teaching materials.

In the next analysis, we start discussing the genres displayed on the other curricular components.

**Table 6 – Third Volume of EJA Moderna Collection Other Curricular Components**

Curricular Component	Textual Genres
Mathematics	Announcement (08), Menu (01), Water Bill (01), Chart (20), List (01), Logo (01), Map (04), News [Headline] (03), Sign (02), Building Plan (06), Advertisement (02), Picture (02), Table (31).
History and Geography	Biography (01), Song (01), Book Cover (01), Poster (01), Campaign Poster (02) Employment Record Book (01), National Driver's License (01), Birth Certificate (01), Military Discharges Papers (01), Cartoon Strip (01), Social Security Number/ CPF (01), Glossary (02) Act (01), Map (02), Flowchart (01), Passport (01), Picture (03), ID (01), Voter Identification (01).
Sciences	Poster (02), Glossary (04), Chart (03), List (01), Map (04), Picture (04), Report (01) Cultural Guideline (02)
Arts	Opinion's Article (01), Cartoon (01), Interview (01), Glossary (06), List (01), Board (01), Table (01)

Source: EJA Moderna Collection (2013a; 2013b; 2013c)

We found within the other curricular components the presence of 48 (forty-eight) textual genres. There are 13 (thirteen) available in mathematics; 19 (nineteen) in geography and history; 8 (eight) in sciences and 7 (seven) in arts. Similarly, the volume of the second grade, the present volume does not have the aforesaid mentioned repertoire as an object of teaching.

Considering the 3 (three) volumes, we found a significative textual diversity which is expressed in a total of 86 (eighty-three) genres of different realms. However, only few genres are taken as a teaching object for the collection. There are 38 (thirty-eight) didacticize genres in the three analyzed volumes (EJA MODERNA, 2013a, 2013b, 2013c). There are 9 (nine) of them are focused on oral discursive practice (riddle, cordel, short story, testimony, story, nursery rhymes, quatrain, message, tongue-twister) and 29 (twenty-nine) focused on discursive practice of written text production (classified announcement, apologue, autobiography, note, biography, reader's letter, personal letter, letter of complaint, classified job opportunity, classified service, birth certificate, chronicle, poster, diary, dialogue, containers/labels, fable, act, story, news story, headline, instructional manual, script, comic strip, comics, ID, traffic sign, voters identification, dictionary entry).

All this allows us to understand that the authors of the collection studied chose to prioritize the issue of written text production. The main objective of the Portuguese language and literature teachers is to promote the strengthening of discursive practices such as speaking, reading and writing. That must occur to enable the student to critically position him/herself in power relations based on their own worldview. Thus, the student's referential moves towards new meanings, thus providing his/her emancipation and autonomy in social interaction.

This means that in order to build a teaching focused on working with orality, reading and writing, Antunes (2014) advocates that the teaching of these discursive practices cannot and should not superimpose the importance of one in detriment of the other. On the contrary, the work with discursive practices must be actively carried out by the teacher. Only then, the student will expand the domain of orality, reading and writing so that he/she can re-elaborate his/her point of view (understood as oral and written utterances) and, thus, "dominate what the dominants dominate" (SAVIANI, 2007, p. 55), considering that working with text in the classroom is historical and dialectical and, therefore, a cultural asset produced by mankind.

Now, let's focus on the textual genres that are taught in the three volumes considering the grouping of each in the table below.

**Table 7 – Realm of Textual Genres Taught in the Volumes**

Realm	Textual Genres Volume 1	Textual Genres Volume 2	Textual Genres Volume 3
<b>Narrating</b>	Riddle, Cordel Story, Nursery Rhymes; Quatrain, Tongue-Twister	Apologue, Fable Comics, Comic Strip	Traditional Tale, Cordel, Chronicle, Script
<b>Reporting</b>	Note, Biography	Autobiography, Note, Biography, Personal Letter, Testimony, Diary, Message	Newspaper Headline News Story
<b>Arguing</b>	----	-----	Reader's Letter Letter of Complaint
<b>Exposing</b>	Classified Advertisement, Poster, Birth Certificate, Dialogue Containers/Labels, ID, Traffic Sign, Voter Identification	Classified Advertisement Classified Job Opportunity Classified Service Dictionary Entry	-----
<b>Describing</b>	----	-----	Act Instrucional Manual

Source: EJA Moderna Collection (2013a; 2013b; 2013c)

According to the table above, in the first volume of the collection the genres worked are riddle, advertisement, note, biography, poster, birth certificate, cordel, dialogue, containers/labels, story, nursery rhymes, quatrain, ID, traffic signs, voter identification and tongue twister. We found the predominance of genres in the realm of narrating and exposing, while the orders of arguing and describing do not present prototypes as a teaching object in the volume.

In the second volume the genres worked are autobiography, apologue, advertisement, note, biography, classified job opportunity, classified service, fable, personal letter, testimony, diary, message, comic strip, comics and dictionary entry. We found the genres in the realm of arguing and describing are not worked. However, the didacticized genres in the first volume are explored in the second, given the sense of textual progression. These genres are advertisement, note and biography.

In the third volume of the collection, the textual genres taken as objects of teaching are: short story, cordel, chronicle, reader's letter, letter of complaint, acts, headline, news story, instructional manual and script. We found that only in the third volume there is an insertion of argumentative and descriptive genres. From the didacticized genres in the other volumes, only the cordel genre is taken as a teaching object in the volume in evidence, which can be related to a proposal for progression. Now we have a look at the textual progression in the three volumes of the collection on the table below.

**Table 8 – Textual Genres in Progression in the Three Volumes of the Collection**

Volume 1	Volume 2	Volume 3
Classified Advertisement (p. 94), Note (p. 148), Biography (p. 155), Cordel (p. 128)	Classified Advertisement (p. 167), Note (p. 11), Biography (p. 315)-	Cordel (p. 262)

Source: EJA Moderna Collection (2013a; 2013b; 2013c)

The genres from table 8 (eight) are considered, in alphabet order (classified advertisement, biography and cordel) and the order in which they are explored (announcement volume 1 and 2; biography volume 1 and 2; cordel volume 1 and 3). To Dolz and Schneuwly (2004), progression comprehends the temporal systematization of teaching, which is able of providing a spiral learning. Therefore, spiral in

this case means “that the same gender could be revisited at different moments of schooling” (SILVA; COSTA-MACIEL, 2017, p. 122) increases the level complexity over the years/moments.

## FINAL CONSIDERATIONS

The analysis presented in this text allows us to configure two scenarios that are worrisome. The first is about the little quantitative grouping of textual genres in the field of argumentation. This occurs because the textual genres of the realm of arguing are tools for the development of the subjects' critical capacity. They are linked to the social domain of communication to discussion of controversial social issues and of supportive language capacities, refutation and negotiation of decision making (DOLZ; SCHNEUWLY, 2004). Thus, its low occurrence as an object of study in the collection makes the student to reproduce a conception of teaching based on the standards determined by the ruling class, in this paper, understood by the textbook materialized by the marked ideologies of its authors.

The second scenario that becomes worrying is the textual diversity which occupies a passive place in the collection without an attentive proposal for textual progression. Considering 3 (three) volumes and all volumes of the curricular components analyzed, we found a significant number that translates into a total of 86 (eighty-six) genres of the various realms of narrating, reporting, arguing, exposing and describing. However, with a proposal for textual progression, we identified in the collection only the following genres: advertisement, ticket, biography and cordel. Out of 86 (eighty-six) genres, only 4 (four) are listed by the authors for progressive teaching within the collection.

In terms of final results, the conception of an education that is guided by standards determined by a ruling class, which excludes the order of arguing because it is linked to the development of the students' critical ability and textual diversity without an attentive textual progression, compels, without any doubt, that the teacher is capable of adapting and/or complementing the school's textbook and, in certain cases, start the production of new didactic material that meets the linguistic-discursive needs of the students. This scenario leads us to comprehend the precariousness of teaching work, having the teacher to be exhausted in his/her didactic-pedagogical practice.

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