

The Video Tutorial Genre Configurations in the Portuguese Language Teacher Education

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Abstract:

In this article, we present a didactic model of the video tutorial genre built from the survey of its configurations to subsidize teacher education actions in doctoral research, still in progress, with teachers of Portuguese Language of Basic Education. We took analysis assumptions from Socio-discursive Interactionism (SDI) as a basis in a corpus of 30 tutorials collected from YouTube. Research that focuses on constructing didactic models of the genre is necessary for elaborating didactic sequences in elementary school or teacher education courses. The data collection provided elements for two actions of a teacher education course held in 2020: a) explanation of the teachable elements of the tutorial for teachers, who produced samples of the genre at the end of the course, assuming the authorship position; b) preparation of didactic materials for working with orality in school. With this research, we understand that the didactic model is a fundamental mediating instrument in teacher education for better visualization of linguistic elements and phenomena of orality necessary not only for the production of the genre by teachers themselves but also for the transposition of oral genres in primary education.

Keywords:

Orality. Video tutorial. Teacher education.

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INTRODUCTION

Although oral genres are already present in the classroom of the Brazilian primary school, either through textbooks or through the teachers' choice of teaching material, they do not occupy the same space as reading and writing in the teaching plans, as various authors have already demonstrated in previous research (BUENO, 2009; COSTA-MACIEL, 2011; GALVÃO; AZEVEDO, 2015; LEAL; BRANDÃO; NASCIMENTO, 2010; MAGALHÃES; LACERDA, 2019). Therefore, to effectively have a systematic work with orality in elementary school, in which genres are objects of teaching with a view to social interaction, inserting the students in practices of the spoken modality, the teacher education must assume responsibility for this task.

The few studies focusing on teacher education for the work of orality in schools revealed many justifications for the absence of practices with oral genres in teaching. Teachers affirm that orality can cause indiscipline in the classrooms; and that they do not have enough time for this sort of teaching, besides not knowing the proper ways to work with it, due to the lack of training for this purpose (BARBOSA; MAGALHÃES, 2021; BUENO, 2009; LEAL; GOIS, 2012; MAGALHÃES; LACERDA, 2019).

Given this situation, we have carried out, within the scope of our research group, some research and extension actions that encompass not only an analysis of Portuguese language teaching practices that prioritize the axis of orality but also a focus on research related to the teachers' professionalization in teaching orality in elementary school. In this sense, in 2020, we held a teacher education course for which a didactic model of the video tutorial genre investigates and answers the following research questions: What are the configurations of the tutorial genre for the context of an initial and continuing teacher education course? How can the tutorial genre be used as an instrument in a teacher education course? Thus, our objective is to analyze the configurations of the video tutorial, elaborate a didactic model of the genre (DMG) based on corpus; and describe the use of the tutorial as an instrument of interaction in initial and continuing teacher education courses.

To fulfill our objectives, we first present reflections on oral genres in teacher education, addressing the conceptions of orality and linguistic education advocated by several scholars with whom we agree. Next, we describe the methodology used in our study and then the elements that make up the DMG of the tutorial. Finally, we conclude by highlighting the potential of this instrument as a mediator for dealing with orality in elementary school.

1. ORALITY AND TEACHER EDUCATION

Despite its importance, only a few investigations regarding orality and teacher education are available. For example, the research carried out by Magalhães, Castro and Neves (2022) reveals that only 30 research papers correlate orality in the initial or continuing teacher education, either through the insertion of undergraduates or postgraduates in effective interactions with oral genres (seminars, oral communication in event), or through disciplines, mini-courses or related activities that bring orality as an object of reflection (such as the construction of didactic material, analysis of teaching practice).

Reinforcing the scarcity of studies on the subject, we seek support in the discourse of Carnin and Remus-Moraes (2021, p. 52), who bring valuable questioning to our discussions:

If teachers do not experience systematic work with orality in their education, deconstructing representations and linking the work with orality only to reading aloud or to the myth that every speaker already dominates orality when entering school, how can we advance the teaching of orality? (CARNIN, REMUS-MORAES, 2021, p. 52).

There need to be more discussions about oral genres in teaching and the effective insertion of undergraduates in systematized and reflective interactions with oral genres, which generate more fruitful experiences in the school. Even today, undergraduate courses are essentially theoretical (ANDRÉ, 2016; GATTI, 2013), leading to a gap between the conceptual knowledge offered by academia and the appropriation of pedagogical and professional knowledge related to school work with the mother tongue.

This configuration results from the absence of teaching practices with oral genres in school. Several researchers address what teachers do or do not do in the classroom and also report the obstacles to the expansion of this work in primary education (BUENO, 2009; COSTA-MACIEL, 2011; COSTA-MACIEL; BARBOSA, 2017; GALVÃO; AZEVEDO; 2015; LEAL; BRANDÃO; NASCIMENTO, 2010; PALMIERE, 2005). Such investigations first reveal the teachers' concept of orality, their teaching strategies, and the causes of this absence or difficulties in working with the oral genre. They have found that an idea of orality as speech or free conversation remains among teachers. Regarding teaching strategies, the predominant activities are oralization of writing, reading out loud, the concern towards shyness or polite speech of students, playful activities, and the absence of a systematic study of oral genres. Regarding the reasons that prevent the work, the same studies verified, in the teachers' reports, little contact with theories and teaching methodologies, lack of equipment and materials in schools, gaps in initial formation, and the urgent need for continuing education policies that cover the teaching of orality. In addition, there is still an entrenched notion of the supremacy of writing at the expense of orality.

However, Costa-Maciel (2011), Magalhães and Lacerda (2019) revealed advances in this perspective, noting that many teachers already recognize the need for orality teaching, which they understand as something that must prepare the students "for life," that is, for a citizen performance, having the speech as a social practice.

Furthermore, the researchers also verified that there is already some work on oral genres, such as seminars, debates, and news. Bueno (2009, p. 17) also points out that teachers demand research that brings "more analysis of oral genres to teach their students better." According to her,

Considering that there are not many theoretical texts on oral genres or didactic materials, we do not see it as correct to blame the teachers for a work that should not be only theirs. Teaching oral genres **requires a well-done analysis** that only some experts, at this time, have dedicated themselves to in their research. Thus, requiring teachers to dedicate themselves to this work without relying on good theoretical texts to assist it would mean taking a naive view of the educational system. There is a government, a ministry of education, educational policies and documents, teachers, students, publishers, universities, research, and society in general. (BUENO, 2009, p. 16, emphasis added).

Although many studies present what teachers still do not know how to do about the teaching of orality, what is extremely important to identify the gaps and act on them, we also find studies that point to contributions to minimize absences, allowing orality to be understood by teachers so that there are new ways to do it, systematically, giving rise to oral genres as an object of study and reflection in Portuguese language classes with explicit purposes of social participation. Indeed, these practices go through professional qualifications in undergraduate degrees and continuing education courses.

The appropriation of adequate conceptions – of orality as social practice and speech as a modality of language use (MARCUSCHI, 2001) and that pedagogical knowledge is as essential as the theoretical-conceptual of the disciplinary field (GATTI, 2013) – needs to be central in teacher education. Luna's research (2016, 2017) reveals the presence of discussions about orality and oral genres in teachers' initial education, but pedagogical knowledge still needs further deepening. The discussions are more focused on theoretical-conceptual

knowledge of the disciplinary field, such as orality and oral genres, than on pedagogical and professional knowledge, that is, on how to teach. If, for writing, we already have advanced works that take it as an axis of the teachers' professionalization in the context of academic literacy in undergraduate studies, for orality, this does not seem to be consolidated (NONATO, 2022). In this sense, inserting undergraduates and teachers in practices with oral genres has been a vital sign of fruitful teacher language education. It reveals the results of studies about the importance of undergraduates and teachers trying the interaction by oral genres not only for skillful participation in an academic-scientific context but also for their professionalization (ARAÚJO; SILVA, 2016; MAGALHÃES; BUENO; COSTA-MACIEL, 2021; NONATO, 2022; SOUZA; CRISTOVÃO, 2015; ZANI; BUENO, 2017). This way of inserting undergraduates proposes a "language education" with authorial participation and experiences in activities and events through oral genres of academic-professional culture. Herein we emphasize not only the insertion of undergraduates in the activities but the transformation of the knowledge arising from these experiences into pedagogical knowledge (CARNIN; REMUS-MORAES, 2021), which will subsidize teaching.

We suggest a compelling proposition of experiences with oral genres in the disciplines of undergraduate courses, in which undergraduates learn and produce diverse oral genres. Such experiences can be transformed – based on explicit reflection – into pedagogical knowledge. Genres such as banners, posters, documentaries, interviews, oral reports, mini-course, defense of works, as well as specific practices of the professional environment (various meetings, general assemblies, interns advising, among others), can be an object of study and instrument of interaction and reflection in the formation. A constructive and systematic discussion about the positions and roles undergraduates assume in these interactions may provide a more significant presence of orality in school.

In this study, we insert teachers and undergraduates in the understanding and production of the tutorial genre, which occupies a little place in research (BARBOSA, in progress), but is present in the teacher's work, mainly after the social isolation during the SARS-COV-2 pandemic (BUENO; DIOLINA; JACOB, 2021). So that the students could know and produce the tutorial genre for real circulation, we surveyed its configurations, which generated a didactic model of the genre, whose assumptions we bring in the following section.

2. THE DIDACTIC MODEL OF THE GENRE: THE TUTORIAL IN TEACHER EDUCATION

Constructing a didactic model of the video tutorial genre preceded elaborating and developing a didactic sequence (DS) in an initial and continuing teacher education course. In this way, we focus on studies that defend the need to survey the characteristics of a genre to achieve teaching objectives (MACHADO; CRISTOVÃO, 2006).

The DMG is an instrument developed before the DS, used for the systematization and didactic transposing of a genre into the classroom. It points out the constitutive dimensions of the genre and allows the teachers to select what they should teach. Since the DMG has didactic purposes, this modeling mixes different theoretical references articulated to characterize the genre in the context of social practices. For Machado and Cristóvão (2006), when building a didactic model,

One should know the state-of-the-art in studies of this genre, the abilities, and difficulties of students when working with texts belonging to the selected genre, the teaching/learning experiences of this genre, as well as the prescriptions present in official documents on the teaching work (MACHADO; CRISTOVÃO, 2006, p. 558).

In this way, it is possible to visualize the characteristics related to the chosen genre, which allows the selection of the necessary knowledge for the research with the students (BARROS; MAFRA, 2017; CARNIN; GUIMARÃES, 2018; DE PIETRO; SCHNEUWLY, 2014; MACHADO; CRISTOVÃO, 2006). Hence, the DMG is an instrument that guides the preparation of didactic materials for and by the teacher, leading to the appropriation of the genre by students, who may become able to act linguistically in various social contexts,

making use of these genres and understanding them more deeply and consciously. Notably, the survey of the configurations in this bias allows us to understand not only the relations of the genres with the social, cultural, and historical aspects but also to perceive the “relatively stable” characteristics (BAKHTIN, 1997) of the utterances.

De Pietro and Schneuwly (2014) outline guidelines for the construction of this instrument that brings together the results of a research/survey of configurations of a genre: 1) the general definition of genre; 2) the parameters of the communicative context; 3) the specific contents; 4) the global textual structure; 5) the language operations and their linguistic marks. (DE PIETRO; SCHNEUWLY, 2014, p. 58).

Thus, the teacher/researcher must first seek social practices related to the genre, that is, samples that circulate in society, in different communication situations, in which recurrent characteristics will be listed, in the constitutive flexibility of the genres. In addition, we also seek what experts have already researched about the genre in question¹. Next, we resort to students’ language practices: the students’ productions (in our case, teacher students) are a source of observation, which allows us to understand what they already know and what they still need to learn about focused action. Finally, school practices are the last dimension observed, understood as the presence of genre in school: Is this a familiar genre to the students? Is it a genre characteristic of school practices, or does it belong to another sphere of communication?

It is important to emphasize that the more precise the definition of the teachable dimensions of a genre, the easier its appropriation, which will enable the development of diverse language capacities associated with it (SCHNEUWLY; DOLZ, 2004). Besides, we have limited literature on genres indicated in textbooks or documents².

For this reason, the construction of didactic models would be fruitful, aiming at their circulation for the preparation of materials by elementary school teachers, either through continuing education or through publications. Carnin and Guimarães (2018) even suggest that research centers in PL teaching create a “digital repository” of didactic models of genre supported by experts, which would contribute significantly to teachers, helping them in the construction of different exercises.

The next step is elaborating a didactic sequence, that is, exercises and activities for the students to make them appropriate the genre characteristics and be able to master and produce it to act socially through language in a specific context.

For our research, we chose the video tutorial, as it is a very present genre in the lives of teachers and students. Moreover, it is a textual genre that has changed over time. It has evolved from instruction manuals and old computer science video tutorials. According to Bronckart (2006), such changes show that subjects adapt their actions and modify genres according to communication or interaction needs; therefore, they arise, modify, or disappear. Confirming this characteristic, the internet and its technologies offer fertile ground for the emergence or “mutation” of various genres.

The video tutorial is a multimodal genre performed essentially by speech, which also mixes written, visual and sound elements; it belongs to the grouping of instructional texts, which some authors call “instructing” (COSTA, 2008; GARCIA-REIS; BOTELHO; MAGALHÃES, 2017); while for the didactic perspective of Socio-discursive interactionism, we have the grouping named as “describing actions” in which the dominant language capacity is the mutual regulation of behaviors. This grouping is, in most cases, little contemplated in the planning of Portuguese Language teachers, in which other genres occupy vast space. However, as verified by Magalhães and Lacerda (2019), even if in a restricted universe, the seminar genre is addressed by 75% of

¹ In our view, this is the most challenging point in the construction of the model because, although there is much research guiding how to do it, there is no extensive literature about the genres that circulate in society and the classrooms, such as the video tutorial genre, for which we found few reference materials. Moreover, many genres have yet to pass through the didactic transposition, which justifies the teachers’ difficulties. De Pietro and Schneuwly (2014) recognize this difficulty and point out that teachers often resort more to reference practices than theoretical corpus.

² We can take the National Common Curricular Base - BNCC (BRASIL, 2018) as an example which brought a series of new genres, still unknown by many teachers and researchers, according to a survey in the extension course (2020) mentioned in this work.

teachers, while no mentions of the tutorial. Thus, when considering instructional genres, the teacher can arouse the students' interest in unprecedented classroom language practices, such as teaching something to someone, requesting a service in a particular way, and asking for help to act, among others.

The tutorial genre presents several specificities that make it exciting and productive for schoolwork. First, it is a genre that “teaches something to someone”; it gives instructions and guides the action. Thus, in the context of teaching, it is highly relevant. Moreover, since we carried out this research in a context of social isolation, the genres of the digital context were in evidence, which also drove us to adopt it. The massive presence of the virtual environment in the lives of adolescents forces us to think together with students about our performance in this sphere. According to Coscarelli and Kersch (2016, p. 8), “The internet also invites us to the production of content. Users can (and should) produce content of the most varied genres and for the most diverse purposes”. Finally, in the teaching context in which we operate³, it is frequent that adolescents search for tutorials to learn how to perform experiments, make-up, and learn game rules, among other issues directly related to the student's interests. In this case, the tutorial was pertinent and entirely accepted by the course participants for production.

Regarding the emergence of the genre, Santiago (2013, p. 391) understand the tutorials “as instructional texts intended to the use of a system based on the indications it shows,” which allow the interlocutor to perform specific tasks related to the use of computer tools or the internet. However, the massification of internet use has been presenting modifications in its global plan. As a result, anyone who wants to teach something can assume the position previously held by an expert (the one who teaches). Consequently, this change brings into focus another point: language variations, since the most diverse people, with the most varied levels of education or experiences in different literacy practices, can be tutorial producers.

Another characteristic that differentiates this genre from the old manuals is the possibility of interaction with the interlocutor. Although the goal – to teach something – remains the same, there is a need to interact more directly with the interlocutors, making room for comments, suggestions, and requests for topics. This characteristic is due to the new circulation space of the analyzed samples and social networks of video sharing, such as YouTube. With this, the producers expect more visibility and followers for their texts, whether in video or photos. Furthermore, unlike the tutorials in the field of informatics, those on the internet of varied subjects can assume a tone of humor, which can incur in modifying its previous global plan (SUMYIA, 2017).

Another factor about the study of the tutorial genre is that it was initially aimed only at instruction; nowadays, due to the typical activities of social networks, it has become an instrument capable of making its creator better known and “followed” on networks. This characteristic makes it extremely instigating for teenagers who already use or produce tutorials. Although they know their goals and means of circulation, students may need help understanding other constituent elements. Therefore, we understand that transposing this genre into the classroom can be highly productive in constructing knowledge and developing students' language skills. However, the genre demands teachers much study and experience to carry out this transposition.

On teaching actions, the tutorial stimulates interest among teachers in elaborating teaching strategies, creating pedagogical objects and projects for their students, and producing didactic materials intended for other teachers. Therefore, we developed a series of actions to carry out the course and build the DMG, which we explain in the following section.

3. METHODOLOGICAL ASPECTS

For the elaboration of the DMG, we defined a corpus of 30 video tutorials extracted from YouTube, indicated by the students in their final years of Elementary School (for whom the first author used to teach). These tutorials deal with topics that involve the interest of the teen audience, also related to school content. The teachers chose tutorials on youth themes so that they could get closer and understand the universe of

³ Reference to the first author of the article.

their students. Listening to students' suggestions and developing teaching plans based on their indications contributes to their engagement in the work proposals.

We divided the tutorials into four categories: a) 8 videos of beauty and health; b) 7 scientific experiments; c) 8 game tips; and d) 7 culinary recipes. First, for the elaboration of the DMG, we carried out a process of listening and analyzing these videos based on the model of text analysis of Socio-discursive Interactionism (BRONCKART, 2006), taking into account the production context, the internal architecture of the texts, the textual infrastructure, which contemplates the general plan of the text, the types of discourses, the articulation between these discourses and the sequences; then, we analyzed the textualization and the enunciative mechanisms.

Once the DMG of the video tutorial was ready, we developed a didactic sequence (not addressed in this work) with the tutorial as a study and production instrument within the scope of the extension course "Oral Practices in Portuguese Language Teaching," held between October and December 2020. The course aimed at:

a) Teachers undergraduated in Languages or Pedagogy, already working in Elementary and High School; and b) students of Licentiate course in languages and Pedagogy. The 30- course participants came from several Brazilian cities and regions. The classes were online via the Google Meet platform, comprising ten modules and three lives (40 hours). We discussed theoretical and didactic aspects of the teaching of orality as described below:

Table 1 - Course activities.

Module 1	Presentation
Module 2	Orality, orality teaching, and oral genres
Module 3	Orality, literacy, and teaching tools
Module 4	Oral genres and multimodality
Module 5	Oral genre considerations / expert interview
Module 6	The oral genre tutorial
Module 7	Technologies in education
Module 8	Discussions on tutorial productions and expert interview
Module 9	Reflections on orality learning
Module 10	Production presentations and closure
Live 1 ⁴	Orality in academic context - Dr. Luzia Bueno (USF);
Live 2	Orality in High School - Dr. Letícia Jovelina Storto (UENP);
Live 3	Orality in Elementary School - Dr. Telma F. Leal (UFPE).

Source: the authors.

In each module of the course, we presented the concepts and conceptions of orality/literacy, didactic tools, namely the DMG and didactic sequences, and multimodality. We also verified the need for a module related to the use of technologies in teaching, such as applications and video editing sites, that would contribute significantly to the production of tutorials. After that, we moved to the presentation module and study of the tutorial genre. We presented the DMG⁵, the characteristics of the genre, and the presentation of the production

⁴ The course was only for students enrolled, but the Núcleo Fale YouTube channel (FACED/UFJF) broadcast the lives.

⁵ Although the DGM is a teacher's tool, we presented it to the students so that they could reflect not only on the genre characteristics but also on its elaboration and configuration.

proposal that we call a “pedagogical object.” In times of social isolation and remote teaching, students should produce a helpful tutorial for teachers in their practices, including games, planning, and applications.

After analyzing the first productions, we conducted a module of reflections on the samples produced. We verified the points of success and those they needed to redo in the final production. We also recorded the reflections module for data analysis, as shown below.

3. DATA AND RESULTS

As a product of our research, part of a work in progress, we elaborated two sets of data and results: the didactic model of the video tutorial genre and the analysis of its application as a teaching tool in a teacher education course for and by language. We divided the data into two parts, which we present below.

3.1. The DMG tutorial

From the corpus analysis of the tutorial selected and after going through the steps for the elaboration of a DMG, recommended by De Pietro and Schneuwly (2014), we arrived at the following tutorial didactic model, presented in table form to facilitate the organization of the characteristics and their visualization:

Didactic model of the video tutorial genre

Table 2 - Aspects of the circulation context of the tutorial genre.

Context of genre circulation
Sphere: YouTube (not exclusive to tutorial)
<ul style="list-style-type: none"> ● Social and objective function: teaching something to someone willing to learn, through a “step-by-step”. Its purpose is to give instructions so that the spectators can learn how to perform a particular activity.
<ul style="list-style-type: none"> ● Interlocutors (social roles): producers of tutorials (enunciators) are people, experts or not, interested in teaching something and raising visibility or “likes” on video channels. The producers of tutorials can be children or adults, and their number can vary in a video (they can be ordinary people, prestigious guests, or experts). The recipients are Internet users with different interests who follow the channels and interact through likes and comments.
<ul style="list-style-type: none"> ● Thematic content: extremely diverse. According to Sumyia (2017), the content varies according to the interest of internet users, who give suggestions or make direct requests to the producer of the videos. We can create a video tutorial on any topic requiring a description of an action. Our corpus, samples focused on adolescents, has culinary recipes, make-up, haircuts and hairstyles, scientific experiments, and video games. One of the thematic possibilities in the specific universe of YouTubers is the one that accompanies political trends, media, and others.
<ul style="list-style-type: none"> ● Broadcasting support: we can find video tutorials in several media, most commonly broadcast on YouTube <i>channels</i>, which can be specific to tutorials or other oral genres, according to the speaker.
<ul style="list-style-type: none"> ● Production time, circulation and consumption: the video upload date is available, which allows us to know when the producer made it; consumption depends on the followers’ interest. The frequency of publication varies according to the enunciator, and the publishing time can influence the content. The broadcaster usually follows the trends, and most commented topics to choose their themes get more followers. Slime⁶ videos are a clear illustration of it.

Source: the authors.

⁶ Slime: “Other than the sheer fun of learning science, slime is popular among kids for several reasons. Some find it satisfying to watch slime turn from a solid to a liquid and back again.” <https://www.cnet.com/home/smart-home/everything-you-need-to-know-about-slime>

Table 3 - Aspects of the compositional construction of the tutorial.

Compositional construction of the genre
<p>Modality and type of tutorial: Multimodal: Oral/verbal (predominant) and (title, caption, logo, channel address); Nonverbal: dynamic (integrated into speech, actions, instructions) when it comes to a presenter on the screen; screencast based on mouse movements (when the presentation material is the primary visual focus); it may also have audio narration.</p>
<ul style="list-style-type: none"> ● Text general plan: the tutorial is a more informal genre due to the virtual environment and its interlocutors' features. Consequently, its structure can vary. However, we identified the following parts: Opening: title; logo, a verbal greeting (varying according to the target audience); like request (may appear at the beginning or end of the video); presentation of the content; Development: presentation of the materials at once or throughout the steps; description of the actions, the previous and following steps for the success of the work; result or product; descriptions of new actions from the result or product as possibilities (these actions are not mandatory, but optional, such as suggestions and functionality). Closing: goodbye, like request, theme suggestion for future videos. <p>It is also possible to identify other phases of the tutorial, such as the justification for the theme (which can be at the beginning), identification of the enunciator with the chosen theme (requests from internet users, trend/relevance of the theme); presentation of guests (it can be at the beginning), merchandising.</p>
<ul style="list-style-type: none"> ● Textual sequences and other forms of textual planning: the same genre can present several sequences (Bronckart, 2006). We identified in the tutorial the following points: Dialogal: there is an interaction between the interlocutors, as the producers direct the videos to the followers of the channel, the enunciators greet their followers right at the beginning of the videos, who respond to the contents through comments and likes; Descriptive/instructional: during the step-by-step, we have the explanation of the material, and the descriptions of instructional actions about how viewers should proceed to carry out the proposed activity; Argumentative: in specific excerpts of the videos, it is possible to identify argumentative sequences when the enunciators try to convince viewers to watch and like their channels and invite other viewers to follow it as well.
<ul style="list-style-type: none"> ● Types of speech: according to Bronckart (2006), the types of discourse concern the implication of the producer in the text and his position about it, that is, whether or not the producer is close to the events of the text and whether or not he interacts with the content produced. In the tutorial, we have the types of interactive discourse (set and implicated) because the producers are close to the production situation and involved in the production process of the text. This characteristic is evident by using first and second-person pronouns, in which the enunciators refer to themselves and the viewers. It is also possible to identify spatial and temporal deictics as <i>here, there, today, now, before, and after</i>. Another indicator is the verbs in the present simple and the future simple, used for the tutorial content presentation (Today I will show you), as in the description of the actions (You apply the foundation with your fingers). The verbs in the imperative appeared less frequently. This choice relates to the level of politeness that one wishes to transmit. Due to the need to get more likes, direct instruction (in the imperative) needs to be revised; the pronoun I would imply using the infinitive or simple present as a strategy of discourse modalization.
<ul style="list-style-type: none"> ● Extralinguistic features of orality (pauses, hesitations, intonation): many marks of orality, such as pauses, hesitations, and corrections. Despite the videos' edition, "recording errors" are expected and demonstrate these marks more effectively. As for intonation, there is always a tone of positivity, of motivation, explained by the need of the enunciators to have their videos liked and shared; thus, it is necessary to motivate the viewer not only to reproduce the activity performed in the video but also to "give your like". ● In videos aimed at children, the intonation may be more infantilized. (prepared speech to show spontaneity). In videos aimed at adults, the tone is more formal. In videos aimed at children, the intonation may be more infantilized. (prepared speech to show spontaneity). In videos aimed at adults, the tone is more formal. ● Rhythm: predominantly paused, explained step by step (those of the game show a faster pace). ● Laughter and sighs. <p>Conversational markers: right, okay, got it (follow-up).</p>

Continues

Imaging aspects: as it is a genre that circulates on the internet and does not need any link to a communication network, it is possible to find videos ranging from homemade productions to those with excellent infrastructure and resources due to investments from YouTube and other sponsors.

Environment: it can be a kitchen, a room, or even a studio previously prepared.

Producer characterization: presenters usually wear informal clothes, according to their channel profile, which can follow the fashion trend or not.

Lighting: it also varies according to the “grandeur” of the channel, ranging from homemade lighting to the professional lighting of a studio.

Objects: it is a setting for the production of the project. Decorative objects may appear according to the producer and channel profile.

Setting: it varies according to the space available. We can have the objects on the scene or remove them.

Posture: the producer almost always presents a relaxed posture, speaking positively and demonstrating joy since the objective is to captivate the viewer and get more likes. In addition, the producer demonstrates security prior knowledge of the performed task, although errors may occur during the process. In this case, the presenter is comfortable with the mistake and redoes what did not work.

Facial expression: always looking at the camera, demonstrating proximity to the viewer, as if they were face to face. The expression should be relaxed and show satisfaction from the performance.

Gestures and movements – it depends on the actions performed. However, they are always part of demonstrating how to do something due to the instructional character of the genre so that the interlocutor can also do it).

Source: the authors.

Table 4 - Aspects of the style and linguistic resources of the tutorial.

Recurring language style and features of the genre
<ul style="list-style-type: none"> ● Language marks: use of speech. <p>In tutorials, first-person singular or plural pronouns (I/We) are frequent when the agents refer to themselves to present and describe their actions. We understand the use of plural as a way of approximation between the interlocutors, signaling segments of the interactive discourse, including the netizens, in accomplishing the task. The second-person plural pronoun (You) refers to netizens/spectators and the procedures they must perform. The second-person plural pronoun (You) also refers to netizens/spectators. There is also the use of the second-person plural pronoun (You), referring to netizens/spectators.</p>
<ul style="list-style-type: none"> ● Language: within the corpus analyzed, which consists of tutorials aimed at children and youth audiences, the language is more informal through slang and typical expressions common to the audience’s vocabulary. In scientific experiment tutorials, there is the presence of a more specific vocabulary but always simplified for the adequacy to the public. In general, the language is quite “relaxed”. ● In teacher education channels, this language disappears.
<ul style="list-style-type: none"> ● Social voices: the enunciators’ voices in the tutorials are explicit and marked by the pronouns of the first- person; the viewers’ voices are also explicit, through comments and likes approving or not the video content. They may point out the trends for the publications identified in the enunciators’ speech when they say, “You asked, and I brought it today...”. The guest’s voice also establishes a close relationship with the interlocutor (Tutorial “Dando nó em água”), attracting the viewers’ attention or giving a humorous tone. Other voices may appear, such as those of scientists (experiment tutorials), politics, media, and advertisements linked to the theme of the video (<i>e.g.</i>, game company).
<ul style="list-style-type: none"> ● Verbal cohesion (verb tenses and textual organizers): for its instructional text feature, the video tutorial predominantly presents the future simple structure (will+ main verb base) “you will need it,” “you will cut it .” Verbs in the imperative appear more often when the speaker suggests that viewers do the activity shown in the tutorial and when they ask them to like and comment on the video. The present simple is less often in this kind of speech.

Continues

<ul style="list-style-type: none"> ● Modalizers: According to Bronckart (2006), modalizers refer to the objective, social, and subjective world. The logical modalization refers to the objective world and what is considered truth or possible facts. In the tutorial, they can be identified by the expressions “you have to...”, for example. Deontic modalities, on the other hand, are those based on values, opinions, and rules of the social world and can be identified in the tutorial in the use of adjectives that aim to value the video, always in an attempt to get followers, such as “absolutely awesome,” “this idea was great,” “amazing”. Appreciative modalities concern the subjective world and present the content evaluatively. In the tutorials, they appear as a reinforcement for the interlocutor to fulfill the task, with expressions such as “it is easy” and “it is simple.” As it is in the grouping of “Instructing,” the tutorial also presents verbs in the imperative, sometimes replaced by verbs in the present, seeking to “hide” a direct order since one of the genre objectives is to please and get followers. We can identify a more constant use of diminutives in the tutorials focused on children.
<ul style="list-style-type: none"> ● Characteristic of sentences: short sentences and explanatory clauses. In the case of experiment tutorials, the presence of simplifying excerpts of more complex concepts is also common. ● We have subordinate clauses along the text presentation and closing. ● In the description of actions: absence of verbal parallelism (imperative, infinitive, or other forms), and the constant presence of coordinate clauses, once we have instructions or rules for doing something.
<ul style="list-style-type: none"> ● Nominal cohesion (anaphoric reference): use demonstrative pronouns to indicate materials and procedures, synonyms for materials and objects, anaphora, cataphora, and vocatives (guys, followers).
<ul style="list-style-type: none"> ● Textual organizers (connection mechanisms): it is possible to identify the use of sequential markers that indicate the order of the procedures performed, such as <i>first, then, now, and</i>. There are also time expressions, such as <i>when, then, and after</i>. ● Typical sequencers of orality: <i>there, and, also, and then</i>.
<ul style="list-style-type: none"> ● Spectator capture strategy: greeting expressions, nicknames, motivational phrases (<i>it is easy, everyone can do it, you will love it, you asked and we answered</i>), and conversational markers (<i>right, okay</i>).
<ul style="list-style-type: none"> ● Information credibility: relates to modalization, the use of politeness according to the producers’ intention through the speech, the thematic content, and, sometimes, counting on expert references. The most reliable videos have more likes and more followers, which makes the presenter more famous (“internet famous”), also with more experts in a topic, making the channel more respectful. The scientific experiment channel “Manual do Mundo” is an example.
<ul style="list-style-type: none"> ● Lexical choices: a specific vocabulary of the semantic field related to the theme of the video, loanword, especially in the game and make-up videos; slang and expressions typical of the social group to which the video intends to (gamers, children, and young people, students), expressions of the YouTubers universe such as give your like, follow, monetize.

Source: the authors.

After the elaboration of the DMG, we realized that the configurations of the tutorial genre for the context of an initial and continuing teacher education course involve three parts or groups: the context of genre circulation, the compositional construction of the genre, and the style and recurring linguistic resources. Each of these parts relates to the skills developed by students or course participants. The teachers must be very clear about their students’ primary learning needs. In the context of our teacher education course, it was evident that the student’s difficulties with extralinguistic aspects, such as intonation, body expression, and positioning in front of the cameras, among others.

Thus, the DMG allowed us to elaborate activities within the didactic sequence that approached these aspects more forcefully, focusing on the configurations listed in its second part, the compositional construction of the genre, which brings the linguistic resources of orality and the imagery aspects. Other aspects widely

mastered by the course participants, such as the circulation context of the genre, or the thematic content, we were able to move forward more quickly. Although DMG is quite extensive and detailed, it is clear that we should work on only some of its characteristics at a time. Thus, we highlight the power of this instrument as a tool that guides the teacher's work to list what is necessary for the student, focusing on their real difficulties.

As previously mentioned in our teacher education course, the most critical aspect was the neglectful extralinguistic elements in teaching. When working with transparent activities, analysis, and reflection, the students felt safer producing their tutorials, which, for us, is the true meaning of the PL classes or, in this case, the main objective of our course: to enable the students to live the experience of producing an oral genre, focusing on their didactic action and seeking to emphasize elements of their own experience, that is, of the formation "by language" that can transform future teaching action.

On this perspective, we bring below a reflection focusing on the tutorial genre as a learning tool for the initial and continuing teacher education course.

3.2. Course considerations: teacher interaction through the tutorial

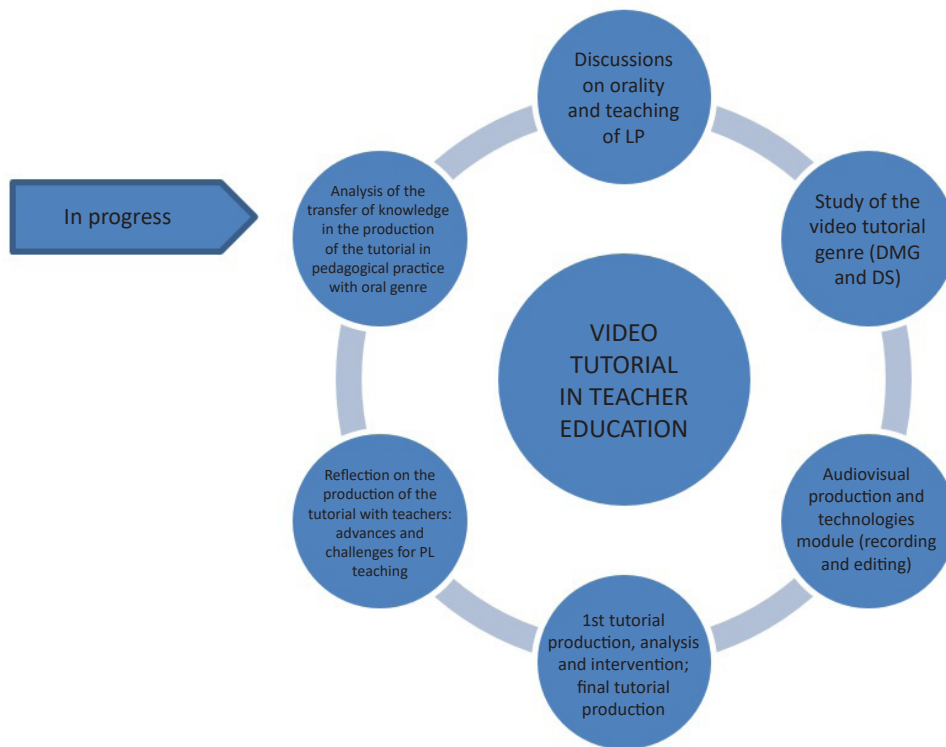
Regarding the discussion on using the video tutorial genre in teacher education in research still in progress, we bring here only some initial reflections. As discussed in the previous sections, one of the ways to overcome the challenges of teaching orality in different contexts in primary schools is to bring this axis of teaching to teacher education. Therefore, workshops on didactic materials, disciplines, courses, and other activities that can promote the appropriation of a conception of oral genres and teaching of orality should be a priority. In the stages of the Language course (NONATO, 2019), for example, we have the proper space not only for reflection on orality as a teaching object but also to experience the teaching of orality in elementary school. In addition to this demand, other proposals are possible in the axis of language education of the PL teacher: the insertion of undergraduates and teachers in experiences with oral genres has also been the focus of different works, as we have already stated.

In this aspect, we insert the tutorial genre in teacher education, with a view not only for its production by teachers but also for reflecting on this practice of transforming experience into pedagogical knowledge so that we can use it in didactic and other teaching situations. Therefore, throughout the DS developed in the course, we presented all the characteristics of the video tutorial genre from the DMG of the previous section. First, we watched tutorials for collective analysis, highlighting aspects such as global plan, production and circulation contexts, communicative objective, multimodality of speech, and non-verbal elements in constructing meaning. The students then recorded the first production, which thematized the "pedagogical objects," that is, the elaboration of instruments, objects, or documents for other teachers pertinent to the teaching field, such as pedagogical games and didactic materials and others.

With the works handed in (in videos), we analyzed and pointed out aspects that could be modified, such as light, sound, scenery, gestures, facial expressions, and speech speed. The presentation of this analysis took place in a reflection session with the course participants, who could also reflect on their work and give their opinion on that of others. After this session, the students prepared the final version of their tutorials, which we posted on the LEPS Research Group YouTube channel.

The following research steps analyze the language capacities teachers developed in the tutorial genre production, comparing the two versions of the recordings. We also aimed to analyze the knowledge appropriated by the students in the discussions and reflections that emerged from the oral production experience, verifying how such knowledge transformed into pedagogical knowledge. We can synthesize the use of the tutorial during the course from the figure on the next page, which illustrates the built cycle.

Figure 1 - Research schema.



Source: the authors.

Our course has sought to advance the idea that through genre productions, teachers would have more support and knowledge to work with them in the future since experience is decisive in language learning. Thus, we took as a basis different authors (CARNIN; GUIMARÃES, 2018; CARNIN; REMUS-MORAES, 2021; STUTZ; CARNEIRO, 2015, among others), who understand that teacher education, in a socio-discursive interactionist view, is established when professionals start to reflect on their practice, constantly reassessing and remaking it.

In addition, we noticed that the DMG as a guide of the teacher's work, and the reflections on the practice, lead to the development of learners' abilities configured as great potential in teachers' initial and continuing education.

FINAL CONSIDERATIONS

From this stage of our study, we conclude that the low incidence of works on the tutorial genre in the education of native language teachers justifies its production. However, despite the large number of works on what teachers need to learn how to do, we still need more research about how initial and continuing education can contribute to improving teacher education.

Thus, we have presented in this article the configurations of the tutorial genre for the initial and continuing teacher education course through the elaboration of a didactic model of the genre, which allowed the visualization of its teachable elements as well as activities related to its didactic sequence relevant to the student's learning. We observed that the DMG allows us to focus on the real needs of apprentices so that the teaching-learning process is more forceful and assertive. In addition, we demonstrated how the tutorial genre can be an essential tool in teacher education, allowing the students to experience, study, produce, and reflect on their production.

We understand the tutorial as an instrument of interaction in initial and continuing teacher education, allowing the students to analyze not only the genre aspects but also their performance in production, which, we expect, will positively influence their future teaching practices.

With all this in mind, we hope to contribute to the research field on teacher education for orality teaching, bringing possible ways to fill gaps, dispel myths, and offer feasible alternatives to the practice of oral genres in primary education classrooms.

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