

An Analysis of the Treatment of Orality and Genre Oral Exposure in the Final Years Portuguese Language Textbook (PNLD 2020)

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Abstract:

This article aims to analyze the treatment of orality and oral exposition in the collection of Portuguese language textbooks, *Português: Conexão e Uso* by Editora Saraiva approved by 2020 PNLD, more specifically, what are the guidelines to produce the genre and what elements of orality are contemplated in the work with the genre. We used as a basis study on orality by Carvalho and Ferrarezi Júnior (2018), Bueno (2008), research with the oral in textbooks by Storto and Brait (2020), and with the genre oral exposition by Dolz *et al.* (2004). This research is in the field of Applied Linguistics and uses document analysis (LÜDKE; ANDRÉ, 2012) and content analysis (BARDIN, 2011) as theoretical and methodological support. The analysis showed that the collection, in the volumes of 6th, 7th, 9th years, works with the oral exposition genre based on two skills of the BNCC (EF69LP38/EF67LP21), offering guidelines for the accomplishment of the genre: organization, script, research of the theme; and the particularities of orality: posture, rhythm, intonation of the voice. However, examples of the genre are not offered for students to observe their realization, which can lead to possible difficulties when producing the genre.

Keywords:

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1. INTRODUCTION

Oral exposition is one of the most frequent oral genres in the teaching environment. However, its use is almost always aimed at evaluative purposes (BUENO, 2008), that is, the realization of the genre, in most cases, aims at to obtaining a grade, without worrying about defining its characteristics and teaching them. Due to this aspect, a common sense was created that students know how to produce an oral exposition of form satisfactory, and like this, it would not be necessary to study gender as a teaching object. However, what is noticed in classes are students refusing to speak in public, trembling or stuttering when speaking (CARVALHO; FERRAREZI JÚNIOR, 2018).

That said, we defend, in this study, that oral exposition needs to be an object of study in Brazilian schools and not just an object of evaluation. Also understanding the importance of the textbook for teaching Brazilian Basic Education, being one of the most used teaching materials (ELSNER; VITORINO, 2020), we aimed to analyze the treatment of gender in the didactic collection of Portuguese Language for the final years of Elementary School, *Português: Conexão e Uso* by Saraiva publishing in 2018 and authored by Delmanto e Carvalho, approved by the 2020 PNLD (Programa Nacional do Livro e do Material Didático). More specifically, we intend to analyze: 1) what are the guidelines to produce oral exposition and 2) what elements of orality are contemplated in the work with the genre. Methodologically, the research is in the field of Applied Linguistics and, to respond to the announced objectives, it uses document analysis (LÜDKE; ANDRÉ, 2012) and content analysis (BARDIN, 2011).

For the organization, this article first we bring an introduction to the subject, followed by theoretical assumptions that discuss important concepts for the teaching of orality in Basic Education and for the teaching of oral exposition and, later, the methodology and analysis of the collected data. Finally, we end with the conclusion.

2. THEORETICAL BACKGROUNDS

2.1. What educational guiding documents and research reveal about orality teaching in Elementary School 2?

The teaching of orality began to be the object of research for the early years from the 1970s onwards (ASSUNÇÃO; MENDONÇA; DELPHINO, 2013). In the Brazilian context, the publication of the National Curricular Parameters (PCN, 1997) stands out, which recommended the teaching of orality based on respect for the way in which the student expressed himself orally and contemplating more formal situations. More recently, we have the publication of the *Base Nacional Comum Curricular* (BNCC) which understands orality as “the language practices that occur in an oral situation with or without face-to-face contact” (BRASIL, 2017, p. 76) and proposes a teaching of the oral that observes the particularities and conditions of production of oral genres, the relationship between speech and writing and the understanding that linguistic and semiotic resources provoke different effects of meaning in oral genres.

The documents mentioned above encourage the teaching of orality based on texts. This is because, in our daily lives, we interact in different social contexts for the most varied purposes and always through texts, which, in turn, materialize in textual genres (MARCUSCHI, 2002). In this sense, Marcuschi understands genres as historical phenomena whose function is to stabilize people's everyday actions. This perspective starts from the conception of language as a social action, in which the textual genres "[...] are constituted as socio-discursive actions to act on the world and say the world, constituting it in some way" (MARCUSCHI, 2002, p. 22). Based on this assumption, Marcuschi (2002) conceives the text as "a concrete entity materially realized and embodied in some textual genre" (MARCUSCHI, 2002, p. 24). More recently, Cavalcante *et al.* (2019) propose that the text be understood as an event, as the texts would be events situated in each socio-historical context. According to the researchers, to give meaning to the texts, the subjects, at the time of interaction, must always observe the social, historical, and cultural context in which they are inserted. In addition to observing the aspect of visual, sound, and linguistic materiality and the social roles played by the participants in the interaction, as well as the deictic movements corresponding to the time, place and person that make up the text.

Research reveals that, in the teaching of the Portuguese language, the modality of writing, due to its prestige in society (CARVALHO; FERRAREZI JÚNIOR, 2018) is much more addressed than orality and its teaching remains dependent on writing (ANTUNES, 2003). The teaching of orality is associated with activities from other teaching axes and situations that do not explore the formal oral, with diverse and poorly controlled activities (DOLZ *et al.*, 2004). In addition to these aspects, the silencing of students due to the school not valuing the oral (CARVALHO; FERRAREZI JÚNIOR, 2018), in addition to the culturally established belief that speech should not be an object of teaching because students already arrive at school speaking. But if these and many other gaps still exist in the teaching of orality, what can be done to overcome them?

The first thing is to prioritize the characteristics and particularities of orality and formal oral genres, since "the most complex competences of orality demand formal and systematic teaching: they are not a "gift" that anyone will magically receive when they get older" (CARVALHO; FERRAREZI JÚNIOR, 2018, p. 23). However, when investigating the teaching of oral in Basic Education, it is noticed that its characteristics are not usually taught. Carvalho and Ferrarezi Júnior (2018) argue that it is this school that becomes a silencer, because it does not consider and does not teach the characteristics of the oral and because it believes that since the students are small, one day they will learn.

The teaching of orality, in view of the above, must consider and teach its particularities. In this way, one must go beyond thinking that the child will learn in the future, and propose a teaching in the present that defines "*clearly the characteristics of the oral taught?*" (DOLZ; SCHNEUWLY; HALLER, 2004, p. 126, tap two authors) and based on textual genres that allow "articulate the general purpose of learning to communicate with the linguistic means appropriate to the situations that make communication possible" (DOLZ; SCHNEUWLY; HALLER, 2004, p. 148). The more formal genres, which, as they are not part of most people's daily lives, need a didactic intervention to be understood (DOLZ; SCHNEUWLY; HALLER, 2004).

That said, the question arises: how is the teaching of orality in Portuguese language textbooks (LDP)? Currently, textbooks must be developed based on the contents and skills proposed by the BNCC. Regarding research on orality and/or oral genres in textbooks, they reveal that the LDP (Portuguese Didactic Book) still have a small approach to teaching orality. It is important to consider, as Storto and Brait (2020, p. 20) point out, that the objective of the book is not to cover all the contents, but to bring about more in-depth and coherent discussions and "specifically, about oral genres, so important in the construction of knowledge of the age groups for whom the work is intended".

Marcuschi (2005, p. 26), in a survey on orality carried out in textbooks, found that "the space dedicated to spoken language rarely exceeds the ridiculous percentage of 2% in the overall calculation of pages". More recently, Elsner and Vitorino (2020) carried out a survey on the offer of genres in the textbook collection *Português: Conexão e Uso* of the final years of elementary school and found a neglect of oral teaching, as only one chapter of the collection develops a work with an oral genre that was the seminar.

Storto and Brait (2020) verified how the textual production and activities for oral discursive genres were proposed in a collection of Portuguese textbooks for the final years of Elementary School and found that the work with the oral did not present a systematization. The researchers also identified that it was not offered, or even suggested, that the work with the oral was based on oral genres and in the collection “there is no mention of the style of the oral genre. Only a few “tips” for preparation, planning and presentation are indicated” (STORTO; BRAIT, 2020, p. 12). It is also noteworthy that oral productions were always related to writing, which could favor a thought of dependence, in addition to the space dedicated to orality being smaller when compared to other teaching axes.

The greatest work with orality is in the 9th grade book, focused on the seminar genre (or oral presentation or oral exposition, other terms used by the collection), even so, this genre is not central in a unit. Storto and Brait (2020) highlight the need for greater consistency in this proposal that does not lead students to clearly understand the characteristics and particularity of the genre, so that they act as producers and notes receivers.

After this exposition in which we deal with the guiding documents and research results, we will discuss further on the teaching of orality and the oral exposition genre.

2.2. What to teach when we teach orality and oral exposition genre?

Dolz *et al.* (2004, p. 185) define oral exposition as “a public textual genre, relatively formal and specific, in which an expert expositor addresses an audience, in an (explicitly) structured way, to transmit information, describe or explain something to you”. Thus, the teaching of the genre should lead the student to understand himself as a specialist, who must transmit knowledge to an audience.

The authors propose three teachable dimensions for working with the oral exposition genre that correspond to the characteristics and particularities of the genre to be taught. The first teachable dimension is the *communication situation* which should lead the student to become aware of his interlocutor and adapt the language to the public, inducing, in this way, the student to assume the position of specialist. The second is the *internal organization of the exhibition* which involves planning, research on the topic and the selection of information that will be presented, in addition to the internal parts that make up the genre that Dolz *et al.* (2004) classify as: *opening*, a highly ritualized stage in which the exhibitor makes contact with the audience, salutes and legitimizes himself as an expert; *introduction to the topic*, when the subject is delimited and the exhibitor must draw the public’s attention; *presentation of the exhibition plan*, in which the planning and organization of the oral presentation is explained; *development and chaining of the different themes*, moment of presentation of the content and it must be in accordance with what was presented in the exhibition plan; *recapitulation and synthesis*, which resumes the main points and leads to a conclusion; *conclusion*, brings a last message and can ask new questions about the topic; *closure*, a highly ritualized moment in which the exhibitor thanks the public. In the third and final dimension, the *linguistic features*, the didactic intervention should lead the student to understand the linguistic operations that are most common to the genre, among them: thematic cohesion, discourse markers, temporal markers, verb tenses and reformulations.

For Dolz *et al.* (2004), for an oral presentation to be considered successful, it must develop well the aspects mentioned above. Under the support, the authors state that it can be the text itself that will be exposed, in which case it needs a proficient reading and interspersed with comments, or it can be based on a summary with keywords in which the speaker will talk about improvised way. The authors also point out that the genre approach should lead students to produce an oral exposition that is not just read, but that can be supported by different written supports.

To work with oral exposition, in addition to considering the linguistic aspects, the situation of genre production, the textual organization and the language used, it is necessary to evaluate the non-linguistic means that are present in the production of oral genres. Let’s see the chart below:

Table 1 - Non-linguistic means of an oral exposition.

Paralinguistic means	Kinetic means	Speakers' position	External appearance	Seating arrangement
Voice quality, melody, rhythm, laughter, whispers, breathing, etc.;	Physical posture, arm or leg movements, gestures, looks, facial mimics, etc.;	Occupation of places, personal space, distances, physical contact, etc.;	Clothes, disguises, hairstyle, glasses, cleaning, etc.;	Places, layout, lighting, seating arrangements, order, ventilation, decor, etc.

Source: Bueno (2008, p. 4).

Bueno (2008, p. 4) points out that a teaching that considers linguistic and non-linguistic aspects in the production of oral genres will allow “our students to know how to act in the different communication situations in which they participate, whether at school or in the world”. Outside of it” because they constitute the oral genres equally to the linguistic aspects.

Based on this assumption, it can be said that the constitution of the oral exposition is composed of the information that was researched, the way in which they are organized and exposed, the language used, the adequacy of the genre to the target audience, the way in which the student interacts with the audience and with support, the tone of voice used, the way one moves and uses the space, among other aspects. Thus, when oral exposition is the object of teaching, it is fundamental that these particularities are part of the teaching process and that it leads the student to act as an expert (DOLZ *et al.*, 2004) and, when assuming this role, he needs to be aware that his function, at that moment, goes beyond a simple exposition of information, but must lead the audience/public to an understanding of the content, making it necessary, for that, that he make the necessary adjustments.

The next section presents the methodology, the data collected using non-linguistic means (BUENO, 2008) and the teachable dimensions of oral exposition (DOLZ *et al.*, 2004) as categories of analysis for working with the oral exposition genre in the LDP.

3. METHODOLOGICAL ASPECTS AND DATA ANALYSIS

3.1. Methodological aspects

This research is located in field of applied linguistics and proposes to investigate the treatment of orality and oral exposition in a textbook collection. For that, we used the documentary analysis (LÜDKE; ANDRÉ, 2012) and also the content analysis (BARDIN, 2011), as we perspective the understanding of the data found from inferences and interpretations. The analyzed collection is the Portuguese one for the final years of elementary school and approved by the 2020 PNLD: *Português: Conexão e Uso* by Editora Saraiva, 2018, authored by Delmanto e Carvalho.

In the first moment of the analysis, we identified which of the four copies of the collection proposed a work with orality and oral exposition. Only the 8th grade copy did not work with oral exposition, so we analyzed the other copies. Subsequently, we carried out a detailed analysis, intending to identify which sections arranged in the units of the copies really offered a teaching directed to oral exposition and orality and we identified the section *Oral and written production*, in unit 8 of the 6th grade copy, the section *Oral production*, already unit 3 of the 7th year, and the section *Learn to learn*, in unit 6 of the 9th year that became the object of

investigation for this research. The next step sought to observe which non-linguistic means (BUENO, 2008)¹ and the internal parts that make up the oral exposition (DOLZ *et al.*, 2004)² are the object of teaching.

This movement allowed us to carry out a data analysis supported by the examples of the analyzed collection, enabling the understanding of how the teaching of orality and oral exposition is offered in the copies and how this proposal can contribute to the accomplishment of the oral exposition by the students.

3.2. The Didactic Collection *Português: Conexão e Uso* and orality

The collection of Portuguese textbooks for the final years of Elementary School, *Português: Conexão e Uso* was approved by PNLD 2020 and its four copies (from 6th to 9th grade) are divided into eight units. Each unit usually works with at least one section dedicated to working with orality. The collection exposes that the objective for the teaching of oral is to provide the development of oral language in a significant way, and this work is more expressive in the section *production*.

The sections of the collection intended for the teaching of orality are the section *production* which is intended for oral and written texts and, at times, for the production of texts that unite the two modalities of the language. For the oral genres, teaching is proposed that encourages the student to consider the formal oral, so that the oral exposition is coherent and cohesive. The observation of speech characteristics is also encouraged, such as tone and volume of voice, in addition to body gestures and facial movements. Finally, understand the importance of planning and evaluating oral genres. The section *orality* it is aimed at developing rhythm, speed, fluency, and expressiveness. Already the section *listening activity* it is focused on active and responsive listening, as well as appreciation of oral genres.

As we aimed to analyze the guidelines to produce the oral exposition, we observed the copies that offered a work with the genre, but only the 8th grade copy does not present any proposal. The following subsection presents the analysis of the three copies.

3.3. Copy of the 6th year

The analysis in the 6th grade copy³ was held in unit 8 with the theme *Defining the world around us*. The observed section was the *Oral and written production* in which it is proposed to carry out an oral exposition and an encyclopedia entry. In the first part, which corresponds to pages 264 to 267, guidelines to produce the exhibition are offered oral, under which we will focus our analysis. The second part, from pages 268 to 270, are guidelines to produce the encyclopedia entry are presented.

The section *Oral and written production* begins with a brief introductory paragraph about the extinction of animals, followed by another paragraph that introduces the reading of news about the extinction of the Brazilian Merganser. After the news, three paragraphs are presented that deal with the command for carrying out the oral exposition, with the indication of the theme, which would be the research of an endangered species. Then, a script is proposed, with guidelines for researching information with indications of websites and books and sending questions to specialists in the area or the magazine *Ciência Hoje das Crianças*. There is also the suggestion of building an investigative question and planning the script. To this end, the collection presents the table below to help students, in addition to proposing that they write down a keyword or an expression for each item on the table.

¹ Detailed in the theoretical foundation.

² More information in the theoretical foundation.

³ The first contact with the 6th grade specimen showed that unit 6, in section *Oral production*, proposes the work with the genre oral presentation, however, after a more detailed analysis, it was verified that the genre indicated for the production is the personal report and that the use of the term oral presentation, in this case, only represents the modality in which the production will be disclosed and not the genre to be produced.

Figure 1 - Planning the itinerary.

Investigative question: title of what you are going to search	
Species in focus: popular name and scientific name	
Species data:	
Habitat:	
My investigative question: (derived from the main information I recorded and my reflections on it)	
I found/I didn't find answers to my investigative question:	
What I learned:	

Source: Delmanto; Carvalho (2018, p. 266, 6th grade copy).

Note: translated by the authors of this article.

It stands out in the table proposal, the item *what I learned*, which leads the student to reflect on what he has researched, because sometimes he just does the research to get a grade without worrying about his learning. The last stage is the writing of the script, focusing on the support, the use of images and calling attention to the language used. The writing of the script can help the student to better organize his presentation, defining the most important information. Despite not being the organization steps for the oral exposition proposed by Dolz *et al.* (2004).

Soon after, the guidelines turn to the oral exposition divided into three parts. The first part, before starting, proposes a revision of the script and the indication of rehearsals in which the time of the exposition is always considered. It is only at this stage that there is an indication for the student to prepare an introduction and a closing, but without indications of how the student could do them. There is also the following tip: "Rehearse the presentation several times. Try to memorize the main points of what you are going to present. Based on the script, it will be easier to remember the sequence" (DELMANTO; CARVALHO, 2018, p. 267). This tip has to be carried out with caution, because at the time of the presentation, with nervousness, it is not uncommon for students to forget what was memorized. The second step, *planning the oral presentation*, indicates that the student agrees with the teacher on the terms of the oral exposition and emphasizes that the script is not to be read, since it is a support for the presentation.

The third part corresponds to the moment of the presentation. Remember that the student must have his script in hand and must begin his presentation indicating the chosen animal, presenting the content separated for the presentation, ending with a sentence that summarizes the students' learning. These guidelines seem to indicate that, at that moment, the objective would be to work with the parts that make up the *internal organization of the exhibition* (DOLZ *et al.*, 2004), but a better description of these parts and how to perform them is lacking. Note that no mention is made of *opening*, a *recapitulation* it's at *summary of information* and the *closure*, demonstrating that there is a lack of more systematic work with the parts that make up the internal organization of the oral exposition. As there is a strong focus on the written script, the collection could have emphasized the inner parts of the oral exposition and how to perform them orally, but, from the above, the objective is only the realization of the script. The collection barely addresses the issue of *communication situation* (DOLZ *et al.*, 2004), explaining that the interlocutors will be colleagues, but without mentioning that the exhibitor needs to assume himself as a specialist at the time of the exhibition.

The indication of work with aspects of orality is based on tips (displayed below), however, these aspects should have already been presented in the previous stages, especially when rehearsals are indicated, because care with gestures, with the voice, language, the interaction with the support, with the public make up the oral exposition genre as much as the script and the research. Let's see.

- Speak calmly, articulating words well and in a voice appropriate to the space.
- Remember the oral activities previously practiced and focus on fluency and expressiveness.
- Use relaxed language, but not careless or slang.

- Look directly at the audience.
- Use sequence articulators, as in the beginning, then, for this, etc. (DELMANTO; CARVALHO, 2018, p. 267).

Observing the tips above, we find that there are few non-linguistic means (BUENO, 2008) proposed for teaching the oral exposition genre. No mention is made of the external appearance, the arrangement of seats and the position of the speakers. The aspects mentioned are the paralinguistic means that can be observed in the first two points. We also have the kinetic means at the fourth point. However, activities in which students could perceive the importance of these aspects are not indicated for performing the oral exposition genre. The last point is unrelated to non-linguistic means, but to linguistic characteristics that help organize oral exposition (DOLZ *et al.*, 2004).

Finally, we have the stage of evaluating the oral presentation. The evaluation is proposed only at the end of all the exhibitions in which the students must meet with the teacher and the students. The following four points are proposed for evaluation.

1. Did the sequence in the oral presentations have a beginning, middle and end and did it hold the attention of the class?
2. Was the language appropriate to the situation? All colleagues avoided the use of slang or language addictions, like, you know, like that?
3. Was an appropriate tone of voice always used? A different intonation to emphasize important points during oral presentation?
4. Did classmates move around a bit during the presentation? (DELMANTO; CARVALHO, 2018, p. 267).

The first aspect that draws attention in the evaluation proposal is that these aspects were not agreed upon before the presentation and, although it is indicated that the students and the professor agree on the terms of the presentation, these aspects are not indicated at that time. Melo and Cavalcante (2007) emphasize that first the characteristics of the oral should be made explicit and only then determine what to evaluate and how to evaluate.

Points 2, 3 and 4 that correspond to non-linguistic means (BUENO, 2008) were addressed in the tips, but without systematization. The student is only advised to pay attention to these aspects, but without leading him to reflect on the importance of these points. For example, in the cues students are told to look at the audience, but why is this important in oral presentation? How could the student best develop this aspect? None of this is addressed. In the evaluation, they are asked how the students moved during the presentation. Would this movement be the facial and body gestures? Would it be a possible interaction of the student with the support of the presentation? These aspects are not defined and, as there was no previous work, they may lead to gaps at the time of exposure. A possible solution would be to make videos available so that students could observe oral expositions and begin to perceive the characteristics of non-linguistic means (BUENO, 2008), or even, that the students perform a “test” oral exposition that was recorded and then analyzed. Thus, students would realize that the good use of gestures and voice, interaction with the audience and support contribute to a good oral exposition and help the audience to understand the theme.

The skills of the BNCC (EF69LP38/EF67LP21), which base the work with oral exposition on the 6th grade copy, propose the dissemination of research results through panels and *slides*, but also draw attention to non-linguistic means, however, the focus of the work with the exemplar lies in the written script and support.

3.4. Copy of the 7th year

In the copy of the 7th year, unit 3 was observed, with the title *The beginning was like this...*, whose main genre is legend. The analyzed section was the section *Oral production* arranged on pages 114 and 115 that asks

for the research of a Greco-Roman myth and, later, its oral presentation. This section is related to the previous section *Learn to learn* themed *How to prepare for an oral presentation* which shows the importance of a script and support for the success of the oral presentation. This section is divided into three parts. The first deals with the specifics of the script, the second brings an activity in which students must correctly organize the parts of a myth and the third deals with the supports that can be used in an exhibition, such as *slides* and posters. The LP calls attention to the organization, the background, the use of images, the size of the letters, in addition to the exemplification of the support slide with illustrative images.

Going back to the section *Oral production*, first a contextualization of the Greco-Roman mythology theme is offered, and then propose research on the content, the organization of a script and the oral exposition for the colleagues, already delimiting the interlocutor of the communication situation (DOLZ *et al.*, 2004) of oral exposition. After contextualization, the section is divided into five parts. The first part, before starting, asks the student to research a Greco-Roman myth and separate the secondary information from the main one. The second part, *planning the exhibition*, explains that the objective of the oral exposition is to allow the audience to know the myth that will be presented and proposes the organization of a script based on the collection of the following information:

- a) the essential data about the myth (record them in the order in which you intend to present them to the listeners);
- b) data about the society that created this myth;
- c) the names of places, gods and other characters;
- d) the presence of myth elements in our daily lives;
- e) curiosities. (DELMANTO; CARVALHO, 2018, p. 114).

This script must be organized following the example of the model in the section *Learn to learn* and cite the sources used for the research. The last point of this part draws attention to the internal organization of oral exposition (DOLZ *et al.*, 2004) and proposes that students make an introduction, expose the researched information, and close their exposition. As seen, the steps are not the same as indicated by DOLZ *et al.* (2004). The section that talks about the exposition instructs the students to present the collected information, based on the script previously made. Closing, on the other hand, indicates that it is the moment after the end of the exhibition and that the exhibitor will answer the questions, according to DOLZ *et al.* (2004), this stage corresponds to the moment of acknowledgments.

Although the collection only addresses the introduction, exposition and closing parts, failing to contemplate the other internal stages of the oral exposition (DOLZ *et al.*, 2004) and which are equally important, we highlight the fact that examples of linguistic expressions that can be used in the introduction were offered, as it helps the student to reflect on how he should start exposing the collected information. The third part is focused on the moment of exposition and comprises the use of some aspects of orality in oral exposition, and aspects that help in the realization of the genre.

1. Speak out loud, clearly pronouncing the words.
2. Don't always use the same tone of voice: highlight the information and concepts you consider most important.
3. Don't stand still; move around a bit in front of the class.
4. Take short breaks: if you notice that something was not understood, explain it again, in other words, give examples, make comparisons.
5. Adopt a relaxed and friendly posture to establish good communication with your listeners.
6. Be aware of the time, don't leave everything to the last minute, running over the information.
7. If you lose track, consult your script and notes and proceed through the exposition as normal. Some expressions can help you at this point; for example: "As I explained before...", "As I was saying...".
8. Use language appropriate to a classroom activity. (DELMANTO; CARVALHO, 2018, p. 115).

In relation to non-linguistic means (BUENO, 2008), the focus, as in the 6th grade copy, is on kinesics and paralinguistic means. It is positive the guidance for the student to explain again or exemplify the content if they realize that the colleagues are not understanding, leading the student to exercise the role of specialist (DOLZ *et al.*, 2004) and thus helping the audience to understand the theme.

Guidance number five deserves attention, as it is not specified what a relaxed and friendly posture would look like (this part seems to refer to the kinetic means proposed by BUENO, 2008). As it is a formal genre, the student needs to be more formal, including in the use of language, as indicated by guideline number eight. Orientation seven addresses the linguistic elements common to oral exposition (DOLZ *et al.*, 2004) which would be the markers that help organize the exhibition sequence. At this stage, the following guidance stands out: “Attention! During the presentation of colleagues, collaborate by remaining silent, but attentive to the presentation” (DELMANTO; CARVALHO, 2018, p. 115), which emphasizes the importance of listening in the realization of the genre.

The fourth part corresponds to the evaluation, which is indicated to be carried out at the end of all presentations and together with the professor and colleagues.

1. Was the exposure sequence well organized?
2. Was the tone of voice appropriate to the situation? And the fluency of speech?
3. Did the support resources contribute to the successful outcome of the exhibition?
4. Could the classmates understand the myth presented?
5. What could be improved? (DELMANTO; CARVALHO, 2018, p. 115).

It is noticed that, despite the aspects to be evaluated not having been made explicit before the exposition (MELO; CAVALCANTE, 2007), points 1, 3 and 4 were mentioned in the guidelines of the antecedent parts, and the point 2 is related to the previous section *Learn to learn*, however, no activity is proposed that reflects these aspects that will be evaluated. In this part, point 5 stands out, which proposes a reflection for the student to think about what can be improved in a future presentation. However, the particularities of gender and orality need further reflection, so that the student understands the importance of each aspect.

The last part is equivalent to the circulation of the genre, which is only explicit in the final guidelines for the realization of the genre, contrary to what Dolz *et al.* (2004) indicates who argue that the delimitation of circulation should be carried out at the stage of the communication situation, that is, at the beginning of the guidelines for the production of the genre, since the student needs to have prior knowledge of the target audience that he will address by through oral presentation. For the circulation of the genre, the collection offers the following guidance: “review your script and your notes, organize them and, with them, put together a short text to be presented in our Radio Program. You can follow the same presentation order” (DELMANTO; CARVALHO, 2018, p. 115). It is noticed that in this part, the genre that is proposed for circulation is no longer an oral exposition, as the excerpt itself shows. O student will have to make changes to present the text on the radio program. Therefore, it would be necessary to define the genre that the student will produce in this radio program. When observing the guidelines for the teacher, the dissemination of the text through the radio program is a possibility that could happen at the end of the school year. In addition, the guidance also proposes that the teacher divide the students into two groups, so that some make the oral presentation and others make changes to their scripts to present them on the radio program, if there is one. This orientation can be negative, as it is important that all students can develop skills related to the oral exposition genre and not just some students, considering that the radio program is a possibility and not a certainty.

Regarding the skill (EF67LP21) of the BNCC that underlies the work with the oral exposition genre in this copy, the focus is on the search for information and dissemination through oral exposition, however, there is a lack of greater emphasis on aspects of speech and steps of the oral exposition in the work of the copy in the 7th grade.

3.5. Copy of the 9th grade

In the copy of the 9th year, unit 6 was observed, with the title *from screens to stages, life on stage*, more specifically, the section *Learn to learn*, themed *How to speak in public in an oral presentation*, occupying pages 222 and 223, which is in the second part of the unit and whose main genre is the dramatic text. The section is related to a section that comes after it, *digital culture*, which provides guidelines for organizing a digital presentation through *slides*.

At first, the section explains the importance of oral presentation in more formal contexts, both within and outside the school environment.

1. Begin by greeting those present, introduce yourself if the occasion requires it, and inform the subject of your speech.
2. Pronounce the words well, articulating each syllable until the end. Train your speech in advance, but without memorizing it, as this can stop the speech.
3. Speak calmly, without rushing, and fluently. Take appropriate breaks or to emphasize certain stretches and breathe before starting again.
4. Adjust the intensity, speed, timbre and rhythm of your speech; neither too high nor too low; not too slow nor too fast. If you have a preset time, practice at home to adjust the time. If possible, record your performance and listen to it later to adjust as necessary.
5. Adopt a proper posture, avoiding moving uselessly. Gesture sparingly and look your listeners in the face. End your speech by thanking your listeners for their attention.
6. For longer presentations, prepare a script with the main points of your speech or use the blackboard. If you can, prepare support material: posters, transparencies, slides. (DELMANTO; CARVALHO, 2018, p. 222).

Point 1 would be related to the opening of an oral presentation (DOLZ, *et al.*, 2004), in which the exhibitor greets the interlocutors. Point 5 mentions the occupation of space by the speaker and, once again, the external appearance and the arrangement of the seats, like the 6th and 7th grade copies, are not mentioned. Point 6 focuses on the organization of the exhibition, proposing the adequacy of the script and support for the determined time for the oral presentation. We highlight the indication of the exposition recording for the perception of how the volume and the tone of the voice can be better worked. This activity allows students to rethink their speech and make improvements before speaking.

The next part of the section proposes an activity that consists of carrying out a script in pairs for an oral presentation on the topic: *The importance of political participation through elections*. To this end, it is recommended that students watch the video developed by the Regional Electoral Court of Bahia with the title *Life is made of paths and choices* whose access link is provided. The guidance for the teacher indicates that students watch the video at home, however, watching the video in the classroom would be an opportune moment to remember the importance of listening, in addition to favoring the exchange of ideas and opinions among students. After watching the video, students should produce a paragraph with their key information. Afterwards, the collection says that the student needs to pay attention to the context of production and offer the following guidelines:

- a) What: a presentation on the theme of the video.
- b) For whom: a student meeting on political participation.
- c) For what purpose: raise awareness about the value of choices for the benefit of the country
(DELMANTO; CARVALHO, 2018, p. 223).

These guidelines correspond to the communication situation that Dolz et al. (2004) propose, leading the student to understand the objective of the oral presentation and who will be his interlocutor. The next step would be preparing the presentation, with indications of research on the topic and interviews to find out

the opinion of potential voters and the specification of the time for the oral presentation. Right after that, the elaboration of the script is indicated, with introduction, development and conclusion, but without specification of what should be in each part of it.

It is important to point out that each copy brings different nominations for the internal parts of the oral presentation, which can confuse the student, since in each copy the stages gain a new nomenclature. Finally, the section provides this guidance: “After completing the task, share your script with another pair and then hand the production over to the teacher” (DELMANTO; CARVALHO, 2018, p. 223). With this orientation, it is intended to evaluate the script through other pairs, but what calls attention is that the oral exposition of this script is not proposed, which proves to be contradictory. The purpose of the section is to work with aspects common to speech in an oral exposition, that is, non-linguistic means (BUENO, 2008,) but, at the end of the section and following the example of the other examples in the collection, the focus lies on the realization of the script for the oral exposition. The aspects of speech (BUENO, 2008) and the internal parts of oral exposition (DOLZ *et al.*, 2004) end up being in the background or not even mentioned. Regarding the ability of the BNCC (EF69LP38) that guides the work, despite emphasizing the dissemination of information through oral exposition, kinetic and paralinguistic means are not proposed for the work.

This section would be an opportune moment to understand the importance of non-linguistic means for oral exposition and the use of videos would be a possibility, as students could reflect on gestures, voice, speech rhythm and interaction with the public. The indication for the student to record the oral presentation and see which points can be improved is interesting, but it is not enough. More activity and diversified activities are needed to reflect the particularities of orality.

CONCLUSION

In this research, our objective was to understand what the guidelines for the teaching of orality are and for the oral exposition genre in textbooks. The analysis revealed that despite the collection *Português: Conexão e Uso* having a job with orality, destining some sections for this, this teaching still needs more emphasis on the particularities of speech and on the parts that make up the genre. We emphasize that even if the BNCC skills (EF69LP38/EF67LP21) that guide the teaching of the oral exposition genre suggest that teaching focus on non-linguistic means (BUENO, 2008) and the parts that make up the oral exposition (DOLZ *et al.*, 2004).

The internal parts that organize the oral exposition (DOLZ *et al.*, 2004) are only mentioned in a few moments without there being a work proposal that helps students to understand the importance of each one and the best way to carry them out. The same approach was perceived for non-linguistic means (BUENO, 2008). Paralinguistic and kinesic means are the most discussed means. The speaker's position is briefly mentioned, and the other non-linguistic means are not even mentioned. They are offered through tips, which can lead to the wrong conclusion that orality is less important (STORTO; BRAIT, 2020). In this case, it will be necessary for the teacher to have a more attentive look so that he can make the necessary didactic interventions.

Therefore, it is important that activities are carried out that reflect the particularities of speech, of non-linguistic means and that the teaching of the oral exposition genre can be carried out through examples that would allow students to see the genre in use, the that would facilitate the understanding of its particularities. These copies could be produced by the students themselves, recording their expositions and then analyzing them in the classroom, together with the other students and the teacher, with a view to identifying what could be improved; as well as videos produced by other people, through the use of *links*, or even through the creation of a bank of specimens by the collection and that was made available through a *QR Code* to students and teachers.

Because oral exposition is a genre that uses different semiosis in its realization and makes use of the two modalities of the language combined with the use of diverse supports, we defend that the focus of its teaching should be for all these aspects and how they combine and permeate each other to impart knowledge to an audience.

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