

The Stylistic Manifestation in the Job Interview as Attribute of Metageneric Competence

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Abstract:

By placing stylistic manifestation as an attribute of metageneric competence, we aim to analyze how our collaborators, in a mini-course of Brazilian Portuguese as an Additional Language (BPAL), evaluate and manifest style in the job interview genre through reading and oral production tasks. In the theoretical scope, we defend the need to expand the metageneric competence of the students, considering the notion of discursive genres, the multimodal character inherent to the interactions and the particularities (especially stylistic) of the genre under study. In the methodological scope, we planned an online mini-course to experience pedagogical practices that encompassed reading and oral production tasks, with a view to investigating the construction of meanings around the stylistic manifestation in the job interview. In the analytical scope, we found that the participants perceived the stylistic nuances in line with the configuration of the context in which the enunciation was instantiated. We conclude that the performance of the BPAL teacher is essential in expanding the metageneric competence in tasks instantiated in the effective sociocultural use of the language.

Keywords:

Metageneric competence. Orality. Stylistic manifestation.

Signum: Estudos da Linguagem, Londrina, v. 26, i. 1, p. 93-106, Apr. 2023

Received on: 01/14/2023

Accepted on: 02/06/2023

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INITIAL REMARKS

A good part of our socio/intercultural practices – unfortunately – still denounce that orality is the poor cousin of written language (NONATO, 2019) and is based on the maxim that man is a being who speaks, and not a being who writes (MARCUSCHI, 2008a), resulting in the complete silencing of schools regarding the proposition of generic-textual practices centered on orality. Based on Antunes (2003), we argue that there are no essential differences (or major oppositions) between orality and writing, motivating us to question why school practices insist on reinforcing the superiority of writing over speech. We know that there is no lack of motivation for reiterating this pedagogical stance, as Gnerre (2012) teaches us. Even so, we express our absolute militancy in favor of concrete pedagogical actions that make the construction of meanings visible in the oral modality and consider the effective sociocultural use of the language, deconstructing epistemic postures that are colonial and dissonant from generic socially empirical demands.

In this sense, we believe that oral textual practices at school need, at the same time, to be linked to an oral discursive genre; explore the multimodal dimensions; situate speech and writing in a typological and integrative continuum; and combat a merely instrumental vision of orality. By placing stylistic manifestation as an attribute of metageneric competence, we aim to analyze – in this research – how our collaborators, in a mini-course of Brazilian Portuguese as an Additional Language (BPAL), evaluate and manifest style in the job interview genre through reading and oral production tasks.

In the theoretical section, we will deal with metageneric competence in oral (multimodal) discursive genres, with special attention to the stylistic manifestation in the job interview genre. To do so, we will consider three convergent theoretical perspectives regarding the notion of discursive genres; multimodality as an inherent attribute of discursive genres; the troubled scenario of teaching oral genres at school and the consequent challenges for teaching; the notion of metageneric competence; and some generic job interview attributes. In the methodological section, we will expose the research procedures, focusing on the dynamics of the mini-course, under the guidance of Critical Discourse Analysis and Netnography. In the analytical section, we will give visibility to the participants' readings regarding the motivating text (video from the *Porta dos Fundos* channel) and the oral production of a collaborator.

1. METAGENERIC COMPETENCE IN ORAL GENRES: THE STYLE IN THE JOB INTERVIEW

We adhere to a perspective of discursive genres formed by the confluence of sociohistorical, dialogic (BAKHTIN, 1992), pragmatic, sociocultural, sociocognitive (BAZERMAN, 2004; MILLER, 1984, 1994) and sociointeractionist (BRONCKART, 2005, 2007) currents. We conceive, from this affiliation, that discursive genres – oral, written and digital – are, par excellence, multimodal, considering that all interactions are multimodal (NORRIS, 2004, 2009) and, therefore, monomodality is a myth (ALBUQUERQUE; BARRETO, 2023). We are particularly interested in the debate concerning the notion of style – emerging from the bakhtinian legacy and, somehow, present in the other perspectives of discursive genres mentioned here –, under the argument that this notion should be explored in the context of PBLA teaching. As we demonstrated in the academic review (ALBUQUERQUE, 2022) and in the abstract (ALBUQUERQUE, in press), we assume that the stylistic manifestation constitutes a skill that, when acquired, expands the metageneric competence.

It is from the first current of discursive genres – socio-historical and dialogic – that the notion of style emerges. According to Bakhtin (1992), language is effective in the form of unique and concrete utterances uttered by users enrolled in a given human activity, so that, when we use language, we produce relatively stable types of utterances. The richness and the diversity of discursive genres are justified, from the Bakhtin's (1992) perspective, by the inexhaustible possibilities of human activities, which means that “discourse genres and activities are mutually constitutive” (FARACO, 2009, p. 126). In other words, such activities situate subjects in given discursive genres, which provide for compositional plan, thematic content and style (BAKHTIN, 1992).

In this current, the stylistic manifestation is constituted as an activity of (individual) selection, but of a social nature (FARACO, 2009). It gathers lexico-grammatical and enunciative-discursive traits in the completion of a given utterance (FIORIN, 2016). It stems from the multiple voices of the other in the constitution of the particular utterance, which emerges from an utterance, a genre, a text, a discourse, a history, a culture and an event (BRATT, 2012). It is congruent with the generic specificities. And, when relating to a subjective/dynamic component of the bakhtinian construct, it represents what would be cognitively possible in the enunciation, thus contributing to the relative stability of discursive genres (ALBUQUERQUE, 2017).

Regarding the second current – pragmatic, sociocultural, sociocognitive –, discursive genres emerge from social processes, as we signal to the other our typical ways of acting and, based on this, we shape the social activities in which we participate (BAZERMAN, 2004). In this sense, genres are viewed as typified rhetorical actions arising from recurrent rhetorical situations (MILLER, 1984), configuring themselves as a psychosocial recognition phenomenon (BAZERMAN, 2004); and, at the same time, as a cultural and cognitive form of social action (MILLER, 1994). By analogy, we could consider that the style manifests itself in the adjustment of the language to the typified ways of acting (BAZERMAN, 2004), to the extent that each subject can have his/her own perceptions and (re)actions related to such ways. Likewise, style manifests itself in the mediation between private intentions and social demand, between the private and the public, between the singular and the recurrent (MILLER, 1984).

With regard to the third current – sociointeractionist –, text genres¹ are considered (mega)instruments to act in different language situations (DOLZ; SCHNEUWLY, 2004) and encompass specific forms of semiotization (BRONCKART, 2007). Making a certain allusion to the bakhtinian construct, such genres work from “a configuration stabilized by several semiotic subsystems [...] allowing to act effectively in a well-defined class of communications” (SCHNEUWLY, 2004a, p. 25). Although such stability is foreseen, Bronckart (2005, p. 246) emphasizes that the agent, when producing a given text, “has a significant margin of freedom, mainly in relation to the general planning of the thematic content and in relation to the modalities of articulation of the possible speeches types [...], resulting from a personal or social stylistic”. The text, linked to a given genre, is a unique product of a semiotic realization of a given linguistic action (BRONCKART, 2007) by the (inter)agents enrolled in a given interlocutory situation.

In addition to the discursive genres notion anchored to these three currents, we reiterate that, if all interactions are multimodal (NORRIS, 2004, 2009), all genres are equally multimodal, which would make the expression *multimodal discursive genres* redundant. Based on the multimodal interactional analysis (NORRIS, 2004, 2009), we defend the idea that our inscription in a given discursive genre provides an interlocutive contact, from which we negotiate different semioses. In this approach, there are three types of mediated action: higher-level actions, lower-level actions and frozen actions (NORRIS, 2004, 2009). As an example, we could place the job interview as a higher-level action that could predict the following lower-level actions: facial expressions of agreement, moderate tone of voice, use of politeness strategies, greater interlocutory distance. In the interview, as a higher-level action, we could also refer to a *curriculum vitae* or a recommendation letter, which would be frozen actions.

In interactions (such as in a job interview), it is common we have semioses that become more/less dense and, at the same time, combine themselves with other semioses. In this regard, there are two (semiotic)

¹ This current of genre studies uses the expression “text genres”.

principles related to modal density in this approach: modal intensity and modal complexity (NORRIS, 2004, 2009). The first is, borrowing from physics, measured by the relationship between mass and unit volume (density); the second is, borrowed from chemistry, formed by the combination of substances (amalgamation). Referring to the example of the job interview, a disapproving look can be denser than a mild utterance (modal intensity) and, when combined with a gesture of disapproval (modal complexity), can signal that the interview was not successful. However, such meanings are not established a priori, but negotiated in the course of interaction – in the construction of modal complexity (NORRIS, 2004, 2009). That is, the interactors will attribute greater/lesser density to the meanings, based on the degree of attention/awareness directed to higher-level actions (NORRIS, 2004, 2009). Returning to the given example, a wink at the interviewee could work, depending on the agents' attention, as an (un)perceived action and, in case it was perceived, bring different readings (more/ less relevant to the interaction), such as harassment, agreement, approval, *etc.*

The job interview genre, as a higher-level action, provides compositional plans, thematic contents (BAKHTIN, 1992), typical ways of acting (BAZERMAN, 2004), typified rhetorical actions arising from recurrent rhetorical situations (MILLER, 1984) and certain forms of semiotization (BRONCKART, 2007) to act in different language situations (DOLZ; SCHNEUWLY, 2004). Even so, the relative stability generic (BAKHTIN, 1992) makes room for stylistic manifestation, which, from the particular perception of semiotic densities (NORRIS, 2004, 2009) and typical ways of acting (BAZERMAN, 2004), makes it possible to mediate the singular and the recurrent (MILLER, 1984) and to have a significant margin of freedom (BRONCKART, 2005) for intersubjective negotiation, in congruence with the generic demands.

The oral/written relationship was still, in the 1980s, marked by a dichotomous approach (ROJO; SCHNEUWLY, 2006). However, we recorded the relevant epistemic change that teaching was going through during this period: orality was no longer reduced to the verbalization of correct sentences to enable the expression of thought (VASCONCELOS; CASAGRANDE, 2015) and transcended the idea of being a teaching instrument to constitute itself as the teaching object (NONATO, 2019). Dolz and Bueno (2015) stress that there are persistent pedagogical practices in which orality works only as a means for teachers to conduct the class, and not as an object of teaching. Often, orality “is not taught except incidentally, during different and poorly controlled activities” (DOLZ; SCHNEUWLY; HALLER, 2004, p. 125). Antunes (2003), in turn, notes that there is a mistaken view of speech as a privileged place to violate rules of normative grammar. Therefore, a first issue arises regarding oral genres: orality is not linked to a notion of discursive genre, nor does it make it possible to explore the multimodal dimensions of the genre, restricting itself to sporadic oral participation by students in Portuguese classes.

From the 1990s, two positions brought considerable changes to the debate around oral and written genres: the continuum between speech and writing; and the complex relationships between speech and writing in specific contexts of use (MARCUSCHI, 2008a, 2008b; ROJO; SCHNEUWLY, 2006). It made no sense that speech was just the “place of spontaneity, relaxation, lack of planning and even carelessness in relation to the norms of the standard language [...]” (ANTUNES, 2003, p. 99); nor that the oral was conceived as materiality and was explored by a normative bias (SCHNEUWLY, 2004b). In summary, it was necessary that the relationship between speech and writing overcome (i) the perspective of strict dichotomies (chaos *versus* order); (ii) the culturalist view (oral/primitive culture *versus* literate/civilized culture); and (iii) the variationist perspective (standard/cult *versus* non-standard/colloquial); reaching (iv) the socio-interactionist perspective, in which speech and writing present: dialogicity, strategic uses, interactional functions, involvement, negotiation, situationality, coherence and dynamism (MARCUSCHI, 2008a).

A traditional view of teaching Portuguese still persists, whether as a First Language or as an Additional Language, which ratifies this dichotomous posture, failing to realize that “[...] the differences between speech and writing occur within the typological continuum of social practices of textual production and not in the dichotomous relationship of two opposite poles” (MARCUSCHI, 2008a, p. 37). Thus, “[...] more urgent (and relevant) than identifying primacy or supremacy between orality and writing [...] is the task of clarifying the nature of social practices that involve the use of language (written and oral) [...]” (MARCUSCHI, 2008a, p. 18),

realizing that writing and oral in social practices are often integrated, as is the case of the academic conference (ROJO; SCHNEUWLY, 2006). In Marcuschi's (2008a, 2008b) proposal, oral and written genres are situated in a continuum in which speech and writing (i) hybridize, so that spontaneous conversation and academic texts are situated, respectively, as prototypical speech and writing, but that classified ads and radio news are in the transition between speech and writing; and (ii) they project from personal communications to academic texts (in writing) and from conversations to academic expositions (in speech). The insensitivity to the typological continuum and to the speech-writing integration in social practices is a second problem related to oral genres.

The teaching of orality must encompass public formal oral genres, considering the restrictions imposed and the conscious and voluntary control to dominate such restrictions (DOLZ; SCHNEUWLY; HALLER, 2004). We must consider that "all discursive production is based on different levels of meaning, on a multisemiotic character, beyond merely linguistic resources" (NEGREIROS; BOAS, 2017, p. 120). In this discursive production, we include, in a 360° view, the understanding of the discursive situation – not only the post, the assumption and the implied, but also the psychological, social, cognitive and cultural aspects that affect the interaction (LEITE, 2012). This plural character must be considered in the teaching of orality – regarding both the linking of oral pedagogical practices to a conception of genres and the modal complexity that is configured by the integration of different semioses in the construction of meanings. This approach makes it possible to give access to a range of activities, to develop different language skills, to approach writing (and depend on it) or distance itself from it, to deconstruct the idea of a mythical essence of the oral (SCHNEUWLY, 2004b) and to "identify the immense richness and variety of language *uses*" (MARCUSCHI, 2020, p. 29). It is indisputably relevant to combat a third problem: the view of universal, asocial and instrumental orality, which, based on the words of Marcuschi (2020), would be associated with a monolithic view of language.

It is necessary to conceive that "... there is no "oral", but "orals" in multiple forms..." (SCHNEUWLY, 2004b, p. 114). In addition, orality needs to be oriented towards: the global coherence, the articulation between the various (sub)topics of interaction, the generic specificities, the variety of types/oral discursive genres, the facilitation of social interaction, the recognition of the role of suprasegmental resources in the construction of meanings, the inclusion of moments of appreciation of aesthetic achievements, and the development of the ability to listen carefully and respectfully to the most different types of interlocutors (ANTUNES, 2003). Based on these ideas, we believe that oral discursive genres are not properly learned/taught, but acquired/experienced to a certain extent, by providing pedagogical practices that favor the expansion of metageneric competence in such genres, from a Vygotskian perspective. Next, we will make a brief summary related to the notion of metageneric competence to deal with the oral discursive genre that we will analyze later: the job interview.

As recognized by Koch and Elias (2008), the genesis for the debate regarding metageneric competence is in Bakhtin (1992), when he considers that we shape our discourse when we listen to the discourse of our interlocutors, who allows us to identify the genre to which such discourse is inserted. Within Text Linguistics, this notion appears in Koch *et al.* (2003), associating with the knowledge of generic conventions acquired by language users. From this perspective, acquiring metageneric competence implies: (re)elaborating symbolic contents; (re)appropriating emerging meanings of the genre; becoming familiar with given social practices (KOCH; BENTES; NOGUEIRA, 2003); recognizing intertextual relationships in different genres in terms of compositional plan, thematic content and style (KOCH; BENTES; CAVALCANTE, 2007); building a kind of model – "about what they are, how they are defined, in what situation we should produce them, to whom they should be addressed, what content is expected in these productions and in what style to do it" (KOCH; ELIAS, 2012, p. 54); and interacting conveniently (KOCH, 2015; KOCH; ELIAS, 2008, 2012) in the different socio/intercultural practices.

Based on Albuquerque (in press), we assume that expanding metageneric competence involves developing pedagogical actions in the context of reading and text production. In such actions, we must make visible to students the vestiges of metageneric competence emerging from a given genre and, based on this reading, we must encourage the formation of socio-cognitive frameworks that enable them to use, in orality practices, linguistic-discursive resources compatible with the socio/intercultural practice triggered in the job

interview. We emphasize a notion of metageneric competence that is related with stylistic autonomy; authorial action in the face of (meta)generic demands; the immersion in recurrent rhetorical situations that gradually become typical, balancing the singular and the recurrent; the construction of congruent modal complexities with a project of (inter)subjective saying; and the plural and multimodal conception of orality, which is linked to the notion of discursive genres and is situated in a typological continuum between speech and writing. Thus, we argue that the stylistic manifestation is an essential attribute/skill for the metageneric competence expansion.

Even if we are not explicitly enrolled in an interview, authors such as Garrett (1964), Hoffnagel (2010) and Essenfelder (2005) claim that the interview integrates our daily life in different sociocultural practices. Hoffnagel (2010, p. 196) defines that the interview has a canonical model that encompasses at least two subjects with specific social roles: the interviewer asks; the interviewee answers. It can be considered "... a constellation of possible events that take place as diverse genres (or subgenres)", as is the case of journalistic interview, medical interview, scientific interview, job interview, *etc.* (HOFFNAGEL, 2010, p. 196). Beyond this more objective scenario, the mobilized language transcends the semantic-referential domain (SILVEIRA, 2000), to the extent that the interactors enunciate/unveil the positive/negative implications constructed from what was said in the referred genre.

The (inter)subjective relationship is marked by a game of social roles, whose alternation takes place between the Cooperative Principle² (GRICE, 1975) and established discursive struggles. Regarding the first, we can emphasize that the interactors, when they subscribe to the discursive genre in question, establish a latent pact among themselves, so that they can succeed in the interlocution (interview and be interviewed). In other words, the interviewee tries to answer the questions in order to convince the interviewer and, ideally, be approved to take on the job vacancy; while the interviewer conducts the interaction to get to know the interviewee (ADELINO, 2014), aiming to establish ritual balance (SILVEIRA, 2000). About the second, we can emphasize that "the interview is systematically planned and subjected to controls and evaluation" (ADELINO, 2014, p. 9). Thus, an asymmetrical intersubjective relationship is accentuated in the genre, in which the interviewer hegemonically opens and closes the interview, asks questions, controls the topics, raises the other's word, evaluates the degree of (in)completeness and (in)adequacy of responses, introduces new subjects, (re)orients the course of the interaction (HOFFNAGEL, 2010; SILVEIRA, 2000). In turn, the interviewee accepts the interlocutory situation, provides/confirms information and develops conversational topics proposed by the interviewer (HOFFNAGEL, 2010; SILVEIRA, 2000).

However, assuming this functioning and these social roles rigidly would be incompatible with our theoretical framework, since speech patterns can be violated, as in the case of situations in which the interviewee uses the topical discontinuity to escape from matters that, in his/her opinion, may compromise the interview, as Silveira (2000) points out. In addition, generic attributes are fluid, plastic, flexible. According to Adelino (2014), they include the alternation of conversational turns between the question and the answer (compositional plan); the enunciation of personal information, professional experiences and future expectations (thematic content); and the use of modalizers (style). In this sense, interactions will always be unique, although intersemiotic manifestations are governed by interactional rituals foreseen in the discursive genre, considering the potential asymmetrical relationship instantiated. However, when we think of a continuum, we can imagine that there are interviewers who select a less formal style – which does not mean prototypically informal – and minimize (or, at least, try to minimize) the interactional asymmetry, due to a personal choice or a institutional practice.

In the case of teaching PBLA, we reiterate that it is essential for the student to access into intercultural practices, so that he/she can perceive in the generic scene itself the meanings that emerge from relatively stable types of utterances (BAKHTIN, 1992), the typical ways of acting (BAZERMAN, 2004) and the management between singular and recurrent (MILLER, 1984), in coherence with the intercultural practices in which he/she

² The Cooperative Principle, proposed by Grice (1975), is related to the need to make our conversational contribution proportional to what is requested by our interlocutor.

eventually subscribes. The convergence of these genre currents, associated with the idea that interactions are multimodal, strengthens the need for a pedagogical conception centered on the subjects' forms of participation in a given community, in order to contemplate a fully intercultural and multisemiotic teaching, favoring dynamic/functional aspects of discursive genres.

2. METAGENERIC COMPETENCE: FROM ONLINE MINI-COURSE TO RESEARCH DESIGN

Under the guidance of a qualitative approach, we aimed to plan a research that favored the constant joint construction of meanings with the participants of the mini-course that we offered to people interested in the study of oral and written³ argumentation for BPAL speakers. Opting for an investigation conducted under qualitative epistemic bases means betting on the attributes of a research that should invest in constantly provisional investigative lenses, instead of emphasizing validation by objective and apparently neutral criteria. Thus, our interest focuses on the constructive and interpretative character of the research, aiming at the “legitimation of the singular as an instance of scientific knowledge production” (GONZÁLEZ REY, 2005, p. 10). We consider it essential that such knowledge be built by an essentially “exploratory, fluid and flexible, data-driven and context-sensitive” research (MASON, 2002, p. 24), which enables “[...] a dense sharing with people, facts and places that constitute research objects, to extract from this coexistence the visible and latent meanings that are only perceptible to a sensitive attention [...]” (CHIZZOTTI, 2003, p. 221).

In line with this qualitative umbrella⁴, our research is guided by Critical Discourse Analysis (CDA), as we chose the text, linked to the job interview genre, as an object of study, with special interest in the discursive-critical dimension that CDA reveals. Our research is also guided by Netnography, as we want to focus on the meanings constructed through online intercultural practices (the mini-course offered) and the reflections resulting from this teaching experience. From this interface – ADC and Netnography, under qualitative epistemic bases –, we imagine it is possible to give visibility to the (inter)subjectivity that crosses textual production (singular and authorial), ratifying the generic predictability and possibilities (ALBUQUERQUE, 2017) related to job interview.

CDA, as a research method, brings together linguistic and social analysis in a reflective perspective (RESENDE; RAMALHO, 2004), whose values are based on semiosis, “which includes all forms of meanings construction – images, body language and language itself” (FAIRCLOUGH, 2012, p. 2). Additionally, we are interested in articulating the three dimensions of discourse – social practice, discursive practice and text (FAIRCLOUGH, 2008). Likewise, we are interested in “(a) identifying a social problem that has implications for the social order; (b) search for semiotic elements for the analysis; and (c) turn [our] gaze to the practice in the search for its understanding” (BESSA; SATO, 2018, p. 129). In turn, Netnography collaborates with this research by viewing itself as “a specialized form of ethnography adapted to the unique computer mediated contingencies of today’s social worlds” (KOZINETTS, 2014, p. 9-10), contemplating the adaptations that we would need to make to the research, so that it was possible to generate the data, as we will present below.

Initially, we planned to attend BPAL classes in an extension course offered by a public university. However, educational activities were completely suspended in March 2020 due to the emergence of the new coronavirus (COVID-19) pandemic. Our aim was to attend these classes to assess how students engaged in oral discursive genres and constructed arguments based on such genres. With the research context change, we offer an online mini-course entitled *Argumentação nas modalidades oral e escrita do português como Língua Adicional*. We publicized the mini-course on social networks, informing that it would take place between June 29 and July 3, 2020, with a workload of 20 hours, through the Zoom Cloud Meeting platform. Before the start of the activities, the Free and Informed Consent Form (FICF) was made available to the participants, by Google Forms and E-mail.

³ The mini-course was conducted with a colleague who was interested in argumentation in the written modality.

⁴ Metaphor proposed by Flick (2009).

Adhering to Bessa and Sato (2018), this new design made it possible (i) to start from the daily demand to argue (*lato sensu*) and to argue in the discursive genre job interview (*stricto sensu*), as a social problem with implications for the social order. This configuration made it possible (ii) to search for semiotic elements for analysis in the linguistic-discursive resources used in the reading socialization and in the text production. The proposal consisted of giving an opinion on a video from the *Porta dos Fundos* channel (reading) and preparing a video of professional presentation to an interviewer interested in the participant's profile (oral production). With this design, it was possible (iii) to provide a look at the practice in the search for understanding through viewing the semiotic choices in this discursive genre and the coherence in the stylistic manifestation, with a view to expanding the metageneric competence.

Once the mini-course started, we presented the proposal, which consisted of carrying out some reading and textual production tasks to exercise argumentation in two other discourse genres: advertising and *meme*. We wanted to bring up the different possibilities of constructing argumentation, focusing on the linguistic-discursive resources that could be used in each interlocutory situation – whether evaluating (in reading tasks) or using (in production tasks) –, aiming to the constant reflection concerning the style. After carrying out the two tasks, we proposed that the participants watch the video on the *Porta dos Fundos* channel and answer some reading questions, so that they record a video (oral production) that simulates applying for a job vacancy available on the channel. For the video production, we advise that the participants should talk, within 3 minutes, about the area of interest, the academic and professional training and the choice of an animal that represents them.

Although attendance and participation in the mini-course were excellent, few participants carried out the text productions that we proposed. In this work, it was only possible to analyze the professional presentation video of one participant, given that the others who sent (five videos, in total) produced a dissonant video of the proposal ('traditional' professional presentation). The participant, residing in Brazil for 18 months, is a Spanish speaker (Colombian) and claimed to be interested in learning the language to complete the master's course here in Brazil. With this text production proposal (professional presentation), we aimed to explore an unusual situation compared to the traditional job interview, simulating that the video would work as the initial stage of the selection process and should have a humorous tone, unlike the canonical interviews. In case of success, the candidate would be called for the second stage (the interview itself). Based on this 'stylistic strangeness', the idea was to contrast the proposed experience with situations that are typically more recurrent in the genre.

As for the research procedures, we adopted the following actions: (i) we watched the recording of the meeting in which we held the debate on the video on the *Porta dos Fundos* channel; (ii) we recorded the participants' readings and the teachers' mediation in relation to the video, based on the four proposed motivating questions; (iii) we watched the five videos produced by the participants, which were sent to the mini-course email; (iv) we selected a video, as it was the only one that met the production proposal; and (v) we analyzed the (non)verbal resources used in the video production, focusing on the stylistic manifestation in the job interview genre.

3. THE STYLE IN THE JOB INTERVIEW: A CONTEXTUALLY SITUATED DEBATE

Our analysis will be carried out in three moments: (i) the collaborators' construction of meanings in relation to the video of *Porta dos Fundos*, based on four motivating questions; (ii) the presentation of the video produced by the research collaborator; and (iii) the reflections related to the stylistic manifestation in the job interview genre. In our conception, the professional presentation would fit into the job interview genre, insofar as it could be part of the interview (as a step before the interview, or as a request from the interviewer during the interview itself). We argue that this social practice is coherent with the genre, when we particularly consider the increasing number of selections carried out in a virtual environment. Regarding the first moment, we provide below the partial transcription of the video from the *Porta dos Fundos* channel:

I: Oops, how are you?
 C: How are you?
 I: Shall we start a quick interview here? Marcos, right?
 C: Marcos.
 I: Marcos, how many years of experience do you have in the area?
 C: About two years of experience in the area.
 I: Two years. OK. I see here that you have fluent English.
 C: Fluent English.
 I: Great.
 C: Regular Spanish.
 I: Yeah. Think fast. (throwing a pen towards the candidate)
 C: (holds pen)
 I: Very good! Hum, if you were an animal, what animal would you be?
 C: A leopard.
 I: (nodding positively) Why the leopard?
 C: Because the leopard is bold and fast, and he defends the group.
 I: Oh, you already came...
 C: Yeah.
 I: What [would you do] if I was pointing a gun at that leopard's face?
 C: That leopard would happen to climb a tree.
 I: And if my hunter friend was waiting for this leopard? (hand position simulating carrying a shotgun)
 C: What hunter friend? The hunter friend I just ate? (roaring sound) And... the little leopard is coming down from the tree, huh? (approaching the interviewer)
 I: I remain armed, leopard. Here look. (maintaining hand position)
 C: And what would that be back there? It would be my pack, who came to defend me.
 I: Curious, pack is the collective of wolves.
 C: But I have contact with wolves. (imitating the sound of wolves)
 I: Oh, is it? And do wolves face guns? Because I'm pointing my gun right now at your wolves.
 C: Yeah, the gun you forgot to pack? What a basic mistake!
 I: Is it? I'm loading. (hand gesture simulating carrying the imaginary weapon)
 C: (sound and gesture representing taking the gun from the interviewer's hands) I took the gun.
 I: You can't pick up the gun. You are a leopard.
 C: Who said I'm a leopard?
 I: You said.
 C: I am a Thundercat. (sound and gestures that simulate the transformation in a Thundercat). (ENTREVISTA..., 2013).

After showing the video, which brought a lot of laughter, we opened space for sharing readings, aiming to relate the actors' unusual actions both to the context itself (humor) and to more typical sociocultural practices (canonical interviews), in order to discuss the stylistic (in)coherence related to the use of verbal and non-verbal semiosis. To this end, the debate started from the following motivating questions:

1. According to your knowledge about the discursive genre *job interview*, which question does not seem to be common in formal situations of this genre on the part of the interviewer?
2. What attitude(s) do(es) not seem to be common in a formal job interview on the part of the interviewee?
3. Considering that *Porta dos Fundos* is a humor channel, do you believe that the interaction was coherent? Why?
4. How could the answer about the animal be useful to the interviewer in relation to the possible hiring?

Regarding the first question, participant A commented that she found the interview coherent until the moment the interviewer asked about the candidate's domain languages. From then on, everything started to

become ridiculous, according to participant A. In this regard, participant B highlighted that the scene in which the interviewer threw the pen at the interviewee would not be compatible with a job interview. Participant C confessed that he did not find it common to ask what animal the interviewee would be, since he could not understand how the answer to this question could collaborate with the candidate's (non)hiring. At that moment, we intervene in the debate, informing the group that it is not uncommon, in our social practices, for this question to be part of the interview, with the intention that the candidate demonstrates attributes of himself/herself that can collaborate with professional performance, such as courage, perspicacity, leadership, affectivity, *etc.*

Entering the second question, still evaluating the strangeness related to the interview dynamics, participant B stated that she understood why an animal was chosen to represent the candidate's attributes, but that she never imagined that this analogy could trigger a child's game in a common situation of interview. Participant B highlighted that it would indeed be consistent, as the interviewer and interviewee were expected to break with the formality originally provided for in the genre. From this answer, we question why an interview is conducted with formality, in general. Participant D opined that it was to demonstrate professionalism, since interviewer and interviewee were not intimate and should even keep a distance from each other so that the selection was considered serious. Resuming the video scenes, participant E added that the formal style was completely deconstructed with sounds emitted and gestures produced, which simulated a joke.

Concerning the third question, participant B reinforced that the objective was to satirize a culturally recurrent situation, as is the case with a humor channel. She even mentioned that she believed the channel meant to mock this type of question – what animal would you be? –, since the interaction almost exclusively revolved around this question. Participant E agreed with her colleague (participant B) and added that, if the interviewer wanted to know about the candidate's profile, he could question it directly, since the animal-attributes analogy could contribute with answers based on the stereotypes construction related to the animal world, thus escaping the real objective behind the questioning, in addition to infantilizing the situation. Finally, participant F reinforced that the situation was compatible with the humor proposal, but that he could not find it funny, such was the atypicality of what actually happened.

With regard to the fourth question, participant B indicated that the practice was justified in order to compare candidates' attributes and stereotypes of animals, so that such an analogy would be useful for evaluating the candidate's profile, as we had previously mentioned. Then, participant E ratified that she had doubts whether the questioning would be useful for conducting the interview, due to the question being quite biased, since the candidate could make a choice that was totally dissonant from his/her real attributes, anchoring himself/herself in stereotypes of the animal world and in the company's probable expectation regarding a professional profile. Based on these contributions, we asked whether the group thought that the question was barely functional to the interview. Most of the participants responded positively, by video or chat. Although the interview staged in the video was unusual, we commented that it would not be incompatible with our sociocultural universe job interviews with a certain informal tone, with the aim of bringing greater lightness to a situation that is generally uncomfortable for the participants.

In general terms, we evaluated that the readings were in line with typical ways of acting and relative generic stability, highlighting humor as the justification for this particular (non)verbal performance. At the end of the meeting, we explained to the class the proposed task for recording the video and selected the video of participant C, as detailed in the methodological section. Next, we transcribe the collaborator's presentation and proceed with the analysis.

(non-verbal semiotics: music in the background, image of the sky and a display of the moon in the center, in which the collaborator's face was displayed in dialogue with the person watching) hey, guys. How are you? (laughs) Hey, my name is (unintelligible), I'm a doctor, bless us moon. Wait, I'm just thinking (written semiosis: because I'm pretty). Yeab, I'm a doctor, within my area, the areas of interest I have, I like reading, literature, philosophy and I work with parasitology. Hum, if I were an animal, I think I'd be the fox (non-verbal semiosis: image of a fox running), because the fox is very wise, you know? (written semiosis: I'm a post-quarantine fox) And it can also be a good

friend. Do you know Little Prince? So, Little Prince is a good example of that. He's really friendly, you know? (unintelligible) So there, I don't know guys. Think about whether you can give me a job, which I need (laughs and written semiosis: I really need iiiit!!!). Bye!

With regard to non-verbal resources (marked in parentheses), we found non-verbal semiosis *per se* (image, music, collaborator's facial expressions) and paraverbal semiosis (laughter). This entire repertoire proved to be in tune with the proposal of orality, given the *memetic* (and even mocking) tone that the production took – perhaps greatly influenced by the written textual practices developed in the mini-course under the guidance of our colleague, whose emphasis was on *memes* production –, in congruence with the style expected for text production. This modal complexity has already transported us to an interlocutory framework in which the stylistic manifestation showed a typical way of acting influenced by a culture of *memes*, which is cognitively possible in specific contexts, as in the case of our orality proposal.

With regard to verbal resources, we found verbal semiosis (the verbalized text) and written semiosis (the utterances inserted in the presentation), as well as two unintelligible excerpts. The collaborator chose to include formulaic expressions typical of a reduced interlocutive distance in speech (*hey guys, bless us moon, Wait, I'm just thinking and I don't know guys*) and in writing (*because I'm pretty and I'm a post-quarantine fox*). Such resources, together with the non-verbal ones, were coherent with the interlocutory situation and broke with the speech-writing dichotomy, since it was a speech accompanied by written information in an informal style. Thus, the stylistic manifestation kept alignment with the foreseen generic-multimodal configuration, framing candidate and interviewer in an intimate and relaxed interaction.

As the collaborator himself evaluated, we emphasize that his production was quite relevant to the interlocutory situation. Adjustments to the compositional plan and the thematic content – and the due multimodal arrangement (modal complexity), propitiated by the specific forms of semiotization – were at the service of an idiosyncratic meaning construction and typical way of acting. At the same time, his production was in tune with the interlocutory proposal, considering the other's expectations and the singular expression of the *self* who enunciates. Within what is considered cognitively possible in a given genre, the relative enunciative stability opened space for the collaborator to manifest his own style, managing the predictable/possible, the creativity/prescription and the singular/recurrent in the mediation between the private and the social.

FINAL REMARKS

In the theoretical scope, we support the idea that the emphasis given to the notion of discursive genres should focus on the relative stability (FIORIN, 2016), on the stylistic manifestation in the face of socio/intercultural demands. It should also focus on the plasticity of typical ways of acting, on the typified rhetorical actions arising from recurrent rhetorical situations and on the specific forms of semiotization. We ratify that such discursive genres are multimodal, bringing together different modal intensities and modal complexities; and that the teaching of orality must (i) be associated with the notion of genres, (ii) favor the semiotic unveiling and (iii) reinforce the typological continuum that integrates speech-writing, deconstructing a universal, asocial and instrumental conception of orality. It is up to the teacher to propose reading, analysis and textual production tasks that focus on the formal and functional properties of the discursive genre; provide the student with greater autonomy to (inter)act and to print their stylistic marks; and favor the expansion of metageneric competence for “the oral ones”.

In the methodological scope, we emphasize that Netnography and ADC collaborated with the data generation, insofar as they made it possible, respectively, to elect intercultural pedagogical practices online as a research locus and to articulate three dimensions of discourse. In the analytical scope, we state that two aspects collaborated with the expansion of the participants' metageneric competence with regard to the job interview genre: (i) the different readings evoked in the analysis of the video on the *Porta dos Fundos* channel, whose focus was on the stylistic manifestation; and (ii) the production of professional presentation videos. From the exhibition of the videos, it should be noted that we proposed reflection regarding the stylistic manifestation in

different frames (typical and atypical) of interviews and the necessary adjustments to participate in a 'traditional' interview, making it possible to focus on the socio/intercultural expectations and the manifestation stylistic front to the expected semiotic-generic configuration.

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