

Oral Genres in the Portuguese Language Textbook: An Analysis of the Collection "Se liga na língua"

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Abstract:

The present article aims to analyze how the Portuguese Language textbook "*Se liga na língua*" suggests the approach of oral discursive/textual genres in the Final Years of Elementary School based on the assumption that, although the oral language, defined by the current Common National Curricular Base as one of the axes for the teaching of mother tongue, has, in recent decades, achieved advances, it still remains secondary and far from reaching the status of autonomous teaching object. In order to respond to this goal, we base ourselves on the enunciative-discursive perspective of language, while electing as methodological resource the perspective of dialogic discourse analysis. In this sense, the corpus selected for analysis was the teaching collection "*Se liga na língua: leitura, produção de texto e linguagem, 2018*", adopted in the PNLD 2019. The results of our analyses evidence both the quantitative and qualitative scarcity of oral discursive/textual genres made available in the textbook, whether due to the difficulties of transposition from oral to print, the conceptions that tie the appropriation of oral to the school context, or the very culture of overlapping writing over oral that permeates both the linguistic actions of society as well as those of the school context.

Keywords:

Oral discourse/textual genres. Textbook. Teaching.

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INTRODUCTION

Language is essential not only in teaching Portuguese and in human constitution and development. Language is, therefore, present in all human activities and actions. The school space is established as one among several spheres constituted in social relations mediated using language. Therefore, thinking about educational practices that promote human development requires, among other factors, considering the possibilities of “materialization” of these practices in the school environment. One is the work with textual/discursive genres as a real possibility of transposing language practices from the social sphere to the school. Moreover, in this sense, we recognize the proposition of theoretical and methodological perspectives and the validation of artifacts supporting the teaching and learning process. One of these supports integrated into the educational tradition, especially in the country’s public education system, is the “textbook,” our object of study in this article.

In Brazil, specifically, the implementation of the National Program of the Textbook (PNLD, or *Programa Nacional do Livro Didático*) instituted on December 21, 1937, and in force until today has contributed to the textbook becoming a referential instrument and, in some cases, the only one to guide the teaching plan. Through this syllabus, the Federal Government distributes costless textbook collections to municipal, state, and district public schools, funded by the National Fund for Education Development (FNDE, or *Fundo Nacional de Desenvolvimento da Educação*), previously approved by the Board of the Ministry of Education (MEC) and chosen by the teachers at public schools participating in the School Census of the National Institute of Educational Studies and Research Anísio Teixeira (INEP, or *Instituto Nacional de Estudos e Pesquisas Educacionais Anísio Teixeira*). This process moves not only the educational sector, the direct target of the program, but also mobilizes the authors who need to adapt to the restrictive rules of the Public Announcements promulgated by the MEC to have their works approved. Similarly, it also intensifies the marketing race among publishers in search of contracts that move figures of millions with each new program.

The approval of the Common National Curricular Base in 2018 mobilized the production of new teaching materials that meet the prescriptions of the guiding document. Considering that language teaching, it proposes working with the four axes: reading, production, linguistic analysis, and orality; in this article, we aim to analyze how the Portuguese Language textbook, “*Se liga na língua*”, suggests the approach of oral discursive/textual genres in the Final Years of Elementary School starting from the assumption that, although the oral, defined by the current Common National Curricular Base as one of the axes for the teaching of mother tongue, has, in recent decades, obtained advances, it remains, still, secondary and far from reaching the status of autonomous teaching object.

To do so, we organized the text as follows: initially. We present the theoretical framework on which we are based, then the methodological procedures used to analyze the object; later, we present our analysis, followed by the final considerations.

1. WORKING WITH ORAL GENRES: AN OLD CHALLENGE

In this work, we assume the enunciative-discursive perspective and the didactic considerations of the Geneva researchers about textual/discursive genres¹. For Bakhtin and his circle, every sign is ideological, which exempts it from carrying the character of neutrality. According to the circle's authors, this is because “*every utterance, even if it is written and finalized, responds to something and is oriented towards a response*” (VOLÓCHINOV, 2018, p. 184). In this sense, discursive communication, in its broadest sense, can never be understood or explained outside the connection with the concrete situation since the flow of verbal interaction transforms the word and takes on different meanings. The paramount category of Bakhtin's conception of language is verbal interaction, whose fundamental reality is its dialogical character.

Bakhtin (2016) and his circle conceive utterance as the primary unit of discourse and its modalities. From this perspective, discourse is understood as an expression of the distinctive utterances produced from everyday communicational events, which speakers agree upon in the dialogical process of interaction. In this sense, as explained by the philosopher, “Every utterance is by nature a replica of the dialogue (communication and struggle) as social as language and equally determined by communication” (BAKHTIN, 2016, p. 117).

Under this panorama, the dialogical, collective, and social-communicative process is circumscribed under a broader context defined, by Bakhtin, as fields of human activity. Given this, the enunciations produced in these different spheres of activity reflect each field's specific conditions and purposes. According to the author, this social constitution of language is determined by the thematic content and linguistic style of the utterances and, above all, by their compositional construction. In this sense, these three elements – thematic content, style, and compositional construction – are interconnected to the whole of the utterance and are equally determined by the specificity of a given field of communication. Thus, despite each utterance's individuality, its characterization's similarity becomes feasible since “each field of language use elaborates its relatively stable types of utterances, which we call genres of discourse” (BAKHTIN, 2016, p. 12).

As for teaching, Schneuwly and Dolz (2010) present genres as mega instruments of discursive action since they can lead the student, at the same time, to understand the functioning of discourse and textuality, thus enabling her to act in different language situations. In this context, Francophone researchers relate the adoption and instrumentalization of the genre as a teaching tool to the consequent productivity of mother tongue learning. By signaling, therefore, that language practices are the communicative actions accumulated by social groups throughout history crystallized in the form of genres that can be continuously re-signified and reconstructed, the authors defend the thesis that in the school context, the teaching about language production and comprehension is necessarily done on genres whether one wants it or not. Therefore, genres are the indispensable instrument of mediation for every teaching strategy and the inexhaustible material for teaching textuality.

Similarly, the discussions surrounding the concepts of orality and oral genre also find theoretical anchorage in the studies developed by researchers. For Schneuwly and Dolz (2010), although oral language is very present in classrooms through the daily routine, reading instructions, and correcting exercises, the school teaching of oral language and its use occupies a limited place in the context of teaching and learning.

In taking this position, they argue that the teaching of oral language occurs in an incidental and unplanned manner, unlike what happens, for example, with writing and literature, which are elevated to the status of teaching objects and, therefore, potentially referenced in official documents and systematized in teachers' planning.

According to the researchers, it is common to observe oral teaching conditioned to reading aloud, reciting poems, theatrical performances, exchanging ideas among peers, or solving or correcting exercises orally. According to the researchers, what we observe in these cases is not effective learning of oral but only the *oralization* of practices that move between the fields of orality and writing.

¹ We have chosen to use the term textual/discursive genres and not just textual genres or discursive genres, considering that the textual aspects of any genre are also at the service of enunciation and discourse.

In this context, they point out the coexistence of two trends. The first is ontogenetic, which sees oral language as a product of interpersonal and everyday relationships experienced by children in their preschool experiences. This kind of pre-acquired linguistic baggage equips learners with the necessary resources for spontaneous communication and dialogue maintenance, resources that sustain communicative interactions in orality and, therefore, do not need to be taught.

In turn, the second perspective tends to tie the oral to the proper use of its devices and features, that is, the development of the voice “acoustic production of the phonatory apparatus and speech support” (SCHNEUWLY; DOLZ, 2010, p. 127-128), as well as their proper articulation and phonic emission, whose audio-phonetic control will enable communication between senders. In the researchers’ position, considering the physiological system of the human phonatory apparatus is of capital importance for oral production since the very term from the Latin “oris” (mouth) refers to everything transmitted by the mouth refers to spoken language. Similarly, they emphasize the relevance of intonation, rhythm, and tonicity emitted through speech and that enable the identification of typologies of distinct prosodic patterns linked, for example, to emotion. By taking the emotion sadness as a reference, it becomes possible to recognize a voice of weak intensity, low tonality, and a slower rhythm in speech emissions.

However, on the other hand, these relevant aspects characteristic of oral productions gave to its teaching the prioritization of paralinguistic elements (voice quality, melody, tonicity, elocution and pauses, breathing), which, in turn, resulted in patterns of activities for the teaching of oral restricted to vocalization aspects.

Opposed to this perception, the Francophone researchers defend oral teaching anchored in the textual genre perspective, for which they claim the existence of “the orals” and not the singular “oral” since, according to this proposal, there is, for each sphere of human activity, a pre-existing genre model with its characterization and functionalities.

In this sense, let us suppose that, from the perspective of orality, two genres such as, for example, the podcast and the regimented debate, are compared because they both belong to the oral sphere, address relevant issues, and circulate in social media, possibly there would be insufficient learning since the approximation of the few similarities between them would not provide the teaching and learning of their specificities.

In contrast, the adoption of a perspective directed by the “existence of the oral,” as pointed out by Schneuwly and Dolz (2010), would prioritize the essentiality of each individual discursive genre, including its kinesthetic manifestations (tone of voice, gesture, facial expression, body movement) that are not merely accessories, but are constituent and essential aspects of the genre and, therefore, should be observed and consequently taught.

Despite the restrictions verified and related to the teaching of oral, it is relevant to emphasize that from the 90s on, with the officialization of the teaching guidelines as, for instance, the National Curricular Parameters PCNs (BRASIL, 1998), the oral modality has become one of the mandatory axes for the teaching of Portuguese Language. Recently, the homologation of the Common National Curricular Base BNCC (BRASIL, 2018), presented by its creators as an extension of the PCNs (BRASIL, 1998), reaffirms the place of the oral in teaching the mother tongue, defining it as one of the fields of communicative activity. Moreover, based on this orientation, we will seek to analyze how the Portuguese Language textbook “*Se liga na língua*” suggests the approach of oral discursive/textual genres in the Final Years of Elementary School, which we will describe in more detail in the next section.

2. THE CORPUS AND THE ANALYSIS PROCEDURE

The corpus selected for the analysis is composed of the collection “*Se liga na língua: leitura, produção de texto e linguagem*,” a work that integrated one of the six collections selected by the technical committee of the National Textbook Programme PNLD 2019 and was adopted by a Municipal Teaching Network of a city in the interior of São Paulo, where the authors work as teachers. According to its authors, Ormundo and

Siniscalchi (2018), the collection under analysis is based on a social-interactionist perspective and a constructive-reflective methodology. To this end, the collection comprises four volumes intended for the four final years of Elementary Education (6th to 9th grade). Each of these volumes is organized around eight chapters focusing on a primary genre and mentioning other subgenres belonging to fields of action.

In this sense, we seek to answer the question: How does the didactic material, built from the new curricular document, propose the work with oral genres? For that, we propose to perform a dialogic discourse analysis of excerpts taken from the Teacher's Manual and the activities in the textbook. The analysis aims "*not to apply concepts in order to understand a discourse, but let the discourses reveal their way of producing meaning*" (BRAIT, 2006, p. 24).

3. THE WORK WITH ORAL GENRES PROPOSED IN THE COLLECTION “*SE LIGA NA LÍNGUA*”

We chose to start our analysis from a fragment extracted from the teacher's manual, which signals the language perspective adopted for the textbook's preparation, according to its creators' proposition.

This enunciative foundation is articulated in the **genre theory** proposed by **Bakhtin** (1929, 1953-1954) and in re-readings done by other theorists, among them **Marcuschi (2008) and Koch and Elias (2010)**. According to Marcuschi (2008), textual genres are **dynamic** and of varying complexity, and it is impossible to count them all, for they are **socio-historical and variable**. In dialogue with him, the authors Koch and Elias (2009) argue that **all our productions**, whether oral or written, **are based** on relatively stable standard forms of structuring a whole called **genres** [...]. **Far from being natural** or the result of an individual's action, these **communicative practices** are modeled/remodeled in **interactional processes** in which the subjects of a given culture participate. (ORMUNDO; SINISCALCHI, 2018, p. 55).

Being Bakhtin's productions relative to the beginning of the 20th century, the re-reading of his key concepts under the viewpoint of 21st-century researchers signals, at the same time, the relevance of his contributions perpetuated after a century of his diffusion and their significance and adequacy to the current context. The option for dynamic and variable adjectival syntagmas, operated in an attempt to conceptualize genres, adjusts to the characteristics of contemporary society in rapid and constant transformation. According to this conception, society is, in turn, an artifact and context of production, reception, and remodeling of the different genres.

The authors, when concluding the paragraph with the observations of Koch and Elias (2009) about the interactivity of genres, centralize language as a product of discursive interactions, reaffirming the perspective of enunciation described in the guiding document that directs the teaching of the Portuguese language, the Common National Curricular Base and, consequently, the production of materials for didactic use.

Another relevant factor to this research's objectives is the teaching and learning of oral discourse/textual genres.

In this context, we propose the analysis of a fragment extracted from the teacher's manual, in which the producers describe the forms in which the oral modality genres will be presented:

The collection **studies various oral and textual genres**, such as **seminars, lectures, interviews, and debates**. Its approach highlights the **different interaction processes** – face-to-face interaction, speaking to an audience without interruption, edited speech, etc. – based on which it is discussed the role of the speaker, the exchange or not of turns, and the **relations** between these factors and the **quality of the interaction**. We also study situations of **texts oralization** in **different contexts**, such as the production of **podcasts, video reviews, and theater plays**. **Orality situations** are presented in different **fields of action**. (ORMUNDO; SINISCALCHI, 2018, p. xv).

When addressing the supposed diversity of oral and textual genres contemplated in the collection, the enunciators exemplify it by mentioning genres belonging to the spheres of the journalistic/media field commonly suggested by official guidelines and current in different materials of didactic use (sequences, collections, and books).

The anticipation of the search for the genres mentioned in this excerpt of the collection showed that it is suggested that there is a chapter dedicated to the in-depth approach of each one of them as indicated by the authors in the general summary table of the chapters:

Figure 1 - Summary table of the sixth chapter of the book “*Se liga na língua*” (7th grade)².

CAPÍTULO 6 - PALESTRA E SEMINÁRIO: A ARTE DE FALAR EM PÚBLICO				
Leitura 1	Leitura 2	Se eu quiser aprender mais	Nosso seminário na prática	Textos em conversa
Palestra de Mara Mourão sobre seu documentário <i>Quem se importa</i> p. 182 Desvendando o texto p. 184 Como funciona uma apresentação pública? p. 185	<i>Projeto de Engenharia</i> , alunos de escola paulistana p. 187 Refletindo sobre o texto p. 189	O paralelismo sintático p. 191	Momento de produzir p. 194 Momento de avaliar p. 195	Palestra de Mara Mourão e documentário <i>Quem se importa</i> p. 196

Source: Ormundo and Siniscalchi (2018, p. 13).

Figure 2 - Summary table of the fourth chapter “*Se liga na língua*” (8th grade)³.

CAPÍTULO 4 - DEBATE REGRADO: UM CONFRONTO RESPEITOSO			
Leitura 1	Leitura 2	Se eu quiser aprender mais	Nosso debate regrado na prática
“Rodeio maltrata os animais?”, <i>MTV Debate</i> p. 122 Desvendando o texto p. 126 Como funciona um debate regrado? p. 127	“Jovens <i>millennials</i> ”, <i>JC Debate</i> p. 128 Refletindo sobre o texto p. 132	Como contra-argumentar? p. 134	Momento de produzir p. 137 Momento de avaliar p. 139

Source: Ormundo and Siniscalchi (2018, p. 11).

² [Heading] Chapter 6 - Lecture and seminar: the art of public speaking / [Column 1] Reading 1: Mara Mourão’s lecture about her documentary “Who Cares?” (page 182); Unraveling the text (page 184); and How a public presentation works (page 185). / [Column 2] Reading 2: “Engineering Project,” alumni from São Paulo schools (page 187); and Reflecting on the text (page 189). / [Column 3] If I want to learn more: Syntactic parallelism (page 191). / [Column 4] Our seminar in practice: Moment to produce (page 194); and Moment to evaluate (page 195). / [Column 5] Texts in conversation: Mara Mourão’s lecture and the documentary “Who Cares?” (page 196).

³ [Heading] Chapter 4 - Regimented debate: a confrontation respectful / [Column 1] Reading 1: “Does rodeo mistreat animals?”, *MTV Debate* (page 122); Unraveling the text (page 126); and How a regimented debate works (page 127). / [Column 2] Reading 2: “Young millennials,” *JC Debate* (page 128); and Reflecting on the text (page 132). / [Column 3] If I want to learn more: How to counter-argue (page 134). / [Column 4] Our regimented debate in practice: Moment to produce (page 137); and Moment to evaluate (page 139).

Similarly, the exemplified mention of the different types of interaction suggests and ratifies the adherence to the enunciative-discursive language perspective proposed by the Common Curricular Base and endorsed by the didactic collection as a guideline for teaching the mother tongue.

Complemented by the suggested suitability of the collection to the orality axis, the excerpt mentions as aggregative additions the activities of *oralization* of texts and the production of digital genres. Regarding the first added resource, it can be observed that a considerable range of researchers (DIEL; GONÇALVES; BATISTA, 2017; FARIA, 2013; GERALDI, 2015, 2017; MARCUSCHI, 2007; PERES, 2016; SCHNEUWLY; DOLZ, 2004) signal the excess of practices based on vocalization and *oralization* tactics, which echo a questionable dimension of the teaching of oral under different aspects: the association of the domain of oral genres by their users to the domain of verbal communication (expressing oneself in an audible, moderate, rhythmic, paused tone among other attributes fit only to vocalization techniques inherent to the dimensions of oral, but not encompassing the specificities of each genre).

In this context, the proposition of *oralization* practices of texts signals the possible maintenance of conceptions about the oral teaching already overcome initially by text theories (GERALDI, 1994; ROJO; CORDEIRO, 2004) and rectified by the perspective of textual genres (CRISTÓVÃO, 2015; MARCUSCHI, 2011).

We are **aware**, however, that we encounter **concrete limits** imposed by the nature of **printed material**. The **complete exploration** of orality relies on **audio** and **video** and, therefore, on **production** and **reproduction equipment** that is **only sometimes available to teachers and students** in every school. For this reason, we chose to suggest **alternatives** that serve those who can use this equipment always or occasionally and those who do **not** have this **possibility**. (ORMUNDO; SINISCALCHI, 2018, p. xvi).

Aware that oral productions occur in a distinct scope from those mediated by written operations, the producers will suggest in this excerpt alternatives that minimize the precariousness of their teaching in the school context. Regarding this deficiency, renowned researchers (FREITAS, 2017; GERALDI, 2016; GIROTTO, 2018; ROCHA; PEREIRA, 2018; VENCO; CARNEIRO, 2018) have evidenced from the analysis of the contexts of production and promulgation of the current curricular guideline the questionable ways under which these processes took place ignoring, according to their perceptions, the conditions of economic, physical, and cultural heterogeneity characteristic of the multifaceted Brazilian territory conditioning them to the supposed curricular homogenization.

In this scope, the considerations of Ormundo and Siniscalchi (2018), constituted around the search for alternatives that minimize the limitations interposed to the teaching of oral, deflate the scenario pre-announced by research in Education while, at the same time, expose the fragility of the paradoxical discourse of equity and promotion of qualified Education sustained by the official curriculum guideline.

To offer a global perception of the oral discourse/textual genres suggested, by the chapter, in the volumes of the collection under analysis, we will present an illustrative chart below:

Chart 1 - Specific arrangement of the genres contemplated by chapter in the 6th, 7th, 8th, and 9th grades of Elementary School.

“Se liga na língua: leitura, produção de texto e linguagem” (6th grade)	Primary genres per chapter							
	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8
	Journal	Dictionary entry	Comics	Experience report	Poem	Ads and other advertising genres	Reader commentary	Short story

Continues

“Se liga na língua: leitura, produção de texto e linguagem” (7th grade)	Primary genres per chapter							
	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8
	News	Interview	Fantasy story	Narrative poem	Theatrical text	Lecture and Seminar	Critical review	Travel report
“Se liga na língua: leitura, produção de texto e linguagem” (8th grade)	Primary genres per chapter							
	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8
	Feature story	Rap	Rules and Regulations	Regimented debate	Movie script	Opinion article	Chronicle	Mini-story
“Se liga na língua: leitura, produção de texto e linguagem” (9th grade)	Primary genres per chapter							
	Chapter 1	Chapter 2	Chapter 3	Chapter 4	Chapter 5	Chapter 6	Chapter 7	Chapter 8
	Protest poem	Open letter	Novel	Biography	Charge	Psychological short story	Science fiction short story and novel	Scientific article

Source: prepared by the researcher.

Through these data, it is possible to see the previous confirmation of one of the hypotheses underlying this study: the insufficient space given to the teaching and learning of oral discursive/textual genres. Among the eight chapters intended for the 6th grade of elementary school, there is no indication of any genre belonging to the oral sphere. The choices made for this learning cycle prioritize the formality of writing mediated by the proposition of classic genres and possibly appreciated by the age group of their addressees, signaling the maintenance of a perspective directed to improving writing as a route to the progressive development of language.

Verifying the discursive/textual genres suggested in the scope of each chapter intended for 7th-grade teaching-learning indicates that the prevalence of written practices over oral ones will be maintained.

Among the eight chapters proposed for study, only chapter six prioritizes genres from the oral sphere, combining the lecture and the seminar in the same sequence of activities. Thus, written transcriptions of these oral productions are presented, as announced by the authors in the teacher’s manual (ORMUNDO; SINISCALCHI, 2018, p. xxv), as well as retextualization proposals that culminate in the adaptation of a seminar and its subsequent transition, transforming the topics of a slide into a photographic sequence without the use of verbal resources (ORMUNDO; SINISCALCHI, 2018, p. 198).

When we analyze the chapters of the volume destined for the 8th grade of elementary school, we verify that among the eight genres indicated for study, only one belongs to the oral sphere. A valued resource of the journalistic-media contexts, the regimented debate is traditionally present in school education and its pedagogical and didactic support materials, at least since the enactment of the PCNs (BRASIL, 1998), and is maintained nowadays, possibly due to its social valuation and its centrality in different supports such as television programs, web, and audio (radio and podcast).

Next to the context of orality, there is the indication of Rap. This musical genre transits between the artistic-literary and journalistic-media fields due to the character of denouncement-protest, which almost all its lyrics promote. Although the final scope of this genre culminates with the narrative or the song, its planning and composition are essentially based on the writing and structuring of the text, being, for these conditions, characterized as a border genre whose expression of orality passes essentially through the paths of writing.

The volume that seals the last year of the fundamental cycle (9th grade) has in its chapter essentially written genres, giving primacy to the journalistic and artistic-literary fields.

Under a general plan, the panoramic look over the four volumes of the collection showed as the first data, one of the hypotheses suggested throughout the study; that despite the different reformulations operated in the teaching of Portuguese Language are those enabled by theoretical-methodological studies or prescribed by educational guidelines, the space given to the teaching of oral is still scarce and insufficient.

In quantitative terms, this is evidenced by accounting that among the thirty-two chapters proposed in the four volumes of the collection, only two have as the primary discursive/textual genre, an example of the oral sphere.

Another relevant fact is that the learning cycle of elementary school begins and ends without the proposition of systematized teaching and learning of an oral discursive/textual genre, i.e., the volumes intended for the 6th and 9th grades of Elementary School do not present in their sixteen chapters the title of an oral discursive/textual genre for in-depth, systematized study. This organization reflects both the valorization of writing in the social demands and, consequently, passed on in the school environment and the alignment with the legal, educational directives that overly prescribe the teaching of writing, possibly directed by conceptions that ally the full command of orality to preschool entry contexts.

Next, we will analyze two activities suggested for teaching oral discursive/textual genres – lecture and seminar – aggregated by the didactic collection in a single chapter.

Figure 3 - Excerpt from the transcript of the lecture presented in chapter 6 - 7th grade.

para quem não viu, um **trailerzinho**. [...]
25 [*Trailer do documentário, seguido por aplausos.*]
Eeee... éééé... eu aprendi então bastante... éééé... e senti realmente na pele que o cinema é uma ferramenta incrível deeee... transformação social. Na verdade, o *history telling*, né?, a contação, uma boa história, que emociona, é capaz de mudar o mundo. Eeee... aprendi também que... como a gente
30 mede esse impacto social, né? Porque é muito fácil a gente medir e **aferir** os lucros de uma empresa, os números, né?, são muito mais fáceis, mas como você mede o impacto deeee... ãh uma escola que começa a ensinar empatia pras crianças e consegue diminuir o *bullying* e a violência éééé... éééé... nas relações entre essas crianças? É muito difícil e e e essa e e e e o
35 impacto é de deee... é como uma frase do... que tava na parede do **Einstein** que diz assim: “Nem tudo que conta pode ser contado e nem tudo que pode ser contado conta”. É esse tipo de impacto, que começa como uma bola de neve invisível e começa inspirando a própria equipe que tá rodando o filme, né?, e vai se expandindo, se expandindo, e hoje só através do boca
40 a boca a gente já chegou em praticamente todas as partes do mundo. Esse filme já foi mostrado pros **aborígenes** na Austrália, já foi exibido três vezes em **Harvard**, já foi exibido na **Columbia University**, na **Brown**, na **JEW**,
e Lei 9.610 de 19 de fevereiro de 1998.

Source: Ormundo and Siniscalchi (2018, p. 182).

The fragment indicates actions occurring in real-time at the moment of speech, which is part of the genre's extralinguistic, interactional, and dialogic context (exhibition of the trailer followed by applause). In the same way, there is an attempt to reproduce, as faithfully as possible, the marks of the face-to-face interaction, as observed in “Eeee... éééé... eu aprendi então bastante... éééé e senti realmente na pele que o cinema é uma ferramenta incrível deeee... transformação social.”⁴

From this, it can be inferred that the filmmaker's speech is full of emotion. By reporting to the other her experience, she enters a process of dialog and interaction while simultaneously reliving and redefining the dimensions and the reach of the success of her work. She does not find the appropriate words to express his

⁴ “I have learned a lot. And really felt that cinema is an incredible tool for social transformation.”

real experience during this process. Furthermore, in this context, the repetitions “Eeeee... éééé” and “deeeeee” indicate that they are the necessary breath, the pause needed for him to find them.

Since this is a didactic copy intended for the teacher’s choice in the PNLD Program (2019), the volume presents marginal notes/guidelines that may help us search for answers to our research questions.

In the case of reading 1, in which the transcription of Mara Mourão’s lecture is proposed, it is suggested to the teacher that, if possible, the video available on digital media should be shown or 50% of the text should be read aloud, asking students to observe and record information such as authorship, subjects, and objectives of the lecture. After this initial stage, it is recommended to compare the digital collection and the text, as well as finalize the notes started:

Figure 4 - Marginal guidelines for teacher use – chapter 6, 7th grade.

Leitura 1 – Apresente o trecho do vídeo da palestra para seus alunos. Ele está disponível na internet. Se não for possível exibi-lo, leia o texto transcrito em voz alta. Em um primeiro momento, os alunos não devem acompanhar com a transcrição; devem apenas ver e/ou ouvir. Peça a eles que anotem o assunto tratado pela palestrante, o ponto de vista dela sobre o tema e seus principais argumentos. Na

Source: Ormundo and Siniscalchi (2018, p. 183).

In analyzing these guidelines, it is possible to observe attempts to adapt the oral to the different realities of the variable teaching contexts, considering those with adequate technical support and those without it. This initial adaptive movement denounces the criticism exposed by different researchers (FREITAS, 2017; GIROTTI, 2018; VENCO; CARNEIRO, 2018) about the accentuation of social inequalities in teaching and learning processes and exposes the inefficiency of a curriculum base that proposes, through the unification of content, to ensure educational equity.

Regarding the recognition and learning of the lecture genre, when considering the different studies that point to the proposition of strategies directed to the adequate teaching of the oral (BUENO, 2009; CRESCITELLI; REIS, 2011; DIEL; GONÇALVES; BATISTA, 2017), it is verified that the perception of the kinesthetic and paralinguistic elements essential to the reproduction of the genre are more easily identifiable through the analysis of the audiovisual resources that support them, remaining, considerably insufficient, though only the hearing of its transcribed aspects.

Moreover, it is observed that, in an attempt to overcome technological and material shortages, the teacher reads the indicated action aloud. This indication reiterates the data from numerous studies related to the oral field, pointing to this strategy’s prevalence and inefficiency.

Another action observed is the suggestion to take notes and record in writing specific aspects of the lecture (objectives, theme, secondary issues, arguments used by the lecturer), an action that reveals another fact pointed out by the research: the linking of oral to writing processes and its use as a passing process to improve the latter, which reinforces the thesis that oral remains as a secondary axis of learning.

Next, the strategy suggested at the end of this first stage is to divide the students into teams to write a pre-formulated question and then read it to the class:

“Finally, divide them into teams to answer: ‘In your opinion, what is the main idea defended by Mara Mourão?’. The groups should present their conclusion and justify them.” (ORMUNDO; SINISCALCHI, 2018, p. 183).

This action highlights the maintenance of strategies that reinforce the idea that the *oralization* of written activities enables the effective learning of oral genres, an orientation that has already been demystified by the conclusion of other research (GOMES-SANTOS, 2009; SCHNEUWLY; DOLZ, 2010).

It is worth noting that it is suggested that the note-taking in the students’ record contains the producer, the objectives, the theme, the secondary issues, and the arguments employed by the lecturer, topics that, from the perspective of discourse/textual genres, relate to the context of production and its thematic content, given that it evidences the attempt of approximation between the activities proposed in the collection and the enunciative-discursive conception that both the Common National Curricular Base (2018) and the didactic material advocate to assume.

Next, we will proceed to the analysis of a fragment suggested for teaching the seminar genre, which, in this collection, is proposed together with the oral discourse/textual genre lecture.

Figure 5 - Excerpt from the suggested reading in chapter 6 - 7th grade.

Camila: Então, a ideia do protótipo é usar materiais, dentro de um cano de PVC, que permitem a passagem do ar, mas não permitem a passagem da serragem, que está simulando os poluentes... das indústrias. E, desse modo, o ar do secador vai levantar a serragem, mas não vai permitir a passagem dela pelos materiais que estão dentro. E este é que é o resultado final.

Pedro Henrique: Os materiais que nós utilizamos foi um secador, pra... fazer como se fosse a chaminé, mesmo, um pedaço de algodão, que seria o filtro, um cano de PVC, a meia, pra... fazer um... suporte pra serragem, que é o poluente, um... um... tipo de peneira e ooo *spray* de tinta azul, que é... mais decorativo. Éééé... e os procedimentos, a gente... primeiro colocou um... um pano com serragem em cima pra fazer um suporte, para a ação do secador no tubo, aí depois a gente encaixou... encaixou o cano de PVC na boca do secador, aí a gente colocou um... colocou a peneira e um pedaço deeee... de algodão dentro do cano de PVC, né?, pintamos com tinta pra decoração mesmo eee...

Thiago: E o que a gente conseguiu concluir com esse experimento?... Ah, a gente vai demonstrar primeiro.

[Alunos pegam o protótipo. Um deles conecta o secador na tomada e o liga na boca inferior do cano de PVC.]

Thiago: Ah... aqui tá saindo o ar [*põe a mão sobre a boca superior*] e a serragem está sendo contida. Essa é nossa demonstração.

[Nova demonstração, agora com um papel erguido sobre a boca superior para mostrar que o ar está conseguindo passar.]

Thiago: Dá para ver que o ar está saindo. Mas a serragem não dá para ver. Então o que que a gente conseguiu concluir com a... toda essa experiência que a gente teve, a oportunidade de fazer a... toda essa... a ideia de montar tudo? A gente concluiu que o nosso protótipo funcionou, não saiu nenhuma serragem. Agora, a gente quer fazer alternativas bem mais baratas pra salvar o meio ambiente. Então, por exemplo, se toda indústria ao menos colocasse algum desses filtros, os poluentes no ar seriam muito menores. Muitas pessoas deixariam de morrer por causa desses poluentes. O meio ambiente seria preservado mais e mais. E é isso que a gente precisa de se tocar. Não adianta a gente ficar parado esperando que tudo se conserte para o amanhã. A gente tem que agir se a gente quer que tudo se conserte. Muito obrigado.

Transcrição de DVD do seminário “Projeto de engenharia”, gravado em 12 ago. 2016 por um grupo de alunos de São Paulo (5min35s).



Source: Ormundo and Siniscalchi (2018, p. 188).

Similar to the strategies adopted for the presentation and study of reading 1 (Transcript of Mara Mourão’s lecture), reading 2 proposes the transcription of the seminar. Then it suggests interpretive questions aimed at identifying information extracted from the text.

For comparison, in Reading 1, five questions are proposed to approach the lecture’s production context and thematic and stylistic content. For Reading 2, on the other hand, nine questions are suggested with emphasis on the approach to the context of production and its thematic content. In contrast, the questions related to style and language are grouped into another topic.

Let us see an example in the initial questions:

Figure 6 - Activity proposed in chapter 6 - 7th grade.

Refletindo sobre o texto

1 A apresentação do seminário dos alunos pode ser dividida nas seis partes a seguir. No caderno, escreva-as na ordem correta de acordo com o texto.

- escolha do projeto
- encerramento
- funcionamento do protótipo
- materiais e procedimentos para a construção
- introdução do tema
- demonstração

2 Releia a primeira fala de Thiago.

“Thiago: Eu tô aqui pra falar do meu projeto de engenharia, que é sobre emissão de poluentes na atmosfera. Um dos maiores problemas que a gente tem hoje é a poluição, como vocês podem ver nessa foto [aponta uma foto projetada, na qual se veem chaminés soltando fumaça]. Ela tá estragando o mundo, e nós tivemos que bolar uma ideia para tentar diminuir essa poluição e salvar o meio ambiente. Agora o Júlio vai falar um pouquinho sobre a pesquisa inicial que a gente fez pra descobrir como é que isso é aplicado no mundo real.”

2a O estudante ficou responsável por introduzir o tema. Como ele justificou a realização da pesquisa? *Ele falou da importância de reduzir a poluição do ar para salvar o meio ambiente.*

2b De que maneira Thiago interagiu com o material visual que estava apresentando?

2c Releia a primeira frase. Que pessoa gramatical foi empregada? Por que ela não é a mais adequada nesse seminário?

2d Como Thiago poderia ter iniciado sua fala de modo a interagir com o público?

3 Júlio foi o segundo estudante a falar.

a) O aluno citou dois projetos que não puderam ser desenvolvidos. Quais foram eles? *1. Usar algas para transformar gás carbônico em oxigênio; 2. converter gás carbônico em combustível por meio de um processo químico.*

b) Como Júlio se expressou para indicar o projeto que mais interessou ao grupo?

c) O grupo optou por um terceiro projeto. Que estratégia o falante empregou para dar importância ao projeto desenvolvido?

4 Quem foi o terceiro integrante do grupo a falar e o que ele abordou? *Gamila. Ela explicou a ideia geral do projeto, como seria o funcionamento do protótipo.*

5 O que Pedro Henrique apresentou em sua fala? *Ele enumerou os materiais utilizados e explicou os procedimentos para a construção do protótipo.*

2b. Ele citou e apontou uma foto que mostrava a emissão de poluentes.
2c. A primeira pessoa do singular. Não é a mais adequada porque o trabalho resultou de uma pesquisa em grupo.
2d. Antes de mais nada, ele poderia ter cumprimentado os colegas e o professor.
3b. Júlio disse: “que a gente realmente achou bastante interessante”.
3c. Júlio afirmou que o uso de filtros foi uma sugestão da ONU.

Source: Ormundo and Siniscalchi (2018, p. 189).

As previously anticipated, the initial questions emphasize interpretative aspects, suggesting the identification of explicit information in the text as it occurs in 2a and 2c. We also identify the proposition of questions that refer to structural aspects of the genre, as observed in the organizational structuring requested by question 1 and in the speakers ordering requested by question 4.

Unlike the introductory questions suggested for reading 1, where there is no initial mention of extralinguistic aspects, reading 2 intends to bring this approach in its question 2b. However, some aspects draw

attention to the proposition of the question. One can notice the intention of exploring paralinguistic aspects (gestures, body language) by asking how the lecturer interacted with the presentation's supporting material. According to the marginal notes intended for teacher use, the student is expected to answer that "Thiago quoted and pointed to a picture that showed the emission of pollutants" (ORMUNDO; SINISCALCHI, 2018, p. 189). However, there is no illustrative image signaling that one should watch the seminar video or even a precise indication of the sources of audiovisual support.

Thus, in addition to the limitations in the transposition from oral to print, it is verified that the absence of guidelines and strategies minimizes the ruptures of this process.

FINAL REMARKS

By analyzing the collection "*Se liga na língua*", we intend to investigate how the teaching material, produced in the context of post-homologation of the BNCC, proposes the work with oral discursive/textual genres, often marginalized and minimized in the school environment.

The analysis performed from the adoption of the dialogical perspective of discourse showed that although the oral modality is one of the mandatory axes for the teaching and learning of the mother tongue, the offer of activities that prioritize oral discourse/textual genres in the Portuguese textbook is scarce both in its qualitative and quantitative aspects, signaling a teaching approach that still disregards the oral discourse/textual genres as an independent teaching object, linking or subjugating them to the writing processes.

In this context, we can see that the teaching of oral modality observed in schools is, most of the time, restricted to vocalization practices, such as those produced in readings out loud, in which elements such as rhythm, volume, and intonation are evidenced, inhibiting practical learning of its accurate dimensions and, consequently, reducing the domain of expression, of communication, of the word which, according to Bakhtin's conception is the primordial instrument for human interaction and development.

In this scenario, this study shows that the progressive transmutation of this complex educational model is closely related to the promotion of practices that promote the full development of language, in its multiple dimensions, under a context in which writing does not overlap the singular power of the word but subsidizes and implements it.

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