

# *Instrumentalization, literacy and cultural appreciation through an experience with journalistic interview within the scope of PIBID*

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## **Abstract**

In this article, we present a proposal for intervention at school, through the implementation of a Genre Didactic Project (Guimarães; Kersch, 2012), within the scope of the Institutional Teaching Initiation Scholarship Program (PIBID). Our objective was to provide students with recognition of their citizen role, through experiencing the social role of interviewer, so that they develop and improve specific language skills to act in society. To think about teaching such an object, we adopted the conception of genre as an instrument (Schneuwly, 2004). The results point to the fact that, despite encountering some didactic impediments along the way, we managed to awaken students to their citizenship role, through the emphasis given to writing and speaking, which, for the interviewer, are explicit means of exposing their identity, making it public, which is one of the main characteristics that makes an individual a citizen: assuming a public identity for themselves.

**Keywords:** textual genre; genre didactic project; teaching.

## **Resumo**

Neste artigo, apresentamos uma proposta de intervenção didática na escola, por meio da implementação de um Projeto Didático de Gênero (Guimarães; Kersch,

2012a), no âmbito do Programa Institucional de Bolsa de Iniciação à Docência (PIBID). O nosso objetivo foi o de proporcionar ao aluno o reconhecimento de seu papel cidadão, através da vivência do papel social de entrevistador, de modo que desenvolvesse e aprimorasse capacidades de linguagem específicas para atuar na sociedade. Para pensar o ensino de tal objeto, adotamos a concepção de gênero como instrumento (Schneuwly, 2004). Os resultados apontam para o fato de que, apesar de nos depararmos com alguns impedimentos didáticos durante o percurso, conseguimos despertar os alunos para o seu papel cidadão, através da ênfase dada à escrita e à oralidade, que, para o entrevistador, são meios explícitos de exposição de sua identidade, tornando-a pública, o que é uma das principais características que faz o indivíduo cidadão: assumir uma identidade pública para si.

**Palavras-chave:** gênero textual; projeto didático de gênero; ensino.

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# Instrumentalization, literacy and cultural appreciation through an experience with journalistic interview within the scope of PIBID <sup>1</sup>

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## INTRODUCTION

Genre theories at the stage they are in today, with a wide bibliography and dissemination around the world, do not allow us to affirm anything other than their centrality in the study of language in use. From the end of the last century to the present day, these theories have found more fertile soil. And that is why, even though large steps have been taken and a relatively long distance covered, the way has only shown how much there is still to know about genres and their relationship with language activity, from the simplest to the most complex, in time and space.

Among the various spaces that can be used to investigate textual or discursive genres, we delimited the field of teaching for our study and, in particular, with regard to its application in the teaching of the Portuguese Language, in order to continue the growing research as necessary in such a space. Organized under the aegis of the qualitative approach and articulated by the methodology of action research, this study is integrated into the dynamics of the Institutional Teaching Initiation Scholarship Program (PIBID/Capes) and is a Genre Didactic Project (PDG) with the journalistic interview genre implemented at Escola Estadual Professora Elisa Coelho (Garanhuns/PE), in a second year high school class, where we obtained the results that will be presented and discussed here.

Our teaching objectives were: a) to insert students into meaningful literacy practices; b) encourage the appropriation of the journalistic interview genre; c) discuss the role of the interviewer, emphatically; d) propose effective practices that require the use of orality and writing by students and place them as public social subjects; and e) evaluate student performance. To present the implemented didactic-pedagogical intervention, we initially discuss genre as an instrument; then about PDG. After the methodology, we present a Genre Didactic Model (MDG) of the journalistic interview and, finally, a description of the intervention at school. We end with reflections on the oral and writing practices experienced at school.

## GENRE AS AN INSTRUMENT

There are a lot of theories that help us to think about genres in their diversity of aspects, but we want to highlight, among these theories, the one that guides us as a conception for language teaching, as we understand that, before “making” genres objects of teaching, it is necessary to “think” them like objects. Our idea is based on Schneuwly (2004, p. 21), who conceives genres through a metaphor, as philosophical as it is linguistic, comparing them to an instrument.

To reach this conception, this author first develops what he understands as an instrument, considering that this is “a factor in the development of individual capabilities”, to the extent that

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<sup>1</sup> Translated by: Eliane Vitorino de Moura Oliveira.

they are appropriated by individuals. That is, when we appropriate the instruments we develop new capabilities. Schneuwly explain us his perception about the instrument, adopting the conception of socio-historical psychology about the individual's activity, which understands it as happening between two poles: “the subject, on the one hand, and the object on which he acts or the situation in which he acts, on the other”, and between these two, from the perspective of social interactionism, are the instruments, determining the individual's behavior, guiding him, tuning and differentiating his perception of the situation in which he is led to act. Activities, in this way, are not only mediated by instruments, but are also, consequently, determined and represented by them, due to the fact that they give it a certain shape, by being part of and interfering in its implementation.

Observe the particularities of the instrument itself is as important as perceive the tripolarity of the activity (subject – instruments – object/situation). According to Schneuwly (2004, p. 21), it is made up of two sides, one of which is the material or symbolic artifact, which is “the material product existing outside the subject” (the side of the situation), and another is the schemes for using the object, the subject side. Thus, for him, “the instrument, to become a mediator, to transform the activity, needs to be appropriated by the subject; it is only effective as the subject constructs the schemes for its use” (Schneuwly, 2004, p. 24). Therefore, before the individual's activity is carried out, the individual goes through this stage, he needs to relate the artifact to the respective schemes required to use it well, which will enable him to act, through an instrument that he has appropriated.

Considering this basic definition of instrument, we can make an analogy with what we conceive of as a genre. A genre emerges in an activity of a given subject due to his intentions and the parametric regulations of the situation in which the action is expected to take place. Both, on one side and the other, restrict, or rather, guide the choice of which genre to use to act discursively. And this reveals the power of genres to signify and represent diverse discursive activities and, at the same time, to be the very means to realize a desire for action. These are factors that allow us to establish a relationship between the linguistic means that we use or can use for discursive actions, and the tools or instruments that are at our disposal, to carry out various daily activities, which are not supported by language. Furthermore, it allows us, at the same time, to associate the objectives for which the non-linguistic instrument is used, with the objectives for which linguistic instruments are taken as means of action: both are for us to make possible and the activities we have to carry out, satisfying needs in various areas of life.

The genre – seen as an instrument for discursive actions – deserves special attention as an object of teaching. Genres, like non-linguistic instruments, have schemes that are not always assimilated instantly; they are diverse and have different complexities – which takes us to the classification of genres made by Bakhtin (2011, p. 263) into primary/simple and secondary/complex –, requiring, to use many of them, a learning process which, if well constructed, culminates in parallel with the appropriation of a new genre and new language capabilities by the individual. Therefore, Portuguese language teaching needs to enable this learning, so that the student is able to participate in social activities that require such instruments.

This understanding of genres as instruments, therefore, leads us to conclusions that have effects on the student's school and social life. And it is from this conception that we identify the need to equip students with a formal public genre, as this is decisive in the process of their insertion into social practices.

Related to this conception of genre as an instrument, it is the proposal presented by Schneuwly (2004), together with Dolz and Noverraz (2004, p. 82), known as Didactic Sequence (SD): “a set of school activities organized, in a systematic way, around an oral or written genre”. SD's fundamental characteristic is modularity, as an organizational principle, in order to provide systematic work, in favor of the skills that are shown to be lacking in the students' activities, when producing the texts requested by the teacher. Following the scheme “presentation of the situation”,

“initial production”, “modules” and “final production”, SD aims to lead the student to master the genre worked on, to take ownership of its usage schemes, having as its core his simulation in the classroom. Another device that uses the notion of genre as an instrument is the Genre Didactic Project (PDG), which we will discuss below.

## **GENRE TEACHING PROJECT (PDG)**

The PDG is a device that serves to teach the various formal genres that circulate in society, to be objects of teaching and learning in the school. The idea is to go beyond the genre description (a necessary step, but prior to transposition). In this way, the proposal is conceived as an “umbrella project to, based on a thematic choice or a demand from the class, work on one or more genres in a given space of time [...], always with the concern of relating it to a given social practice” (Guimarães; Kersch, 2012a, p. 23).

The PDG is in some way aligned with what Kleiman, Cenicerós and Tinoco (2013) propose about expanding the perspective of genre teaching. The authors, inspired by the project pedagogy founded in Dewey, create a proposal to bring literacy as a focus for teaching, in order to adopt a social conception of writing, and call it literacy projects. In fact, Kleiman (2000, p. 38 *apud* Kleiman; Cenicerós; Tinoco, 2013, p. 72) is the one who develops this concept and defines it as “[...] a set of activities that originates from a real interest in the lives of students and whose achievement involves the use of writing, that is, the reading of texts that, in fact, circulate in society and the production of texts that will actually be read”.

Therefore, considering the importance of these perceptions, we did not want to do without the didactic sequence or the literacy project, but to join the two proposals in a cohesive way. So Genre Didactic Project (PDG) was this link that made this junction possible, as it is a point at which it is possible for the convergence of what both propose: “to have, indeed, a final product, whose circulation is not limited to the walls of school, but also intending for the student to master the genre worked in the practice in question” (Guimarães; Kersch, 2012a, p. 24).

Then, a very explicit characteristic of the PDG is that they are based on social practice, in order to ensure that the student's experience at school transforms them and helps them to give new meaning to their practice outside of it, dealing in a different way with what is mediated. through oral or written language, in the same contexts taken by teachers as starting points, but also increasingly in others.

The methodology suggested by the group of Guimarães and Kersch (2012a, 2012b), considering literacy studies, provides the necessary support so that, as far as possible, teaching incorporates the most current discussions in academia and does not leave aside the diverse realities of students. Guimarães and Kersch (2012a, p. 28) claim that the best way to help students read and write is to create situations in which they have to read and write for specific purposes, preferably negotiated with the teacher: “[...] we understand that the teaching proposal is organized in way that reading and writing are necessary for something, to act in the world”.

This is an emphasis and a resumption of what is demanded so much today and more than a decade ago: language teaching that is meaningful to the student, that makes sense. In this way, the authors believe in the effective engagement of students in the suggested activities, since the project needs to identify with them, it must be built together with them and be linked in some way to the community of which they are part.

In these determinations that define the project, the involvement of the teacher and student with the PDG is effective, through the planning carried out by the teacher and the activities designed for the students. The teacher thinks about social practice and the genre (modeling it) to implement it, taking the proposal to the class and requesting, in a second moment, a first production of the genre. Returning this production to the hands of the teacher, the task is once again to evaluate

the production and, based on it, prepare the teaching modules, which will take into account the language skills (Dolz; Schneuwly, 2004) to be developed and /or improve by students. In the meantime, the teacher defines what will be evaluated in the production, so that the student realizes what he needs to improve and what he needs to master, exactly, to be able to appropriate a new genre, until he is asked to do a final production and have a clear perception of your performance during the study modules. Rewriting is the opportunity to review and improve the text produced by the student, before it fulfills its final purpose in the context of the project, which is to be effective in a specific and initially defined social practice.

## **METHODOLOGY**

To build an intervention proposal – one of the objectives adopted by the type of research that we prioritize in this work, action research (Severino, 2007), we sought to know and understand, first, the school and the class that would receive such a proposal, in order to identify their demands and make the intervention as meaningful and relevant as possible. Thus, we outline the characteristics of the research field through document analysis methods or techniques (Pedagogical Political Project and Pernambuco Curriculum) – with the aim of understanding the pedagogical projects and defining one of them, along with the respective contents that could be useful in practice that would be carried out – of semi-structured interviews (formal and informal) and observation (school and classroom) – in order to define specific actions based on perceived needs – (Lüdke; André, 2012; Severino, 2007).

Therefore, seeing, through general investigation about the school in question, the internal and external dynamics of the institution and the specific class of students, we were able to take some safer directions to think about a concrete starting point. Thus, we started with the interdisciplinary project Elisart, which is aimed at high school students and which in its 4th edition would have as its theme “female art”, art made by women, taking into account the need to approach the topic in society. In relation to the organization, the project is designed to encourage not only learning, but also competition between classes, including, for this purpose, presentations about a personality, in the modalities of music, dance, theater and poetry, being evaluated in as a whole by jurors determined by the coordination. Furthermore, following the guidelines of the Pernambuco Curriculum, a content to be worked on in the second year of High School, in the second two months (period scheduled to begin the execution of the proposal), and in the orality axis, was the genre interview, more specifically its production, which met the demands of students, who had difficulties in relation to formal oral communication.

After we defined what we needed to outline the intervention through the PDG, we can say that the activity in which the students would have to get involved would be organizing a presentation about a female personality (drawn by the project coordinator), to compete with the others classes; the social practice to be carried out in this competition was to publicize and promote women's artistic production, in a concise, creative and captivating way, for the school community; and a genre of the curriculum that would serve this practice would be the television journalistic interview. Along with this information that precedes the intervention, we elaborated a Genre Didactic Model (MDG) to guide planning.



## THE CONSTRUCTION OF A TEACHING MODEL FOR THE INTERVIEW GENRE AND THE IDEALIZATION OF A PDG

To support the project, it is necessary that, before its application, when highlighting a genre, it must be described, modeled. According to Schneuwly and Dolz (2004, p. 69), “the genre worked at school is always a variation of the reference genre, built in a teaching-learning dynamic”, and didactic models are precisely the way to approach this variation. As for its basic characteristics, they can be summarized as follows: 1) it constitutes a synthesis with a practical objective, intended to guide teachers' interventions and 2) it highlights the teachable dimensions, based on which different didactic sequences can be designed. Thus, realizing their ability to map the genre and guide the teacher in their planning, the essence with which didactic models participate in the process of constructing the PDG and carrying it out in a specific class is justified.

In this way, we take Hoffnagel (2007), with her descriptive and explanatory study on the Interview, and Schneuwly and Dolz (2004), adopting the teachable dimensions they propose for teaching the Radio Interview, although adapting them to our preference, the Television Interview. Go modeling!

**Table 1** - Didactic Model of the Television Journalistic Interview Genre

<p><b>What is the “television journalistic interview” genre?</b></p>	<p>Hoffnagel (2007, p. 180) compares the interview to “a constellation of possible events that take place as [...] different genres”, which would be the journalistic interview, medical interview, scientific interview, employment, etc., as events in this constellation. The interview “is a highly standardized language practice, which implies specific normative expectations on the part of the interlocutors” (Schneuwly; Dolz, 2004), and is an essentially oral genre, which is based on the interaction between two or more people. Specifically, media interviews (oral and written), therefore journalistic ones, which we are interested in dealing with here, are characterized by the difference of having the public (listeners, spectators or readers), in addition to the main participants: the interviewer and the interviewee. This type of interview is further subdivided into four other models, defined a priori by the medium in which they are broadcast: magazine/newspaper (print), radio (radio) and television (television). The latter is emphasized here in this MDG.</p>
<p><b>What is the context of the genre’s circulation?</b></p>	<p><u>Social role</u></p> <p>Elicit information or opinions from public figures, experts, authorities or other people in the news; in addition to promoting the interviewee or the entity/group he represents or, even, making the interviewee better known to the public.</p> <p><u>Interlocutors</u></p> <p><b>Announcer:</b> as it is a genre in which a controlled dialogue is established, there is the figure of one (or more than one) interviewer, who is usually a journalist (or several), who “opens and closes the interview, asks questions, raises the the word of the other, encourages the transmission of information, introduces new subjects, guides and reorients the interaction” (Schneuwly; Dolz, 2004, p. 73).</p> <p><b>Interlocutor:</b> generally, on the other side, there is one (or more than one) specialist in a certain area of knowledge or in a specific subject, authority(ies), politician(s), artist(s), writer(s), musician(s) (public figures in general), to be interviewed, being “obliged to respond and provide the information requested” (idem) by the interviewer.</p> <p><u>Predominant theme(s)</u></p> <p>In journalistic interviews, the most varied topics are covered, taking into account the demand of the public for which the “conversation” is intended. Thus, politics, economics, religion, science and art are macro themes from which subtopics such as corruption, unemployment, gay marriage, animal experimentation, rise and release of an artist's work can emerge, for example. Always, therefore, something that finds receptivity in a specific audience, because it is relevant to them.</p>

	<p><u>Serving support</u></p> <p>The television journalistic interview genre is supported by television, its main means of broadcasting. However, having audio and video as its basic support for recording, it can also circulate in digital media, not being directly linked to television, such as You tube channels.</p>
<p><b>What is the structure of the genre?</b></p>	<p><u>Structural organization of the genre</u></p> <p>The television interview has a relatively simple structure, consisting of three parts:  <b>Opening/introduction:</b> the interviewee is briefly introduced, using data from his biography; Pertinent information about your personal and professional life is provided by the interviewer, in order to gain the viewer's credibility and/or draw their attention to the interviewee. Furthermore, sometimes the reason for carrying out the interview is made clear.  <b>Questioning phase:</b> moment in which questions prepared by the interviewer are asked (based on research on the topic or the interviewee's biography), following a logical order and eliciting relevant responses from the interviewee to the target audience.  <b>Closing:</b> preparation to end the interview, revisiting a highlight from the interview, asking one last question, asking the interviewee for a message, thanking them, etc.</p>
<p><b>What are the main linguistic resources of the genre?</b></p>	<p><u>Language</u></p> <p>The language used in interviews varies according to the target audience and the purpose and topic of the interview (HOFFNAGEL, 2007, p. 187). The author talks about interviews in magazines, but it can also be seen in interviews on TV. Furthermore, he adds that the use of formal or informal language has “to do with who is being interviewed” (p. 188), too. You can maintain a more relaxed or more serious tone, depending on the same circumstances.</p> <p><u>Use of verbs</u></p> <p>Verbs in the perfect past tense and present tense are recurrent both in the opening and in the questioning phase: the first when referring to past events, in the interviewer's life or the subject being discussed; the second when mention is made of recent, current events or facts.</p> <p><u>Use of pronouns</u></p> <p>The pronouns frequently used are those of address, such as “you”, generally for interviewees who are closer to the interviewee (with greater intimacy) or younger, and “sir/madam”, for more serious conversations, generally with experts or authorities, for example. example, but also when it comes to an older interviewee.</p> <p><u>sentence structure</u></p> <p>The interview genre, which basically consists of questions, is objective. Thus, such constituent parts can be constructed first by an affirmative sentence, which contextualizes the interlocutor, and then by an interrogative sentence, which invites the interlocutor into the conversation. Both sentences need to consist of short periods, in order to assure the subject being asked, the clarity of the proposition.</p> <p><u>Extralinguistic resources</u></p> <p>In the television interview, the participants in the interaction rely on gesticulation, facial expressions, body posture, intonation and some other similar resources, in order to complement the verbal information.</p>

**Source:** made by the authors.

This model of the television interview genre is broader than the one proposed by Schneuwly and Dolz (2004) for the radio interview, but we summarize the first one with this model, which presents the following teachable dimensions: 1) role of the interviewer, 2) internal organization of the interview and 3) local regulation; seeking to distribute and fit, throughout the PDG, the teachable dimensions found for television. We proceeded in this way due to the fact that the authors emphasize the role of the interviewer, as the one capable of providing the student with a distance from their private identity.

Based on the circumstances raised and analyzed, we return here to the didactic objectives



that we wanted to achieve: a) insert students into meaningful literacy practices; b) encourage the appropriation of the journalistic interview genre; c) discuss the role of the interviewer, emphatically; d) propose effective practices that require the use of orality and writing by students and place them as public social subjects; e) evaluate student performance. And from these objectives, we arrived at an intervention plan designed as follows:

**Table 2 - Intervention Plan following the PDG proposal**

<b>1st Stage</b>	<p><b>Presentation of the proposal/project</b>  <u>Activities:</u>  - Presentation of the proposal, the genre to be addressed, the objectives to be achieved.</p>
<b>2nd Stage</b>	<p><b>Draw up/understand the profile of the interviewee</b>  <u>Activities:</u>  - Collection of biographical personality data through research on the internet, informal conversations with people close to her and other sources.</p>
<b>3rd Stage</b>	<p><b>Get in touch with examples of the genre</b>  <u>Activities:</u>  - Display and analysis of interviews in the interviewer x interviewee format.  - Display and analysis of interviews in the interviewers x interviewee format.  - Comparative analysis between the interviews shown.</p>
<b>4th Stage</b>	<p><b>Carry out the first production of the genre</b>  <u>Activities:</u>  - Preparation for an interview to be carried out at school, based on the teacher's instructions.  - Conducting interviews by students, in groups, with school teachers.  - Assessment, in class, of student performance, pointing out aspects that need to be improved.</p>
<b>5th Stage</b>	<p><b>Explore the characteristics of the genre, from the Interviewer's point of view (based on the didactic model and diagnosis)</b>  <u>Activities:</u>  ● CONTEXT STUDY  - Social role  - Interlocutors  - Predominant theme(s)  - Serving support  ● STUDY OF INTERNAL ORGANIZATION  - Opening/introduction  - Questioning phase  - Closure  ● STUDY OF LOCAL REGULATION  - Extralinguistic resources  ● LINGUISTIC-GRAMMATICAL STUDY  - Language  - Use of verbs  - Use of pronouns  - Sentence structure</p>
<b>6th Stage</b>	<p><b>Script production</b>  <u>Activities:</u>  - Preparation of opening and script.  - Evaluation and rewriting.</p>

7th Stage	<p><b>Realization of the genre</b></p> <p><u>Activities:</u></p> <ul style="list-style-type: none"> <li>- Definition of interviewers.</li> <li>- Assessment of oral skills: reading aloud the opening and the questions asked.</li> <li>- Interview with the personality.</li> </ul>
8th Stage	<p><b>Effectiveness of Social Practice</b></p> <p><u>Activities:</u></p> <ul style="list-style-type: none"> <li>- Cutting of main parts of the Interview, to complement the class presentation in Elisart.</li> </ul>

Source: made by the authors.

## THE EXECUTION OF GENRE DIDACTIC PROJECT

The execution of PDG is conditioned by the school's calendar and operation, the dynamics of PIBID and the class's class Schedule. In this way, the plan was modified to put it into practice. In this process, due to the circumstances, the application of the project was simplified, but an attempt was made to maintain the essence of the idealized PDG. From now on we are going to dedicate: to the description and discussion of the classes related to the development of the project, highlighting the most relevant points in line with the objectives we have.

At the first meeting, the genre we would work on (the interview) was presented and we reflected on oral language as fundamental in the construction and activity of citizens, and, therefore, curricular content. It was highlighted to the students what it means to work on oral text production at school – considering the notion of secondary genres defended by Bakhtin (2011), which points to a need for systematic learning of this type of genre –, distinguishing, thus, the oral uses that configure the public identity of the subjects, the most common uses to which students have access, such as family, community, which characterizes informality and the subject of private identity. The dialogue situation in which the students would participate was also presented, detailing the entire journey to get there. After placing the students in the project proposal, we discussed a little about the interlocution situation, trying to build it collectively. To finish, we projected an interview with actress Fernanda Montenegro on Datashow.

In the second meeting, we already had Elisart's theme defined, which would be “Inspiring Women”, and we had the female personality that the 2nd year class would present: Luzinette Laporte de Carvalho, validated by the coordination, according to the needs of our project in being a woman from the city of Garanhuns.

Thus, the emphasis was placed on the general theme (Elisart) and the specific theme of the class (Luzinette Laporte), which was also the focus of our project. We asked questions related to what we already knew about the personality that would be used in the presentation and in the interview, and confirmed the need and relevance of the topic in the class, as we prioritized something in their culture that is very important, but put aside due to lack of knowledge. We would have the opportunity to encourage students to expand access to their own culture and explore it, to value it. Thus, we divided the class into five groups of eight students and advised that these groups would work together to produce the interview.

At the next meeting, to get to know the profile of the person they interviewed, we went, together with the PIBID professor, towards Sesc Garanhuns, a space where they would get to know and outline Luzinette's profile, in a more complete and in-depth way, in addition to of what is posted on the internet. A “conversation” was held in the same space that honors the writer – the Literary Authorship Laboratory –, with the person responsible for it. There, we saw the situation requiring students to use writing as a social practice, as recording the information presented was very important for building the vision of the future interviewers who were there, about a future interviewee. And I am taking notes on some of them, producing reference material for preparing the interview script. They were presented with a brief contextualization of Sesc, the history of the

Laboratories, finally arriving at the justification for the name of the laboratory, called Luzinette Laporte. Once this was done, the personality's history, her life, her works were brought to light, and her last activities were shown. The book "The girl who spoke with things" was read, a work by the writer who was and is highly acclaimed by the reading public, and finally, a space was opened for questions and curiosities.

Following the PDG steps, we would display a small part of an interview in the format "interviewers Thus, as proposed by the SD device proposed by Schneuwly, Dolz and Noverraz (2004), in which the developed PDG is anchored, another part of the class would then consist of guidelines for preparing an interview to be carried out at school by the students, with some servers, as a first production of its kind. However, this class was suspended, as it coincided with the school's Pedagogical Duty day. Since the time to implement the project was very short, we could not postpone it until later, which led to a reformulation of the following steps.

In the next meeting, the content we covered was the "study of the context" of the interview, following the dimensions of the PDG, even though we did not have a clear idea of the students' needs, since the "first production" was waived. This study included a basically theoretical treatment of genre; part of the knowledge available on the "management" of the linguistic instrument was presented, highlighting its "internal organization" and "local regulation", which are coordinated by the "interviewer" (Schneuwly; Dolz, 2004), the key figure to conduct the interview. Near the end of the class, an activity was requested from the groups, with the purpose of constructing the written part, which is support for the oral part of the interview: the opening and the script. An activity was delivered containing a flat, medium-sized board, for two groups to produce the opening, and another activity with a medium-sized board, but with lines, for three groups to produce the script, limiting the number of questions to the number of lines.

As requested, the openings and scripts were prepared by the groups, which made it possible to have a very productive class, dedicated to analyzing the texts. We turned our attention only to writing, since the written production carried out by the students would be a guide for the interviewers, in addition to the fact that we can understand it as a means for the student to construct himself as a public subject, assuming that whoever writes, write to someone, even if they are not present to give immediate feedback. Let's look at the opening produced by the student collective:

**Table 3** - initial production of the opening

Hello, today we will interview Luzinette Laporte de Carvalho, 91 years old, from Pernambuco. She was born in Catende and became known in Garanhuns. Luzinette is a teacher and writer, she wrote 5 books, including the most famous "The girl who spoke with things". She is a teacher trained in school administration, French, Portuguese, Sociology and rural supervision. Luzinette Laporte taught literature in the city's main and traditional schools, as well as at the Faculty of Arts.
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**Source:** made by the authors.

Within the limits of the opening framework, the students were able to summarize the interviewee's biographical information, without making the initial moment too long, as it really should be. However, aspects in the linguistic, textual and discursive spheres had to be highlighted. In terms of linguistics, there is the repetition of the pronoun "she" three times, as well as the name of the interviewee, Luzinette Laporte, in the same amount, which makes the text, despite being short, tiring, not very fluent and with an unattractive discursive effect. We therefore suggested that they leave the name of the interviewee at the end and replace the proper noun with another noun or a corresponding adjective.

It is noticeable, as can be seen – with the activities being carried out by the students – that “the schemes for using the object” mentioned by Schneuwly (2004) were being assimilated procedurally, but in this journey towards the acquisition of specific skills, the Systematized teaching is the driving force. In this regard, it is also important to highlight the result of the script, which should consist of 8 (eight) very brief questions:

**Table 4 - Initial production of the question script**

<ol style="list-style-type: none"> <li>1. How old was your taste for writing awakened? How did it start?</li> <li>2. What reason brought you to Garanhuns? And what made you stay?</li> <li>3. How do you want to be remembered?</li> <li>4. The book “The girl who spoke with things” ends with a letter addressed to the UN: Can this letter be understood as a personal appeal transmitted to authorities through the character?</li> <li>5. Is there any advice or personal message that you would like to pass on to future generations?</li> <li>6. How do you imagine the future of Brazilian literature?</li> <li>7. What is your Biggest Dream to come true?</li> <li>8. Is love the solution to all our world problems? Why?</li> </ol>
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**Source:** made by the authors.

Even though it was a first production, with basic guidelines, the students were able to bring the knowledge they had about the interviewee and explore it in the questions that, in general, were very well constructed. The language used, the use of verbs, the use of pronouns and the sentence structure are linguistic aspects that were not problems that students should worry so much about when rewriting; What could be improved would be semantic-discursive, changing some words and expressions. For example, the first question, starting with “how old”, requires a very precise time stamp, and a more generic expression could be used. Furthermore, for reasons of sequential logic (textual-discursive aspect), some questions could be moved to another position, in order to ensure progression. In this sense, question 3 (three) “How do you want to be remembered?” should be among those who guide the interview to its conclusion, to its closure.

At the next meeting, we received a rewritten opening and, while we continued evaluating the two remaining scripts, two other groups finished rewriting their texts. When we finished the evaluation, we instructed them to rewrite, making the necessary revisions/changes and collected the rewrites from those who were doing it. We then define the interviewers and schedule a separate meeting to work on specific interview questions in their oral aspects.

Given that this school work presupposed the purpose of being implemented in a real situation; it would be a practice that would find a real social actor, and not a simulated/imagined one, that is, as a PDG is carried out, inspired by a literacy project (Kleiman; Cenicerres; Tinoco, 2013), all care must be taken with the appropriation of the genre, from from the macrostructure to the internal details, it was indeed necessary. And the results of the activities showed this intention. Let's see:

**Table 5 - final production of the opening**

Today we will interview a renowned 91-year-old writer from Pernambuco, born in the city of Catende. At a very young age, she moved to Garanhuns, where she established herself as a teacher at renowned schools in the city. We are talking about Luzinette Laporte de Carvalho, the writer has published 5 books, among them, the most famous is “The girl who spoke with things”, which tells the story of Lucia, a girl who speaks with all the elements of nature and Hearing their appeal, he writes a letter to the UN. With you Luzinette Laporte.

**Source:** made by the authors.

Assessing the rewritten opening, the students postponed a little, as we suggested, revealing the interviewee's name, and could have delayed it further, mentioning it just once. As a result of the change made to the interviewee's name, reading fluency is perceived, mainly due to the fact that there is less repetition of the proper noun and the pronoun is not being used several times, to refer to a term that had been equally used. repeated; on the contrary, the pronoun disappeared, with the strategy adopted. Even though we see more aspects to improve in the writing of the then opening, we evaluate the rewriting as a good result achieved by the students. Regarding the rewriting of the script, we also noticed improvements when compared to the first production. For example, the first question received a more open tone, with the beginning changed to “at what time”, instead of “how old”, which allows the interviewee to more easily locate her beginnings with literature. Let's see the result of the script:

**Table 6 - final production of the script**

1. When did the taste for writing literature awaken? How it all began?
2. What reason brought you to Garanhuns? And what made you stay?
3. How would you like to be remembered?
4. The book “The girl who spoke with things” has a letter sent to the UN as a conclusion; Could it be understood as a personal appeal transmitted through Lúcia?
5. Is there any advice or message for future generations that you would like to pass

**Source:** made by the authors.

Finally, we went to the house of the “inspiring woman”, the subject of the project, to carry out the interview, the three student interviewers, the teacher, the cameraman and us. We were welcomed by her and her maid, who were waiting for us, and we made ourselves comfortable. Regarding the interview itself, it was relatively well conducted by the interviewers and very satisfactory results were achieved from the questions selected, as the personality was involved and willing to answer them with such care. The students helped the interviewee at times, laughed with her, asked questions outside the script, cut out part of some that were in it, one of them had to repeat a question and some other attitudes built the dialogue, which developed relaxed and rich. in revelations of the female personality.

After carrying out the interview, we returned to the students' written text (opening and script), made to support the oral interview, and jointly evaluated the change that occurred in the rewriting process. To this end, all the texts produced by the groups were projected onto Datashow and we commented on each one of them, drawing attention to those aspects already mentioned in previous classes, but emphasizing others, this time, such as punctuation, spelling and accentuation (circling, underlining, scratching etc.).



## FINAL CONSIDERATIONS

In the following class, three students and we gathered in the school library during the after-school session and carried out an analysis of the “internal organization” of the interview and a “study of local regulation” (Schneuwly; Dolz, 2004), in parallel, based on an interview television in the format that would be carried out by the students: “interviewers X interviewee”. In this class, in particular, we mainly address the “extralinguistic aspects”, we observe gesticulation, facial expressions, body posture, intonation and other resources. Before concluding, we divided each person's role in the interview: opening, developing the question phase and closing.

With the official opening and script in hand, we emphasize the role of the interviewers and the oral aspects involved in the interview process, this time relying on writing as support for speech, during the “dialogue” that would be initiated. Each student, with their defined role, began, at our request, to rehearse, so that we could make the necessary repairs and adaptations to their performance. Rhythm, intonation, diction, posture and expression were some of the aspects highlighted, as they verbalized the written text and simulated the interview, already counting on audiovisual recording.

One of the students, who was part of the question phase, read her part and, while speaking the written text, stopped, rushed and incorrectly intoned one of the questions. When asked: “When writing your books, you certainly had some source of inspiration. What sources were these? Was there any influence from a Brazilian or foreign writer?”, intoned the conjunction “or” indicating certainty (that there would have been an influence from one or the other), rather than possibility. When you finished, we asked you to repeat and see if that was exactly what you wanted to know; That was when we drew attention to this discursive effect caused by the intonation of the question, and she corrected it.

Knowing the reality of the students, who were mostly from rural areas or peripheral neighborhoods of the city, we invested in different practices that expanded their social and cultural repertoire, at the same time that they were learning school content. Practices that require reading and writing, but in reference contexts, beyond the simulated one. And the visit to the Sesc/Garanhuns Literary Authorship Laboratory allowed us to unite this double need, as the students were taken there with a clearly defined purpose in the classroom: to outline the profile of the interviewee.

We verified that the students managed to advance in the appropriation of some schemes for using the journalistic interview genre: in the two openings produced and in the three scripts, there was an improvement in the abilities of objectivity, clarity, relevance and linguistic-grammatical adequacy, which are required by the genre, and this was provided by the linguistic, textual and discursive knowledge expanded during the process of writing and rewriting the texts. Furthermore, paralinguistic aspects, such as voice quality, diction, intonation, rhythm, gestures and posture of the interviewers, for example, were improved during classes and very well executed during the interview. And, in this process, they also expanded cultural knowledge and literacy, as expected.

With the aim of making the class aware that the interviewer's activity is related at all times to the public figure, intricate in his social function, and not to his personality, his private identity, directly, his role in the interview was highlighted from the beginning to the end of the intervention. The interviewer who takes seriously the source he addresses to collect data/information; who carefully prepares questions and chooses them judiciously; that encourages the interviewee's speech and pays attention to their response, respecting them; which has no intention of embarrassing the person asking, etc., is, in fact, the public person, at play, constructing and performing a public formal genre.

The undertaking of an intervention like this, aimed at education, specifically for the teaching of the Portuguese language, through textual genres, highlights even more how necessary it



is to go beyond “thinking” about teaching, moving mainly towards “how to do it” teaching in the classroom, with all its variables. The setbacks in implementing an activity, students' lack of interest in carrying it out or leaving it incomplete, changes in planning, the resources needed for a class, etc. They are part of a list that covered the intervention with the PDG. In addition to being difficult to control, problems arise all the time in teaching practice. Therefore, this study reaffirms the need to investigate and develop practices with oral genres in the context of basic education, in order to further understand their potential to become an instrument of social insertion, for those who are immersing themselves in different literacies.

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