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**APPROPRIATION PROJECT OF THE GENRE FACEBOOK PROFILE IN AN EJA
GROUP: REPORTING AN EXPERIENCE**

CAMPINA GRANDE, PB
NOVEMBER, 2018

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Josehyres Kleber Ferreira Neves¹

ABSTRACT

Teaching English as a Foreign Language (EFL) in Brazil has never ceased to be a complicated task especially in the public education due to a series of issues, let alone in the EJA² modality with its particularities. Considering this, the present paper brings a relevant discussion on the use of textual genres and didactic sequence (DS) to teach languages, based on Marcuschi (2005; 2007) and Dolz *et al.* (2004). It aims to demonstrate and report how the preparation and implementation of a DS, based on the genre Facebook profile, aided the pedagogical practice of a student teacher, author of this paper, in his teaching experience of EFL in a public school in the EJA context. This study is a qualitative research and has in its *corpus* all the activities that comprise the DS the student teacher created and used in the student teaching supervised program during the period of four weeks. The relevance of these activities are discussed and their implementation is analysed in each moment of the DS, resulting in students' effective appropriation of the genre Facebook profile in English.

Keywords: EFL Teaching. EJA Context. Didactic Sequence. Facebook Profile.

1 INTRODUCTION

Education is the first right elicited in the list of social rights, according to Brazil's current Constitution³. This constitutional clause guarantees non-paid formal instruction for every Brazilian as it is supported by tax-based governmental funding. However, providing good quality schooling is presumably a serious challenge for Brazil, something which may be perceived in international performance exams such as PISA – Program for International Student Assessment – which assesses students' performance in three major subjects: Math, Reading and Science. The 2015 PISA results showed that Brazilian students performed below the OECD⁴ average score in all the major subjects, raking Brazil among the last positions: "Mean reading performance has remained unchanged since 2000" (PISA, 2015).

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²Educação de Jovens e Adultos.

³Constituição de 1988, Art. 6º São direitos sociais a educação, a saúde, a alimentação, o trabalho, a moradia, o transporte, o lazer, a segurança, a previdência social, a proteção à maternidade e à infância, a assistência aos desamparados, na forma desta Constituição.

⁴Organization for Economic Co-operation and Development.

It is hard to reach a conclusion other than this one: this Nation's political power has been profoundly neglectful of the Public Education System. How can we fail to notice the issues which hinder the development and the flow of school activities, especially in the North and Northeast⁵ regions of the country?

Language teaching is not in a different scenario, especially in state schools, supposedly for the following reasons: i) Infrastructure – when schools do not possess enough financial support, they work precariously without offering sometimes an adequate learning environment; ii) Poor resources – teaching a second language involves not only linguistic, but also cultural aspects that oftentimes require more than just marker, board and books; iii) Teachers' qualification – unfortunately there are several "professionals" in charge of teaching English as a Foreign Language (EFL) who do not have qualification or academic background to perform the job; iv) Students' lack of interest – As Brazil is an extensive country, a large amount of Brazilians do not often feel they need to learn another language to communicate; v) And the teachers' motivation – It is difficult to keep motivated considering the context previously mentioned, mainly because they do not have the financial return expected.

Regarding *Educação de Jovens e Adultos* (EJA), a few other problems might be highlighted: the high rate of absences and dropouts, the gathering of different school grades in the same classroom, the duration of the class, indiscipline linked to students' lack of motivation, age discrepancy, insufficient resources, etc. (AGUIAR and AGUIAR, 2011).

Since English is not the language communicatively used on a daily basis in Brazil, a document called *LÍNGUA ESTRANGEIRA NA EDUCAÇÃO DE JOVENS E ADULTOS*⁶ suggests that foreign languages should be used to help in the understanding of political and social issues, which depends on critical reading and interpreting information found in various means of communication. Therefore, the teaching of EFL in EJA groups in state schools focuses on developing students' reading skills based on the use of textual genres, which are channels for communication both in writing and in speaking.

Taking into consideration the teaching-related issues of the EJA modality and everything previously mentioned, this paper aims to theoretically discuss the structural organization of the Didactic Sequence (DS) procedure and demonstrate how the preparation

⁵ Resultados da Prova Brasil (2015) demonstram que os estados do Norte e Nordeste têm de forma geral médias inferiores se comparados aos estados sulistas. Available on <<https://goo.gl/uKpxVu>>. Accessed on May 29, 2018.

⁶ <http://portal.mec.gov.br/seb/arquivos/pdf/linguaestrangeira1.pdf>

and implementation of a DS aided the pedagogical practice of a student teacher in his teaching experience of English as a Second Language in a public school for an EJA group.

As specific objectives, we intend to i) report how the DS came about in the four meetings we had and ii) theoretically analyse the relevance of each activity of the DS created by the student teacher, author of this paper.

As theoretical basis for the development of this research, we used the following authors and concepts: (i) Amigues (2004), Machado (2007) and Pimenta and Lima (2011) about the Student Teaching and the teacher's activity; (ii) Dolz, Noverraz and Schneuwly (2004) about DS; (iii) Marcuschi (2005; 2007) about the communicative nature of textual genres; (iv) Aebersold and Field (2011), Gebhard (2014) and Souza (2008) about the development of reading comprehension; and (v) Cristóvão (2009) about the development of linguistic capacities.

This study is a qualitative research and has in its *corpus* the activities that comprise the appropriation project of the genre profile that the student teacher, author of this paper, used in his teaching practice in the student teaching supervised program during the period of four weeks in an EJA group of a state school located in *Campina Grande - Paraíba*. The relevance of these activities are discussed and their implementation is analysed in each moment of the DS. Therefore, the data collected for analysis was the set of activities produced by the student teacher as part of the DS project.

This paper is divided into four main sections: Theoretical Basis, Methodology, Data Analysis and Final Consideration. In the *Theoretical Basis*, we will discuss important concepts, such as the concept of textual genres and DS used to support this research. In the *Methodology*, the participants, the context surrounding the internship, and the general planning for the DS implementation are described in more details. In the *Data Analysis*, there will be the activities of the DS created by the author of this paper as the *corpus* of this research, followed by its analysis. Lastly, there is a section with the author's *Final Considerations*.

2 THEORETICAL BASIS

The theoretical basis of this paper is divided into 5 sections: Internship and Student Teaching Supervised Program, Textual Genre and its communicative nature, DS and its structural organization, Teaching Reading and Relation between Reading and Writing.

2.1 Internship and Student Teaching Supervised Program

Internship in Brazil is defined by federal law⁷ as a:

Supervised school-based educational act developed in the work environment, which aims to prepare for the productive work of students who are attending regular education in institutions of higher education, vocational education, secondary education, special education and the final years of primary education, in the professional modality of youth and adult education. It might be either compulsory or non-compulsory as determined by the curricular guidelines of the stage, modality and area of teaching and the pedagogical project of the academic major (BRAZIL, 2008) [my translation⁸]

Internship, at the State University of Paraíba⁹, as characterized in the current Graduation Regiment, is a “Curricular Component whose objective is to develop learning and professional skills, curricular contextualization and articulation between theory and practice” (RESOLUÇÃO/UEPB, 2015) [my translation¹⁰].

Undergraduate students of Languages, more precisely English, at the State University of Paraíba have in the syllabus a mandatory internship course named Student Teaching¹¹ (ST)

⁷ Lei nº [11.788, de 25 de Setembro de 2008](#).

⁸ **Art. 1º** Estágio é ato educativo escolar supervisionado, desenvolvido no ambiente de trabalho, que visa a preparação para o trabalho produtivo de educandos que estejam frequentando o ensino regular em instituições de educação superior, de educação profissional, de ensino médio, da educação especial e dos anos finais do ensino fundamental, na modalidade profissional da educação de jovens e adultos. **Art. 2º** poderá ser obrigatório ou não-obrigatório, conforme determinação das diretrizes curriculares da etapa, modalidade e área de ensino e do projeto pedagógico do curso.

⁹ Universidade Estadual da Paraíba (UEPB).

¹⁰ Art. 47º do Regimento de Graduação: Componente Curricular que objetiva ao aprendizado de competências e habilidades profissionais, promovendo a contextualização curricular e articulação entre teoria e prática.

¹¹ Estágio Supervisionado. O curso de Letras inglês possui três disciplinas de estágio: Estágio Supervisionado 1 que é de observação, Estágio Supervisionado 2 que é de docência no ensino Fundamental e Estágio Supervisionado 3 que é de docência no ensino Médio. A experiência deste artigo aconteceu no Estágio Supervisionado 2.

which is designed to allow on-training teachers to practice and refine their teaching skills in a regular classroom experience. Student teachers work in partnership with college supervisors, peers and more experienced teachers to learn how to promote student learning. Moreover, ST provides the opportunity to relate theory and practice which is crucial for pre-service teachers. ST is a phase of transition in which learners temporarily become teachers and experience teaching. However, it is only possible on the grounds of research, discussion and reflection about the nuances of teaching and of the teacher's activity (AMIGUES, 2004), which is complex and whose influence is not circumscribed to the students' reality alone. In fact, it is described by Amigues (2004) as “[...] the intersection point of several stories [...]” (p. 45) [my translation¹²]: parents, students, individuals, institutions, establishments.

The teacher's activity is a socially situated system, composed of a few objects (prescriptions, collectives, rules and tools), with which teachers must establish a coordinative relation (AMIGUES, 2004). The *prescriptions* are the external directives and guidelines that determine the course of the teacher's practices. The *collectives* may be understood as the concepts and practical results arising from collective agreements on the *Modus Operandi* of the teacher's work. A collective response to the prescriptions. The *rules* of the profession are the innate obligations of the teaching work that binds every professional together. Finally the *tools* are any and all instruments at the teachers' disposal that may be used to the service of teaching techniques (AMIGUES, 2004).

A similar concept to the one of the teacher's activity is the concept of teaching work, by Machado (2007), which consists of the teachers' mobilization of their own being in different situations. It assumes a full commitment to the whole processes that can be summarized in planning, classes, and evaluation.

The comprehension of the teacher's role in the teacher's activity and in the teaching work is fundamental for student teachers and through the Student Teaching Supervised Program they may get the experience exchange and the familiarization with the profession they need to

(...) re-elaborate continuously the prescriptions readapting them according to situations, reactions, interests, motivations, objectives and students' capabilities, even before going into the classroom. Adjusting their own objectives, capabilities and resources (...); choose, keep or re-take measures as the needs arise; (...) select appropriate tools for each situation; (...) [and]

¹² “[...] o ponto de encontro de várias histórias [...]” (AMIGUES, 2004, p. 45)

find solutions for miscellaneous conflicts¹³. (MACHADO, 2007, p. 93). [my translation, my addition]

The Student Teaching experience may be considered the most important teaching preparation tool, for it favors on-training teachers with the comprehension of the teachers' activity, contributing to their professional development. The feasibility of professional development as teachers may not take place, unless teachers and on-training teachers are willing to take on a self-reflective attitude as part of their own professional growth as well as for a service given to a complex system that does not involve students alone, but the whole society (AMIGUES, 2004). Thus, the fundamentals, nature and objective of the internship must be clear in the student teacher's mind, for little comprehension of the internship dynamics may lead to lots of difficulties (PIMENTA, LIMA, 2011).

One way pre-service teachers can face the teaching experience is through the production and application of a DS, aiming the work with textual genres, since they are of extreme importance for students' communication and social insertion. In the next topic, we will discuss the communicative nature of textual genres and its importance in the teaching of languages.

2.2 Textual Genre and its communicative nature

Communication is a word that has a Latin root - *communicare* - and etymologically it means to exchange opinions, to share, to make an idea become common. Communication materializes when there is an exchange of messages and it involves emission and reception of information. Communicating is inherent to human nature, so not to communicate is utterly impossible since we are emitting messages even unwillingly sometimes (PINHEIRO, 2005).

To Dolz *et al.* (2004), communication is a circumstantial event inserted in a social and historical context, that is to say, every language activity adapts to a communicative situation. Every situation is unique and differs from another, so does the way we communicate. "The texts we produce, either written or oral, are not the same and this is why

¹³ "(...) reelaborar continuamente as prescrições, mesmo antes de entrar em sala de aula, readaptando-as de acordo com a situação, com as reações, interesses, motivações, objetivos e capacidades de seus alunos, de acordo com seus próprios objetivos, interesses, capacidades e recursos (...); escolher, manter ou reorientar o seu agir de acordo com as necessidades de cada momento; (...) selecionar instrumentos adequados a cada situação; (...) [e] encontrar soluções para conflitos dos mais diversos". (MACHADO, 2007, p.93).

they are produced in different conditions" (DOLZ *et al.*, 2004, p.96-97) [my translation¹⁴]. In spite of the plurality and variety of texts resultant of the social interactions, a pattern should be noticed, for in similar communicative situations people produce texts with rather homogeneous features which are recognized by all. Dolz *et al.* (2004) refer to them as textual genres.

The language and the human activity happen to have a complex relation which results in several types of communication, and they all occur by means of textual genres. No wonder Marcuschi (2005) points out the impossibility of verbal communication without them. From his perspective, language in communication has a functional nature and it is an activity that is social, historical, and cognitive at the same time. In the same way, textual genres represent socio-discursive actions, they act upon the world and constitute it somehow (MARCUSCHI, 2005). As fruit of collective work, the genres are linked to cultural life. They bring order into daily communicative activities. They ought to be characterized mostly by their functionality other than their structural peculiarities. In brief, textual genre is the term used to "(...) refer to (...) [an infinitude of] materialized texts that we find in our daily life and which present socio-communicative characteristics defined by contents, functional properties, style and determined composition" (MARCUSCHI, 2005, p. 22-23) [my translation¹⁵, my addition].

Genres are socio-historical phenomena and culturally sensitive, for that reason it is not possible to write a list with every genre that exists because countless are the communicative situations resultant of the human interactions. Textual genres may reflect consequently the oral and the written register of the language and they have a few characteristics: they are dynamic, historical, social, communicative, orientated to specific purposes, connected to a certain linguistic community, recurrent, and might have a clear frame. Regarding the formation, textual genres can be categorized by its form, function style and content (MARCUSCHI, 2007).

Mastering genres enable us to interact in varied social contexts. Bronckart (1999, p. 103 apud MARCUSCHI, 2005, p. 29) affirms that "the appropriation of genres is a

¹⁴ "Os textos escritos e orais que produzimos diferenciam-se uns dos outros e isto porque são produzidos em condições diferentes" (DOLZ, NOVERRAZ, SCHNEUWLY, 2004, p.96-97).

¹⁵ "(...) para referir os textos materializados que encontramos em nossa vida diária e que apresentam características sócio-comunicativas definidas por conteúdos, propriedades funcionais, estilo e composição característica" (MARCUSCHI, 2005, p. 22-23).

fundamental mechanism of socialization, of practical insertion in the human communicative activities" [my translation¹⁶]. To Marcuschi (2005), they function as forms of "discursive legitimation" (p.29) [my translation¹⁷], that is to say, we find ourselves as communicative beings when we adequately interact, using genres. Bearing this concept in mind, it is possible to highlight the importance of teaching languages through genres. According to Dolz and Schneuwly (2004) "(...) a proposal of teaching and learning organized from textual genres allows teachers to observe and evaluate the language abilities of the students before and during their execution, providing them [the teachers] with more precise guidelines for their didactic intervention" (p. 41, *apud* COPETTI, BUOGO, 2013, p. 2) [my translation¹⁸, my addition].

The use of textual genres represents a great opportunity for students to learn vocabulary and recognize language forms, since their linguistic background knowledge on social and particular situations (MARCUSCHI, 2007) is being activated. Mastering textual genres exerts an excellent influence not only on their learning but also on their social lives. Textual genres can be taught and appropriated through a DS procedure. It is possible due to its structural organization. Considering this, the next topic will approach the structure of the DS procedure and the steps to produce one.

2.3 DS and its structural organization

Teaching a foreign language in Brazil, especially in the context of regular education, is to some extent a tough job due to a diverse number of difficulties, some of them already cited in this paper previously. It is highly important that teachers have a well-prepared course plan with organized stages to achieve crystal clear objectives.

For an effective planning, three factors must be regarded as essential: (a) prescriptions, since they determine the teacher's activity: what they must do to meet external requirements; (b) The rules of the profession, intrinsic duties of the job commonly known by all professionals; (c) and tools that will help the teacher's practice. Physical and discursive

¹⁶ "a apropriação dos gêneros é um mecanismo fundamental de socialização, de inserção prática nas atividades comunicativas humanas" (BRONCKART, 1999, p. 103 *apud* MARCUSCHI, 2005, p. 29).

¹⁷ "discurso de legitimação" (p.29).

¹⁸ "(...) uma proposta de ensino-aprendizagem organizada a partir de gêneros textuais permite ao professor a observação e avaliação das capacidades de linguagem dos alunos antes e durante a sua realização, fornecendo-lhes orientações mais precisas para a sua intervenção didática" (p. 41, *apud* COPETTI, BUOGO, 2013, p. 2).

tools: physical as the material teachers have at their disposal and discursive as the kinds of interactions that might be carried out (AMIGUES, 2004). Implementing a DS might aid educators to fulfill these conditions. However, what is a DS? According to Dolz *et al.* (2004) a DS is a

(...) set of school activities designed, interconnected and organized systematically around a textual genre, whether oral or written (...) [whose main purpose is to] help students have a good command of a textual genre, allowing them to write or speak more adequately in a given communicative situation (p. 96, 97) [my translation¹⁹, my addition].

Overall, DS cannot be therefore understood as the planning itself. Planning for the sake of planning might lead teachers to an unexpected and pointless outcome. DS, as the definition suggests, must be seen as a process that leads students to the appropriation of a textual genre. DS is not the planning; however, planning is part of its structural organization, playing a relevant role in the selection of activities.

The production of a DS does not involve the following factors: 1) selecting just one activity for the whole process; 2) a set of disconnected and unrelated activities, for they all should have a pattern in which an activity is the basis for the following one; 3) using linguistic focused activities alone, for the whole point of implementing a DS is to enable students to communicate more effectively.

The structure of a DS is presented by Dolz, Noverraz and Schneuwly (2004) in a scheme of four stages: I) Introduction of the situation; II) First production; III) Modules; IV) Final Production.

To introduce the situation, teachers should provide the students involved with a clear explanation of the textual genre project. They should be informed of the final production, and what is necessary to achieve this goal such as: who the participants are, and the format this production will have in the end (oral or written). The first step is to set a communicative problem and introduce the genre and its social function as the solution for this problem. This is students' first contact with the genre. (DOLZ *et al.*, 2004).

In the second stage, students are supposed to have their first attempt to (re)produce the genre. Even lacking familiarity with the genre and perhaps with the whole situation,

¹⁹ "(...) conjunto de atividades escolares organizadas, de maneira sistemática, em torno de um gênero textual oral ou escrito (...) [cuja finalidade principal é] de ajudar o aluno a dominar melhor um gênero de texto, permitindo-lhe, assim, escrever ou falar de uma maneira mais adequada numa dada situação de comunicação" DOLZ *et al.*, 2004, p. 26, 27).

students have to submit their first production because it is a starting point, a comparison point for students' self-assessment. For teachers, the first production contains precious information about the skills, capabilities and potentialities of the students. Based on this first production, teachers may refine, adapt and even individualize the entire process. The first production comes after the first contact with the genre and is also a moment of learning. In fact, Dolz *et al.* (2004) call it "(...) the first place of learning of the DS" [my translation²⁰] (p. 102).

In the third stage, the teacher will use the data collected from students' first production to build up a series of activities aimed at working with their difficulties as well as developing students' linguistic capabilities. According to Morais (2001), some linguistic capabilities that might be worked on in the classroom of modern foreign languages are reading and interpretation, acquisition of vocabulary and linguistic formation of the language. The number of modules of a DS will be determined by the demand of language capacities students must develop. There should be a large variety of activities and exercises in the modules, considering that "(...) the essential principle of elaboration of a module that deals with the issues of textual production is to vary (...) activities and exercises (...) [to] enrich considerably the classroom work (DOLZ *et al.*, 2004, 104). [my translation²¹, my addition]

Lastly, there is the final production. In this part of the DS students are given the opportunity to put into practice everything they have learnt so far. It is the moment in which both teachers and students will see development and improvement in the language. The final production might also be used for summative evaluation. It provides the teacher with concrete evidences of commitment, development, improvement and performance.

The Final Production can also be seen as a moment in which teachers provide students with the opportunity to make a comparison between their first and final productions, requiring that students make a self-assessment. It can motivate them as they will see their own improvement.

The DS procedure is an important tool in the appropriation of a genre. Appropriation of a genre in this sense means developing a good command of the genre, enabling students to understand it completely and use it properly. In order to reach this thorough comprehension of

²⁰ "(...) o primeiro lugar de aprendizado da sequência didática" (DOLZ, NOVERRAZ, SCHNEUWLY, 2004, 102).

²¹ "(...) o princípio essencial de elaboração de um módulo que trate de um problema de produção textual, é o de variar (...) atividades e exercícios (...) e que enriquecem consideravelmente o trabalho de sala de aula" (DOLZ *et al.*, 2004, 104).

the genre, it is necessary to develop some reading strategies since this process will be of a genre in a different language, in this case English. For that reason, the next topic discusses issues concerning the reading comprehension.

2.4 Teaching reading

Reading comprehension is not simply decoding letters and sentences, Kleiman (2008) describes it as a multiple cognitive process for it has several elements, connected to the act of understanding, which work together inside the reader's mind. It does not mean that the understanding of a written text relies only on cognition, Kleiman (2008) also understands reading as a social act that has to obey socially pre-established agreements. It is the “interactional dimension” (p.10) [my translation]²² of reading. It is interactional because there are at least two participants in the act of reading, the author and the reader, and the cultural context must be considered.

Kleiman (2008) affirms that there are several levels of knowledge involved during reading: i) the linguistic knowledge which is implicit, mostly unconscious and not verbalizable that enable us to speak and understand our native language; ii) the textual knowledge which is a set of notions and concepts about texts, in other words, the structural and discursive disposition texts are organized; iii) and the encyclopedic knowledge which is every piece of information, acquired formally or informally, about the organization and comprehension of the reality. These are all types of knowledge that integrate a bigger concept introduced by Kleiman (2008) as previous knowledge that is activated during reading and is essential to the comprehension of a text. The textual comprehension, in the context of second language reading and interpretation, may be better approached if it occurs in three stages: pre-reading, reading and post-reading (AEBERSOLD, FIELD, 2011).

In the pre-reading phase, it is necessary to establish a purpose for reading, otherwise it becomes uninteresting and pointless. To Aebersold and Field (2011), reading for the sake of reading is void and irrelevant. Determining purposes for reading is crucial in this phase and it happens when the teacher contextualizes the text and activates by using students' background knowledge (or previous knowledge in Kleiman's words), thereby raising their interest and motivation (AEBERSOLD, FIELD, 2011). The activities here are fundamentally focused on predicting information, so as to help students create their own expectations about what type of

²² dimensão interacional (KLEIMAN, 2008, p.10).

information to find in a text (AEBERSOLD, FIELD, 2011). This is the moment to teach students how to handle the cognates, words that share similar spelling and at least one meaning in two languages, as a tool to raise hypothesis about the text from their encyclopedic knowledge (SOUZA, 2008).

In the second reading phase, the teacher ought to observe the general objectives of the class to make proper use of the reading models - bottom-up, top-down and interactive. In the bottom-up model, the information is processed linearly and the construction of meaning comes out from small units (words). In the top-down model, the emphasis is directed to higher levels of textual processing like inferential comprehension. Here the construction of meaning is mostly aligned with the reader's background knowledge. In the interactive model, there is an attempt to intercalate bottom-up and top-down models and create a compensatory structure in which the construction of meaning comes about from both higher and lower levels of textual processing (SOUZA, 2008).

Another important concept to consider in this phase is what Gebhard (2014) establishes as kinds of reading: skimming, scanning, reading for thorough comprehension and critical reading. *Skimming* is quick reading to find the general idea. *Scanning* is quick reading to locate specific information. *Reading for thorough comprehension* is to read with the goal of understanding the total meaning of a reading selection. *Critical reading* also leads to a full comprehension of the text, but in addition to that, students need to make judgements about what they read.

Finally, in the post-reading phase, teachers should provide students with a way to reflect upon what they have just read. There should be a link between the content of the text and students' life experience. It is a way to ensure that their socio-critical development takes place.

The reading strategies which have been discussed so far have a very close relation with the development of language capacities, and therefore with the process of writing. Thus, the next topic is proposed to discuss the relation between reading and writing.

2.5 Relation between Reading and Writing

The DS procedure, in simple terms, is the recognition, critical understanding and use of a textual genre. Therefore, the implementation of a DS inevitably results in the

(re)production of the genre proposed, that is to say, from reading to writing. According to Cristóvão (2009), there are a few concepts underlying the methodological guidelines of the production of DSs, and one of these basic fundamentals is “(...) the inseparability between comprehension and production (...) [in other words] reading and writing. Reading provides information and, possibly, references to writing” (CRISTÓVÃO, 2009, p. 3). [my translation²³] [my addition].

In this concept, the writing production must not be seen as the product of the procedure, on the contrary, it should be understood as the “(...) interactive process of meaning construction” (CRISTÓVÃO, 2009, p. 11) [my translation²⁴] in which students are the agents.

The comprehension, and therefore, writing production presupposes the development of language capacities. These capacities may be defined as a set of operations that allow the execution of a certain language action. Cristóvão (2009), lists them in three types: capacities of action, discursive capacities and linguistic-discursive capacities.

The capacity of action is totally related to the context in which the text is inserted. The analysis and observation of the scenario of the text may help the agent handle linguistic registers, semantic fields and semiotic instruments in order to execute a new language action. Information concerning the context of production, place, moment, participants (sender and receiver), objective, and intention is very important. Activities that involve this type of capacity request that the students make inferences, draw conclusions, articulate their prior knowledge about the context and their knowledge of world (CRISTÓVÃO, 2009).

The discursive capacity refers to the recognition of the general textual plan of each genre and the types of discourse the genre is composed of. This capacity is responsible for the apprehension of the compositional construction and content organization. In relation to the composition, it focuses on the general (infra)structure of the text. In terms of content, this capacity enables students to observe and recognize the types of discourse (interactive, theoretical, reporting, narration) and the types of sequences (narrative, descriptive, argumentative, injunctive, etc.) (CRISTÓVÃO, 2009).

The linguistic-discursive capacity is defined as the recognition of the linguistic-discursive units inherent to each genre for the construction of the meaning of the

²³ “(...) a indissociabilidade entre compreensão e produção, por exemplo, leitura e escrita. A leitura provê informações e, possivelmente, referências de escrita” (CRISTÓVÃO, 2009, p. 3).

²⁴ “(...) processo interativo de construção de sentido” (CRISTÓVÃO, 2009, p. 11).

text. This capacity enables students with some operating tools which involve textual production. Tools for textualization such as nominal and verbal cohesion, enunciative mechanisms, and the construction of statements and lexical choice. By and large, grammatical aspects must be worked contextualized so that their discursive function might be fully explored and used (CRISTÓVÃO, 2009).

Up to this moment, we have discussed i) the importance of the teacher's activity for pre-service teachers who are having their first student teaching experience; ii) the relevance of working with textual genres in the context of language teaching owing to its communicative nature; iii) the steps to the production of a DS procedure for the effective appropriation of textual genres; iv) the development of reading strategies to enable students to have a thorough comprehension of the genre in English; v) and the development of language capacities for the genre eventual (re)production. All these topics are crucial to this study and serve as fundamental basis for the analysis of the activities of the DS produced which are in the *corpus* of this paper. Details of the methodological route of this research (such as context, participants and classification) may be found in the next topic.

3 METHODOLOGY

In this section, the methodological aspects of this report paper have been presented in four topics: the classification of the research, context of the experience and its participants, the prescriptions for the DS production and the choice for working with social media profiles

3.1 Classification of the research

This is a descriptive research for it seeks to understand, as a whole, a project of genre appropriation by means of a DS (GODOY, 1995). The descriptive, investigative and analytical nature of it also classifies it as a qualitative research because it is “(...) focused on the process [of production and implementation of a DS] and not simply on the results or product” (GODOY, 1995, p. 63) [my translation²⁵, my addition]. It discusses theoretically the relevance of each activity inside the appropriation project of the genre Facebook profile and analyzes its implementation in each moment of the DS, reporting how it came about during the classes.

²⁵ “(...) preocupados com o processo e não simplesmente com os resultados ou produtos” (GODOY, 1995, p. 63).

It is also classified as a study case owing to the specific situation in which the study occurred: the student teacher, author of this paper, applied a DS in an EJA group of a state school located in *Paraíba* during the period of four weeks, as a requirement of the Student Teaching Supervised Program, with the ultimate goal of producing a Facebook profile. Godoy (1995) states that it is necessary to emphasize the context in which the research is inserted to completely apprehend the phenomenon studied.

3.2 Context of the experience and its participants

The experience took place in 2013.2 in a state school which works with Primary Education (5th-9th grades) and Secondary Education (1th-3rd grades of high school).

The group visited in the four weeks was an 8th grade EJA group with eight regular students. There were more than eight students enrolled in the class, according to the head teacher's²⁶ attendance list, however, some of them never showed up during the experience, some attended the first class only, and some went only to the last class. For this reason, this study was carried out considering only the eight students who took part in the whole process. Most of them were young-adults between ages 18-45. The meetings happened once a week and lasted around 70 minutes, two classes of 35 minutes separated by a recess. Although Student Teaching is a 120-hour course, the actual teaching practice was quite compromised due to a strike the university had been not long ago. For that reason, the student teacher only had 4 meetings with this EJA group.

The students of this 8th grade EJA group reported they had no significant contact with English other than just the weekly classes at school. They, therefore, could be considered beginners in their English level. The majority reported that they liked English, and although they did not have much daily use for it in their lives, they certainly acknowledged its growing importance in the market.

3.3 Prescriptions for the DS production

Given the circumstances related to the tight schedule, consequence of the strike²⁷, it was necessary to base the production of the DS on a document called *Plano de Estágio*, which

²⁶ In this paper, we will refer to the teacher who gave us the opportunity to work with her group as **head teacher**.

²⁷ There was a strike in 2013 at the State University of Paraíba. It lasted about 80 days. Every teaching activity remained suspended from late February to mid May, 2013.

prescribed the general steps to be taken during the whole teaching experience. The document stated clearly the following guidelines: i) In lesson 1, there must be a first production; ii) in lesson 2, there must be a second production; iii) in lesson 3, there must be the final production; iv) in lesson 4, there must be a feedback of the performance.

For a proper understanding of the entire process and to make coherent decisions and choices throughout the elaboration of this DS, a general planning was necessary, using the DS framework and considering the prescription of the *Plano de Estágio* document. The planning is displayed as follows:

DS structure proposed by DOLZ <i>et al.</i> (2004)	Produced DS
1) Introduction of the situation	<ul style="list-style-type: none"> - Introduction of the concept of textual genres; - Defining the genre; - Analyzing its features; - Selecting the content considering its relevance; - Establishing the communicative issue. (Lesson 1)
2) First Production	<ul style="list-style-type: none"> - First contact with a simple form of the genre; - Understanding students' potentialities and limitations. (Lesson 1)
3) Modules	<ul style="list-style-type: none"> - Module 1: Introducing a more complex sample of the genre; - Development of reading skills; - Working on the linguistic elements; - Second production. (Lesson 2)
4) Final Production	<ul style="list-style-type: none"> - Module 2: Introducing the last sample of the textual genre with a larger range of linguistic elements as input; - Development of reading and critical skills; - Providing students with the language to perform their last production; - Final writing production. (Lesson 3)
05) Final production (feedback moment)	<ul style="list-style-type: none"> - Teacher to students feedback: to show students the outcome of the production. - Students to teacher feedback: the EJA students should express how they felt about the experience. (Lesson 4)

Table 1 - DS planning

3.4 The choice for working with social media profiles

The head teacher had not adopted any specific book, but was following a syllabus for grammar teaching, prepared by oneself, which is comprised of some grammatical topics such

as numbers, pronouns, prepositions, Simple Present - verb to be, uses of the verb to have. Thus, the student teacher decided to develop a project of appropriation of the genre profile, for it could perfectly meet the head teacher's grammar requirement. Having chosen profile as the genre to integrate the project, all was left was to decide which kind of profile to choose.

Facebook was increasingly becoming popular in Brazil and several people had already joined this social networking site. Taking into consideration this important social context, we thought of using this website as an excellent opportunity to make the project relevant to students and also as a tool of social insertion and self-determination. As Bronckart said, "The appropriation of genres is a fundamental mechanism of socialization and practical insertion in the human commutative activities" (*apud* MARCUSCHI, 2005, p. 29).

By definition²⁸, profile is a text that describes someone's life. Therefore, the most fittable content to be used in a social networking profile, and ultimately a Facebook profile, is that which portrays personal information: name, age, origin, relationship status, family, occupation, likes/dislikes, favorite stuff, physical descriptions etc.

4 DATA ANALYSIS

This study intends to show how the preparation and implementation of a DS aided the pedagogical practice of a student teacher in his teaching experience of English as a Second Language in a public school for an EJA group. The choice of producing and using a DS as the main tool of teaching in this particular instance is based on the assumption that the development of linguistic capabilities is an inherent characteristic of a DS framework, and the one created by the student teacher contributed to the effective learning and appropriation of the proposed textual genre.

In this section we will thoroughly discuss the production and fulfilment of a project of appropriation of the genre profile, implemented throughout the course of four weeks in an EJA group. For this purpose, we will approach issues regarding the construction of the DS, the development of reading strategies and textual productions, basing the whole process on theories supported by Dolz *et al.* (2004), Aebersold and Field (2011), Gebhard (2004) and

²⁸ The online Cambridge Dictionary, defines profile as i) a short description of someone's life, work, character, etc.; ii) information about a person's life, work, interests, etc. on a social networking website.

Cristóvão (2009). This section is divided into 4 moments: First meeting, Second meeting, Third meeting and Fourth meeting.

4.1 First Meeting (Introduction of the situation and First Writing)

The introduction of the situation is a crucial moment in the process since it might determine how successful the implementation of the project will be. Here “(...) students are provided with all necessary information so that they know the communicative project and language learning to which it relates” (DOLZ *et al.*, 2004, p. 100) [my translation²⁹]. Thus, features of the genre (all the elements that characterize it inside a communicative event), the content to be worked on and the linguistic elements that will be used should be presented to students in a way that its importance may be immediately perceived (DOLZ *et al.*, 2004).

In the first stage of the DS procedure, there is a detailed presentation of the communicative problem. The emphasis of this detailed presentation should rely on the clarity of the communicative situation upon which students must act. The solution of the problem comes by means of producing an oral or written text, in other words, the collective project of production. In our DS project, the introduction of the situation, adapted to the reality of the Student Teaching experience, is put into practice in four phases: i) introducing the reason to be there and explaining the Student Teaching project; ii) introducing the concept of textual genres; iii) introducing the general notion of the genre profile; iv) introducing the communicative problem.

Little comprehension, by both teacher and students, of the Student Teaching own dynamics and of the student teacher’s presence in the school might hinder overcoming circumstantial difficulties on the way (PIMENTA, LIMA, 2011). Students do not need to know the technicalities of the Student Teaching Course, nonetheless, “(...) the clearer the fundamentals, nature and objective of the internship are (...), the easier the understanding of the process” (PIMENTA, LIMA, 2011, p. 105) [my translation³⁰]. It also helps in the process of socialization (PIMENTA, LIMA, 2011) of Student Teacher and students, strengthening the relation and weakening the possible resistance since students will be plainly aware of their role and what is expected from them. When we introduced the reason to be there and

²⁹ “(...) fornecer aos alunos todas informações necessárias para que conheçam o projeto comunicativo visado e a aprendizagem de linguagem a que está relacionado” (DOLZ, NOVERRAZ, SCHNEUWLY, 2004, p. 100).

³⁰ “(...) quanto mais claros forem os fundamentos, a natureza e os objetivos do estágio, suas possibilidades e limites curriculares, mais fácil fica a compreensão do processo (PIMENTA, LIMA, 2011, p. 105).

explained the Student Teaching project to them, we also introduced ourselves and encouraged them to do the same in the target language.

The second step to the introduction of the situation in our DS was to elicit the concept of textual genres. This was made in an attempt to explore the idea from students, without explicitly exposing the definition of textual genres in the beginning. We started through a matching game of the genre profile in order to activate students background knowledge. This activity was also used to assess students' previous knowledge of the language, in Kleiman's (2008) words linguistic knowledge.

Figure 1 - This activity consists in recognizing some celebrities and matching their pictures to their respective profiles

		
		
Hi, my name is Brad Pitt . I am 49 years old and I'm from <u>Shawnee, Oklahoma, USA</u>	Howdy, My name is Avril Lavigne . I am 24 years Old and I'm from <u>Belleville, Ontario, Canada</u>	
Hello, My name is Jessie J . I am 25 years old and I'm from <u>Chadwell Heath, London, England, UK</u> .	Hey, My name is Lionel Messi . I am 26 years old and I'm from <u>Rosário, Santa Fé, Argentina</u>	
Hi, My name is Jackie Chan . I am 59 years old and I'm from <u>Victoria Peak, Hong Kong, China</u>	Hello, my name is William Bonner . I am 49 years old and I'm from <u>São Paulo, São Paulo Brazil</u>	

Source: DS created by the author of this paper

Once the concept of textual genre was well-defined, we started building the general notion of the genre profile. Most students were already familiar with the genre, however, they had never critically thought it through. Thus, they had the opportunity to broaden their views. This is exactly what Cristóvão (2009) points out as knowledge construction, “The individual builds upon previous mastered knowledge to expand and transform it” (CRISTÓVÃO, 2009,

p. 3) [my translation³¹]. The discussion about the genre was carried out in pairs, and was based on questions designed to explore and develop students' capacity of action³² (CRISTÓVÃO, 2009). According to her, this capacity is directly related to the search of information surrounding the context of the genre in order to make inferences, reach conclusions, identify the objective and use the background knowledge (CRISTÓVÃO, 2009). The questions³³ used to reflect upon the genre profile were the following ones: 1) What do we use a profile for?; 2) Where can we find examples of profiles?; 3) What kind of information can we find in a profile?; 4) Do you have or have you ever done a profile? Why?

Q1³⁴ was thought to make students reflect upon the communicative purpose and the various instances of uses of profiles. Communicative purpose because genres are tools of socialization³⁵ and interaction. Q2 focused on the social contexts where profiles may be inserted. Q3 led students to ponder the information likely to be found in profiles and consequently the language usage. Finally, Q4 seeks connections with students' life, a way to promote self-determination and establish relevance to the process.

After having this collective construction and the general notion of the genre profile, we headed to the last phase of the introduction of the situation in our DS, which involves the communicative problem. To contextualize the communicative issue we brought up the ascent of Facebook as social networking website and we presented the following issue: "You want to create a Facebook account and expand your network of friends to an international level. How can you do that if your Facebook profile is in Portuguese? So, let's write our Facebook profiles in English!". Students interjected with sentences like "Everything in English?", "We don't know English!", "I don't even know how to write in Portuguese, let alone in English!". We explained to them that they were not expected to know English, but they would be able to write their Facebook profiles in English by the end of project. This was the starting point of the whole project which ultimately led to the production of a Facebook profile. The solution for this extremely pertinent question is the production of students' first attempt of a profile in

³¹ "O indivíduo toma por base conhecimentos já dominados para expandi-los e transformá-los" (CRISTÓVÃO, 2009, p. 3).

³² Capacidade de ação

³³ These questions were originally made in Portuguese and translated only for these paper.

³⁴ Q1 = Question 1; Q2 = Question 2; Q3 = Question 3; Q4 = Question 4.

³⁵ (cf. BRONCKART, 1999 *apud* MARCUSCHI, 2005 p. 29)

English, a very simple one, after all, “The presentation of the situation does not necessarily lead to a complete production at first” (DOLZ *et al.*, 2004, 101) [my translation³⁶].

The first production is the moment when students use the knowledge they acquired throughout life and their social and cultural background to reproduce their impressions of what the genre is like. The last part of the class was totally dedicated to students’ first writing experience in English. Students had been given input on the genre and on linguistic aspects (name, age and origin) since the beginning of the class.

4.2 Second Meeting (Module 1)

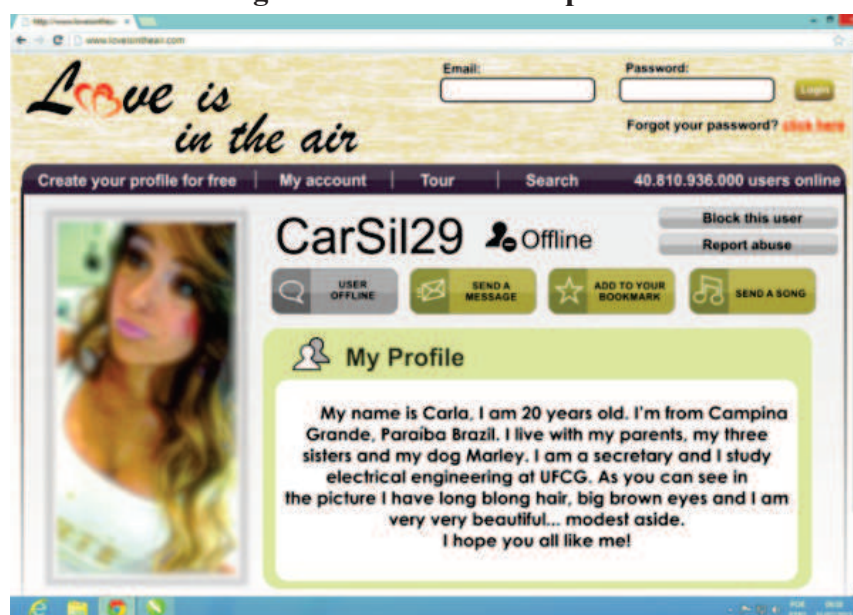
In this class, our DS project of appropriation of the genre profile took another step further into its accomplishment. Here another sample of the proposed genre was introduced. Considering the recommendation of Dolz *et al.* (2004), we analyzed students’ first production as well as their answers from the activity from last class to make proper adjustments to the DS original planning.

As the final objective was the production of a Facebook profile, nothing more coherent than introducing a social media profile at this point. This module was divided into three moments: i) Development of reading strategies; ii) Language acquisition; iii) Second production.

To work on students’ reading development we prepared a profile of a dating website. To Cristóvão (2009), the use of authentic material is rather important. Dolz *et al.* (2004) recommend the use of concrete activities to make it look as much communicatively real as possible. However, for both of them there is no problem in mixing reality and fiction. The profile in Figure 2³⁷ was inspired by actual dating sites. It possesses several elements that makes it look real, for these elements might be found in real dating sites, but in fact it is constituted mostly of made up information to solely achieve pedagogical purposes.

³⁶ “A apresentação da situação não desemboca necessariamente em uma produção inicial completa” (DOLZ, NOVERRAZ, SCHNEUWLY, 2004, 101).

³⁷ The address of the website does not exist, the name of the website was invented, and the information in this profile is not the real information of the girl in the picture, who had her identity protected by a blur.

Figure 2³⁸ - Social media profile

Source: DS created by the author of this paper

Together with the profile (Figure 2), we designed ten questions³⁹ (Figure 3) used to guide students in the process making sense out of the text.

Figure 3 - Questions used to work on students' reading skills

1. Have you ever seen this kind of text before? What relation can we make with what we studied last class?
2. What kind of website is this? Explain your answer?
3. What's the purpose of the genre My Profile in this website?
4. Check (T) for true or (F) to false. Explain why the false statements are false. <input type="checkbox"/> Anyone can create a profile for free. <input type="checkbox"/> The fact that CarSil29 is off-line proves that "LOVE IS IN THE AIR" is a not very popular website. <input type="checkbox"/> The website allow its users to post in their PROFILES information and photos with sexual/inappropriate content. <input type="checkbox"/> CarSil29 is the girl's name in the profile above.
5. What's the girl's real name? Mention her age and origin too.
6. In which part of the text does she speak about her family? Reproduce it here:
7. In which part of the text does she speak about her profession? Reproduce it here:
8. In which part of the text does she describe herself physically? Reproduce it here:
9. DO you have an account in a similar site? do you know anyone who has? What do you think of that?
10. Why do people join this kind of websites? List three reasons.

Source: DS created by the author of this paper

³⁸ The layout was inspired by the following websites: <https://goo.gl/oCPYWV>, <https://goo.gl/RjKkyc>, <https://goo.gl/gWJR44>, <https://goo.gl/rn8Eeg>.

³⁹ These questions were originally made in Portuguese and translated only for this paper.

The first three questions are pre-reading questions and they attempt to promote a connection between what students already know and what they have been presented to. Pre-reading “(...) introduces various aspects of the text, helps readers predict what they are going to read and gives them a framework to help them make sense of the information” (AEBERSOLD, FIELD, 2011, p. 73). Students at lower levels of English need to have their confidence built-up, and this is usually done by activating their background knowledge with previewing activities. They “(...) enable them to establish their own expectations about what information they will find in the text” (AEBERSOLD, FIELD, 2011, p. 73). Question 4 is an on-reading activity which was thought to produce real interaction with the text. This is defined by Gebhard (2014, p. 203) as critical reading, it demands full comprehension of the text and judgements about what they read.

Through questions 5, 6, 7 and 8 there is the recognition of certain grammatical and linguistic elements which are contextualized in the structure of the profile. The objective of those questions is to “explore the discursive function of the grammatical and linguistic elements” [my translation⁴⁰] (CRISTÓVÃO, 2009, p. 25). They really focus on the use of specific grammar units for specific functions: to speak about the family, to speak about jobs and to describe oneself physically. Questions 9 and 10 are post-reading questions. Through them students had to relate the content of the text with their own lives.

After working on students’ comprehension of the text, we headed to the second moment of the class, the language acquisition, to provide students with the necessary linguistic elements for their second production and ultimately the production of their Facebook profiles. To Dolz *et al.* (2004, p.102), the modules ought to be designed to “(...) work on the *problems* that appeared in the first production and give students the necessary instruments to overcome them” [my translation⁴¹]. The major problem that students with low level of English have to overcome is undoubtedly the lack of language. To work more on students’ linguistic discursive capacity (CRISTÓVÃO, 2009), we referred to the answers of Questions 6, 7, and 8 and together with students we started building up the language they needed (Figure 4).

⁴⁰ “(...) deve explorar a função discursiva dos elementos lingüístico-discursivos” (CRISTÓVÃO, 2009, p. 25).

⁴¹ “Nos módulos, trata-se de trabalhar os problemas que apareceram na primeira produção e de dar aos alunos os instrumentos necessários para superá-los” (DOLZ, NOVERRAZ, SCHNEUWLY, 2004, 102).

Figure 4 - Content explored with students

TALKING ABOUT FAMILY	
Example from the text: <i>I live with my parents, my three sisters and my dog Marley.</i>	
Linguistic Element	Vocabulary
<i>I live with...</i>	Grandparents = grandmother + grandfather Parents = mother + father Children = son + daughter Brother and sister

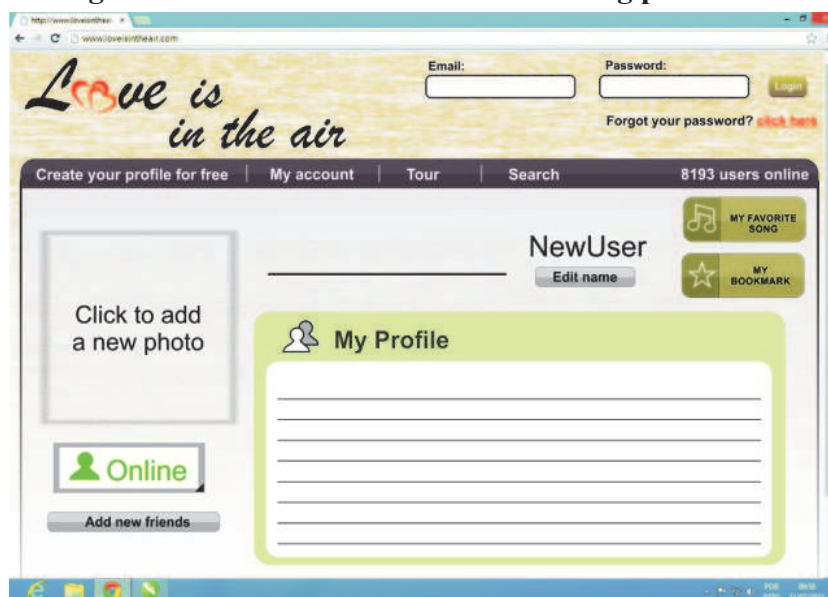
TALKING ABOUT OCCUPATION	
Example from the text: <i>I am a secretary</i>	
Linguistic Element	Vocabulary
<i>I am...</i>	a secretary a student a teacher a programmer a vet a doctor a salesperson a housewife a technician a mechanic

DESCRIBING YOURSELF			
Example from the text: <i>I have long blond hair and big brown eyes</i>			
Linguistic Element	Vocabulary		
<i>I have...</i>	short	red	HAIR
	long	blond	
	big	blue	EYES
	small	green	
		brown	

Source: DS created by the author of this paper

Once this part was over, students started writing their second production with name, age, origin, family, occupation and physical description (Figure 5).

Figure 5⁴² - Worksheet for the 2nd writing production



Source: DS created by the author of this paper

⁴² The layout of this worksheet is based on the one of Figure 2.

4.3 Third Meeting (Module 2 and Final Production).

This class was our last step to achieve our initial objective, the production of a Facebook profile. Here another sample of the genre profile was given. Repeating the procedure suggested by Dolz *et al.* (2004) of analyzing students' productions, we examined students' second production to verify what could be reinforced in this class to assure that their final production would be successful. This module was divided into three moments: i) Development of reading strategies; ii) Language acquisition; iii) Final production.

The development of students' reading capabilities happened by means of an adapted Facebook profile⁴³ and a set of questions about the referred profile. It was adapted to be suitable for our pedagogical purposes. This profile (Figure 6) was also partly fictional, however, with a dose of reality, in order to reach Dolz *et al.* (2004) expectations concerning its communicative concreteness.

Figure 6⁴⁴ - Facebook profile



Source: DS created by the author of this paper

⁴³ belonging to the intern of the student teaching experience who is author of this paper.

⁴⁴ Layout extracted from: <https://www.facebook.com/josehyres.kleber>

A number of ten questions were created to conduct students through the process of reading development. The questions, which were originally written in Portuguese, will be discussed ahead.

The first, second and third questions in the DS are: “Facebook (FB) is the largest social networking website today. Do you use or know anyone who uses this social networking site?”, “Who produced this profile and to whom?” and “What kind of information can you find in this facebook Profile?”. These three questions are very important pre-reading questions used to establish a connection of the students with the genre. Knowing who produced it, to whom it is directed and the kind of information found on it led students to think critically about the scenario in which the the genre is inserted. The questions are also in consonance with Aebersold and Field’s (2011) idea of preparing students for what they might find in the text and Cristóvão’s (2009) principle of development of students’ capacity of action.

The fourth and fifth questions (which are respectively “What information that we studied in our previous classes you can identify in the profile?” and “What information do you consider relevant to put in a FB profile?”) are at the same time an attempt to induce students to recall the knowledge they had learned in the previous classes and a preparation for the apprehension of new linguistic elements, moment “(...) in which the new is built transforming what already exists” [my translation⁴⁵] (CRISTOVÃO, 2009, p. 3). The fifth question specifically intended to develop students’ discursive capacity⁴⁶, for it is related to the organization of the content in the text (CRISTÓVÃO, 2009).

The sixth, seventh and eighth questions, in this exact sequence, are: “What’s his marital status? How does he say it? Reproduce his exact same words here”, “What are his favorite activities? Reproduce his words here” and “What are his free time activities? How does he say it?”. They were thought to develop students perception of the language and their linguistic discursive capacity (CRISTÓVÃO, 2009) for they focus on the language and their communicative functions: talking about marital status, favorite and free time activities.

The last two questions, “Some people consider FB a waste of time. What is your opinion on this?” and “How often do you use FB? Why?”, are post-reading activities. They had the purpose of bringing personal relevance to the reading experience.

⁴⁵ “(...) apreensão em que o novo se edifica transformando o que já existe” (CRISTOVÃO, 2009, p. 3).

⁴⁶ Capacidade discursiva

In the second moment of the class, we began the work on the acquisition of the linguistic elements to express marital status, favorite and free time activities. Similarly to what was done in the previous meeting, this moment of language acquisition started by referring to the sixth, seventh, and eighth questions to build up the wanted language.

Figure 7 - Content explored with students

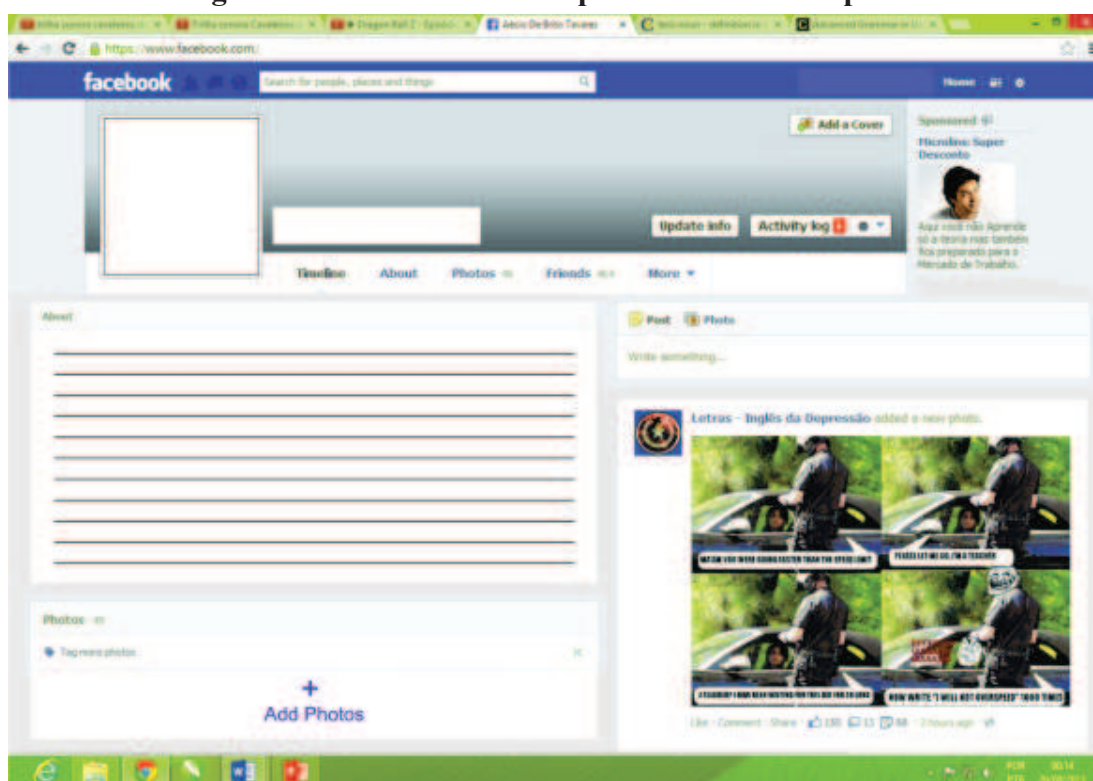
SAYING YOUR MARITAL STATUS		TALKING ABOUT FAVORITE AND FREE TIME ACTIVITIES	
Example in the text <i>I am single</i>		Example in the text <i>My favorite activity is to watch animes</i> <i>In my free time, I like to listen to music</i>	
Linguistic Element	Vocabulary	Linguistic Element	Vocabulary
<u><i>I am...</i></u>	single	<u><i>My favorite activity is to...</i></u>	watch tv, listen to music, surf the net, read books, sleep, go out with my friends, study, play soccer, play video game, etc.
	married	<u><i>In my free time, I like to...</i></u>	

Source: DS created by the author of this paper

The last moment of this class was the Final Production. “The sequence ends up with a final production that gives students the possibility of putting into practice the notions and instruments elaborated separately in the modules” (DOLZ *et al.*, 2004, 106) [my translation⁴⁷]. It is the culminant point of the entire process, everything teacher and students worked for comes together here. Students were given a worksheet (Figure 8) to finally write their Facebook profile with all the pieces of information they had learnt: name, age, origin, marital status, family, likes/dislikes, favorites and physical description.

⁴⁷ “A sequência é finalizada com uma produção final que dá ao aluno a possibilidade de pôr em prática as noções e instrumentos elaborados separadamente nos módulos” (DOLZ, NOVERRAZ, SCHNEUWLY, 2004, 106).

Figure 8 - Worksheet for the production of a FB profile



Source: DS created by the author of this paper

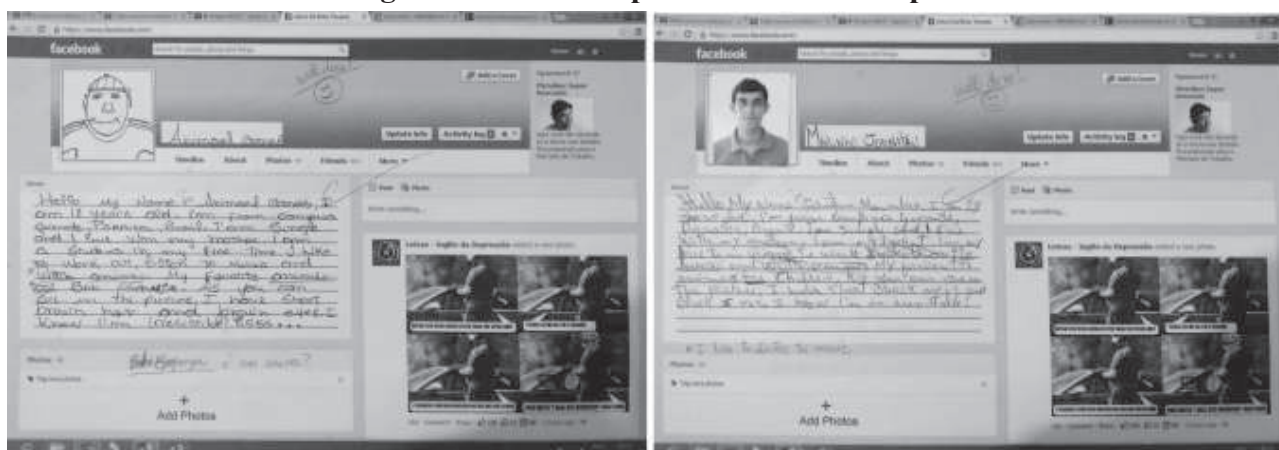
4.4 Fourth Meeting (feedback)

This last class was the end of the entire cycle of our DS. Everything could only make sense in this process especially to students if they could have access to their productions and see how successful they managed to be in the use of the language. The importance of this final meeting relies on this: providing students with something tangible they could use to account for what they had learnt.

This class was divided in four moments: i) Feedback teacher to students; ii) Feedback students to teacher; iii) Recalling; iv) Leave-taking.

We gave students personal feedbacks, which were only feasible due to the small number of people we had in that classroom. The feedbacks were given in private, students were called one by one and we discussed their impressions on their own learning. We talked about their evolution throughout the classes, our perception of their engagement, practical linguistic developments, and some particular issues of their individual learning. We showed them their Facebook profile calling their attention to the size of their texts, after all, they had made really long productions. (Figure 9).

Figure 9 - Two examples of the students' production



Source: Student Teacher's Report

After that, we had to 'hear' students. This is the students to teacher feedback moment. They were asked about how they felt during the meetings. The answers were quite positive. Most of the students said they felt really comfortable to interact and learn. Some students classified it as an unique experience. After this oral feedback, they were given a questionnaire about the internship experience and they had to answer it (Table 2). Their answers were extremely positive.

1. Do you consider English important as subject? Why?
2. What did you think of the internship classes? Why?
3. How did you feel in these 4 meetings?
4. Name all the aspects that were positive in class.
5. Name what did not work for you (aspects to be improved).
6. How would you define your experience in this course with one word? And To what extent was this mini course important for your learning?

Table 2 - Questionnaire: students to teacher feedback

This feedback was followed by a moment of recalling in which important aspects of the DS were reviewed. Finally, there was the leaving-taking moment: we sang a song together, celebrated and said farewell.

5 FINAL CONSIDERATIONS

In this paper, we discussed the structural organization of the DS procedure and based on that we described, analyzed and reported the implementation of a DS as a project of appropriation of the genre Facebook profile that the student teacher, author of this paper, used in his teaching practice in the student teaching supervised program during the period of four weeks in an EJA group of a state school located in *Paraíba*.

We are positive that the objective of this paper was achieved and its relevance rely on the fact that the student teacher obtained the expected results in terms of productions, and consequent learning. Besides, the students were able to perceive their own development in the language.

Unfortunately, we were not able to update/create the students' Facebook profiles online due to the lack of resources in the school. In a wider context, it is only a reflection of the unsteady situation of the public education in Brazil.

This paper is mainly addressed to people who are about to have their first teaching experience in the Student Teaching Supervised Program and despite the instructions and general guidelines they do not have clear directions about which path take. The procedure scanned, analyzed and reported here might be useful as a tangible example that might serve as support for the creation of their own procedures.

PROJETO DE APROPRIAÇÃO DO GÊNERO PERFIL DE FACEBOOK EM UMA TURMA DE EJA: RELATANDO UMA EXPERIÊNCIA.

RESUMO

O Ensino de Inglês como língua estrangeira (ILE) no Brasil nunca deixou de ser uma tarefa difícil, especialmente no contexto de educação pública, devido a uma série de questões, especialmente na modalidade EJA com as particularidades pertinentes a ela. Diante disso, o presente artigo traz uma discussão relevante sobre o uso de gêneros textuais e sequência didática (SD) para o ensino de línguas com base em Marcuschi (2005; 2007) e Dolz et al. (2004). Objetivamos demonstrar e relatar como a elaboração e implementação de uma SD, com base no gênero perfil, auxiliou a prática pedagógica de um estagiário, o autor deste trabalho, em sua experiência no ensino de ILE em uma escola pública no contexto EJA. Este estudo é uma pesquisa qualitativa e possui em seu *corpus* todas as atividades que compõem a SD criada e utilizada no programa de estágio supervisionado durante o período de quatro semanas. Discute-se e analisa-se a relevância dessas atividades e sua implementação em cada

momento da SD, resultando na apropriação efetiva dos alunos do gênero perfil de Facebook em inglês.

Palavras-chave: Ensino de ILE. Contexto EJA. Sequência Didática. Perfil de Facebook.

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