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**WRITING ASSIGNMENTS IN A TEXTBOOK OF ENGLISH AS A FOREIGN
LANGUAGE: An analysis of writing activities under a socio-discursive
interactionist perspective.**

Recife

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Portuguese

Agradeço a Deus pela oportunidade de concluir algo que nunca pensei ser possível. “Jesus olhou para eles e respondeu: ‘Para o homem é impossível, mas para Deus todas as coisas são possíveis’.” (Mateus 19:26). Como aluno oriundo de escola pública, baixa renda e LGBTQIA+, minhas perspectivas eram quase nulas, mas Ele me fez chegar até aqui e por isso digo que Deus é bom o tempo inteiro.

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English

I thank God for the opportunity to complete something I never thought possible. “Jesus looked at them and replied, ‘With man this is impossible, but with God all things are possible. (Matthew 19:26).” As a student that came from public school, low income and is part of the LGBTQIA+ community, my prospects for the future were almost none, but He got me this far and that is why I say that God is good all the time.

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WRITING ASSIGNMENTS IN A TEXTBOOK OF ENGLISH AS A FOREIGN LANGUAGE: An analysis of writing activities under a socio-discursive interactionist perspective.

Bernardo Pereira de Souza¹

Abstract:

Given that students of English as a foreign language usually face difficulty while writing, this research analyzes a textbook named “Take action!” (RICHTER; LARRÉ, 2020), to investigate whether their written activities bring the matter of textual genres under the light of language production as a form of action. The analyzes made were qualitative, interpretative, and documentary. First, there is a contextualization of the contribution of the interactionist and socio-discursive interactionist theory to the teaching of languages (VYGOTSKY, 1980.; BRONCKART, 2017.). Then, a discussion is made about what textual genres are and their use as a didactic tool that helps students improve their language capacities (DOLZ; GAGNON, 2015; DOLZ; SCHNEUWLY, 2004; BAKHTIN, 1984; DOLZ ET AL., 1993; MARCUSCHI, 2005; ROJO, 2005.). The theme of difficulty in writing is discussed, as well as the purpose of this language activity (SOUSA, 2012; PARAHYBA; LEURQUIN, 2015; PARAHYBA, 2017; DOLZ ET AL., 2004; KERSCH; MARQUES, 2015; KOCH, 2003;). The results found were that the book is an interesting introductory material, however, there are some issues regarding the genres’ presentations.

Keywords: textual genres; socio-discursive interactionism; textbook analysis; writing in EFL.

Resumo:

Tendo em vista que alunos de inglês como língua estrangeira costumam ter dificuldade para escrever, esta pesquisa analisa o livro didático intitulado “Take Action!” (RICHTER; LARRÉ, 2020), para investigar se suas atividades escritas trazem a questão dos gêneros textuais à luz da produção da linguagem como forma de ação. As análises realizadas foram qualitativas, interpretativas e documentais. Primeiramente, há uma contextualização da contribuição da teoria interacionista e interacionista sociodiscursiva para o ensino de línguas (VYGOTSKY, 1980.; BRONCKART, 2017.). Em seguida, é feita uma discussão sobre o que são os gêneros textuais e sua utilização como ferramenta didática que auxilia os alunos a melhorar suas capacidades de linguagem (DOLZ; GAGNON, 2015; DOLZ; SCHNEUWLY, 2004; BAKHTIN, 1984; DOLZ ET AL., 1993; MARCUSCHI, 2005; ROJO, 2005.). Discute-se o tema da dificuldade na escrita, bem como a finalidade dessa atividade de linguagem (SOUSA, 2012; PARAHYBA; LEURQUIN, 2015; PARAHYBA, 2017; DOLZ ET AL., 2004; KERSCH; MARQUES, 2015; KOCH, 2003 ;). Os resultados encontrados foram que o livro é um material introdutório interessante, porém, existem algumas problemáticas quanto às formas de apresentação dos gêneros.

Palavras-chave: gêneros textuais; interacionismo sociodiscursivo; análise de livros didáticos; escrita em inglês como LE.

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Introduction

Writing has been seen for a long time as a mechanical task used as a means of simple textual production, without any questioning about its purpose. This approach raises issues regarding the teaching and learning process because most writing activities do not usually take into account its communicative purpose. In general, these activities are done in the classroom by using a prompt given by the textbook used by the school, focusing on the grammatical aspects of the language. This prompt does not always take into consideration that texts are written with a specific purpose and reader in mind, therefore that is one of the reasons why the writing capacity is underdeveloped in the student's learning process.

For this reason it is important to examine textbooks as a form of teaching supporting tool. Since they are a good source for the analysis of teaching and learning practices, it is important to take a look at them in order to see how the learning of writing is being undertaken and whether that is effective or not. This material should be used in a way that helps students to acquire the needed knowledge on the topic of writing. Considering the social interactionist theory (VYGOTSKY, 1980) and the discussions brought by the studies of Bronckart (2017), this work seeks to analyze how a genre-based approach can contribute to learners' writing capacities.

Bronckart discusses how texts (oral or written) are empirical evidence of the internalization (and transformation) of language actions that come from the social environment. He proposes that written texts are an externalization of *collective human activities* (BRONCKART, 2017) and that these activities are categorized into 'textual genres.'. Writing should be taken as the process of performing actions through the language, and that is materialized through texts. These texts, in turn, are categorized by genre, a tool which enables the student to meet the demands of different communicative situations. Using this tool actively helps their development, both socially and cognitively. Kersch and Marques (2015, p. 388) state that writing is a social practice, hence, an approach to the teaching of writing that seeks to work with it as a social practice, should take the perspective of genres.

These genres are defined by Dolz and Gagnon (2015) as "[...] stable types of utterances[...]"², and the authors state that they shape what messages can be delivered by the speaker (and what crafts can be used according to each genre). Although genres can have a certain 'flexibility' in terms of structure, they have a good, well defined, form, which can be

² All quotes in Portuguese or any foreign language have been translated to English by the author.

an interesting strategy for the teaching and learning process of a language because they define what can be said in a certain language situation (DOLZ; SCHNEUWLY, 2004, p. 23).

Dolz and Schneuwly (2004, p. 25) define these genres as a *mega-instruments* that contribute to the process of semiotic construction in a text; they also present the concept of ‘didactic sequences’, which are a structuring tool for the teaching of these genres. Dolz, Pasquier, and Bronckart (1993, p. 29-30) discuss the knowledge required from students in a learning situation. From the perspective of language as an action, they point out the existence of *language capacities* and state that learners’ language capacities are a product of their socio-historical environment.

Therefore, if the teaching and learning process is structured around the notion of ‘language equals action’, textual genres become the “tools” that the teacher can use to help develop his/her students’ language capacities. In this regard, writing in English as a Foreign Language using textual genres can be a relevant investigation topic.

The teaching of writing is still seen as a problem because this capacity is still treated as a simple “[...] register of language in its written form, which makes written language a process framed by grammatical rules.” (SOUSA, 2012, p. 23). Students face difficulties in terms of textual production because of old practices that consist of prescriptive grammar instead of reading practice, text writing, and linguistic analysis.

For this reason, considering the Socio-Discursive Interactionist approach, this research is in agreement with Gonçalves & Napolitano (2013) when they propose that the purpose of writing is dialogical in its nature. In addition to that, dealing with genres presupposes a socio-historical analysis of the purpose of writing (ROJO, 2005), which means that teaching genres can be one of the ways to help students improve their writing capacities while learning how to deal with the different social demands.

Many students face difficulties while writing due to their level of fluency in English, their knowledge about the different textual genres, the complexity of writing, and problems related to (lack of) teacher education (PARAHYBA, 2011, p. 283; PARAHYBA, 2017, p. 186-187.). On the other hand, the *Base Nacional Comum Curricular*³ (BNCC), the official document that provides guidelines for teachers in Brazil, says that the teaching of foreign languages should encourage the students to develop their “sociolinguistic competence, discursive competence, and strategic competence.” (BRASIL, 2000, p. 29).

Finally, considering that a textual production is always done with a specific communicative purpose, writing is seen as a “[...] verbal activity, in the service of social ends

³ National Curriculum Parameters (in English)

[...].” (KOCH, 2003, p. 26). Moreover, this research seeks to answer the following question: If students face great difficulty while writing due to a greater focus given to the prescriptive aspects of the activity, does the textbook of EFL ‘Take Action’ (RICHTER; LARRÉ, 2020) address textual genres in its writing activities under a socio-discursive interactionist theory? The general objective of this study is to examine the writing activities in the EFL textbook, in order to see if they bring textual genres in the teaching of writing in a socio-discursive perspective.

The socio-discursive interactionist perspective on language learning

Vygotsky (1980, p. 88) states that “[...] human learning presupposes a specific social nature and a process by which children grow into the intellectual life of those around them.”. This means that in the learning (and cognitive development) process, children, and people from all age ranges, develop their cognitive and social skills while dealing with social situations, and this occurs in the *action* of language use.

Language is, in this sense, a continuous negotiation amongst social subjects who change their environment, and are also changed by other people’s language *actions*. These actions are “[...] the product of the internalization of the properties of collective activity, as it is evaluated in language, and the development of meaningful actions is the result of the social mediations intervening between these actions and collective activities; [...]” (BRONCKART, 2017, p. 33). The author says that these collective activities are a “continuous flow of actions in which several agents participate and collaborate with, within the framework of one or more social formations; [...]”. In the teaching of English as a Foreign Language, these collective activities can be observed in the classroom, between the teacher and the students, during the teaching and learning process. These activities are observable behaviors that can be interpreted by researchers in order to better comprehend the processes that constitute learning and intellectual development. In this regard, according to Bronckart (2017, p 36), the interactionist approach considers natural language usage to be one of the most important empirical materials for analysis.

Socio-discursive interactionism is concerned with the way that language shapes and performs social tasks and how the interaction between social agents generates ways of ‘acting through texts’. Bronckart (2017, p 40) says that “[...] verbal behaviors are materialized by texts, namely linguistic units of higher rank, consisting of segments of verbal production (oral or written) corresponding to a delimited communicative intervention.”.

Moreover, it is possible to conclude that these verbal productions, shown in the form of texts, contribute to the learning processes which form a person's mental cognitive development. These texts, empirically presented in the form of texts (oral or written) constitute what can be written, how they are written, and define their purpose according to the linguistic community. These 'structures' that classify what can be written in each text are classified as textual genres, they are ways of organizing textual behaviors present in language communities.

Textual genres as a didactic instrument

Dolz and Gagnon (2015, p. 32) say that

Each sphere of language use elaborates its relatively stable types of utterances, and these stable types constitute the discourse genres. Therefore, the genre works as a norm that intervenes in the structuring of utterances and allows the structuring of language forms.

Whether in formal or informal contexts, genres can be considered a regulation tool that people use to communicate what they want in specific 'discursive communities' (BERNIÉ, 2002, apud SANTOS & CALIL, 2013, p. 448). Language production is then a daily activity that happens through the creation of texts produced by people, and these texts come from already established models, that is textual genres (MACHADO, 2005, apud CRISTOVÃO et al., 2010, p. 193).

The classroom as a discursive community produces a variety of genres through the teaching-learning process, and these genres can vary from oral (debates, interviews, etc) to written (poem, biography, news report, etc) ones. Despite the variety of textual genres, their use as a didactic tool is of great importance because as Dolz and Schneuwly (2004, p. 23) state, "even though they are 'mutable, flexible', genres have a certain stability: they define what can be said (and conversely: what must be said defines the choice of a genre); [...]".

With the use of genres, students can be prepared for the different contexts of communication. Therefore, by working with them, the students will be able to fulfill the social demands available to them. The approach to the teaching of genres, in this sense, will help them adapt to different communicative situations, use the correct words/vocabulary according to what they are required to write, and be able to use the language properly. Furthermore, teaching writing under the perspective of the genre presupposes, according to Rojo (2005, p. 199), "[...] a detailed analysis of the socio-historical aspects of the enunciative situation [...]".

Furthermore, in agreement with the authors, the use of genre for teaching purposes can provide a basis for the students' development. These genres can be used in the classroom context to prepare students for different discursive situations, such as an argumentation text in their mother language, or any other language. However, using this tool is not a simple presentation of characteristics associated with a type of text.

Dolz et al. (2004, p. 81-108) say that in order to work with textual genres there should be a 'didactic sequence'. The authors explain that in order to learn a genre and its social purpose/characteristics, the student must go through four general steps framed in this didactic sequence. These steps are 1) Presentation of the situation; 2) Initial production; 3) Modules; 4) Final production.

Hence, an approach to the teaching of genres should firstly present a text to the students, so that they can have an initial contact with it. Then, they should produce a first production that will help the teacher to identify the specific problems and difficulties presented by the students in relation to the genre being taught. After identifying these issues, there should be different modules focusing on the writing problems, which will help the students, during the last step, to rewrite their final text.

In classroom practice, there should be an attempt to combine the genres and previous knowledge related to genre being studied by the students, with the teaching of structures of greater complexity in order to increase the students' *language capacities*. These capacities are defined as

[...] **capacities of action**, that is to say, aptitudes for adapting language production to the characteristics of the context and the reference; **discursive capacities**, or aptitudes to mobilize the relevant discursive models for a given action; finally **linguistic-discursive capacities**, or capacities for mastering the multiple psycholinguistic operations required for the production of a singular discourse. (DOLZ; PASQUIER; BRONCKART, 1993, p. 30)

However, there is a big gap between knowing that there are textual genres and recognizing that different texts have different purposes, and knowing how to actively use them in the teaching of writing. Souza (2009, p 87) states that "[...] most students reach high school without knowing how to produce a coherent, cohesive text in accordance with the functions demanded by society.". Therefore, it is important to know how to use this tool (genres) in order to develop a better textual production that fulfills its social functions.

Schneuwly & Dolz et. al. (2004, p 64) say that “from the point of view of use and learning, genre can thus be considered a mega-instrument that provides a support for the activity, in communicative situations and a reference for learners.”. This means then that the activities performed socially, - writing a letter for example - are mediated through a genre.

Given that texts (and therefore textual genres) are considered a means through which language practices occur, they can be used as a basis for the teaching and learning of writing. For this reason, textual genres as a teaching tool should provide the students a chance to improve their language capacities, however, teaching through genres should not only focus on the grammatical (or structural) aspects of the text. In agreement with the works developed by Bronckart, 2017; Dolz et al, 1993; Dolz; Gagnon, 2015; Schneuwly et al., 2004, Marcuschi (2005, p 11) says that “one does not teach a genre in itself, but one works with the understanding of its functioning in society and in its relationship with the individuals situated in that culture and its institutions.”. Therefore, the matter of genres goes beyond the idea of a plain presentation of a set of textual characteristics, but it should also deal with the matter of the context in which it is produced, its producer/receiver, their identities, etc.

Hence, the teaching of writing in English as a Foreign Language can be carried out through the use of textual genres as a teaching tool under the socio-discursive perspective, taking into account the students’ production context and their communicative purpose. The English as a Foreign Language teacher should, beyond the text’s grammatical aspects, also address the speaker’s intentions in the process of writing.

The socio-discursive interactionist view on writing

For many years, writing has been seen as a transposition of oral language in its written form (SOUSA, 2012). For this reason, students face great difficulty while doing this activity because they tend to miss out on the communicative aspects of it and try to copy the models they are given without thinking about the purpose of the text they are producing.

According to Parahyba and Leurquin (2015, p. 293) “the teaching of written production, as a necessary action at different levels of education, including at the university level, due to learning difficulties, is a constant and recurring theme, as shown by research [...]”. Therefore, in agreement with the cited authors, the focus of the present research is to look for ways that the textbook is working through the students’ writing capacities.

It is through the teaching and learning process that students of English as a Foreign Language are able to develop their language capacities, as they deal with many difficulties in the process. Parahyba (2011, p. 283, apud Parahyba, 2017, p. 180) says that “the difficulties of writing production of adult learners result both from the mastery of the L2 as well as from the

knowledge of the genres.”. Other difficulties that are mentioned by Parahyba are the complexity of the writing process, and lack of teacher education.

Therefore, according to Schneuwly, Dolz et. al. (2004, p 42), the act of teaching should prioritize the students’ communicative abilities when working with language. The authors say that the teaching practice should:

- prepare students to master the language in different situations;
- develop in them a conscious and voluntary discursive behavior, promoting self-regulation strategies;
- help them build a representation of writing and speaking activities in complex situations, as a product of a slow, developmental work. (SCHNEUWLY & DOLZ et. al., 2004, p 42).

The authors state that students have to be prepared to ‘master the language in different situations’ (p. 42) and they can improve that through writing. This means that the teacher’s work in EFL classrooms consists of mediating the real-world texts that exist and these text’s formal descriptions, in order to give students support for social and cognitive development through the writing process. In this sense, the teacher should use the didactic tools available to show their pupils the purpose of their textual production, within a given context.

Writing under this perspective consists of a dialogical positioning of the subjects (the writers) and the world; When producing a text, students should be aware of what they want to achieve beyond the disposition of words in a paper, that is why Koch (2003, p. 26) states that “[...] texts are the result of the verbal activity of socially active individuals, in which they coordinate their actions in order to achieve a social end, in accordance with the conditions under which the verbal activity takes place.”. The author’s states that texts are written for and by someone with a specific goal, and this should be taken into account when considering the teaching and learning process.

Gonçalves and Napolitano (2013, p. 109) say that “[...] the artificiality that prevailed, and still exists, in relation to the students’ textual productions, should give way to the dialogical character of the language.”. Considering that most schools still follow the same model of prescriptive rules for the task of writing, the authors highlight how important it is to use language for the purpose of communication.

Therefore, textual production should not be focused on the final product, such as a text handed in by the students at the end of a book unit, but as a result of different stages, such as pre-writing, writing, peer review, teacher review, and re-writing. The learning of writing in

this sense is considered a process learned in schools but with the purpose of preparing students to deal with the communicative situations present in society.

In this regard, writing is learned because of its communicative function, as Dolz et al. (2010, p. 18, apud PARAHYBA, 2017, p. 188) explain: “[...] writing, in general, is not learned, but it is learned through the function of the texts to be produced and the communicative situations in which they are put into operation [...]”. For this reason, it is essential to present learners with the various textual genres and their functions, so that they can develop their cognitive, social, and linguistic capacities.

In most schools, the teaching of this capacity is done through the use of textbooks, and in many of them, this material is the only source of information that students have access to. In agreement with this argument, Lopes and Stutz (2018, p. 193) say that “the textbook is often the only material that the school receives and that is why the choice is important for both the teacher and the students, as it leads the work with the dimensions of listening, speaking, reading and writing and multimodality comprehension.”. With this fact in mind, if most schools only have this material to work with, it is relevant to investigate the matter of how this capacity is dealt with in textbooks of English as a Foreign Language.

In the production of textbooks, authors should check the *Parâmetros Nacionais Curriculares (PCN)*⁴ which states that “[...] in addition to grammatical competence, the student must have a good grasp of the sociolinguistic competence, the discursive competence, and the strategic competence.” (BRASIL, 2000, p. 29). This means that students of a foreign language (FL), at the end of their high school year, should be able to have the communicative competence that will help them discursively act in society, more specifically in the Foreign Language (FL). For this reason, this research analyzes the written activities of the book “Take action!” (RICHTER; LARRÉ, 2020) in order to see if this material is dealing with textual genres in a way that goes beyond prescriptive rules and that aligns with the socio-discursive interactionist theory.

Methodology

The object of analysis is the textbook ‘Take Action!’ (2020), level A1-A2 (CEFR) done by the Authors Carla Richter, and Júlia M. R. Larré, released through the Programa Nacional do Livro Didático (PNLD)⁵ for the final years of Brazilian high school. This work is

⁴ National Curriculum Parameters.

⁵ National Program of Textbooks.

a qualitative and interpretative study, with some quantitative data. The present article is also a documentary research since the material of analysis is a textbook. The writing and complementary reading activities in the book have been analyzed in order to see if the book presents the matter of what are textual genres, their communicative purpose, and whether or not these activities align with the socio-discursive interactionist perspective.

Writing tasks in the textbook

Taking into consideration that writing is a way of acting in the world, in agreement with the socio-discursive Interactionism framework, and that the goal of teaching this capacity is to prepare students to fulfill the communicative purpose of texts materialized through textual genres, the present work analyzes how the EFL textbook 'Take Action' (RICHTER; LARRÉ, 2020) addresses writing activities and textual genres.

In the introductory pages of the textbook 'Take Action!', Richter and Larré (2020, p. 8-9) explain that they follow what the *Base Nacional Comum Curricular* (BNCC) proposes for the teaching of a foreign language for the final three years of high school. In its explanation of the organization of the book (RICHTER; LARRÉ, 2020, p. 4-5) they show its sections and their purpose. Altogether there are thirteen (13) sections in one unit with some variations regarding some sections and a total of fourteen (14) units in the entire book. The authors divide the units of the material into smaller sections, namely: *Lead in*, *Read on*, *Going further*, *Vocabulary*, *Listen up!*, *Language Analysis* (grammar section), *Food for thought*, *Speak your mind*, *Write it out*, *Self-assessment*, *Boxes*, *Social activities*, and *Digital material*.

There are twenty written genres presented in the work, displayed through the fourteen units of the book in the reading and writing sections. These genres are: Infographic (graphic visual representation of information) (unit 1), Application Form (unit 1), Memes (unit 2), Newspaper Article (unit 2), Screenplay (unit 3), Article: "How to show respect for others? (+ why it is important in life)", Social media posts (unit 4), Blog Post (unit 5), Web Comic (unit 5), Personal Biography (unit 5), Poem (unit 6), Book Review (unit 6), Interview (unit 7), Cartoon (unit 8), Dictionary entry (unit 9), Poster (units 10, 11, and 12), Entry for a listicle (a blog article made in the form of a list) (unit 10), Signs (Protest signs about women's rights) (unit 12), Synopsis (unit 13), Magazine article (unit 14), Letter: "Time Capsule Letter" (unit 14).

The two main sections where genres are presented in the work are 'read on' and 'write it out'. The *Read on* and *Write it out* subsections are usually complementary to each other because, in the first, the students are usually presented with a few questions about the genre's

characteristics, after noticing the general aspects of the genre, they read a text which fits these characteristics and they do a post-reading activity, which in most units consists of a brief discussion about the students' opinion on the subject of the text that has been read.

When explaining the organization of the book (student's book) Larré and Richter (2020) state that in the 'Read on' section, the student will "[...] explore texts in the English language from the perspective of diverse textual genres[...]" (RICHTER; LARRÉ, 2020, p. 4-5). They also say, when discussing the writing section, that this part will invite the student to "[...] produce texts of different textual genres in English based on the understanding of its characteristics and contexts of use." (RICHTER; LARRÉ, 2020, p. 6). Hence, it can be concluded that the authors consider that writing should be mediated through textual genres, and that it should be taught according to its context of use.

In the '*read on*' section, the students are presented with a given textual genre and do pre-reading activities (questions about the characteristics of the genre), reading activities (reading a text), and post-reading activities (small discussions about the topic of the text) whereas in the 'write it out' section they have to produce a text. The students are briefly presented with the characteristics of the genre, and they do pre-writing activities (very broad questions about the characteristics of the genre, such as "when do you fill out a form?"), writing (textual production), and post-writing (small discussion about the textual production and students' opinion on the topic discussed in the activity). In the writing section, they are guided into planning guidelines, writing drafts, peer editing, and publishing/presenting their production to peers. The focus of this analysis is specifically on the topics worked in the "Read on" and "Write it out" sections, because they deal with similar textual genre(s).

In the units where the book connects the reading and writing practice, linking the same genre in both, the authors get close to what was discussed as a didactic sequence. They present a text for students to read, but they do not ask for an initial production as proposed by the didactic sequence order. They start following what Dolz et al. (2004), under the socio-discursive approach propose, but they do not do all the proposed ideas from the SDI approach.

The authors state in the Teacher Guide that they follow the idea of textual production as a social activity, and they say that all of these activities are composed of genres that are "somewhat relevant" to an effective communicative purpose. In fact, given the data presented about the units of the book, it is possible to see that they do bring a variety of textual genres to their work. However, the material does not completely meet the criteria in order to be

considered a work that fully explores the matter of textual genres under the socio-discursive interactionist perspective.

Although the sections *read on* and *write it out* are often connected in the textbook, in the sense that they work with the same textual genre, the authors do not bring these genres into a didactic sequence. In the *read on* section students usually answer a few questions regarding the characteristics of the genre, and they answer a few other reading comprehension questions (or vocabulary questions), and then discuss the topic mentioned in the text with their peers. Whereas in the *write it out* they do the steps of pre-writing, writing, and post-writing (as described at the beginning of this section).

The variety of genres proposed in the textbook provide the students with some general structural aspects. As such, they can be considered relevant to the teaching practice. However, they have not been presented in a way that takes into consideration the students' background knowledge, nor has the material used the students' previous knowledge. Sometimes, the textual genre presented in the *read on* sections is directly related to the one in the *write it out* section, but sometimes it is completely unrelated. An example of this is when they bring in unit 1, an example of an infographic in the 'read on' section, but they ask students to produce a form filling activity in the '*write it out*' section (Appendix A). Hence, this disconnection together with the lack of a structured teaching sequence on writing, such as a didactic sequence, reveal that the student's previous knowledge on writing the genre under study together with the theme are not addressed by the authors. Likewise, they seem to give priority to peer correction and not to the teacher's correction and remediation in view of the final production.

In conclusion, considering the variety of genres dealt with in the textbook, the authors' approach enables the students to be in contact with various communicative activities, and learn how to use different genres. Nevertheless, considering the socio-discursive Interactionist proposal of text production, not much emphasis is given to the teacher's role in mediating the learning of writing.

Conclusion

Despite the use of genres as one of its subjects, the textbook does not always make a link between the reading practice and the writing practice. It provides a relevant contribution with regards to the variety of genres presented, however it cannot be considered a resource that uses the socio-discursive interactionist approach for the teaching of writing in English as

a Foreign language, but it can be used as a starting point for teachers who want to implement the teaching of genres in their classroom. In order to implement the socio-discursive interactionist approach using this book, it will require knowledge of the teacher on writing and writing specific genres. Considering the dialogical character of language and understanding the importance of acting through textual production, the analysis made from the book has revealed that it presents the notion of textual genres, but it does not fall under the socio-discursive view of writing.

The read on and write it out sections are not often connected in terms of genres proposed, and the activities often bring an isolated context of production, not allowing students to see the effective functioning of the genre, which makes the activities not firmly connected, because they do not always show what the text is for, who it is written for, etc. This often leaves the students with the text as their only example, and they have to infer all this information in order to produce their texts.

This work intended to analyze if the textbook of English as a Foreign Language 'Take Action' (RICHTER; LARRÉ, 2020) addresses textual genres in its writing activities under the socio-discursive perspective. It was possible to see that the material is an interesting introductory material, however, it requires further future research on how to take into account elements such as the contextualization of the genre. It is possible to use the material proposed in the textbook in terms of presenting and introducing the genre with a view to clarifying its features to the learners and making them acquainted with them when writing a given genre. Nevertheless, the authors of the textbook under analysis seem to view the simple presentation and reading about the genre as a sufficient step for learning how to write a given genre. Adopting the model didactic sequence would be a complementary tool to teach writing with an emphasis on the teacher's role to mediate the learning process.

Appendix A

Read on section, unit 1

READ ON

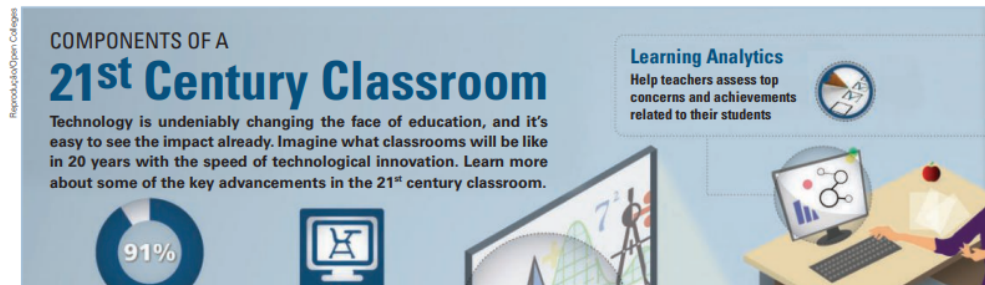
EM13LGG101 EM13LGG104 EM13LGG303

Pre-reading

NÃO ESCRIVA NESTE LIVRO
DON'T WRITE IN THIS BOOK

- 1 Look at the text below, including its title and source. Then write the correct options to complete the sentences in your notebook.

- A This text is **a post** / **an infographic**. *an infographic*
B This kind of text has **verbal and non-verbal** / **only verbal** elements. *verbal and non-verbal*
C It was published **in a book** / **on a website**. *on a website*
D It's about technology and **education** / **entertainment**. *education*



Write it out section, unit 1

Pre-writing

- 1 When do you need to fill out a form? Choose the situations and write them down in your notebook.
- A You're enrolling in a gym. *X* C You're applying for an online course. *X*
B You're applying for a new job. *X* D You're buying a book in an online store.
- 2 Look at the form below. Then, in your notebook, write the correct options to complete the sentences on the next page.

A screenshot of a web browser showing a registration form for The Open University. The browser address bar shows a URL starting with "http://www.openuniversity.edu/courses/ug-qual-reg-row?qual=q30&CT=no&PSSD=20201001&fed=10-09-mailpssd=October%20". The form has a header with "The Open University" logo and navigation links: "Student Home", "Contact us", and a pink "Download prospectus" button. Below the header is a search bar "Search the OU" and a menu with "Degrees and courses for international students". The main form fields are: "Title*" (dropdown menu with "Ms." selected), "First name(s)*" (text box with "Katherine"), "Last name*" (text box with "Marshall"), "Date of birth*" (three text boxes with "20", "06", and "2004"), "Email address*" (text box with "katmars_2004@emailaddress1.com"), "Telephone*" (text box with "+61039998989"), "Address Line 1*" (text box with "14 Claremont Street, South Yarra"), and "Address Line 2*" (empty text box). A vertical text on the right edge reads "Banco de imagens/Arquivo de editora".

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