# Training of early years teachers: authorship of Didactic Sequences in Portuguese[1]

*Givan José Ferreira dos Santos*[2]

*Franciely Aparecida Teixeira Ribeiro*[3]

*Alessandra Dutra*[4]

**ABSTRACT**

This study reports and discusses the process of applying an educational product with ten teachers from the initial years of Elementary School I, working in public schools in the city of Cambé, Paraná. Grounded on the theoretical and methodological proposal for a didactic sequence by Swiss researchers Dolz, Noverraz, and Schneuwly (2004), didactic support has been used with written comprehension activities of the genre of a report of lived experience to teach teachers step-by-step on how to prepare their work materials based on this proposal. The results achieved in the presential continuing education format of the field research showed that the participating teachers took ownership of the theoretical and practical knowledge explored and felt excited to become authors of their materials.

**KEYWORDS**: Teaching; Teacher training; Teaching sequence; Geneva School.

[1] English version by Alessandra Dutra. E-mail: alessandradutra@utfpr.edu.br.

[2] PhD in Language Studies. Professor in the Undergraduate and Graduate Programs at the Federal Technological University of Paraná. Londrina, Paraná, Brazil. Orcid: https://orcid.org/0000-0003-4104-9313. *E-mail*: givansantos@utfpr.edu.br.

[3] Master's Degree in Teaching Human, Social, and Natural Sciences. Teacher in the Education Departments of Londrina and Cambé, Paraná, Brazil. Orcid: https://orcid.org/0009-0001-5423-8976. *E-mail*: professorafranteixeira@gmail.com.

[4] PhD in Linguistics and Portuguese Language. Professor in the Undergraduate and Graduate Programs at the Federal Technological University of Paraná. Londrina, Paraná, Brazil. Orcid: https://orcid.org/0000-0003-2291-9141. *E-mail*: alessandradutra@utfpr.edu.br.

*Formação de Professores dos anos iniciais: autoria de sequências didáticas em Língua Portuguesa*

**RESUMO**

Este estudo relata e discute o processo de aplicação de um produto educacional junto a dez professoras dos anos iniciais do Ensino Fundamental I, atuantes em escolas públicas da cidade de Cambé, Paraná. Com base na proposta teórica e metodológica de sequência didática dos pesquisadores suíços Dolz, Noverraz e Schneuwly (2004), elaborou-se e utilizou-se um suporte didático com atividades de compreensão do gênero relato de experiência vivida para ensinar às docentes o passo a passo de como elaborar seus próprios materiais de trabalho com fundamentos nessa proposta. Os resultados obtidos na pesquisa de campo, no formato de formação continuada presencial, demonstraram que as professoras participantes se apropriaram dos conhecimentos teóricos e práticos explorados e se sentiram animadas a se transformar em autoras de seus materiais.

**PALAVRAS-CHAVE**: Ensino; Formação docente; Sequência didática; Escola de Genebra.

*Formación de docentes de la primera infancia: autoría de secuencias didácticas en portugués*

**RESUMEN**

Este estudio informa y discute el proceso de aplicación de un producto didáctico con diez maestras de los primeros años de la enseñanza primaria, que trabajan en escuelas públicas de la ciudad de Cambé, Paraná. A partir de la propuesta teórica y metodológica de secuencia didáctica de los investigadores suizos Dolz, Noverraz y Schneuwly (2004), se elaboró y utilizó un soporte didáctico con actividades de comprensión del género de relatos de experiencias vividas para enseñar al profesorado, paso a paso, a elaborar sus propios materiales de trabajo a partir de esta propuesta. Los resultados obtenidos en la investigación de campo, en forma de formación continua presencial, mostraron que las maestras participantes se apropiaron de los conocimientos teóricos y prácticos explorados y se sintieron entusiasmadas a convertirse en autoras de sus propios materiales.

**PALABRAS CLAVE**: Enseñanza; Formación de profesores; Secuencia didáctica; Escuela de Ginebra.

\* \* \*

## Introduction

Many teachers limit themselves to using teaching materials produced by other authors rather than by themselves in their Portuguese language teaching practices. In a dynamic and increasingly technological education, which demands productive relationships between the school context and extra-school reality, these language professionals are challenged to develop the skills of researchers and developers of their teaching aids to work with their students to improve the teaching and learning processes.

These concerns gave rise to the question that inspired this research: How can teachers produce didactic sequences based on the foundations of the Geneva School to teach textual genres and become the authors of their teaching materials? As far as the central objective is concerned, this study aims to report a significant part of the result of the application of an educational product with a group of public school teachers from the region of Cambé, Paraná, in 2022, who were interested in learning step by step how to build a didactic sequence. It should be emphasized that this work seeks to present reflections and practical indications on the theme of the teacher researcher and developer of their teaching materials.

## Teacher researcher and developer of teaching materials

The Aurélio dictionary (Ferreira, 2010, p. 583) states that a researcher is "one who researches," and research corresponds to 1. the act or effect of research. 2. detailed and systematic investigation or study, aiming to discover facts relating to a field of knowledge" (Ferreira, 2010, p. 583). If a teacher wants to teach a subject, they need to know it in depth. In other words, they need to be researchers. In the words of Moreira and Candau (2007, p. 43), "As an intellectual, every education professional needs to be committed to study and research [...]". Along the same lines, the teacher "is, in essence, a

researcher, that is, a professional in the reconstruction of knowledge, both in terms of research as a scientific principle and, above all, in terms of research as an educational principle" (Demo, 2001, p. 5).

In discussing this topic, Freire (2013, p. 123) emphasizes:

> All teaching implies research, and all research means teaching. There is no actual teaching in which research is not found as a question, as inquiry, curiosity, or creativity, just as there is no research in which one does not necessarily learn because one knows and does not teach because one learns.

According to Becker and Marques (2007), basic education teachers have the task of constructing and reconstructing knowledge, planning teaching competently, and understanding who it is aimed at. According to these premises, research is an essential element of the contemporary concept of the primary school teacher, who seeks to meet the demands of a society in full scientific and technological development in an increasingly complex, multifaceted, and multicultural world.

It should be noted that one of the main objectives of postgraduate programs, both academic and professional, is precisely to develop researcher competence in master's and doctoral students, many of whom are teachers working in the various cycles of basic education, to provide these professionals with advanced *expertise* in theoretical and methodological knowledge, for example, and thus generate transformations in their pedagogical practices, to benefit the teaching and learning process. This assumption is highlighted in the Teaching Area Document (Brazil, 2019, p. 09) of the professional programs:

> [...] It is the task of the postgraduate programs in the area to think about and develop actions that contribute to reducing the gap between the research carried out in postgraduate courses, and the teaching carried out in the educational

context, especially in basic education. Therefore, actions and projects developed in postgraduate programs will aim to transform teachers' practice, relying on the teacher's constitution as a researcher, including their practice.

In addition to an aptitude for research, critics of education (for example, Freire, 2001; Saviani, 2005; Demo, 2015) advocate that today's primary school teachers need to develop as teacher-authors; in other words, they need to generate authorial content and materials, no longer just being consumers who reproduce content and teaching materials produced by others, but taking an active role in developing their knowledge, languages, texts, teaching aids, technological tools, among other contributions to the educational system that are inherent to the teaching profession. Demo (2015, p. 25) mentions that "learning as authorship is the first challenge for the teacher" and "to have students who are authors, we need teachers who are authors" (Demo, 2015, p. 12). Therefore, training teacher-authors is a strategic measure to promote changes in basic education.

In this context, it is essential to stress the role of postgraduate programs, particularly those operating in the professional modality, whose scope is to receive and prepare basic education teachers to design, develop, test, and evaluate teaching materials for school dynamics. The Teaching Area Document (Brasil, 2019, p. 16) highlights the interaction between postgraduate programs and basic education in teacher training processes:

> [...] The academic Master's and Doctorate courses train researchers to produce knowledge about teaching that contributes to its understanding and the search for solutions to the Brazilian educational reality. In turn, professional Master's and Doctorate courses train researchers whose research focuses on practices, processes, and products that can be disseminated to Brazilian schools to improve teaching

in the country. For both cases, basic education schools are considered spaces for training and the production of knowledge, as well as spaces in which research results can and should be disseminated through interaction with the institutions that maintain postgraduate programs to qualify teacher training and, consequently, teaching itself.

With this in mind, this study aimed to invite colleagues in the teaching profession in Basic Education, specifically in Primary Education, to reflect on their abilities to develop as researchers and authors of their teaching materials, as well as to take on the responsibility of promoting more autonomous and authorial learning of knowledge in their students.

## The textual genre of the lived experience report

The guiding documents for education in Brazil, for example, the National Common Curriculum Base/BNCC, in line with contemporary approaches to language studies, advocate that the central object of Portuguese language teaching should be the work of understanding and producing textual genres/discursive genres that are important for students to act consciously in the social sphere of school and other social spheres: "[...] the text gains centrality in the definition of contents, skills and objectives, considered from its belonging to a discursive genre that circulates in different spheres/social fields of activity/communication/use of language" (Brazil, 2018, p. 67).

Marcuschi (2010) provides a socio-discursive conceptualization of textual genres and examples:

> We use t*extual genre* as a deliberately vague notion to refer to the *materialized texts* we encounter daily and have *socio-communicative characteristics* defined by content, functional

properties, style, and characteristic composition. [...] There are many genres. Some examples of textual genres would be *telephone calls, sermons, business letters, personal letters, novels, notes, newspaper reports, lectures, condominium meetings, newspaper reports, horoscopes, cooking recipes, medicine leaflets, shopping lists, restaurant menus, instructions for use, billboard, police investigation, review, competition notice, joke, spontaneous conversation, conference, electronic letter, computer chat, virtual classes* and so on (Marcuschi, 2010, pp. 22-23).

In this research, the textual genre of lived experience reports was chosen as the guiding thread for developing a methodological procedure known as a didactic sequence. The choice was influenced by the Curriculum of the Municipality of Cambé (Cambé, 2016), Paraná, a city in which one of the co-authors of this article worked as a teacher. This document provides for the genre of lived experience report to be taught in the early grades of Elementary School I.

It was considered a pertinent genre because it values the students' personal experiences, motivating them through genuine interaction. Although it may seem simple for students to recall important events in their lives and record them in writing to share their experiences at school, pedagogical approaches are needed to address this genre's enunciative features adequately.

In the school environment, through the teacher's teaching, the details of the socio-functional and formal elements of the genre need to be worked on in depth. Santos (2013) emphasizes the need for teachers to adequately explore the main enunciative features of the genre with their students. This same author and others (for example, Koch; Elias, 2012; Salomão, 2022) warn that a study restricted to the organization and language of the genre is not enough, but there must be a broader approach to its various component dimensions (context of production and reception;

theme; function; organization; language), to create conditions for solid appropriation by the students.

Based on Santos (2013), Table 1 provides a summary of the main characteristics to be understood by students about the lived experience report genre and which, therefore, need to be planned by the teacher.

**CHART 1**: Teachable dimensions of the lived experience report genre

| TEACHABLE DIMENSIONS OF THE LIVED EXPERIENCE REPORT GENRE | | |
|---|---|---|
| **Linguistic and discursive aspects of the genre** | **Content to be taught** | **Details** |
| • Context of production and reception | • Speaker (who produces)<br><br>• Interlocutor (for whom it is produced)<br><br>• Circulation (discursive domain and medium) | • Activate knowledge about the genre of lived experience report to be produced.<br><br>• Addressing the communicative purpose: who will be the producer and for whom it will be produced, defining and considering the text's recipient.<br><br>• Identify the discursive domain and use appropriate support to convey the account of lived experience. |
| • Thematic content | • Theme/subject<br><br>• Important events experienced by someone | • Identify the subject of the experience report.<br><br>• Recognize the text as a record of actual events. |
| • Social Function | • Purpose (author's intention/objective about the recipient)<br><br>• Informing the recipient about relevant facts experienced in life | • Recognize that the account of a lived experience is made to record a given moment in the life of the text's producer.<br><br>• Recognize that accounts of experiences present situations experienced by a person (individually or not) related to specific periods of their life (childhood, adolescence, school vacations, year of schooling, pranks, funny situations, sad situations, among others). |
| • Organization/ Compositional elements | • Text arrangement: prose; paragraph.<br><br>• Basic structure: initial situation (who, where, and when), | • Recognize the general structure<br><br>• Identify that accounts of lived experiences take place in a specific time and space. |

| | | |
|---|---|---|
| | development (what, how, and why), and final situation.<br><br>• Basic typological sequence: narrative<br><br>• Narrator/Author<br><br>• Time/space | • Writing characterizing characters and spaces |
| • Language | • Use of formal writing<br><br>• Use of the first person grammar (I/we) to narrate the facts<br><br>• Connection<br><br>  Punctuation marks: periods, exclamation marks, and commas.<br><br>• Verbal cohesion<br><br>  Verb: Action<br><br>• Use past tense: time is in the past.<br><br>• Nominal cohesion<br><br>  Noun | • Use the rules of formal Portuguese writing<br><br>• Recognize the use of the first person (I/we) to report facts.<br><br>• Identify punctuation marks and commas as markers of meaning in the text<br><br>• Recognize using time and place markers (adverbs and adverbial locutions) to situate actions.<br><br>• Noticing the presence of nouns and pronouns that refer back to previously mentioned terms.<br><br>• Getting to know new words and their meanings<br><br>(vocabulary expansion). |

**Source**: Prepared by the authors (2024), based on Santos (2013)

The written text shown in Figure 1 is an example of the lived experience report genre written by an elementary school student. It contains, to a large extent, the relevant characteristic features of this genre:

**FIGURE 1**: Report of a lived experience produced by an elementary school student
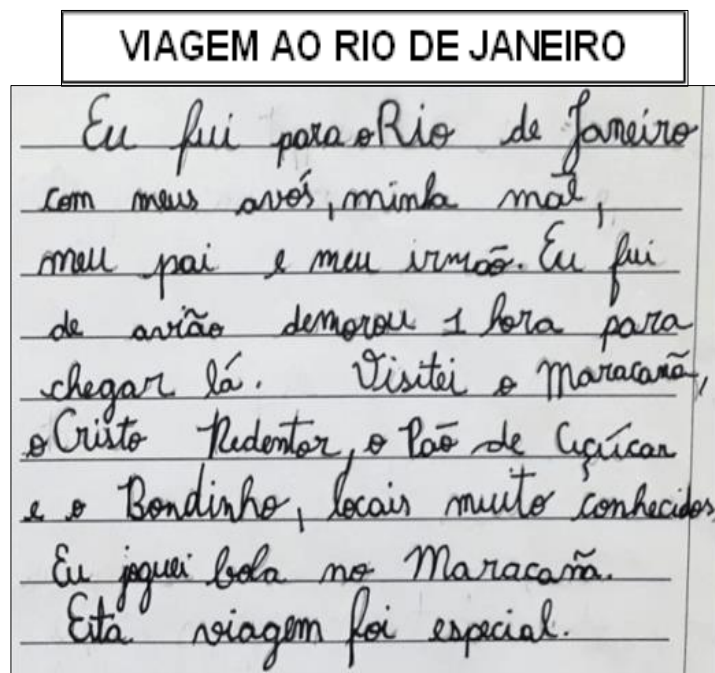


**Source**: Authors' collection (2024).

Students must understand the main enunciative features of the genre through planned and systematic study, following a learning process that makes them capable of producing the experience report genre with a reasonable degree of autonomy. This is a teaching task that requires research, reading, reflection, planning, and preparation of teaching aids that are well grounded in the theoretical and methodological assumptions of contemporary scientific literature on language studies and textual genres. In this sense, we opted in this research for the Didactic Sequence/SD proposal for teaching genres by the Swiss authors Dolz, Noverraz, and Schneuwly (2004).

**Teaching textual genres using the didactic sequence procedure of the Geneva School**

Research points to theoretical and methodological alternatives for teaching textual genres in the school environment. Anchored in a socio-

interactionist view of language and a procedural perspective of text production - a process made up of interrelated stages, for example, comprehension, planning, execution, revision, and evaluation, the didactic sequence proposed by researchers from the Geneva School (Dolz; Noverraz; Schneuwly, 2004) consists of a procedure for studying a particular genre in the mother tongue.

For these Swiss scholars, a didactic sequence is a set of activities organized systematically around a specific oral or written textual genre. Its purpose is "to help the student better master a genre, thus enabling them to write or speak more adequately in a given communication situation" (Dolz; Noverraz; Schneuwly, 2004, p. 97).

In summary, each Geneva School didactic sequence stage comprises an elaborate and systematic instrument for teaching the selected genre. These stages are divided into the situation presentation, initial production, modules, and final production. The organization of the didactic sequence makes it possible to trace a teaching path so that the student appropriates the significant characteristics of the various teachable dimensions of the genre, from the social function to the linguistic elements.

Figure 2 illustrates the basic structure that organizes the component stages of the teaching process of the didactic sequence:

**FIGURE 2**: Diagram of the didactic sequence procedure of the Geneva School
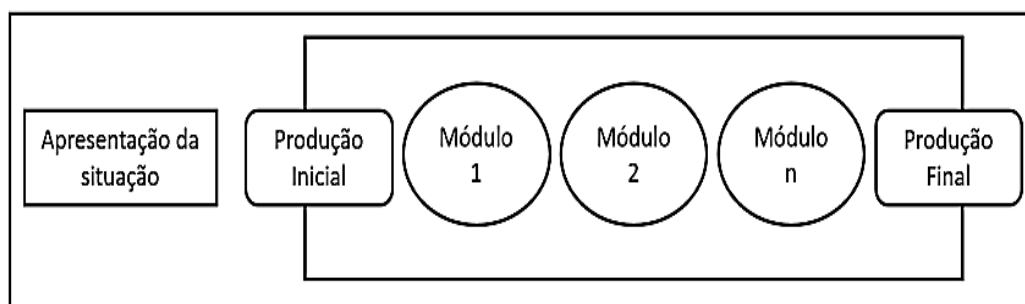


**Source**: Dolz, Noverraz and Schneuwly (2004, p. 83).

In the first stage, the Presentation of the situation, the teacher plans with the class to produce a textual genre, oral or written, to solve an actual or fictitious communication situation. At this point, the paths to be studied are defined, especially about the genre chosen for the communication action and the relevant content.

> What genre will be covered? For example, we're talking about presenting a recipe to be broadcast on the school radio station, a collection of short stories to be written, an exhibition to be put on for the class, drawing up assembly instructions, etc. To clarify the students' representations, we can first ask them to read or listen to an example of the target genre. - Who is the production aimed at? There are many possible recipients: parents, other classes in the school, courses in different schools, the students in the class, a group of students in the class, and people in the neighborhood... - What form will the production take? Audio or video recording, leaflet, letter to be sent, performance on stage or in the classroom. - Who will take part in the production? All the students, some students in the class, all together, one after the other, individually or in groups, etc. (Dolz; Noverraz; Schneuwly, 2004, p. 98).

In the second stage, initial production, the student drafts the first version of the text, expressing their previous knowledge of the genre discussed in the last stage. It consists of an attempt at writing, which should be developed cautiously, as the student still needs to be fully prepared and may require more content for proficient writing. "The presentation of the situation does not necessarily lead to a complete initial production. Only the final production often constitutes the real situation in all its richness and complexity" (Dolz; Noverraz; Schneuwly, 2004, p. 98).

The third stage is organized into modules, teaching the specific features that make up the genre. Dolz, Noverraz, and Schneuwly (2004)

recommend that, from the initial production, the teacher can work on the problems observed to enable the students to overcome them. In this sense, the modules comprise a more expansive stage of the study process. The time is planned but flexible, depending on the learning needs of each group of students.

With a broad understanding of the genre, organizing the activities to be explored in the modules into the context of production and reception, theme, function, organization, and language is possible. Dolz, Noverraz, and Schneuwly (2004) recommend that, along the way, problems of different dimensions and levels should be worked on and that the modeling of the activities should vary to provide students with consistent learning so that, in the next stage, they can qualify the provisional version of their own as much as possible.

In the fourth stage of the didactic sequence, the final production, the student is expected to revise and rewrite their text to enhance it with the lessons learned in the module development stage. In this last stage, the teacher assesses the general performance of the class in terms of their ability to produce the genre studied, as well as making it possible to self-assess the teaching process implemented.

Given all the theoretical and practical knowledge involved in implementing the Geneva School's didactic sequence proposal, the teacher must be the actual designer since part of the content to be worked on will be decided based on the student's prior knowledge of the genre under study. Given that, naturally, one class differs from another in terms of previous knowledge and learning pace, the teaching material produced by the teacher must be adapted to the student's actual learning needs and potential. It should also be emphasized that the teacher needs to understand the stages that make up a didactic sequence to properly design it and conduct the whole process.

## Research procedures

In 2023, one of the researchers who co-authored this work, who was an elementary school teacher at a municipal school in the city of Cambé, Paraná, invited the twenty teachers who were part of the school's teaching staff and ten of them - all of whom had a degree in Pedagogy - decided to take part in the continuing education course, the main aim of which was to teach the participants how to prepare a didactic sequence for working with textual genres according to Dolz, Noverraz and Schneuwly's (2004) proposal.

The researcher prepared an educational product[5] , in the form of a pedagogical notebook, and applied it on the school's premises in October and November 2022 in four face-to-face meetings, four sequential Tuesdays of four hours each, totaling 16 hours of study. Based on this contextual information, the research carried out is characterized as field research since it carries out the six steps provided for this type of research method in an educational space, as recommended by Tozoni-Reis (2009, p. 28-29).

1. *research design*: drawing up the research project;

2. *bibliographic review*: to better delineate the research problem, also allowing the researcher to acquire knowledge for a more in-depth understanding of the subject and theme;

3. *data collection*: going into the field to collect data for analysis by applying specific techniques and instruments;

4. *data organization*: exhaustive study of the data collected, organizing it into categories of analysis;

5. *analysis and interpretation of the data*: discussion of the results obtained in the data collection with the support of authors and works that deal with the same or similar themes;

---

[5] access *link:*
https://repositorio.utfpr.edu.br/jspui/bitstream/1/32670/2/sequenciadidaticatecnologiadigital_produto.pdf

6. *Final writing*: Prepare the final research report in the form required for the level of research undertaken - monograph, term paper, master's dissertation, doctoral thesis, or other type of report.

The structured interview was used to collect data, as participants were provided with a script of questions at the end of each meeting, which allowed for open-ended answers.

Each of the four meetings focused on specific topics related to the central theme of the project and the objective of guiding the participating teachers through the steps to become didactic sequence developers. The basic pedagogical dynamic used in the meetings was: a) explaining the content using *slides*; b) a moment of dialog for interaction on understanding the content and sharing experiences; c) the participants answering questions to self-assess their learning and evaluating the content of the meeting.

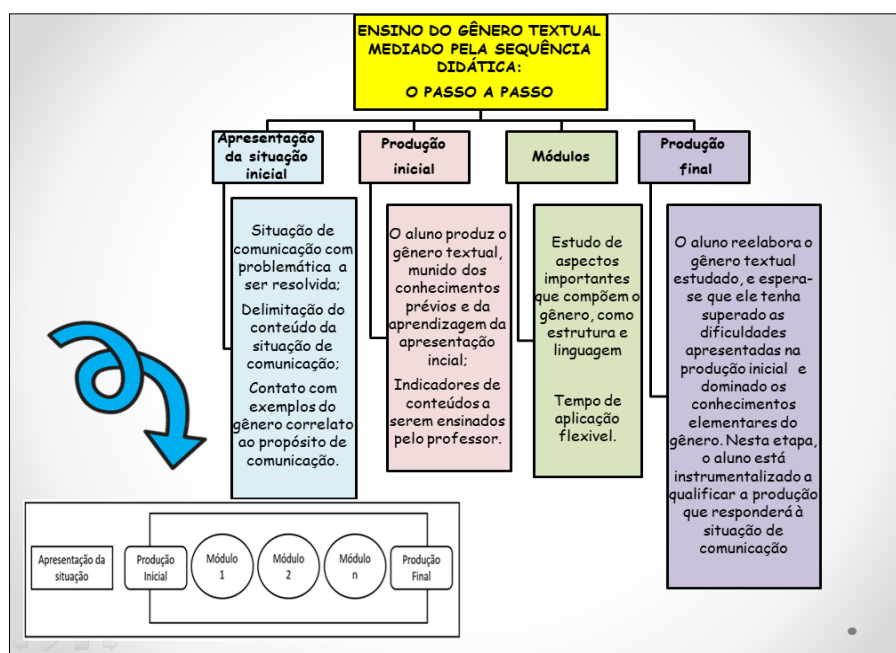## Application of the educational product: report and reflections

The training took place over four meetings, but due to space limitations, this section will present information and comments on the activities of the second meeting, as it essentially deals with the step-by-step process of designing the didactic sequence.

As agreed between the researcher and the participating teachers, the teaching material for this meeting was sent to them in advance by *e-mail*. On the training day, they also received the material in printed form.

The researcher's first action was to recap the contents of the previous week, the first day of the training. On this occasion, she presented some *slides* summarizing what had been discussed. She began by briefly recapping the idea of the teacher-researcher and author of teaching materials. Then, using the *slides*, the researcher referred to fundamental concepts in the Portuguese language, such as conceptions of language, text, textual genre, and discursive domain.

After reviewing the content, the researcher projected *slides*, like the one shown in Figure 3, to get into the study of the didactic sequence of the Geneva School.

**FIGURE 3**: *Slide* used to guide discussions on the stages of the DS.



**Source**: Prepared by the authors (2022).

Each of the steps that make up the entire SD procedure was discussed and exemplified by models contained in the educational product.

The researcher explained to the participants why she had chosen the lived experience report genre because this genre is part of the Portuguese language curriculum to be taught in the municipality of Cambé and because it is a materialization of written or oral language that values the students' personal experiences, recalling significant events in their lives. All the participants said that choosing this genre was relevant to learning how to write a DS.

For example, via slides, the researcher showed the participants examples of lived experiences written by elementary school students from classes in which she had worked as a teacher. One of the *slides* contained the story shown above in Figure 1.

At the end of the studies, the researcher asked for an evaluation of learning through two questions distributed on a printed sheet: What stages make up the structure of the didactic sequence proposed by the researchers from the Geneva school? Do you consider the teaching of Portuguese organized in this didactic sequence module important, or would adaptations be necessary for your teaching practice? Please tell us what you think.

The participants answers were compiled into two tables and analyzed. Table 2 shows the answers to the first question.

**TABLE 2**: Answers obtained in the evaluation of the second meeting: question 1

| **1. What steps make up the structure of the teaching sequence proposed by the Geneva School researchers?** |
|---|
| **P1:** There are the following stages: Presentation of the situation, initial production, modules to teach the type of genre, and final output. |
| **P2:** 4 stages will last according to the student's learning: initial Presentation, initial production, modules, and final production. |
| **P3:** The researchers propose that we should start with the initial Presentation of the genre within a context in which it exists, then the initial production without having taught the class to see what they already know, and in the modules have the teaching systematized and finally the final output to check learning and corrections that help further learning. |
| **P4:** Presentation of the situation, initial production, module 1, 2, 3, and final production. |
| **P5:** The stages are Presentation of the initial situation - Initial Production - Modules (1- context of production and reception; 2- theme, function, and organization; 3- language)- Final Production. |
| **P6:** The step-by-step Presentation of the initial situation, initial production, modules 1, 2, 3, and final output. |
| **P7:** There would be four stages with flexible timing: Presentation of the initial situation, initial production, modules with various contents, and final production. |
| **P8:** This way of teaching using didactic sequences is organized and doesn't concern itself with themes. The ones we know present a sequence of the same contents but are not intentionally divided. The one we learned today is divided into a presentation of the situation, initial production, modules 1, 2, 3, and final output. |
| **P9:** The stages are the Presentation of the initial situation, initial production, module, and final production. In the modules, it is necessary to expand each one according to the needs of the students as long as it teaches the context of production and reception/ the theme, function, and organization/ the language used in the genre. |

> **P10:** Textual genres are nothing new in schools. But the fact is that we need training on how to teach and where to go. Unlike the type of sequence, we usually work with, which today I see more as a theme for activities, this proposal from the Geneva school gives excellent direction and divides teaching into Presentation of the situation, initial production, modules 1, 2, 3, and final output.

**Source**: The authors prepared based on field records (2024).

This question aimed to check whether the participants had understood the stages that organize the work with the textual genre. All of them adequately mentioned the composition of the stages. Some participants described them more fully, while others summarized them, limiting themselves to shallower answers. As examples of these findings, we can cite the responses of participants P3 and P4, respectively: "The researchers propose that we should start with the initial presentation of the genre within a context in which it exists, then the initial production without having taught the class, to see what they already know, and in the modules have the teaching systematized and finally the final production to check learning and corrections that help further learning"; "presentation of the situation, initial production, module 1, 2, 3 and final production".

Reflecting on the classroom discussions and the responses of some participants, it is worth noting that the term didactic sequence is already commonplace in education and usually refers to a didactic proposal that focuses on studying a specific topic in some area of scientific knowledge. On the other hand, the DS proposed by the Geneva School systematically explores a specific textual genre - the theme of which is one of its teachable dimensions - and, therefore, has a straightforward methodological approach: the starting point, the routes, and the endpoint.

In this scenario, the proposed sequence presented in this study differs from others, which set out a theme according to the participants. For example, participant P8 describes that: "this way of teaching through the didactic sequence is organized and doesn't concern itself with a theme. The ones we know present a sequence of the same contents but are not divided intentionally".

When referring to reading and writing strategies, Dolz and Schneuwly (2004) state that the development of autonomy in the individual is conferred to the extent that they have mastery over how language works in communication situations. Intentionality is found:

> The primary aim is to equip learners to discover, together with their peers, the social determinants of communication situations and the value of linguistic units in the context of their practical use. [...] the teacher's systematic interventions play a central role in transforming the interactions between the learner and the text (Dolz; Schneuwly, 2004, p. 47).

In the same vein, P10 says that "unlike the type of sequence we usually work with, this proposal from the Geneva school gives excellent direction and divides teaching into the presentation of the situation, initial production, module 1, 2, 3 and final production". The same participant (P10) points out that "the textual genre is nothing new in schools. But the fact is that we don't have the training on how to teach and where to go". The BNCC (Brazil, 2018) advocates that, in Portuguese language teaching, students must develop skills to respond to the different communication situations and their specific characteristics in which genres circulate. However, Rojo and Cordeiro (2004) explain exactly what participant P10 said when she said she doesn't know how to deal with textual genres:

> The new guidelines and references that the PCNs have put into circulation in schools and teacher training programs - since, as references, they don't present operationalized proposals - have generated countless doubts about how to think about teaching written and oral genres and how to carry it out in a satisfactory way: doubts about how to think about and how to do this teaching of new objects (Rojo; Cordeiro, 2004, p. 11).

Still, on the subject of P10's statement about the teacher's lack of preparation to teach textual genres, it is appropriate to reflect that, in addition to form and content, there is the "valorization of the contexts of use and circulation" (Rojo; Cordeiro, 2004, p. 11). Thus, the point of arrival is the appropriation of knowledge about the social function of the genre, as well as its other enunciative features. The contextualized study of the genre includes reading, textual production, and linguistic analysis.

This same participant (P10) said that "textual genres are nothing new at school."Although it doesn't answer the central objective of the focus question, this comment draws attention, as it shows the participant's concern that, although the notion of genre circulates in school circles, the work with it still falls short of what is expected. In this sense, Schneuwly and Dolz (2004, p. 75) explain:

> In its mission to teach students to write, read, and speak, the school has always had to work with genres because all forms of communication - and therefore those that also focus on learning - are crystallized in the form of specific languages. The particularity of the school situation lies in the fact that it makes reality quite complex. There is an unfolding in which the genre is not only an instrument of communication but is also an object of teaching and learning.

Also noteworthy was the participation of P9, who showed a satisfactory understanding of the planning of the modules, saying that the student's learning needs will define the time for each stage: "The stages are: Presentation of the initial situation, initial production, module, and final production. In the modules, it is necessary to expand each one according to the student's needs as long as it teaches the context of production and reception/ the theme, function, and organization/ the language used in the genre". Along the same lines, P7 emphasizes the flexibility of each stage: "There would be four stages with flexible timing:

presentation of the initial situation, initial production, modules with various contents and final production."

Table 3 contains the participants' answers to the second question.

**TABLE 3**: Answers obtained in the evaluation of the second meeting: question 2.

| *2. Do you consider teaching Portuguese in this didactic sequence model important, or would adaptations be necessary for your teaching practice? Please tell us* **what** *you think.* |
|---|
| **P1:** The proposal is excellent. It helps the teacher organize teaching and puts it in stages so the student can learn step by step. But there are different realities about genre knowledge. As discussed in the previous course, we're used to teaching by text type. The initial production is the most challenging part. Students need help with texts. As discussed, you need to be careful with the prompting strategies. I could adapt this initial production without stressing too much and knowing that prior knowledge is scarce for the cultural reality of Brazil in public schools. |
| **P2:** All the stages are essential for the final objective. I wouldn't make any adaptations, but I would suffer in terms of time and the amount of curricular content to be completed. Time is needed for it to be done well and for the student's learning to be respected. |
| **P3:** This model is essential; more importantly, we must adapt the time. Taking away stages can compromise the final result. |
| **P4:** Yes, to test at first what the child already knows about the genres and, from there, to go through the modules, organizing the thinking and building together with the child the knowledge related mainly to the social function of the proposed genre. |
| **P5:** Some adaptations would need to be made due to the target literacy audience. However, it is undoubtedly a model that organizes teaching. The initial production needs to be carried out very sensitively not to frighten the students and block their learning. We have a culture in which writing essays is martyrdom, and it's worrying that they can continue it. |
| **P6:** Organizing this proposal is essential, and I wouldn't adapt it to my practice. The biggest obstacle would be time because, to comply with school curricula, we think more about the quantity of content than quality. A well-done step-by-step requires time to systematize. |
| **P7:** It's essential because it organizes the journey. We see this proposal in the curricula, but we need the training to prepare it or enough time to apply it correctly. |
| **P8:** The proposal is perfect, and the teacher needs to be disciplined to avoid skipping stages due to the time that is always scarce because of the excess content. Depending on the genre, I would adapt the initial production. I emphasize the final output regarding its social function, the dissemination of what has been produced. |
| **P9:** All the stages are critical. However, adaptations are always necessary depending on the group. This means that some will be more in-depth and others more superficial. I recommend not excluding the stage but adding modules, as in the case of the literacy process in which the textual genre is the backdrop for the acquisition of the written language code. |

> **P10**: Yes, organized teaching is essential. It facilitates the teacher's work and the student's learning. It would be okay to adapt it to my practice. The hardest thing in this process is to get rid of the traditional Portuguese language activities and understand in practice that more than narration is needed, and neither is genre. The narrative is in one part of the module, and there's much left to work on.

**Source**: The authors prepared based on field records (2024).

When asked whether they considered the teaching of the Portuguese language organized in this didactic sequence model to be essential or whether adaptations would be necessary for their teaching practice, five participants said they would implement the proposal as it was in the original, without modifications (P2, P3, P6, P7, P10). Five indicated the need for adaptations (P1, P4, P5, P8, P9). Participant P1, for example, stated that it was an appropriate teaching model but pointed out problems with the initial production stage, which is why she would adapt this stage in her daily practice when she said, "Perhaps I would only adopt this initial production, without emphasizing it too much and already knowing that prior knowledge is scarce for the cultural reality of Brazil in public schools."

Time is a problematic aspect mentioned by the participants when implementing the proposal. "Time is needed for it to be done well and for the student's learning to be respected," according to P2. For Participant P6, "the biggest obstacle would be time because to comply with school curricula, we think more about the quantity of content than quality." Still, on time, P8 contributes by saying that "the proposal is perfect, and the teacher needs to be disciplined so as not to skip stages because time is always short due to the excess of content."

Dolz and Schneuwly (2004) discuss issues of curriculum organization in education:

> The main functions of a curriculum are to describe and make explicit the educational project about the aims of education and the expectations of society; to provide an instrument to

> guide the practices of teachers; to take into account the
> conditions in which these practices are carried out; to analyze
> the conditions of feasibility to avoid excessive discontinuity
> between the principles and the constraints posed by teaching
> situations (Dolz; Schneuwly, 2004, p. 43).

For students to achieve satisfactory learning, the organization of teaching time is a complex problem that is difficult to solve. In this sense, some participants pointed to the issue of needing more time to explore all the planned content and achieve the objectives of the work plan.

One participant (P10) added that "the most difficult thing in this process is to break away from the traditional Portuguese language activities and understand in practice that narration, for example, is not enough and neither is genre. The narrative is in one part of the module, and there is still a lot to work on". Another participant (P1) corroborates this thought, pointing out that "we are used to teaching by the type of text, as we discussed in the previous course." These comments show how the traditional school practice of teaching texts by text types, such as narration and description, and not by genres, remains despite the guidelines of current documents governing education, such as the BNCC (Brazil, 2018).

Participant P1 said, "Perhaps I would just adapt this initial production without emphasizing it too much and already knowing that prior knowledge is scarce for the cultural reality of Brazil in public schools." Another participant (P5) reflected that "the initial production needs to be carried out very sensitively not to frighten the students and block their learning. We have a culture that writing essays is a martyrdom, and I'm worried they might continue with it". This preoccupation with producing texts in Brazilian schools is already culturally something that brings instability and discomfort for students or teachers. However, the experiences of the Geneva school indicate that, with the use of the didactic sequence procedure [...], all students, including the weakest, can produce an oral or written text that corresponds adequately to the given situation,

even if they don't respect all the characteristics of the target genre" (Dolz; Noverraz; Schneuwly, 2004, p. 101).

Other participants envisioned the application of didactic sequences in the literacy process, as in P9: "I would be careful not to exclude the stage, but to add modules, as in the case of the literacy process in which the textual genre is the backdrop for the acquisition of the written language code ."Some adaptations need to be made due to the literacy target audience. However, as shown above, it is a model that organizes teaching.

According to Schneuwly and Dolz (2004), researchers at the Geneva School, didactic sequences are instruments used as teaching strategies that can guide teachers' interventions to develop students' linguistic, discursive, and social skills, which are essential for them to exercise citizenship more consciously. In this sense, the participants' responses and reflections on the activities in this second training meeting showed that the teachers understood the need for solid preparation given their goal of becoming DS developers. At the end of this meeting, the researcher emphasized the validity of the training they received, saying, "After all, as teachers, we deal with science. Therefore, we must keep current since knowledge also changes (Costa-Hübes; Simioni, 2014, p. 17).

**Final considerations**

At the end of the course, the results were very satisfactory and encouraging regarding the answers to the central research question and the main objective. The formative meeting provided an in-depth and critical study on the characterization of the process and functionality of the Geneva School's didactic sequence proposal for the exploration of textual genres in a school environment, using the lived experience report as an example. In a general evaluation, there were vibrant moments of learning, verbalization of anxieties experienced in the classroom, sharing of experiences, manifestations of what is possible in the face of time logistics and curricular

density, but especially a moment of awareness of what can be changed in everyday text teaching practices.

The relevance of the didactic material used should be highlighted, given the attentive participation of all the teachers in the course, the quality of the discussions during and after the meeting, and the set of answers they provided. In short, the work has encouraged them to persevere in their continuing education processes, to be better prepared professionally, and to be more satisfied with the teaching profession.

# References

BECKER, F.; MARQUES, T. B. I. (Org.). *To be a teacher is to be a researcher*. Porto Alegre: Mediação, 2007.

BRAZIL. *Teaching Area Document*. Coordination for the Improvement of Higher Education Personnel (CAPES): Brasília, 2019.

BRAZIL. *National Common Curriculum Base*: final version. Brasília: Ministry of Education, 2018.

CAMBÉ. *Curriculum for the Public Education Network of Cambé/PR*. Municipal Department of Education: Cambé, Paraná, 2016.

COSTA-HÜBES, T. C.; SIMIONI, C. A. Didactic sequence: a curricular methodological proposal for working with discursive-textual genres. *In*: BARROS, E. M. D.; RIOS-REGISTRO, E. S. (Orgs.). *Experiences with didactic sequences of textual genres*. Campinas, SP: Pontes, 2014, 15-39.

DEMO, P. *Learning as an author*. São Paulo: Atlas, 2015.

DEMO, P. *Education & Knowledge* - A necessary, insufficient and controversial relationship. 2. ed. Petrópolis: Vozes, 2001.

DOLZ, J.; NOVERRAZ, M.; SCHNEUWLY, B. Teaching sequences for speaking and writing: Presentation of a procedure. *In*: SCHNEUWLY, B.; DOLZ, J. *Oral and written genres at school*. Campinas: Mercado de Letras, 2004, p. 95-128.

DOLZ, J.; SCHNEUWLY, B. Genres and progression in oral and written expression - elements for reflections on a Swiss (French-speaking) experience. *In*: SCHNEUWLY, B.; DOLZ, J. *Oral and written genres at school*. Campinas: Mercado de Letras, 2004, 41-70.

FERREIRA, A. B. H. *Mini Aurelio*: the Portuguese language dictionary. 8th revised and updated edition - Curitiba: Positivo, 2010.

FREIRE, P. *Pedagogy of autonomy*. Rio de Janeiro: Paz e Terra, 2001.

FREIRE, P. *Pedagogy of Hope*: a re-encounter with the Pedagogy of the Oppressed. Rio de Janeiro: Paz e Terra, 2013. [e-book]

KOCH, I. G. V.; ELIAS, V. M. *Reading and writing*: text production strategies. São Paulo: Contexto, 2012.

MARCUSCHI, L. A. Textual genres: definition and functionality. *In*: DIONÍSIO, A. P.; MACHADO, A. R.; BEZERRA, M. A. (Org.). *Textual genres & teaching*. São Paulo: Parábola, 2010.

MOREIRA, A. F. B.; CANDAU, V. M. *Texto - Questions about the curriculum:* curriculum, knowledge and culture. Organized by Jeanete Beauchamp, Sandra Denise Pagel, Aricélia Ribeiro do Nascimento. Brasília: Ministry of Education, Department of Basic Education, 2007.

ROJO, R.; CORDEIRO, G. S. Presentation: oral and written genres as teaching objects: ways of thinking, ways of doing. *In*: DOLZ, J.; NOVERRAZ, M.; SCHNEUWLY, B. *Didactic sequences for speaking and writing: presentation of a procedure*. Campinas: Mercado de Letras, 2004.

SALOMÃO, T. H. *Digital literacy in schoolchildren through the mediation of the social propaganda genre*. 2022. 96 f. Dissertation (Master's Degree in Teaching Human, Social, and Natural Sciences) - Federal Technological University of Paraná, Londrina, Paraná, 2022.

SANTOS, G. J. F**.** *Elements of argumentation in producing textual genres in High School*. 2013. 285 f. Thesis (Doctorate in Language Studies) - State University of Londrina, Londrina, 2013.

SAVIANI, D. Historical-critical pedagogy. Campinas: Autores Associados, 2005.

SCHNEUWLY, B.; DOLZ, J. School genres - from language practices to teaching objects. *In*: SCHNEUWLY, B.; DOLZ, J. *Oral and written genres at school*. Campinas: Mercado de Letras, 2004, 71-94.

TOZONI-REIS, M. F. C. *Research Methodology*. 2. ed. Curitiba: IESDE, 2009.