

Question 1

a) The BNCC is based on the concept of language as a social practice and, that the English language is seen as lingua franca, or global, which directs to ~~the~~ a different approach to teaching English. The guidelines we can find in the document point ~~out~~ ^{to} the development of linguistic education, which aims at building the learners' awareness of their social role as well as their critical literacy.

The different branches this document proposes to be developed include the oral practice, reading, writing, listening comprehension and linguistic knowledge (contextualized and appropriate to the genres focused). They also propose the teaching of genres as social practices which are able to broaden our view of literacy, considering the notion of multiliteracy as more appropriate to describe the social practices we deal with today, including not only verbal and non verbal language but also the digital media through which communication happens nowadays.

Thus, teaching writing in this setting is to be viewed as part of a process of development of a diverse set of knowledge: linguistic, discursive, visual, critical positioning, digital knowledge. All those pieces together compose the so-called Multimodal literacy (Cope & Kalantzis, 2000). In the past, one should consider teaching writing by teaching how to use the English language structure accurately, however, the present context of Brazilian schools and Brazilian teaching material signals that we face a completely different setting, which is designed in a complex ~~ly~~ frame, going beyond the

verbal text.

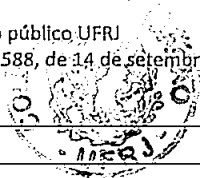
As ~~is~~ stated by Bakhtin (2003), genres figure out different human activities. and this leads us to the idea that ~~it~~ ~~are~~ ^{they are} collaborative, interactional, and multimodal.

Therefore, the teaching of writing should also reflect this concept of genre development. It should include the different stages, including planning - production - revision (BNCC, 2018). This last stage (in which learners review their production) is an opportunity to make changes, notice mistakes, or accept their classmates' suggestions, in case of peer correction (Franco, 2008). An approach to writing which gives room for review recognizes it as a human activity and as a social practice.

Writing involves the production of a specific genre (with its proper characteristics), using appropriate language and causing an expected effect (according to the social function of the genre). So, it involves a very complex discursive activity, which requires review, particularly ~~to~~ by someone else who can point out issues and present a critical view to contribute to this creative process.

b) I am going to propose a writing task to 6th graders, in a Brazilian public school. Considering it is the first school year in which they have formal classes of English, it is important to have ~~in~~ in mind that they have been presented to few genres up to this time. In addition, they haven't got a broad linguistic repertoire yet.

Nevertheless, they are already familiar with a lot of genres in their mother tongue, as readers. So, I am going to propose the writing of ~~of~~ one of these genres teenagers/learners are certainly familiar with: comic strips.



Considering this writing task is part of a unit which has probably dealt with this genre ~~at~~ ^{at} the reading stage, I would start the pre-writing task with questions to recover or activate their background knowledge in relation to the genre. The questions would be as the following:

Pre-writing

- Do you remember the main characteristics of a comic strip?
- What is the objective of a comic strip?
- Give examples of comic strips that you like.
- How do you feel when you read a comic strip?

Then, I would interact with the students while eliciting those questions, exploring their ideas and giving emphasis to the characteristics of the genre. Then, I would propose the writing task with the following guidelines:

- Now, you are going to work in pairs to write your comic strip. Follow the tips below. They may help you!

1. Think of a short episode. It should be funny. Try to think of an everyday event.

2. How many frames do you need?

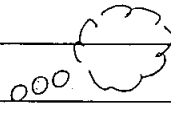
3. Who are the characters? Think of their physical characteristics and their personality.


4. Think about the illustrations. What is the context? Which picture or drawing is going to be ^{used} in each frame?


5. What about the colors of words, size of letters and

the characters' gestures and expressions?

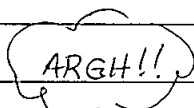
6. Now, let's plan the language. What are the characters going to say or express? Remember ~~to~~ to use appropriate speech bubbles, like the following:

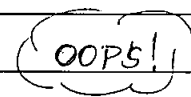
 the character is thinking.

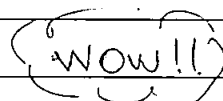
 the character is shouting / angry.

 the character is speaking

7. Be attentive to express the different sounds ^{and feelings.} too. (onomatopieas). For example:


anger


mistake


surprise

8. Use your creativity and don't forget to give the effect of humor to it!

9. When you finish, exchange your comic strip with another pair to have their opinion and suggestions.

As a follow-up activity, the teacher could propose an event to the whole class in order to show everybody's comic strips.

Another suggestion could be to join all the comic strips in a book and make up ~~the~~ the class comic book, to which they could give a title and illustrate.

Question 2:

Dealing with genres in the classroom should be seen as a learning opportunity (Allwright, 2005) for both teachers and learners. This is due to the view of genres as "social actions which happen in recurrent situations" (Hermans, 2015) and which are designed to achieve a purpose and create particular expectations to users.

If we consider that language is a social practice, as Fairclough (1992) and Moita Lopes (1998) have stated, among others, we cannot think of teaching a language isolated from these practices. Our students are social beings who ~~are~~ live in a social context in which language is crucial and constitutive. They interact and live experiences through discourse. So, the study of genres in language teaching is a way of providing understanding of social actions and the structure of the language interactively. This constitutes the communicative action of users (Bazerman, 2010).

Learners are living in a social community in which everything ~~is~~ and every meaning is built through discourse in action. Classroom activities which bring social practices ~~to~~ to it should be seen as providing opportunities to learners ~~in~~ ~~to~~ to develop understandings of how language is used to potencialize the effects of meaning in the world, as Hermans (2015) states.

Teachers are co-responsible of learners' development and learning. We are responsible for providing and raising students' awareness of the power of language/discourse, bringing written and spoken genres to the classroom, including the digital texts and motivating critical positioning.

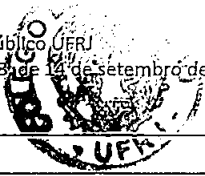
Learners, on the other hand, are responsible for their own learning and development, with the objective of reaching autonomous learning and thinking, being able to select the relevant aspects of what is presented to them.

If we approach to the development of this quality of learner, as a critical being, through the use of a ~~genre~~ genre approach, we will be able to feel like contributing to society in general, once these citizens are going to be able to make relevant and appropriate choices in their lives, ~~which~~ to

For instance, we should be attentive to the social and historical context we are living in order to bring discussions and reflection to the classroom. Teachers cannot close their eyes or ears to what learners want to understand, even if this means to change your syllabus.

Rio de Janeiro, for instance, has been living hard times since a politician was assassinated, perhaps because she was ~~was~~ involved in a struggle for the women, more specifically, black women cause. It is not possible or, at least, not acceptable, that we come into a class after this serious issue and ignore what learners want to understand or what they want to say. It is a chance to work with different genres which we get in contact with ~~in~~ through the different media. We can deal with headlines from several world newspapers and analyse the language and the communicative effect each one entails.

It is not a matter of accusing ~~to~~ or making the students' minds, but a way of building meaning together, bringing life to the classroom and giving the students opportunities to position themselves and get in contact with different views of the topic, published all over



the world, in English and in other languages. Certainly, we have to give different proportions according to the learners' level, age and ~~to~~ consider the context of the situation, but it is important to deal with social and relevant issues our learners want to discuss.

Another possibility to work with this topic is to do a research with them, if there is a computer lab; or a discussion session, with high school students, having a discussion in English about the topic. Another possible activity would be to ask them to prepare questions they would like to be answered about the topic.

So, there are different possibilities of bringing life to the classroom by means of genres. It is really important to discuss relevant issues with them with the aim of developing understandings of their social lives and providing quality of life in the classroom (Gieve & Miller, 2006).

Question 3

Lesson Plan

Level: 8^o ano (Ensino Fundamental)

Setting: A Brazilian public school.

Duration: 50 minutes.

Main aim: Develop students' integrated skills.

Specific aims: Practice reading and writing skills by means of oral discussion and critical reading.



Activity 1 - 10' - Activating background knowledge / creating hypothesis
(oral)

Procedures: The teacher asks students to identify the genre, by taking a close look at the layout and special features, such as the source, the ~~topic~~ title, and the headings of the links to the sections.

Teacher and students interact about their findings.

Teacher asks students to focus on the title "The Kids' Rights Millennium" and asks them to point out which kids' rights they know.

Activity 2 - 5' - Integrating verbal and non verbal language.
(oral)

Procedures: The teacher asks students to look at Mayra's photograph and identify words in the first paragraph which describe her. Then, the teacher asks them to add other characteristics which are not described in the text.

Activity 3 - 10' - Reading for general comprehension.
(oral + written)

Procedures: The teacher asks students the following questions:

- What is the purpose of the 1st paragraph?

- Point out from the 1st paragraph the key words to understand the paragraph.

- What does she say about schools in the 1st paragraph?

How is this information related to the title?

Activity 4 - 10' - Reading for detailed comprehension.

Procedures: - Teacher asks students to read the 2nd paragraph and answer the questions:

- What did ~~id~~ Mayra do to change her situation?

- What do you think ~~of~~ about her social action?
- How does she believe the situation of violence can change?
- Do you agree with her? Why (not)?
- Think about the teenagers you know. How do you think you can help this issue?

Activity 5: 5' - Pre-writing: thinking about the genre.

Procedures: The teacher asks students to identify the type of text Mayra presents.

Then, the teacher asks them to point out different characteristics of this type of texts. (such as verb tense, sequence of events, the types of information included).

Activity 6: ~~10'~~ 7' - Writing: Pair work. production

Procedures: The teacher asks students to join in pairs in order to write a narrative text similar to ~~the~~ Mayra's.

They should have in mind their text will be published in this web page.

The teacher calls their attention to the 1st part of the text, which is descriptive, and then they should include a narrative in the second part, stating one of the kids' Rights they would like to struggle for.

The teacher monitors their process of writing.

Activity 7 - 3' - Checking the 1st draft ~~in~~ - peer correction.

Procedures: When the 1st draft is ready, the teacher takes some minutes to exchange them among the pairs.

This is the 1st checking ~~to~~ for mistakes and content suggestions. This activity should be continued the following class.