

The didacticization of labor writing in the teacher training course  
Didactic sequence : learning through reviews /  
*A didatização da escrita laboral no curso de formação docente*  
*Sequência didática: aprendendo por meio de resenhas*


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**ABSTRACT**

Mastery of a genre is a condition for employing it in the realization of a discourse project (BAKHTIN, 2003). However, in a school context, we still see a meaningless and lighthearted teaching approach, lacking a more systematic work as it provides a didactic sequence (SWIDERSKI; COSTA-HÜBES, 2009). In this article, we reflect on teacher training from the didactic treatment given to the didactic sequence. Thus, we aimed to: 1st) to identify processes of didacticization of labor writing in the Didactic Sequence course: learning through reviews and 2nd) to analyze perspectives of teacher training that are refracted in the didacticization of the didactic sequence. For that, we consider theoretical notions about labor writing, didactic sequence and traditional paradigms and complexity in education. As for the methodology, it is a

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qualitative research of the documental analysis type, in whose data generation, we used a teaching plan. The results indicate that the didacticization of the didactic sequence is effective with a focus on teaching and the production of a review and not on the teaching device in question, as expected in a teacher training course, associating theory with the practice of the student.

**KEYWORDS:** Didacticization of labor writing; Teacher training; Didactic Sequence.

#### RESUMO

*O domínio de um gênero é condição para empregá-lo na concretização de um projeto de discurso (BAKHTIN, 2003). Todavia, em contexto escolar, ainda vemos abordagem de ensino sem significado e de forma aligeirada, carecendo de um trabalho mais sistemático como oportuniza uma sequência didática (SWIDERSKI; COSTA-HÜBES, 2009). Nessa direção, neste artigo, refletimos sobre formação docente a partir do tratamento didático concedido à sequência didática. Assim, objetivamos: 1º) identificar processos de didatização da escrita laboral no curso Sequência Didática: aprendendo por meio de resenhas e 2º) analisar perspectivas de formação docente que se refratam na didatização da sequência didática. Para tanto, consideramos noções teóricas sobre escrita laboral, sequência didática e paradigmas tradicional e da complexidade na educação. Quanto à metodologia, é uma pesquisa qualitativa do tipo análise documental, em cuja geração de dados, utilizamos um plano de ensino. Os resultados apontam que a didatização da sequência didática se efetiva com foco no ensino e na produção de uma resenha e não no dispositivo de ensino em questão, como se espera em um curso de formação docente, associando teoria à prática do cursista.*

**PALAVRAS-CHAVE:** Didatização da escrita laboral; Formação docente; Sequência didática.

## 1 Initial considerations

It is visible that writing is present in people's lives. Thus, to respond to different events from the referred language practice, they use it in their homes and in the community where they live, at the school where they study and at work, among other social spheres. For Cavalcante (2008), writing is effective to overcome a deficiency in oral language, in other words, to achieve something or someone that speech cannot.

However, many people recognize the difficulties they have to write, expressing a lack of conditions to develop a text easily, that when they produce it. This reality takes place, in our view, due to school education that did not contribute to the use of writing in different discursive domains and interaction situations (MARCUSCHI, 2008), failing to adapt to the objectives that are expected to be achieved with their interlocutors.

In addition, Cavalcante (2008) explains that writing is a process that does not start with writing the text, but much earlier. For the author, the text is contained in a social practice and acquires meaning in it. The conception of writing as a procedural practice is reinforced by Reinaldo (2001), Arcoverde and Arcoverde (2007) and Paz (2010), among other theorists. This process concerns the experience of stages focused on textual production, namely: text planning, choice of genre, language level, content and adaptation to the communicative purpose that one wishes to

meet from the text and interlocutor, in addition to the phase of materialization of ideas in the text through writing and, finally, the revision and rewriting of the text.

Mastery of a genre – with regard to the linguistic-textual and communicative components that constitute it – is a condition for use it in the implementation of a discourse project (BAKHTIN, 2003). However, in the school context, we have still seen writing practices that take effect in the light of a meaningless and lighthearted teaching approach, lacking a more systematic work as it provides a didactic sequence (SWIDERSKI; COSTA-HÜBES, 2009).

In this way, this article highlights considerations about the didactic process of teachers' written work in one of the teacher training courses offered at a distance by Programa Escrevendo o Futuro (PEF), Didactic sequence: learning through reviews (DS- LR). For this, when we study the DS idealized and proposed by Dolz, Noverraz and Schneuwly (2011), as well as its discussion by Cordeiro (2000), Bezerra (2002), Freitas (2006), Araújo (2013), Swiderski and Costa-Hübes (2009), we reflect on an object of knowledge in an attempt to point out other referrals for the training of teachers who work in the field of language (MOITA LOPES, 2006).

In this article, we try to answer the following research questions: 1st) how is the didactic sequence taught to the teacher participating in a continuing education course? And 2nd) what does this didactic process reveal about the perspective of teacher training of the course producers? In order to answer them, we defined the general objective: to reflect on teacher training from the didactic treatment given to the didactic sequence. And as specific objectives: 1<sup>st</sup>) to identify didactic processes of labor writing in the Didactic Sequence course: learning through reviews and 2<sup>nd</sup>) to analyze perspectives of teacher training that are refracted in the didacticization of the didactic sequence.

This article is composed of five sections, counting these initial considerations as the first; in the second, we discuss the conception of labor writing and DS, complementing it with notions of traditional paradigms and the complexity of education; in the third, we deal with the methodological course, talking about the DS-LR course, the nature of the investigation and data processing; in the fourth, we analyze and discuss about the teaching process proposed by the referred course; and, in the fifth and last, we present our final considerations, followed by the references.

Finally, we emphasize that the research is characterized as a qualitative documental analysis type, in whose data generation, we used a teaching plan. After its realization, we observed that the didacticization of the DS is effective with a focus on teaching and the production of a review

and not on the teaching device in question, as expected in a teacher training course, associating theory with the participant's practice.

## 2 Didacticization of the DS from the perspective of teacher training: some theoretical notions mobilized on screen

Pedagogically, the teacher implements reading and writing practices required in their teaching. In the words of Kleiman (2006), such language practices relate to teacher literacy, which corresponds to social practices of writing use, for example, related to the teacher's work, giving them the opportunity to be a literacy agent. This literacy is sometimes constituted by school literacy – the social practices of using writing specific to the school; sometimes academic literacy – the common practices of the academy –, since the first guides the teacher's work action and the second bases the teacher's action.

In addition to the work genres equivalent to teaching practice, the teacher writes several didactic devices, among them, in this article, we explained about DS. According to Dolz, Noverraz and Schneuwly (2011, p. 96), the didactic sequences “aim at the improvement of writing and oral production practices and are mainly centered on the acquisition of procedures and practices”. In other words, Gomes (2019, p. 111) adds that Didactic Sequences (DS) “favor the development of differentiated stages of classes that complement each other, allowing the knowledge of a genre, its production and circulation already in the classroom”. Thus, the DS will be able to meet one of the following objectives:

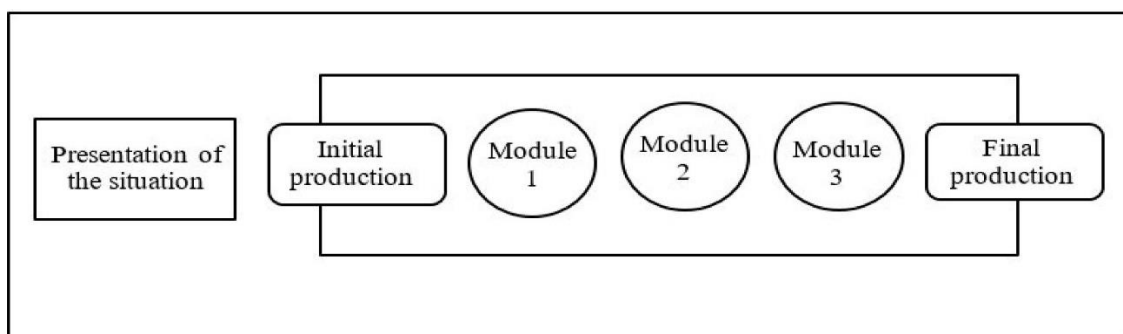
- ✓ Allow the teaching of orality and writing from a referral, at the same time, similar and differentiated;
- ✓ Propose a concept that encompasses the set of compulsory education;
- ✓ Focus, in fact, on the textual dimensions of oral and written expression;
- ✓ Offer rich material in reference texts, written and oral, in which students can be inspired for their productions;
- ✓ Be modular, to allow a differentiation of teaching; and,
- ✓ Favor the development of class projects (DOLZ; NOVERRAZ; SCHNEUWLY, 2011, p. 81-82).

Based on the citation, we see that the SD allows the projection of a teaching that contemplates the practices of orality and writing, centered on the text. In addition, it puts the student in front of texts that, upon learning them, may feel instigated to produce, recognizing and using the knowledge acquired/constructed in the teaching modules planned for this purpose. According to Dolz, Noverraz and Schneuwly (2011, p. 83), “didactic sequences serve, therefore, to give students access to new or difficult to master language practices”.

Thus, DS is defined by the authors as “a set of school activities systematically organized around an oral or written textual genre” (DOLZ; NOVERRAZ; SCHNEUWLY, 2011, p. 82), providing the student with a path for carrying out tasks and production stages.

Next, we demonstrate the DS model represented by previous authors:

**Figure 1:** Didactic Sequence Diagram



**Source:** Dolz, Noverraz e Schneuwly (2011, p. 83).

As shown in the diagram, the authors show the following guidelines for the steps that form the DS:

a) Presentation of the situation: consists of presenting, in a detailed and well-defined way, how the task will be developed by the students. At this stage, regarding the first dimension, the following questions must be answered: why write, in other words, what is the purpose of this production? What genre will be addressed? Who is the production aimed at? What form will production take? Who will participate in the production? The second dimension refers to the contents to be developed;

b) First production: it is an activity that consists of verifying what the student has mastered in relation to the genre that is being worked on and, based on this, adjustments will be made in the activities that will be developed later;

c) The modules: are different DS activities organized from the difficulties presented by the students in the first production. “They are not fixed, but follow a sequence that goes from the most complex to the simplest to, in the end, return to the complex that is textual production” (MARCUSCHI, 2008, p. 215) and there can be as many modules as necessary to that the proposed objectives are achieved; and,

d) The final production: this is the moment when the student can put into practice what he learned during the activities developed in the modules, in addition to allowing the teacher to carry out an evaluation of the entire process and, if necessary, add other activities such as, for example, the rewriting of the text.

Such diagram, in the words of Araújo (2013), considers the notion of language as interaction (BAKTHIN, 1992, 2000), as well as those associated with them in the field of the notion of language activity (BRONCKART, 2006) and of learning as an intra and interpsychological activity developed in the proximal zone of development (VYGOTSKY, 1998). Therefore, it is not just a way of organizing the class with the teaching of genres, but it is, in fact, the methodological conduct of a series of theoretical foundations on teaching and learning.

Considering our reality, Araújo (2013) recommends that the theoretical-methodological approach be adapted and remodeled, especially with regard to the first production. In this same perspective, Freitas (2006) adds that it does not seem interesting to ask for diagnostic production, especially when it realizes that students do not master the linguistic-textual and communicative knowledge that constitute the infrastructure of a given genre, as well as its function. As a result, realizing the lack of experience of high school students from a public school with argumentative strategies, Freitas (2006) remodeled the proposal of the Geneva school, replacing the initial production module with a module that was intended for the reading of the genre opinion article, to later teach them to recognize argumentative strategies used and, finally, lead them to write the genre. Thus, we see that the teaching of a genre started from the reading of a text with regard to the identification of elements that constitute its textual and discursive composition.

Aligning with the thinking of Araújo (2013) and Freitas (2006), Cordeiro (2000) reinforces that the didactic procedure under discussion must be adapted to the students' learning possibilities. Therefore, teachers must plan and apply different activities that help them to identify what they already know and need to learn in order to master and later use a genre. The management of an oral and written language practice through a DS, in the author's view, should provide students with the necessary knowledge to produce texts belonging to different genres.

In this way, Cordeiro (2000) illustrates that, in teaching travel adventure narratives, based on a DS, the teacher proposed that students research this genre, types of narrators, characteristics of the 16th, 17th and 18th centuries, period in which the narratives written by the students were set, as well as on the identification, characteristics and functions of the characters who participated in the stories, finally producing a text, aiming to systematize the study carried out.

Similarly, Bezerra (2002), when describing a teaching experience with the reader's letter genre in classes of teenagers, highlights a change in the DS model proposed by the Geneva team, so that it did not start from the initial diagnostic production, but from the reading of letters to the production and publication of texts.

About the research of Bezerra (2002), Araújo (2013) divided it into three stages. In the first, Bezerra took up reading work. In the intermediate phase, he devoted to the production of reader's letters, which was followed by the work of rewriting, centered on grammatical points and on the characteristics of the genre not yet mastered by the students. Continuing, Bezerra (2002) suggested a visit to the editorial office of a newspaper/magazine or an interview with a specialist to find out how the process of sorting letters sent to the editorial office is done. He also recommended that the letters be sent for publication in some journal and if published, the differences between the sent version and the published version be evaluated. In addition, he recommended that they be compared with letters from magazines aimed at different audiences. Finally, he instigated the comparison of the letters with other genres in which readers, listeners and/or viewers express their opinion, as well as the continuation of the research with reader letters corresponding to other themes.

It is important to point out that due to the text carriers being configured from the digital version, people have been faced with, beside the texts, spaces to make comments about the information read. In view of this, there is a need for the teacher in the classroom to guide students towards what he used to do when teaching the reader's letter, judging by the new reality, highlighting, for example, what is conserved and changed between the two genres.

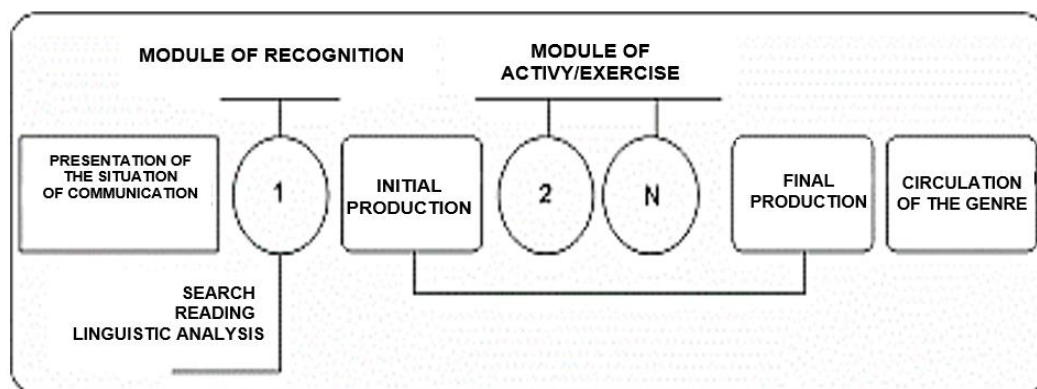
In the same way, Swiderski and Costa-Hübes (2009) discuss the research of teachers in the early grades, who are part of the Portuguese Language Study Group, coordinated by Prof. Dra. Terezinha da Conceição Costa-Hübes, supported by the Associação dos Municípios do Oeste do Paraná (AMOP). According to the authors, this research was based on an adaptation of the proposed DS suggested by the Geneva school. In it, Costa-Hübes (2009) guided the importance of adding the gender recognition module to be taught between the presentation of the



communication situation and the initial production, composed of teaching and learning situations that move reading and linguistic analysis of samples of the text to be learned, produced.

Below, we present an image of the DS adapted by Costa-Hübes (2009):

**Figure 2:** DS diagram adapted by Costa-Hübes



**Source:** Swiderski; Costa-Hübes (2009, p. 120).

Judging the relevance of the SD structure shown in Fig. 2, still on the recognition module that precedes the initial production, Swiderski and Costa-Hübes (2009) guide the teacher to plan situations that involve the reading of texts of the selected genre that travels socially. Thus, based on the words of Solé (1998), the authors propose the application of strategies that go beyond the act of reading, not ignoring, therefore, the other language practices of the Portuguese Language teaching and learning process – linguistic analysis, for example.

Thus, it is up to the teacher to propose activities in which the student knows the elements that determine the production and circulation of samples of the genre, as well as read and analyze them, recognizing the elements that constitute them.

Relying on Lopes-Rossi (2006), Swiderski and Costa-Hübes (2009) write that the reading module, before the production of texts, gives the student the opportunity to know the elements that characterize the genre that will respond to a given language situation. For this, they reinforce that the work of reading “is not limited only to the thematic content, but that it expands this practice, encompassing other elements that surround a text, such as reading and analysis of its production context, its social function, of its compositional construction and its linguistic style” (SWIDERSKI; COSTA-HÜBES, 2009, p. 121).



In consideration of the idea of a DS as a modularity and final product, Araújo (2013) recommends that the teacher organize modules related to genre reading, linguistic analysis and textual production. In other words, activities and exercises involving reading/listening, linguistic analysis and oral/written production.

In this way, Araújo (2013) proposes that a DS be formed based on the following notes:

For this, it must have a justification for the genre that will be taught, it must develop a general objective that guides the definition of how many and which modules will contribute to the understanding of the genre, if the focus is on reading (if the genre is object of reading, as not all genres lend themselves to school writing), or the elaboration of the final product, if the genre is taken as an object of writing. In this case, a very precise social communication situation should guide the elaboration of the final product (ARAÚJO, 2013, p. 331).

In view of the shown theoretical focus, we recognize the DS as a methodological procedure that helps the Portuguese Language discipline to fulfill one of its relevant roles, namely: “to enable, through systematic procedures, the development of language production actions in different interaction situations” (BRASIL, 2006, p. 27).

The alterations made by previous researchers in the theoretical-methodological proposal on the DS of the School of Geneva recall two paradigmatic inclinations of education: the traditional and the complex. This becomes effective when they do not similarly follow what Dolz, Noverraz and Schneuwly propose for the schooling of an oral or written genre – a typical characteristic of work linked to the traditional paradigm; but they change the didactic paths in the sense of contemplating the realities of knowledge of their students – characteristic of the paradigm of complexity.

Finally, it is worth remembering that, in the traditional paradigm, teaching practice is aligned with the reproduction of knowledge accumulated and passed on as an absolute truth. On the other hand, in the paradigm of complexity, knowledge becomes effective through processes of construction and reconstruction, considering the actions that the subject implements on the environment and through changes in the processes of assimilation, accommodation and self-organization, in other words, through an interactive and dialogic connection among student, teacher and the environment where they are (BEHRENS; OLIARI, 2007).

### 3 Methodological path: from the course environment to the methodological approach for analyzing the DS

In this section, we bring considerations about the continuing education course for DS-LR teachers, as well as the nature of the research, the data generation procedure and the definition of our categories of analysis.

#### 3.1 About the course Didactic sequence: learning through reviews

DS-AR: learning through reviews is a teacher training course offered at a distance by the PEF that is aimed at Portuguese Language teachers who teach in the Final Years of Elementary School (6th to 9th grade) and in High School. Such a course gives the teacher the opportunity to experience a didactic sequence (DS) to write a review of a cultural product, as well as to understand, from this experience, what are the principles of working with genres and with a DS at school, in addition to knowing and reflecting about activities and exercises that help thinking about how to teach children and young people to produce texts. Its duration is twelve weeks, that is, two months, comprising a total workload of 80 hours.

According to the program – course plan –, teaching plan – the training study path consists of seven modules. In them, the student becomes aware of the course environment, as well as the virtual learning environment. You also learn what a review is and how to do it; what are the similar genres and general principles for the elaboration of the didactic sequence; what is the overall plan and the thematic content of the text; the linguistic-discursive characteristics of the text; prepares the final version of your review; and reflects on the path: writing a review through an DS.

From the study modules, the course participant has teachings about the review genre, which is written based on the experience of an DS (DOLZ; SCHENEUWLY; NOVERRAZ, 2011), as already emphasized. Thus, starting from the concept of a review, the participant is motivated to write the initial production, so that this process is followed by the didacticization of knowledge related, first, to the global plan and content of a review and, later, to the linguistic-discursive characteristics of the said genre.

The course has a specialist mediator per class, available to accompany and guide participants in their studies. The activities must be carried out at the most appropriate time for the

participant, respecting the deadlines established in the course schedule, and are of different natures: self-training – exercises carried out individually, without interaction or mediation; interactive – debates in forums; and mediated – written tasks sent by the participant and commented on by the facilitator.

Writing a review is the main task of the course. For this, the course participant must select one of the available products, namely: (1) Virtual platform "Espaço de Leitura"; (2) Documentary "Pelas Margens: vozes femininas na literatura periférica"; or (3) Podcast "Quadro Negro #24 – Lei 10.639". In addition, some guidelines are given, aiming to guide you in the production of your review:

1. Identify the work: put the essential bibliographic data of the cultural product you are going to review. Indicate, for example, the website where it is available.
2. Introduce the work: situate the reader describing in a few lines the content of the text to be reviewed.
3. Describe the structure: Which site, duration, how the cultural product is divided, etc.
4. Describe the content: Here yes, use more paragraphs to clearly summarize the reviewed text.
5. Analyze critically: Argue making comparisons or even using explanations that were given in the course. It is difficult to find reviews that use more than 3 paragraphs for this, but there is no established limit. Give wings to your critical sense.
6. Recommend the work: You've already seen it, summarized it and given your opinion, now it's time to analyze who the text is really useful for. Remember that it is supposed to circulate in the educational sphere. How can the teacher use it in their classes?
7. Identify the author: Caution! Here you say who is the author of the work that was reviewed and not the author of the review (in this case, you).
8. Sign and identify yourself: Now, yes. In the last paragraph you write your name and say something like, for example: "Teacher at a certain school. Or, academic of the course of Letters at the University ...". (Mediator's guidelines passed on to the course participants, in the course environment, in order to guide them in writing the review). (Programa Escrevendo o Futuro, 2020).

In consideration of the aforementioned guidelines, course participants are warned that they should not follow them in the order presented. However, they can describe one of the products and assess it, not forgetting to include the prescribed items in the text of their review. In addition, they are called to attention for the delivery of their review, because without it, there is no certification, even if they have completed the tasks, participated in the forums and performed the exercises. In order to participate in the course, interested must meet the following criteria: have approximately 8 hours a week to dedicate to the course; have time management skills, in order to be able to carry

out activities within the specified deadlines; possess web browsing skills, such as opening and closing links, uploading videos to watch, replying and sending messages; produce files in Word and send them; have a regular stable internet connection; and have installed the latest version of the free Adobe Reader program on the computer you will use to take the course.

### 3.2 From the nature of the investigation to data processing

This research is based on the theoretical guidelines of Applied Linguistics, considering that we analyze a problem in which language stands out (LOPES, 2006), aiming to obtain an understanding of reality (PAIVA, 2019). Its realization was guided by what guides documentary research (LE-GOFF, 1997), based on the didactic processes of the DS-LR teacher training course, in articulation with the theoretical inclinations on labor literacy, DS and the traditional and complexity paradigms, designing itself as a qualitative research.

The object of analysis was the teaching plan. In Table 01, which follows, we summarize the information contained in that document regarding the objectives, contents to be studied, methodology, duration, workload and certification, and what is needed to participate.

**Table 01:** Online course Didactic sequence: learning through reviews

Objectives	<p>Experiencing a Didactic Sequence (DS) to write a review of a cultural product.</p> <p>Understanding, from this experience, what are the principles of work with genres and DS at school.</p> <p>Knowing and reflecting on activities and exercises that help to think about how to teach children and young people to produce texts at school.</p>
Program	<p>The course consists of seven modules of one to two weeks each, organized as follows:</p> <p>Module 1: Knowing the course and the virtual learning environment.</p> <p>Module 2: What is it and how to do reviews? Theory and practice: the initial production of the text.</p> <p>Module 3: Similar genres and general principles for the elaboration of the didactic sequence.</p> <p>Module 4: The review genre, overall plan and thematic content of the text.</p> <p>Module 5: The linguistic-discursive characteristics of the text.</p>

	<p>Module 6: Rewriting the final version of the review.</p> <p>Module 7: Reflecting on the path: writing a review through an DS. What happened to me?</p>
Methodology	<p>The course is mediated, that is, it has a specialist mediator per class, available to monitor and guide participants in their studies.</p> <p>The activities are carried out at the most appropriate time for the participant, respecting the deadlines established in the course schedule, and are of different natures:</p> <p>Self-training: exercises performed individually, without interaction or mediation; Interactive: debates in forums; Mediated: written tasks sent by the participant and commented on by the mediator.</p>
Target Audience	Portuguese Language Teachers of Middle School and High School.
Duration	12 weeks.
Workload and certification	The total workload is 80 hours and the course offers two categories of certification for teachers who meet the criteria set out in the Didactic Contract: Partial Certification, 40 hours; and Total Certification, 80 hours.
What I need to participate	<p>Have about 8 hours a week to dedicate to the course.</p> <p>Have time management skills, in order to be able to carry out activities within the given deadlines.</p> <p>Possess web navigation skills, such as: opening and closing links; upload videos to be watched; reply and send messages; produce files in Word and send them.</p> <p>Have a regular stable internet connection.</p> <p>Have the latest version of the free program installed on the computer you will use to take the course: Adobe Reader.</p>

**Source:** Programa Escrevendo o Futuro (2020).

Taking into account the information that make up the teaching plan of the DS-LR course, in the next section, we highlight the analyzes and discussions, relating what scholars say to what the course proposes for mastery and, sequentially, the production and application of a DS in the execution of an oral or written language practice of a certain genre of text. Thus, we hope to contribute with regard to the pedagogical redefinition that guides training in approach. Finally, taking into account the research objectives and questions, we systematized the analyzes and discussions into two categories: Didactic processes on DS, which discusses the teaching and

learning procedures used in the course in order to provide opportunities for knowledge, mastery and use of a DS based on the writing of a review and Perspectives on teacher training in the teaching of a DS, which discusses the aspect(s) of teacher training that is/are highlighted in the researched course.

#### 4 Labor writing under discussion: analyzing the didacticization of a DS

In this section, after cutting data focused on the analysis of a teaching plan, we reflect on teacher training through the treatment given to the DS. Thus, based on it, we investigated didactic processes, as well as perspectives on teacher training that underpin the pedagogization of the aforementioned teaching device in the DS-LR course.

##### 4.1 Didactic processes on DS

For this subsection, we present the analysis of the program contained in the teaching plan, thus showing the pedagogical itinerary followed in the course in the didactic process on DS. For this, we started our reflections based on what is shown in Fig. 3.

**Figure 3:** Study schedule for the course Didactic sequence: learning through reviews

Program
The course consists of seven modules of one to two weeks each, organized as follows:
<b>Module 1:</b> Knowing the course and the virtual learning environment.
<b>Module 2:</b> What is it and how to do reviews? Theory and practice: the initial production of the text.
<b>Module 3:</b> Similar genres and general principles for the elaboration of the didactic sequence.
<b>Module 4:</b> The review genre, overall plan and thematic content of the text.
<b>Module 5:</b> The linguistic-discursive characteristics of the text.
<b>Module 6:</b> Rewriting the final version of the review.
<b>Module 7:</b> Reflecting on the path: writing a review through an DS. What happened to me?

**Source:** Programa Escrevendo o Futuro (2019).

As shown in Fig. 3, the studies are concentrated in seven modules, as promised by the course, based on the experience of a DS, based on the model proposed by Doz, Noverraz and

Schneuwly (2011). Thus, it is observed that the emphasis falls on the production of the review genre, as shown by the titles of Modules 2, 4, 5 and 6 to the detriment of the didactic device DS, Modules 3 and 7, thus relating to the traditional paradigm of education whose teaching focuses on the result or the product (BEHRENS; OLIARI, 2007).

However, it is also observed that, from the title of Module 2, one of the stages of the device proposed by such theorists is not highlighted for the course participant - the presentation of the situation -, after the discussion of what a review is and how to do it, you are asked to write your initial production.

Highlighting these observations, first, considering that the course is a training course for teachers, which he writes in his teaching practice DS and not a review, we defend that the order of the contents systematized in the modules departs from what such a didactic device is, and not in the specific knowledge of the genre proposed to be written, sometimes in the initial production, sometimes in the final production. With that in mind, we would like to point out that the PEF also has the courses *Caminhos da escrita* and *Nas tramas do texto: caminhos para a reescrita* that also discuss the aforementioned teaching resource; however, the discussion is more voluminous in the DS-LR course, despite the misconception that manifests itself between what is taught and what is requested as an activity.

In continuity, in relation to how the initial production is proposed, we think about the conditions of the course participant who does not know a review or, perhaps, has read it, but has not stopped to analyze the infrastructure of the text. Therefore, the knowledge mobilized in Modules 2, 4 and 5 – what it is and how to do a review, global plan and thematic plan of the text, the linguistic-discursive characteristics of the text – should be directed before the initial production (CORDEIRO, 2000; BEZERRA, 2002; FREITAS, 2006; ARAÚJO, 2013; SWIDERSKI AND COSTA-HÜBES, 2009), thus becoming a more solid contribution towards assisting course participants who find themselves in the exemplified situation.

The researchers show how the proposal for a DS brought by the School of Geneva did not respond to realities similar to those we discussed, so that they had to readapt, remodulate in order to enable their students to write the genre they proposed. This alteration is consistent with what the paradigm of complexity of education proposes, whose assumptions allow the teacher to seek answers in order to respond to real situations that emerge in their daily teaching practice (BEHRENS; OLIARI, 2007).



Finally, we reiterate the above considerations, adding that in the DS-LR course, the writing of a DS should be considered, as it is a resource that supports the teacher in the management of a teaching practice of a certain genre, needing to be, therefore, in our opinion, practice, one of the aspects of teacher training, should be reviewed in the course.

#### 4.2 Perspectives on teacher training in the didacticization of the DS genre

In the light of what the teaching plan proposes for teacher training in terms of DS teaching, still considering the study schedule shown in Fig. 3, we observe that, in the pedagogical practice of the course in question, there is application of theoretical knowledge with a focus on achieving a goal, thus merging theoretical principle with practice. That is, the illustration of a work based on what Doz, Noverraz and Schneuwly (2011) guide.

However, learning the DS based on the production of a review may divert the student's attention from its original direction, which is the appropriation of the said didactic instrument for mastery and use in the classroom. This becomes effective, in our view, when a review is requested as a production and not a DS, which is a genre of teacher's work writing.

At school, as we know, the teacher accounts for his activities with the pedagogical coordination, usually through school documents such as course plan, unit plan, lesson plan, DS and not reviews. Although we recognize, in this way, the moment in which the course offers the participant – Module 7 – for him to reflect on the journey experienced, aiming to produce a review in the light of a DS, we think that its promoters should rethink what consider as a final product or evaluation tool.

With regard to the gap posed, Araújo (2013) points out elements that should be inserted in the text of a DS, which, in our opinion, will help the teacher to systematize a speech project that he aims to carry out in his classroom. Likewise, the article The elaboration of the didactic model of genre and the DS: a perspective of working with the textual genre printed reporting in the classroom, by Costa-Hübes and Brocardo [s.d], as well as the dissertation by Gomes' Master's (2019) complement Araújo's (2013) suggestions, presenting possibilities for a DS that can support his writing, systematizing examples.

It is still urgent that the DS-LR course add to the DS proposal of Doz, Noverraz and Schneuwly (2011), which guides its studies, the considerations pointed out by Swiderski and Costa-Hübes (2009), judging that some/ some of your participant(s) may express difficulties in developing the initial production, since they do not master the specific knowledge of the genre to be written, needing, in this way, to experience studies focused on the recognition of the genre from of research, reading and linguistic analysis of a representative text, similar to what the theoreticians suggest. In summary, we observed that the course focuses the attention of the course participant more on the domain of knowledge to be taught in the classroom, when we know that it is the student who writes the review, and not the teacher in practice, who needs to know to write a DS and use it in their practice, especially when they stop requesting its elaboration, although they move in Module 3. By writing it down, the teacher will punctuate extremely important stages, in our view, with regard to the management, production and finalization of a genre that materializes in the light of what the procedural perspectives of writing propose – planning, production, rewriting and publication.

### **Final considerations**

When we reflect on teacher training from the didactic treatment given to the DS, based on the results of the data analyzed and discussed, we observe that this object of knowledge is didactic with emphasis on the school genre to be written, a review, and not on equip the teacher with knowledge inherent to the work genre in question.

In this way, with regard to the first research question – How is the DS taught for teachers participating in continuing education courses? –, considering what is shown in table 1, mainly, we can say that in the DS-LR course, the emphasis on the genre to be written, review, occurs at odds with that attributed to the DS, which, in our view, generates a deviation from the proposal, recognizing that for the teacher it becomes more interesting to focus on a production related to his profession than to the student. As for the second question – What does this didactic process reveal about the perspective of teacher training of course producers? We observed that the schooling of a review based on the experience of an DS is in line with the traditional paradigm of education, since there is a transfer of guidelines with the objective of the course participant to resume them in the production of their text, that is, a look for the product. What is not repeated with the process, as

proposed by the paradigm of complexity, in which the course participant can operate in a divergent way in relation to what the course suggests for the production of his review.

As a result, we observed that, even experiencing a language practice based on stages, as suggested by a DS, the student is not faced with a more consistent theoretical basis that favors mastery and supports him in writing it. Therefore, knowing what a DS is, what is its importance, what elements make up the infrastructure of its text, are knowledge that are necessary for the participants, especially for the moments they make use of to elaborate a teaching plan based on a DS and apply it with a focus on the regency of an oral or written language practice in the classroom, which should be reviewed by the course.

In conclusion, we emphasize that the discussion implemented in this article has also been reflected in the doctoral scope, taking into account the DS-LR teacher training course, emphasizing other questions that arise during the teaching of the teacher's written work with a focus on in the production of a review through the experience of an DS. It is important to add that the research being carried out is authorized with the approval of the Ethics and Research Committee under the number 61802522.0.0000.5182, which authorizes the discussion that we undertake in this text.

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