

THEORETICAL ESSAY

# Don't go all "TED Talks" on them, but... make a good presentation! – teaching the oral genre through the didactic sequence procedures



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ABSTRACT

Language teaching in a higher education (HE) environment is complex and challenging, much more so when we consider the contemporary demands concerning the additional languages, specifically, English. We start from the understanding that a genre-based approach in teaching is established as a positive strategy for teaching/learning and developing students' linguistics skills. However, reflections and questions emerge when, as professors, we discuss the role of the HE and its disciplines in potentializing students' actions through language in real social practices, which can contribute to their personal and professional development. Our premise, as well as a problem, considering there seems to be a gap regarding this point, is that academic oral genres should be taught in a systematic and clear way in HE. Seeking to solve this problem, by the supports of Applied Linguistics, we structured two questions to guide this qualitative and exploratory study: 1) What would be an appropriate theory-oriented approach to support the teaching of oral genres in HE? 2) Considering the HE contexts, what would an achievable proposal aiming at the mastery of an oral genre be like? In order to answer these questions, we brought a theoretical discussion and also a Didactic Sequence (DS)

regarding oral presentations in academic events as a proposal to show that the Socio-discursive Interactionism and the DS model can be powerful educators' allies in planning and organizing classes that allow students to perform through language in different academic routines.

RESUMO

O ensino de línguas no ensino superior (ES) é complexo e desafiador, ainda mais quando consideramos as demandas contemporâneas em relação às línguas adicionais, especificamente, ao inglês. Partimos do entendimento de que uma abordagem de ensino baseada em gêneros é estabelecida como uma estratégia positiva para o ensino-aprendizagem e o desenvolvimento das habilidades linguísticas dos alunos. No entanto, reflexões e questionamentos emergem quando, como professores, discutimos o papel da ES e de suas disciplinas na potencialização das ações dos alunos por meio da linguagem em práticas sociais reais que possam contribuir para o seu desenvolvimento profissional e pessoal. Nossa premissa, além de um problema, considerando que parece haver uma lacuna neste ponto, é que os gêneros orais acadêmicos devem ser ensinados de forma sistemática e clara na ES. Buscando solucionar esse problema, por meio dos fundamentos da Linguística Aplicada, estruturamos duas questões para nortear este estudo qualitativo e exploratório: 1) Qual seria uma abordagem teórica adequada para basear o ensino de gêneros orais na ES? 2) Considerando os contextos da ES, como seria uma proposta realizável visando ao domínio de um gênero oral? Para responder a esses questionamentos, trouxemos uma discussão teórica e também uma Sequência Didática (SD) sobre apresentações orais em eventos acadêmicos como uma proposta para mostrar que o Interacionismo Socio-discursivo e o modelo de SD podem ser poderosos aliados do educador no planejamento e organização de aulas que permitam aos alunos atuar por meio da linguagem em diferentes rotinas acadêmicas.

KEYWORDS

Didactic sequence. Higher education. Oral genre.

PALAVRAS-CHAVE

Sequência didática. Ensino superior. Gênero oral.

## Introduction

Teaching and learning oral genres have been considered a high challenge in the broad education context. Studies have mentioned that the teaching of oral language is limited at school (DOLZ; SCHNEUWLY, 2004). Although this study does not focus on the school context, we advocate that oral genres should occupy an essential position in any educational scenario. Regarding higher education (HE) contexts, we strongly agree that oral genres should be highlighted in English for Academic Purposes (EAP) courses or in additional language<sup>1</sup> ones.

Moreover, we assume that orality can be better developed through and in interaction when the speakers use a variety of genres in social practices. Thus, this study starts from the premise, as well as a problem, that academic oral genres should be taught (supposing they are usually not) in a systematic and clear way in the university environment.

To better guide this qualitative work, we seek to answer these questions: 1) What would be an appropriate theory-oriented approach to support the teaching of oral genres in HE? 2) Considering HE contexts, what would a proposal to aim the mastery of an oral genre be like?

Concerning the answers to these questions, we bring two major sections in this text: first, we briefly point out the theoretical foundations that emerge as a contemporary pedagogical proposition that is aligned with the language teacher's teaching goals. Second, we illustrate the understanding of what could be a didactic sequence (DS) to teach an oral presentation in HE contexts, exemplified as a specific genre which is important in the academic context. In the end, the final considerations to the discussion are presented.

## 1 Language and genre in the Socio-discursive interactionism perspective

According to Bakhtin (1997), all areas of human activity, regardless of which specificity, are somehow related to using the language. For the author, it is not surprising to realize that the different uses of language are as numerous as humankind activities. These ways of usage are made in utterance forms, which are spoken or written, from the simplest forms of communication to the most elaborated ones. These utterances are always unique, i. e. every time a certain combination of words is used by someone in an activity of communication, it is new again and full of new meanings. Still on Bakhtin's ideas, it is understood that the utterance reflects specific conditions of use and specific goals. Also,

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<sup>1</sup> In this text, we consider English as an additional language, English as a foreign language and English as a second language as synonyms, where the speakers' mother tongue is not English.

every different collocation of the language designs its own relatively stable utterance kinds, which are then named genres<sup>2</sup>.

Considering the Bakhtinian dialogical language view, this work is oriented by the Socio-discursive interactionism (SDI) perspective and Bronckart's studies, assuming that SDI is the human science without compartmentalization of knowledge (BRONCKART, 2006). The language focus is on social interactions, i.e., it is put in a social perspective as a communication activity, once it is used as action in situated interactions which develop individuals cognitively (PLETSCH, 2021). In short, we consider, "genres as ways of performing that assign configuration to the interaction activities [...] and texts are communication units built in situations and/or activities"<sup>3</sup> (CRISTÓVÃO, 2013, p. 363, free translation)

Therefore, we highlight that if one communicates through specific kinds of genres in specific situations, this person needs to learn/teach the specific genres which are used, understand the situations which require them, and the format already established for each one of them. This way, we can understand language in its very use, which is, through different but also specific genres.

Every genre in its singularity has some specific structure that characterizes it and makes it different from others. For instance, a restaurant menu follows some rules so that one can tell it is a menu and not an obituary. Indeed, no one is expected to find an obituary over a restaurant table. However, if the situation/place is not considered, due to content and form, it is possible to recognize a menu and set it apart from an obituary.

Involving this concept - of what a genre is and how it can be recognized - to the one of didactic sequence (DS), Dolz, Noverraz and Schneuwly (2004, p. 82, free translation) point out that, "A 'didactic sequence' is a set of school activities organized, in a systematic way, around an oral or written genre"<sup>4</sup>. Regarding *genres*, the authors (2004, p. 83, free translation) highlight that "when we communicate, we adapt ourselves to the situation of communication"<sup>5</sup>. In other words, in each specific situation, for communication, we use specific genres: a letter, a short story, an oral exposition, a restaurant menu, an obituary, for example. Each one becomes specific/different, given the specificity of the use situation. When these concepts are considered, the educators should develop their lessons aiming at the understanding and performance of many different genres. In such manner, students might be able to better understand the language they are learning, as well as the communicative situations they become part of, and themselves, through the use of a second language.

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<sup>2</sup> In this text, although aligned with socio-discursive interactionism, we have chosen to use the term genre. Thus, like Bezerra (2017), we understand that a more holistic view of genres encompasses the understanding that genres are both discursive and textual.

<sup>3</sup> Original text: "gêneros como modos de agir que atribuem configuração às atividades de interação" [...] e "os textos são unidades de comunicação construídas em situações e/ou atividades".

<sup>4</sup> Original text: "uma 'sequência didática' é um conjunto de atividades escolares organizadas, de maneira sistemática, em torno de um gênero oral ou escrito".

<sup>5</sup> Original text: "quando nos comunicamos, adaptamo-nos à situação de comunicação".

In this perspective, this work emerged from reflections such as on the role of HE in providing possibilities for students to act through language in real social practices which can benefit them as human beings and professionals. We corroborate Machado's (2005) and Cristóvão's (2018) assumptions, who argue that the teaching of genres in the teaching/learning environments must encompass the understanding that language actions are performed by genres as frames of social activity. Moreover, for them, the language operations necessary for these language actions must be the real object of teaching.

Along these lines, in the SDI theoretical framework, Schneuwly and Dolz (2004) highlight texts as communicative units that are empirical material through which genres from different spheres are performed in interaction situations and, therefore, through the respective language capacities (LCs). This proposal is supported by Cristóvão's study (2013) who brings an overview on SDI and the LCs, offering an expansion on the three capacities proposed by Dolz, Pasquier and Bronckart (1993): action, discursive and discursive-linguistic capacities, besides the multisemiotic capacity (CRISTÓVÃO, 2018).

Furthermore, Cristóvão (2013) affirms LCs attest what is intended by the language activity, in a language action, in a specific communicational situation, as Pletsch (2021) summarizes:

The *action capacities* allow the construction of knowledge/representations about the context of production of a text, a fact that might contribute to recognizing the genre and putting it into a situation of communication.

The *discursive capacities* make it possible to mobilize knowledge/representations about the organization of content in a text and its representation.

The *linguist-discursive capacities* are constituted by knowledge/representations constructed about the operations and language resources which are needed for the production of a text.

The *multisemiotic capacity* are the non-verbal elements which are present in the texts.

Finally, the *capacities of significance* allow the individual to construct meaning upon representations/knowledge about social practices, such as ideological, historical, sociocultural, economic (and other) contexts. Those contexts comprise particular areas of activity, praxiological activities which interact with themes of varied human experiences and their relationships with language activities. (PLETSCH, 2021, p. 43)

From the intentions to practical issues, in this sense, "a didactic sequence is precisely intended to help the student master a genre, thus enabling them to write or speak in a more appropriate manner in a given communication situation"<sup>6</sup> (DOLZ; NOVERRAZ; SCHNEUWLY, 2004, p. 83, free translation). To facilitate and organize a lesson, using one or relatable genres per time may increase the LCs development as well as the learning potential of the proposal.

This is what anchors the SD to be presented in this paper: systematically, it aims at assisting the student/academic to better master the paper-presentation-in-an-academic-event genre and, through the language practices involved in this genre, better adapt their writing or their speaking to the specific situation. We presume that even when involved in an academic environment, students had little or no contact with this genre systematically and, therefore, the DS model and procedures

<sup>6</sup> Original text: "uma sequência didática tem, precisamente, a finalidade de ajudar o aluno a dominar melhor um gênero de texto, permitindo-lhe, assim, escrever ou falar de uma maneira mais adequada numa dada situação de comunicação".

are justified. Instead of telling our students to learn as they go, professors can assist them develop these abilities and their language capacities described by Dolz and Schneuwly (2004).

Much has been discussed on how to teach, approaches and methods, techniques, and so on to improve the language use through the diversity of genres. Dolz, Noverraz, Schneuwly (2004) argue that to teach oral and written expression, we should follow a unique but similar proposal, following their textual dimensions, with rich and authentic material. In this sense, the authors' proposal, the DS, can be seen as methodological procedures that allow students to get notions, techniques, and tools to develop the capacities of oral and written expression (DOLZ; NOVERRAZ; SCHNEUWLY, 2004). The base framework of a DS, which we follow (however adapted) in this paper (presented as an image in the next section), is developed by Dolz, Noverraz, Schneuwly (2004).

According to the authors (2004, p. 84, free translation), every step in this DS should be well understood when developing the activities and we point out some of the definitions in the following stages:

- a) in the situation presentation stage “the task of oral or written expression that the students should perform is described in detail”<sup>7</sup>. No one is required to know beforehand, otherwise, they would not need to participate in the workshop, as our case presents;
- b) the initial production stage is “a first initial text, oral or written, that corresponds to the genre to be worked”<sup>8</sup>, done by the students. There is a possibility of it not being adequate yet, as it is the first encounter they will have with the topic;
- c) the module stages are activities that provide the necessary tools to improve the skills about the genre in question, systematically. These modules can involve the whole genre or minor texts/parts that, in the end, will make up the final work;
- d) in the final production stage, “the student can put into practice the acquired knowledge and, with the teacher, assess the progress achieved”<sup>9</sup>. In this stage, students should be able to create and use the text within the proposed genre appropriately.

We stress the importance of genre circulation, such as the adaptation made by Swiderski and Costa-Hubes (2009). However, we understand that the selected genre for the DS we propose already requires a certain dissemination and therefore, there is not a necessity for longer focus on how the genre is used as a social practice in this paper.

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<sup>7</sup> Original text: “é descrita de maneira detalhada a tarefa de expressão oral ou escrita que os alunos deverão realizar”.

<sup>8</sup> Original text: “um primeiro texto inicial, oral ou escrito, que corresponde ao gênero trabalhado”.

<sup>9</sup> Original text: “o aluno pode pôr em prática os conhecimentos adquiridos e, com o professor, medir os progressos alcançados”.

Having conceptualized what a DS is, we emphasize that the genre chosen for this text is the presentation of papers for academic events and its organization, written and oral, in English, considering the presenters are non-native speakers of this language. The need for such preparation arises first from the academic purposes, but in a much broader way from the use of English as a medium of instruction (EMI), that is, according to Dearden (2014, p. 2), “the use of the English language to teach academic subjects in countries or jurisdictions where the first language (L1) of the majority of the population is not English”. It is understood that, with this, the intention is to internationalize knowledge and this can be facilitated by the use of the English language. In other words, when students feel comfortable in using English for oral presentations in international events, for example, they are able to socialize their studies and researches, interact with speakers of other languages, and share knowledge.

To this extent, it is imperative to mention that some genres belong to the environment of universities, for students, professors and researchers. That is their place and their functionality relies on the needs of these people. Therefore, one can say that when teaching this type of genre, it means he or she is teaching for a specific purpose (ESP), the academic one (EAP). In other words, English for Academic Purposes (EAP) is an approach to language teaching and learning based on a on the recognition of the specific language features, speech practices, and communicative skills of specific groups of the academic environment, and which identifies the needs and expertise of learners (HYLAND, 2006).

EAP then

is a body of practices based around the idea that learning is an induction into a new culture rather than an extension of existing skills. The language competencies required by university study may grow out of those which students practice in school, but require them to understand the ways language constructs and represent knowledge in particular areas (HYLAND 2014, p. 12).

Once the main concepts that support the elaboration of the DS are theoretically punctuated, it is presented in a as an outline, focusing on the objectives of each stage, as well as the achievement of its main goal. However, there are not formal presentation templates to follow because, as Dolz, Noverras and Schneuwly (2004, p. 108), we believe that “the intention is not to ask teachers to carry out all the sequences in their entirety, but to make them progressively take ownership of the proposal”<sup>10</sup>.

In the next section, the DS *Don't go all "TED Talks" on them, but... make a good presentation!* is presented in detail.

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<sup>10</sup> Original text: “a intenção não é a de pedir aos professores que realizem todas as sequências e na sua integralidade, mas de levá-los a apropriarem-se, progressivamente, da proposta”.

## 2 The didactic sequence (DS): Don't go all "TED Talks" on them, but... make a good presentation!

The DS we propose is intended for under- and graduate students, as well as professors, who must have at least intermediate level (B1, according to the Common European Framework of Reference for languages) of English language skills, as the proposal is that both conducting activities and the students' final production are carried out in the language in question. It is important to state that the DS can contribute to the development of the language capacities described previously.

However, we emphasize that, despite having an interdisciplinary nature and involving knowledge of informatics, scientific methodology and specific areas, the DS does not understand deepening in specific requirements of each area, since it is overall a workshop regarding language use and adequacy.

Methodological design and participants:

- 12 students (suggested number of undergraduate students, graduate students, and professors – mixed rooms might be interesting due to two differences in specific knowledge levels);
- First class: 3 hours – Situation presentation and initial production;
- Second class: 3 hours – Module 1;
- Third class: 3 hours – Module 2;
- Fourth class: Final production and evaluation process.

Thus, we divided section 2 into five moments, as well as the didactic sequence, whose titles are merely illustrative, considering the rather informal proposal setting. The DS is presented on the following Chart 1:

	Stage of DS	Title
2.1	Situation presentation and initial production	The good, the bad and the ugly
2.2	Module 1 - Recognizing the genre	What is it all about?
2.3	Module 2 - Making the final production	Just do it!
2.4	Final production	It's showtime!
2.5	Process assessment	What did just happen?

CHART 1 – The didactic sequence  
Source: Timmermann and Sturm (2021)



As it is possible to see, the DS structure suggested by Dolz, Noverraz, Schneuwly (2004) previously presented was adapted, by dividing 2 modules into some tasks and by adding up a stage of assessment for the workshop. In this case, the very structure we propose is shown in Figure 1:

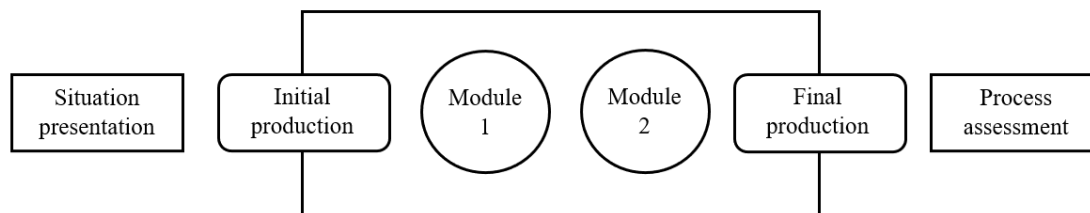


FIGURE 1 – DS adapted design  
Source: Timmermann and Sturm (2021)

It is important to note that just like the DS itself, the names of each step, the module division and other topics may be changed to suit the audience and the style of the professor who will apply the activities. Should we reinforce: this is not a template, it is an idea, a possibility. By understanding the genre, every professor should make their own decisions when applying a DS.

### 2.1 The presentation of the situation and the initial production: *The good, the bad and the ugly*

This stage comprises the presentation of the situation and the initial production, according to Dolz and Schneuwly (2004). The main goal of this stage is to understand the presentation-in-an-academic-event genre, integrating its two dimensions: oral presentation and visual aid, with the support of the written language. With this, we unfold the theme in order to address issues related to the genre itself and relevant to the academic-professional development of the participants. Thus, we have organized, in the format of an outline, the activities and procedures are foreseen for the first stage to be held in two three-hour meetings for a class of 12 students.

1. The *bad and ugly* presentation: The professor presents an article (professor's choice) with slideshow support. Both oral presentation and slides should be performed in the worst possible way, i.e. in disagreement with the proposed genre. The intention is, besides providing a moment of relaxation, to present what the genre is not and what should not be done. A model of what the correct organization of the genre will be highlighted.
2. The *good* presentation: again, there is the presentation of the same article, but in a genre-appropriate manner, maintaining its formal aspects, thus characterizing the genre and its distinctive features.

3. After the presentations, in an expository and interactive way, the professor leads the discussion and the presentation of the genre, emphasizing its main aspects and the general notions of how to build a presentation (oral and written/slides) for an academic event. Among the aspects are: the social practice that calls for the use of the genre; relation between speaker (presenter) and addressee (audience, board); behavior, available time, language suitability and other formal aspects of the oral presentation; organization and elaboration of the written presentation (which will guide the oral presentation and, therefore, will be the starting point).
  
4. Assuming that participants already have some experience in seminar and academic events presentations in their mother tongue, the initial challenge is thrown: for each pair of students, who were previously required to bring a scientific article in their specific area (students might choose a short one for time optimization, since the focus is the presentation not the technical content), which should be read and presented (guidelines on how to read or present would not be given apart from the time assigned for the presentations, setting a free environment for the initial production). Each pair of participants should create a PowerPoint slideshow and then present it orally (initial production) to their peers and one or two professors, who will serve as a kind of evaluation board. In this situation, the focus will be on the formal aspects of the genre, such as format, language and content accuracy, according to the evaluation sheet as it follows in Figure 2.

**Assessment sheet**

For every topic, a grade from 0 (non-existent) to 10 (best performance) should be assigned.

Research title: \_\_\_\_\_

Presenters: \_\_\_\_\_

	Format adequacy		Language adequacy		Content adequacy	
	Oral	Written	Oral	Written	Oral	Written
Title slide						
Introduction						
Literature review						
Research question						
Methods						
Findings/data						
Conclusion/Discussion						
Future research						
References						
Acknowledgements						
Other: _____						
Other: _____						

**Overall comments:**

\_\_\_\_\_

\_\_\_\_\_

**Evaluator(s):** \_\_\_\_\_

FIGURE 2 – Assessment sheet  
Source: Timmermann and Sturm (2021)

After all the presentations are carried out and evaluations are done, the teacher/professor can analyze what the main points to be addressed in the next states of the DS are.

1. *The title slide:* The first part to be addressed regarding the organization/preparation of the presentation is the title slide. Issues regarding font type, size and color, background color/design, use of animations, audios, and videos are brought to attention. In addition, the essential items will be shown: title (same as of the article/abstract), full name of author with title, name of advisor, institution to which the author is linked and its location. As with all DS expositions, the reflection starts from the analysis of a bad slide or topic (in disagreement with the genre) and a good topic or slide (genre-appropriate).
2. The specific purpose of this task is to create a title slide for the final production. Therefore, it will be asked that each pair (with a personal article, which had been previously required and will be presented in the final production) create the opening slide of the presentation, thus ending the class. At this time, the professor can provide assistance regarding language suitability for the English language, as well. We stress that a previous workshop on using PowerPoint software tools (or others such as Prezzi) could be offered to students.

By organizing the structure of the first class, we would have the following sequence, as shown in Figure 3:



FIGURE 3 – First class  
Source: Timmermann and Sturm (2021)

Considering the presentation of the situation and initial production stages, next section will provide the specific steps of what we consider as a suggestion, in this DS, module 1.

### 2.2 Module 1: Recognizing the Genre: What is it all about?

Based on the evaluation made during the initial production, in the previous meeting, the professor has the possibility to recognize the topics that need more attention and those that the students show mastery, regarding the elaboration of the slides and, consequently, the oral presentation. Therefore, for each class, the exposition may be held differently in each topic, as well as depending on the area of knowledge that the class is established in, for example, human, biological or exact sciences, which present their particularities regarding articles/ presentations/research structures.

The following is a generic organization of the fundamental elements of a slideshow, always highlighting the opposition between bad material and well-structured material, which are explained by the professor at the third meeting, also lasting three hours.

The objective of this step is to recognize each part of the presentation, its formal aspects and the linguistic suitability for each one.

1. *Don't go all "Once upon a time..." on them, but... make a good INTRODUCTION.* The introduction includes the theme, justification, relevance and personal motivations for the elaboration of the work. It must be in the format of an outline and concise to place the audience in the background of the work.
2. *Don't go all "Hogwarts Library" on them, but... make a good LITERATURE REVIEW.* In this topic, the professor emphasizes the importance of a literature review for the work, as well as a concise exposition of the main aspects/authors during the oral presentation of the paper. It should be an outline, never using slides full of long texts or whole paragraphs from the base articles.
3. *Don't go all "to be or not to be, that is the question" on them, but... present your RESEARCH QUESTION.* The presentation of the question or problem that guides the accomplishment of the work must be explicit because it indicates what is developed in the paper.
4. *Don't go all "Einstein" on them, but... explain you METHODS well.* In the case of the biological sciences, for example, although fundamental to the research itself, it is not necessary to detail procedure by a procedure carried out for the analysis in the oral presentation. For the oral presentation, the audience should be placed in the methods used for the organization of the work, for data collection and analysis. We emphasize that a workshop on research methods could be offered to students or it could be a branch of this DS.
5. *Don't go all "eureka" on them, but, show off your FINDINGS/DATA.* Sometimes this topic will not be present in works of human sciences, which aim at reflection and discussion, from readings and situations. This section should be presented in the presentation as tables, graphs and images. It is important to emphasize the formatting of the items regarding their visibility and intelligibility. We suggest that a workshop on chart and table types, as well as their specific functionality, should be offered to students or incorporated into this DS.
6. *Don't go all "what's done is done" on them, but... make a CONCLUSION or a DISCUSSION about your findings.* Although it might not be something unchanging or a discovery that will change the course of humanity, it is necessary to make considerations about the work done, even if it is a negative result to the idealized/hypothesized one during the research.

7. *Don't go all "fortune teller" on them, but... suggest some FUTURE RESEARCH can be done related to your findings/discussion.* The knowledge is not static and, therefore, it is necessary to present to the audience, possible studies to be carried out in the scope of their research, by the author himself or by other researchers.
8. *Don't go all "The notebook" on them, but... present some REFERENCES in which you anchor your work.* It is not mandatory to add all the references used to conduct the research, nevertheless it is important that the audience who the main authors that supported the discussion are. References must be presented formatted according to the requirement of the event. It would be interesting to offer students a workshop on different reference formatting rules, in addition to ABNT, such as APA and Vancouver, for example.
9. *Don't go all "the Oscars' speeches" on them, but... make ACKNOWLEDGEMENTS.* A work cannot be done alone or without contributions, so it is polite to thank the people/institutions that, in a way, contributed to the research.
10. *Don't go all "Mr. know it all" on them, but... set aside a moment for the audience to make QUESTIONS.* In some academic events, a presentation session time is intended for questions, while in others it presenters might be questioned after the presentation. Therefore, instead of a slide with a simple "Thank you for your attention", the presenter allows time for questions to be asked about the work. It is noteworthy that the presenter does not need to know everything and, thus, can recognize that he or she does not know how to answer and, later, will research about it and will contact the person who made the question.
11. After exposing all the topics, to close the class, the professor asks the students, as an extra-class task, to highlight, in the chosen article, the aspects treated in class, so that, in the next meeting, in pairs, they can create their slideshow presentation.

In this stage, we address all the topics the presentations should contain, as represented in Figure 4:

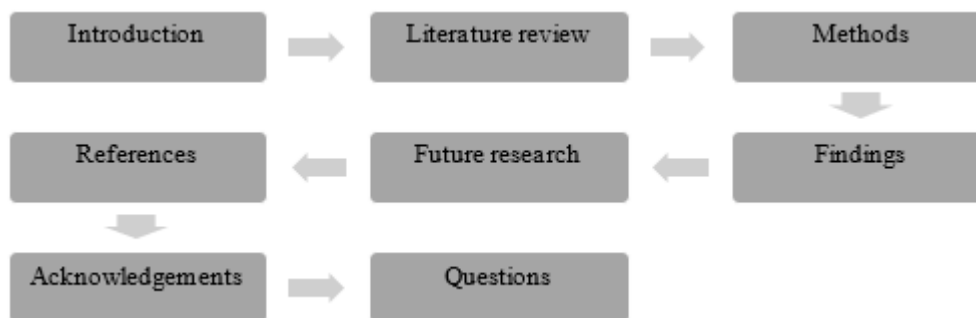


FIGURE 4 - Presentation content  
Source: Timmermann and Sturm (2021)

Once all the content is addressed and explained, students have been exposed to some specific resources to build their own material.

### 2.3 Module 2: Making the Final Production - Just do it!

This step aims to create a slideshow as well as organize the oral presentation in English of an article for an academic event. Based on the previous lesson and the extra-class assignment performed, the pairs will prepare their 15-minute presentation to be held at the next meeting, i.e. the final production. While conducting the activities, the professor will assist the pairs with regard to the formal aspects of genre and language adaptations, as the presentation must be in English, following all the topics mentioned in Module 1 activities.

### 2.4 The final production: It is *showtime!*

As if it were an academic event, this last meeting comprises the students' final productions and their socialization: each pair will have 15 minutes to present their article, with the support of the material which they have produced. Each student will receive a worksheet, with the title of each work, identical to that used in the assessment made by the professor in the initial production (Figure 2). In other words, students should assess, in a kind of peer evaluation, their classmates as to the suitability of the presentations to the specific genre. After the presentations, in groups, students will have the opportunity to comment and discuss the work of their colleagues, with a view to better development of the worked genre in the future.

### 2.5 Process Assessment: What did just happen?

The (self-)assessment will take place during the end of the process, from the feedback given by the professor to the interactions between peers, during the final production and socialization after the final presentations, based on the items proposed in Figure 2. The idea is not to grade students, quite the opposite: the purpose of this assessment is to continuously help the students and professors in the long journey that is to create and present academic research.

The professor's assessment of the DS will take place in two moments, which are the initial production and the final production: with the evaluation form (Figure 2), the professor will be able to perceive the evolution of each pair regarding the formal aspects of the presentation-in-an-academic-event genre and its structure/content. Thus, according to the results found, it will be possible to understand the strengths and weaknesses of the DS, as well as its application, and adapt their approaches to the future moments when applying this DS to new groups.

## 3 Final considerations

Our work intended to call attention to the need and relevance for oral genre teaching and learning in the HE context, mainly, considering this approach can contribute to students' language act, more specifically to the communicative act (CRISTÓVÃO, 2013). As the author claims, "in the collective activities where the collaboration structures organize the human interactions with its medium, that the language activities are produced" (p. 25), leading to the necessary understanding of the general collective activities.

Concerning the first question we set for the study about the appropriate theory-oriented approach to support the teaching of oral genres in HE, the Socio-discursive interactionism shows evidence that it is a contemporary theory which has been evolving in the area of Applied Linguistics through expressive research within the so-called Brazilian School. It is an innovative theoretical framework because it brings together, in addition to linguistic aspects, historical, psychological, cultural and social aspects. Studies in this area encompass the concerns of both language scientists and teachers who, in the classroom, seek solutions to problems and phenomena related to teaching and learning. Therefore, the SDI is widespread and appreciated for reconciling theory and practice, bringing positive results to the complexity that permeates the school environment and also the HE context.

Our goal was not to present or suggest the best model to be followed strictly. Although, in order to answer the second question, we pointed in the beginning of this text, we desired to provoke reflections about how the oral genre planning could or should be done and how the genre could be taught in a more effective way. We also took into consideration that oral genres are generally connected to written ones, thus, to teach an oral genre, the professor should remember that the work will be a conversion between them. We understand that a DS that aims at addressing the academic-genre-presentation needs to take into account two dimensions: the oral and the written (visual



support), in which the organization in writing is the foundation for the realization of the oral part. In simple words, we may say they walk together.

It is important to highlight the proposal to bring the DS design and procedures and suggest its use does not embrace the idea of a recipe. On the other hand, it follows the principle that SDI is a theory and practical approach at the same time, which can motivate professors to take risks in new pedagogical projects.

We also emphasize that there is (still) a gap in the undergraduate and graduate students' education from the most diverse areas inside universities. Therefore, the DS procedures could be used as a methodological planning tool to qualify different academic oral genres, such as lectures, talks, conferences, debates, interviews, including the more recent digital genres. It is also relevant to point out that the good mastery of oral genres facilitates interaction and communication, one of the keys for science spreading in academic contexts.

To close this work, we claim that it is an initial study that will be unfolded with the implementation of DS in disciplines and courses in our teaching contexts with data generation for near future testing and analysis in a broader project.

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