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THEORETICAL ESSAY

Effective practices for teaching oral language through genres and an instructional program that incorporates them

Stéphane COLOGNESI
Université Catholique de Louvain (UCLouvain)

Catherine DESCHEPPER
Haute Ecole Vinci (HE Vinci)

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EDITED BY
- Eliane Lousada (USP)
- Ana Maria de Mattos Guimarães (UFRGS)
- Joaquim Dolz (UNIGE)

REVIEWED BY
- Ana Paula Marques Beato-Canato (UFPR)
- Solange Aranha (UNESP)

ABOUT THE AUTHORS
- Stéphane Colognesi
  Conceptualization, Writing (original draft, Review & Editing)
- Catherine Deschepper
  Conceptualization, writing (review & editing)

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ABSTRACT
This contribution has a twofold objective: (1) to list effective practices for teaching oral language through genres, based on the latest research findings and (2) to propose a training program that uses these practices. To achieve this aim, we first explore effective practices for teaching oral language through genres, based on the literature. In the second part, we present Itineraries, an instructional program that implements these effective practices.

RÉSUMÉ
Cette contribution a un double objectif : (1) recenser les pratiques efficaces pour l'enseignement de la compétence à communiquer oralement par les genres, sur la base des derniers travaux de recherche et (2) proposer un dispositif d'enseignement/apprentissage qui mobilise ces pratiques. Dans le texte, nous déployons la première partie les pratiques efficaces pour l'enseignement de l'oral par les genres en nous appuyant sur la littérature, nous permettant d'aboutir à un modèle théorique. Dans la deuxième partie du texte, nous présentons le dispositif "Itinéraires" étape par étape et montrons comment il peut être utilisé dans les classes.

KEYWORDS
Oral language instruction. Oral genres. Effective practices.

MOTS CLÉS
Enseignement de la langue orale. Genres oraux. Pratiques efficaces.

Introduction

Oral practice at school

Four ways of considering oral language at school are generally distinguished (PLANE, 2015; WIERTZ et al., 2020). First, oral language occurs in ordinary communication situations. These can take place between teacher and students, and between students, and they do not depend on a particular learning context. Second, oral language is used in pedagogical situations, as part of the interactions making up the life of the class: the transmission and hearing of information, instructions or question/answer type exchanges. Oral communication is then the medium through which the pedagogical relationship unfolds. Third, oral communication can be considered as a teaching and learning tool in the disciplines. It is then a reflexive speaking. Fourth, oral language can itself be an object of learning. It is in this context that it is the subject of specific teaching–learning sequences designed to develop students' oral language skills.

As far as formal instruction is concerned, this fourth dimension of oral language at school, as a learning object, is increasingly present as an issue. Indeed, "oral language education has gained a clear place in L1- curricula all over the world" (WURTH et al., 2019, p. 2). For example, in our school context of French-speaking Belgium, the new regulations specify that "disciplinary skills - listening/reading, speaking/writing - must be of equal importance" (PACTE POUR UN ENSEIGNEMENT D'EXCELLENCE, 2017, p. 48). For all that, and despite the intentions expressed, in some school programs, there is little clarity on what to teach and how (DUMAIS; SOUCY, 2020).

In classrooms, oral language has struggled to become a real object of instruction (COLOGNESI; DESCHEPPER, 2019; DUPONT, 2020; GAGNON; DE PIETRO; FISHER, 2017; SIMARD et al., 2019). On the one hand, this is because teachers say they are ill-equipped to teach it (COLOGNESI; DOLZ, 2017; DUMAIS; LAFONTAINE; PHARAND, 2017; SÉNÉCHAL, 2017; SIMARD et al., 2019; WIERTZ et al., 2021). On the other hand, the components and modes of evaluating it are complex (GAGNON et al., 2017). In addition, oral language has a lower status compared to written language because the acquisition of the written code is more visible in schooling (KALDAHL, 2019). Moreover, the possible difficulty of "keeping traces" of teaching–learning activities dedicated to oral language tends to make its

operationalization, visibility, and progression in the classroom complex. Revising oral performances (FAYOL, 2007) and archiving them can pose a problem.

In pre-service and in-service teacher training, the teaching and learning of oral language is not at all or hardly represented in training programs. When it is, it is in an occasional and limited way, unlike training in reading or writing skills (CÔTÉ; PELLERIN, 2017; VIOLA et al., 2015).

Finally, the teaching–learning of oral language is complex. It is complex in terms of the conditions under which it is carried out (time, traces, ...), the characterization of its components, the methods of its evaluation, and the relative lack of reference points (training, programs) on which to base instructional sequences. All of this contributes to making teachers insecure. This reinforces the continued usage of highly stereotyped activities in teaching oral communication. These activities are also reassuring because the teachers have often experienced them as students themselves.

Thus, for example, the most popular practices in exercise how to speak are recitation, speaking in the service of self-expression such as expressing the mood of the day or an opinion about an incident), and delivering a presentation (COLOGNESI; DESCHEPPER, 2019). All of these practices are immediately functional. They call upon all oral skills without focusing on one or another more specifically. This makes them complex for students to implement. For listening skills, the practice of administering a listening skills questionnaire is the most common intervention in class (COLOGNESI; DESCHEPPER, 2019). Yet, this tends more to assess an already existing competence than to teach oral comprehension strategies (GAGNON; MARTINET, 2021).

In view of all this, there are therefore real issues at stake in considering the guidelines that can help teachers instruct oral language usage in the classroom.

The perspective of working by genres in the teaching–learning of the oral language

Even though oral language occupies a major place in people's out-of-school daily lives, much more so than written language (LAFONTAINE, 2016), its teaching–learning in the classroom remains secondary. Teaching by genres no longer has to prove itself for the written word. But it has not yet been implemented for oral genres (MATIAS et al., 2020; DOLZ; SCHNEUWLY, 2009). Few of them are covered in class. And if they are, it is without necessarily being the object of specific teaching–learning.

The genres used in working on oral language are thus often the same: the presentation, which is often practiced, rarely taught, or recitation, whose generic authenticity is essentially, if not exclusively, academic. Yet, teaching oral language through genres would allow students to develop their listening–speaking skills in the real-life formats of communication situations they confront or will be confronted with. This is what is at stake in the teaching–learning of oral language in the classroom: teaching students to communicate orally and to understand the oral messages that surround them, in both their diversity and their specific characteristics.

Genre-based instruction in oral communication has been currently advocated for teaching oral language, both by researchers (CHARTRAND; ÉMERY-BRUNEAU; SÉNÉCHAL, 2015; DOLZ; GAGNON, 2008) and by frameworks for language teaching (COUNCIL OF EUROPE, 2001). Teaching oral

language through oral genres would make it possible to take into account what students have learned in instruction on writing in the service of benefit oral language, which would therefore bring several advantages.

First, the generic perspective allows understanding oral language from an effective communicative perspective. The genre, which corresponds to an existing communicative practice, carries with it a series of specific oral usages in which oral language use is associated with different discursive and social situations (DOLZ; GAGNON, 2008; HORVERAK, 2016; HYLAND, 2003). Mastering these generic frameworks provides learners with language basics. These basics are necessary to deal adequately with the different life situations that will require calling upon them.

Second, the existing instructional activities for working on written genres can be used to support work on the oral genre. Certain oral genres lend themselves well to the need for in-depth work. This is particularly true of public genres, which can be prepared in advance and are subject to rehearsal (JAUBERT, 2007). This allows getting away from the feeling of immediacy that oral presentations provide, and instead to prepare, anticipate, analyze, and improve a presentation.

Finally, working on genres where the oral language is prepared and rehearsed allows showing the students that taking charge of a complex oral presentation takes time. The presentation is prepared and discussed with others. This makes it possible to place the learning of oral language in a "co-actional approach" that is as valid for the mother tongue as for second languages (PUREN, 2002).

This also makes it possible to anticipate, and if possible, to take charge of, the emotional dimension. In fact, all speaking engenders a "putting at risk" of the speaker (LAVOIE; BOUCHARD, 2017). Anticipating, preparing, and delivering the message when it is "ready" reduces stress, increases the feeling of comfort, and allows better management of emotions (HANIN et al., 2021; STORDEUR; COLOGNESI, 2020).

In sum, for all the reasons mentioned above, it seems to us that genre-based learning and the identification of effective practices for this learning, widely used for writing, constitute a relevant source of guidelines for the teaching–learning of oral language as well. That is the twofold objective of this contribution: (1) to list effective practices for teaching oral language through genres, based on the latest research findings and (2) to propose an instructional program that uses these practices. In short, what are effective practices for teaching and learning oral language through genres and how can they be integrated "in act" within an instructional program?

1. What are effective practices for teaching oral genres?

There is a vast literature on what is meant by effective teaching. Ko, Sammons and Bakkum (2014) conducted a meta-analysis that allowed them to identify effective teaching practices across all disciplines. The authors added that these practices would have to be implemented in (almost) every lesson to be fully effective. They were: (1) know the content of the curriculum and strategies for teaching it; (2) be clear about the learning objectives and explain to students what is expected of them and the usefulness

of the learning; (3) use existing instructional materials expertly; (4) know students and adapt interventions; (5) provide regular feedback to students; (6) involve students in the assessment process; (7) teach metacognitive strategies and (8) make links between courses and disciplines.

This examination of effective practices has continued within each discipline. For example, there have also been meta-analyses for language teaching. Thus, Koster et al. (2015) and van Weijen and Janssen (2018) identified effective practices for teaching writing. They are related to the "global"' effective practices just listed: (1) goal setting; (2) teacher feedback; (3) text structure instruction; (4) peer assistance and (5) strategy instruction. These practices seem possible and relevant in the writing-rewriting process (COLOGNESI; NIWESE, 2020).

As far as speaking is concerned, research in this field is still recent, so that there is not yet much work on effective practices for teaching speaking in the classroom. We identified two articles that mention such practices. The authors of the first article aimed to provide guidelines for secondary school teachers, while the second article focused on the primary level.

First, Wurth et al. (2019:2) analyzed the literature to deduce what they called "key elements of good quality L1-oral language teaching". To do so, they selected 13 articles, from which they identified five main aspects: (1) having a clear vision of goals and criteria before beginning oral language instruction; (2) analyzing and monitoring each student's language progress by setting aside time for reflection and analysis in L1 oral language lessons; (3) practicing self-assessment, peer assessment, and teacher assessment of oral products; (4) conducting observation and discussion time on filmed speakers serving as models; and (5) regular practice of a variety of speaking tasks.

Next, Colognesi and Hanin (2020) conducted a study to try to identify effective practices in oral language instruction. For this purpose, they followed 16 pre-service teachers at the end of their training. Their participants were involved in a specific training module on the teaching of oral language. They developed sequences for teaching oral language through the oral genres (DOLZ; GAGNON, 2008; HYLAND, 2003), and then they experimented with them in the classes of pupils aged 7 to 12. These interventions lasted 12 hours in each class. The improvement of the pupils in oral language competence was measured with a pre- and post-test. In addition, written reflective analyses and oral interchanges between student teachers and trainers were analyzed. The triangulation of these data allowed the researchers to select a series of effective practices for teaching oral language through genres. These practices are: (1) planning oral language teaching in the class timetable; (2) establishing a climate conducive to listening and speaking; (3) supporting students with scaffolding; (4) enabling students to self-assess and implementing peer assessment.

Combining these proposals and the literature on effective practices, we have formulated a series of effective practices that are interesting to have as guidelines for teaching oral language, within the framework of teaching by genres. They are presented in Figure 1 and explained below.

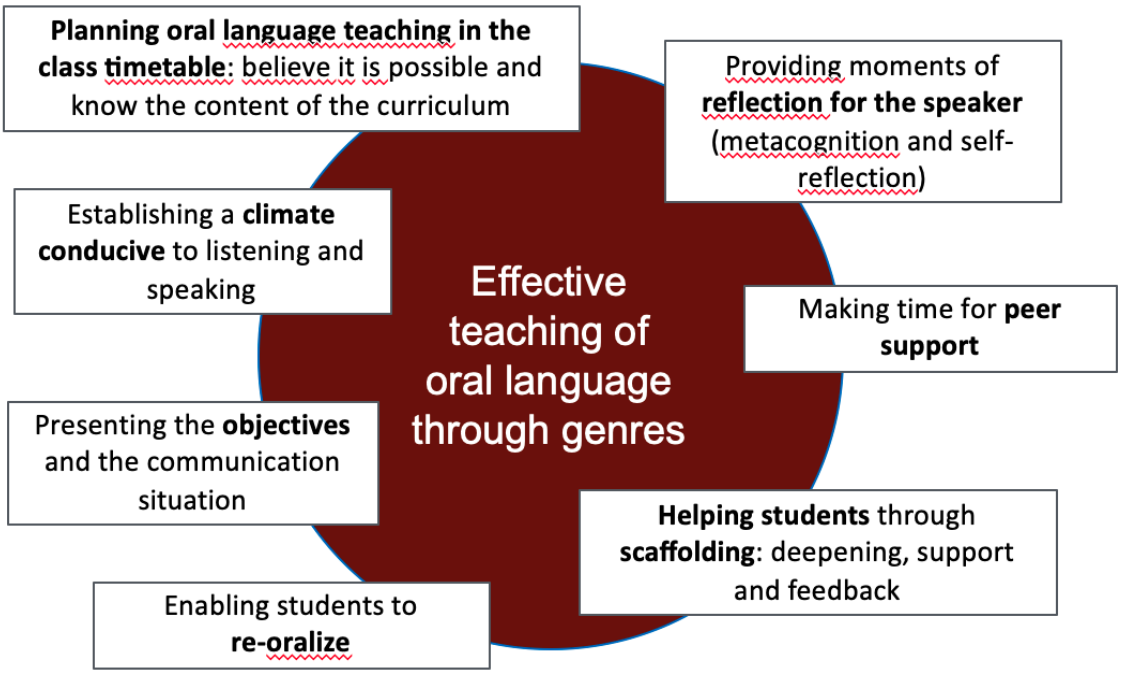

FIGURE 1 – Effective practices for teaching oral language through genres.
Source: produced by the authors.

Planning oral language teaching in the class timetable

Planning is one of the key tasks of teachers (KANG, 2017). It is a reflective activity (DEPRIT; VAN NIEUWENHOVEN, 2018, 2021) which, for oral language teaching, has at least two aspects.

The first aspect is to be convinced that teaching oral language is possible and useful. This is needed to be able to set aside time slots in the week's program to work on speaking.

The second aspect is to know the curriculum relating to the teaching of oral language. On the one hand, it is a question of having an idea of the genres that can be covered in the different years of schooling (COLOGNESI; HANIN, 2020). On the other hand, it is necessary to have knowledge of the oral objectives that can be taught (DUMAIS, 2016) and that are necessary for the communication situation related to the genre that is being worked on. This is the basis for the teacher's decisions to develop teaching activities, and choose the appropriate method and material (GAGNÉ; BERGER, 2019).

Establishing a climate conducive to listening and speaking

If the work environment is important for all activities that take place in the classroom, it is even more important when working on oral language. Indeed, when speaking, the person exposes himself (GAGNON;

DE PIETRO; FISHER, 2017). The speaker engages his body, his voice, his identity (ALRABADI, 2010; GARCIA-DEBANC, 1999). Consequently, it seems necessary to establish a safe working environment and rules, where the student will dare to express himself. Moreover, students can express themselves on video or in front of their peers before having to speak in front of the class or an unknown audience. This takes the stress out of the presentation. In addition, it is important to think about what audience members should do while a speaker is speaking and to assign a specific listening intention (COLOGNESI, 2021).

Presenting the objectives and the communication situation

Regarding goals, in relation to writing, it has been shown that students who had a specific writing goal and sub-goals as they went through the writing process improved the quality of their writing (FERRETTI; MACARTHUR; DOWDY, 2000; GRAHAM et al., 2014). We argue that the same is true for oral language.

Thus, at the beginning of work on oral communication skills, it is necessary to give the pupils objectives for speaking. It is also necessary to explain to them what they have to achieve. This is so that they can understand the communication situation they are in. It is essential that students know why they are producing this message, for whom, what it will be used for, and so forth. Working through genres naturally leads to engaging students in real communication projects, as recommended by the Council of Europe (2001).

This goal-setting step at the beginning of the work as well as in the intermediate phases can take two different forms (KOSTER et al., 2015). The teacher can actually announce to the students the expected goals in terms of the product, for example, the overall length of the text, the expected effects, and so forth. In addition, the teacher can also announce objectives in terms of the process. That is, he can specify what learning or working strategies are expected to be acquired.

Moreover, it is now commonly accepted that a student is motivated to engage in a task if it is meaningful to him or her, but also if he or she believes in his or her chances of success (BOURGEOIS, 2011; ECCLES; WIEGFIELD, 2002). Consequently, when presenting the objectives, it seems necessary also to mention to the pupils the various supports that will be available to help them to achieve the stated objectives.

Enabling students to re-oralize

Inspired by the practice of rewriting, namely, "any operation which returns to what has already been written" (GRÉSILLON, 1994, p. 245), re-oralization (COLOGNESI; DOLZ, 2017, p. 188) returns to what has already been said aloud. The intention is to allow the speaker to improve his spoken product, as many times as necessary, before delivering it to the audience for whom it is intended. This of course depends on the genre that is to be produced. In order to limit stress, the re-oralizations could also be carried out in front of an audience of progressive size: the camera or one or two peers at the beginning, a subgroup of spectators afterwards, and the whole audience at the end.

In addition, from one oral rehearsal to the next, the speaker does not have to repeat the same thing. It is about having the challenge of improving from one time to the next. These challenges may come from teacher-generated scaffolding, or from feedback received either from the teacher or from peers. They can also be determined by the speaker himself. In this way, re-oralization allows the possibility of development for and by the student. It is also a way for the teacher to ensure formative co-assessment of oral language competence.

The ephemeral aspect of oral language can make its evaluation subjective (GARCIA-DEBANC, 1999). This is why it is useful to think about ways to preserve students' oral performances. Digital tools can provide a solution for this. Stordeur and Colognesi's (2020) study showed that when students can replay one or more versions of a presentation by recording themselves, they experience positive emotions such as being happy, relieved, proud, relaxed or feeling good.

It should be noted that, depending on the genre, the re-oralizations can be prepared for. They can be prepared for in writing, as a tool for the elaboration of oral communication (CELLIER; DREYFUS, 2002; DOLZ; GAGNON, 2008).

Helping students through scaffolding: deepening, support and feedback

Scaffolding is what the teacher provides to ensure the student's learning, the actions undertaken to allow the student to accomplish alone a task that he did not know how to accomplish independently at the beginning (BRUNER, 1983, 1996). Bucheton (2009) has identified three types of scaffolding functions.

The first function of scaffolding is deepening. It is a matter of the teacher bringing the students to mastery of a specific aspect that they do not yet know and that they need. Thus, for the oral genre being worked on, the teacher can intervene with regard to one or more aspects relating to action, discourse or linguistic-discourse skills (DOLZ; PASQUIER; BRONCKART, 1993).

Considering that action skills are addressed when the task is presented to the student, one of the first deepening scaffolds should be focused on the structure of the message to be produced, that is, on students' discursive abilities (DOLZ; PASQUIER; BRONCKART, 1993). On this point, Allal (2018) has shown that learning by observing models can contribute significantly to students' progress. This was, in fact, an intervention recommended by Bruner (1996). The issue is to help students discover the regularities of the genre to be produced, its predictable format (DOLZ; GAGNON; VUILLET, 2011).

Dolz et al. (2001) agreed that observation and analysis of existing texts enables the characteristics of the genre to be identified. This is accomplished through the use of models chosen for their representativeness. Colognesi and Lucchini (2018) have shown that this activity of observation of models should be done from observation of real models of confirmed authors, but not only from this. Otherwise, the risk is to make students think that the production goals are too high. Wurth et al. (2019, p. 19) further explained that "these examples should give a varied view on speaking in public, showing students 'different discursive conditions according to categories such as age, race, class, gender and so on' (Baxter, 2002, p. 94)." The purpose of the model observation and analysis activity is to highlight the similarities of the models,

but also the differences. This is to identify the essential characteristics of the genre, but also the possible options. The challenge is to allow speakers to conform to the structure of the message to be produced while retaining creativity and personal agency (COLOGNESI; LUCCHINI, 2018).

Other scaffolding can also be organized according to the specificities of the genre to be produced, related to linguistic-discursive abilities (DOLZ; PASQUIER; BRONCKART, 1993). Such scaffolds can highlight lexical-semantic, morphological, syntactic, paraverbal, non-verbal, or material oral language objectives (DUMAIS, 2016).

The second function of scaffolding is support. This consists of being able to adapt interventions according to the diversity of the students and their needs (ALLAL, 2020; COLOGNESI; GOUIN, 2020), to enable them to succeed in the task (LERY SANTOS; BONNEFON; TRICOT, 2020). In fact, it has been shown that teacher support and behavior in relation to student success are major determinants of student academic success (Maulana et al., 2017). In its supportive function, scaffolding can be offered either to a subgroup of students who have the same need, or more individually. For example, the teacher could, after an initial discussion, identify each student's most fragile non-verbal skills and provide them with specific support.

The third function of scaffolding is control. The teacher ensures that the students' answers are correct and validates them. Feedback is therefore the key. It has been identified as one of the most powerful levers for learning (DIETRICHSON et al., 2017; HATTIE; TIMPERLEY, 2007). Yet, giving feedback about oral performance can present a set of challenges. First, it is complex to identify the components of speaking within a complete message and to evaluate each component in a single oral performance (LAFONTAINE; PRÉFONTAINE, 2007). Second, oral language is ephemeral, which requires keeping track of it (DUMAIS, 2010; GARCIA-DEBANC, 1999). Third, take into account objective and (inter)subjective dimensions in the evaluation. They are related to the commitment of the speaker. But also to the commitment of the evaluator in the evaluation process (ALRABADI, 2010; GARCIA-DEBANC, 1999; LAVOIE; BOUCHARD, 2017).

In order to deal with this complexity linked to the evaluation of oral language, one practice is to use a criterion-based grid. However, this raises an issue around which multiple questions are focused: who evaluates, what, how, why, on the basis of what criteria and with what indicators of progress? How best to include, consider and integrate all of these parameters in a grid designed to evaluate a student's oral performance is a constant question for teachers, and researchers as well (WIERTZ et al., 2020).

Making time for peer support

Peer assessment involves two or more students in a symmetrical relationship who evaluate their respective learning, progress and/or difficulties (ALLAL, 1999, 2020; GIELEN, *et al.*, 2010). It adopts a formative perspective. Regulation through evaluation is no longer considered as just a particular event in learning, but as an integral part of it (ALLAL; MOTTIER LOPEZ, 2005). It has been shown that in many respects, peer assessment can substitute for or even surpass teacher assessment (DOUBLE; MCGRANE; HOPFENBECK 2020). In language instruction, peer assistance is when "students work together in pairs or small groups, and help each other plan, write, and/or revise their texts" (van WEIJEN; JANSSEN, 2018, p. 13).

As mentioned above, assessing speaking is not a simple task for the teacher. This is also the case for students. Established criteria can serve as a guide for them to evaluate the performance of others (DUNBAR; BROOKS; KUBICKA-MILLER, 2006; WIERTZ et al., 2020). In their study, Leenknecht and Prins (2018) investigated whether elementary school students' involvement in setting assessment criteria and standards resulted in better peer assessment and feedback style. The results of the study showed that it did. In particular, students who discussed the criteria and standards before providing feedback on the brochures about their classmates' climate gave more positive and effective feedback than those who did not.

Students often have difficulty using a complete criteria grid: they need to be trained to do so for the feedback to be effective (LAVEAULT; MILES, 2008). Otherwise, the use of a grid has no influence on the effectiveness of peer assessment (DOUBLE; MCGRANE; HOPFENBECK, 2020). Thus, it seems that choosing the focus of the feedback with students, or having them select priorities for the speaker, could be an interesting way to support effective peer feedback.

There is also the question of which modalities are most effective for peers to use in giving feedback to others as part of an oral performance evaluation. In their study, Colognesi et al. (2020b) compared two modalities for students to use in giving feedback on their peers' oral performances: written or oral with discussion. While student performance improved significantly for both modalities, students who received negotiated oral feedback received more guidance and made more progress. This is because in this situation students have to agree and thus co-construct their judgment (WEGMULLER; ALLAL, 1997). They can then discuss it or present it to the speaker with a specific expectation regarding the effect that will be produced by what they say (TREMBLAY; TURGEON, 2019).

Moreover, by providing feedback to others, students will take ownership of the goals set by the teacher (ALLAL; MOTTIER LOPEZ, 2005; HATTIE; TIMPERLEY, 2007). It has been shown that students use feedback from others to improve their products. But, in addition, they also use what they have recommended to others to improve their own products (COLOGNESI; DESCHEPPER, 2018; DUMAIS, 2010). Thus, there is a double gain from peer feedback.

Providing moments of reflection for the speaker (metacognition and self-reflection)

Vosniadou et al. (2021) explained that all theories of metacognition agree that metacognition in the context of learning and academic performance refers to individuals' ability to improve their learning and academic performance through the use of strategies to plan, manage, and control their learning.

Thus, the teacher can support students' metacognition at three points: before, during, and after the tasks; in this case, the oral performance tasks. This is done by activating strategies for orientation, planning, monitoring, regulation, and evaluation of the product and the process (COLOGNESI et al., 2020b; EFKLIDES, 2008; VEENMAN, 2012). It is then possible to invite students to verbalize their process, make judgments about their learning, or even take a look at how confident they feel about the tasks (DOUBLE; BIRNEY, 2019).

This time spent in working on strategies, and the discussions that go with it, allows for the identification of winning strategies (COLOGNESI, 2021). It is also an opportunity to take into account what the speaker thinks and feels when confronted with delivering an oral message in front of others.

Reflective speaking, considered as a third use of speaking in class, could support the time spent learning how to speak well. The ability to "say what one has done in order to speak" constitutes an interesting way to work on speaking. It generates a double gain. It allows one to reflect on one's oral practice and to equip oneself with a language in which to express it.

2. Itineraries: a training program for teaching oral genres

Like others, we initially prioritized writing in our research. Thus, in our initial work we developed an instructional program for the development of written competence: Itineraries (COLOGNESI, 2015). It is based on the analysis of existing instructional programs (COLOGNESI; LUCCHINI, 2016). Itineraries is based on the idea that, in order to write a chosen genre of text, several drafts will be necessary to arrive at a correct final version, and that it is necessary to support students with scaffolding, time for interaction with peers, and time for reflection on oneself as a writer and on one's strategies.

The benefits we observed for teaching–learning through and for written genres led us to consider the transposition of Itineraries to oral genres. And specifically, those genres that require preparation, such as public genres, and/or genres that are prepared in advance before being delivered (e.g. oral presentation, audio guide, advertisement, news report, slam, etc.). Of course, the processes of text production and revision are different than for spoken performances. In fact, writing allows for a more flexible back-and-forth between the processes of planning, writing and revision (FAYOL, 2007; HAYES; FLOWER, 1981). The oral dimension implies greater immediacy and a greater degree of direct interaction. And, more fundamentally, the very characteristics of oral language differ from those of written language (CAPPEAU, 2017). Nevertheless, adapting a program of instruction designed to work with genres in writing seems possible to us, provided that these differences are taken into account. Oral and written language are closely linked (MORINET, 2016, 2019) and interdependence between the two communication modalities makes sense (COLOGNESI; DESCHEPPER 2018).

In transposing the Itineraries instructional program to the teaching of oral genres, the challenge was, on the one hand, to ensure the possibility of adapting an existing program, and on the other hand, to measure its effectiveness in the classroom. It was necessary to test and adapt the tool to the different oral genres.

Thus far, positive effects have been shown for the following oral genres: audiovisual reporting (COLOGNESI; DESCHEPPER; DEJAEGHER; 2020); wanted ad for missing animal/object; home shopping TV show; news report; advertisement; poetry slam; argument for opinion (COLOGNESI; HANIN, 2020); and life story (COLOGNESI et al. 2020a).

Figure 2 shows the main steps of an itinerary, which are then explained one by one. An example is proposed to illustrate each step. It is the production of audiovisual reporting. This example is adapted to elementary school students. It is written in italics in the following paragraphs.

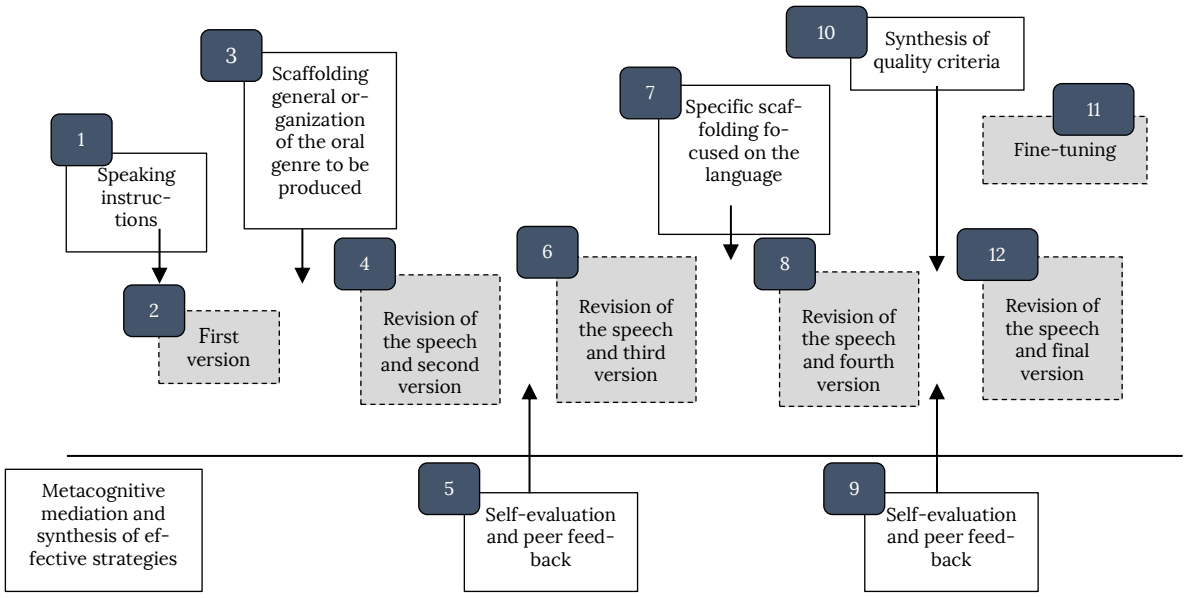

FIGURE 2 – Steps in the Itineraries instructional program, adapted to the teaching / learning of an oral genre
Source: adapted from Colognesi; Deschepper; Dejaegher, 2020.

Step 1: Speaking instructions and working environment

The teacher explains the speaking task. The product parameters are determined collectively: who is addressed, in what context, with what status of the speaker, for what purpose, and so forth.

> The "audiovisual reporting" project is planned with the 10-12 year old students. The objective is to propose reports for foreign correspondents who live in other countries and to help them discover the regions of Belgium. Collectively, these questions are answered: (1) what is the oral production task? (2) Why are we doing this? (3) To whom is this message addressed? (4) what is the status of the speaker? (5) where can we find this kind of message? (6) what materials are needed?

The teacher also explains the different steps the students will go through, the itinerary, to learn how to perform the proposed oral communication task. He mentions that several oral versions will be developed, in order to progress. He also mentions that he will help the students by proposing some resources, and that their peers will also intervene to give help. In short, it is a climate of collaboration that is established here. After explaining this, the teacher asks the students what the rules should be to ensure a comfortable working environment, so that they can dare to speak and feel as comfortable as possible. A list of rules can be drawn up. This list should be recalled at the beginning of each stage or at times when it is necessary.

> A poster with the different stages of the project is prepared with the students. Work rules are also discussed at this time. Since the students will be filming themselves as part of the audio-visual reporting, there is also a reflection on image. For example, the teacher asks what rules seem important to be filmed while feeling good? What are the important rules to adopt when viewing a video of a classmate?

Step 2: First version

Each student performs a first oral version. The performance can be spontaneous or based on brief preparation for speaking. This preparation can be done in writing, for example, by writing down key words or ideas.

The speaker will use everything he knows to respond to the communication task. The first oral version allows each speaker to position themselves in relation to the instructions and thus to ask questions, to encounter obstacles, and also to take stock of the genre to be produced. On the teacher's side, it is an opportunity to gather important clues about the pupils' already existing knowledge of the performance situation.

This performance should be done with as little pressure as possible. For example, the student could record himself and be alone in front of the camera. They could also talk to a peer. This moment is not intended to put the student alone in front of the whole class. That could be uncomfortable for a first performance.

> Each student chooses a region of his/her country that he/she knowq about and wants to talk about. It is a place where he/she lives, that he/she has visited, etc. The teacher reassures and gives the instruction again: "The project is to make an audiovisual report about a region of your choice. Now you are going to do a first test so that we can see what you know about how to make a report. Don't worry, I know this is your first time doing this. Just do what you think. It's okay if there are things to change, I'm here to help you improve."
> Students take a few minutes to research some information and prepare their speech. To help them, the teacher has prepared some information sheets on different regions of the country. These sheets are handed out to students who have no ideas or are having difficulties.
> After this preparation time, one student speaks in front of two-three other classmates. Then, he/she writes down on a sheet of paper what he/she thought of his/her oral performance, what difficulties he/she has, what he/she needs, etc.

Step 3: Scaffolding general organization of the oral genre to be produced

The teacher shows the students several videos or plays audio messages, the objective for which is to identify the characteristics of the genre of message to be produced. It is necessary to have a variety of models (from everyday life, but also from pupils of the same age as the speakers). This is to make the goal seem achievable to the students. The task can be to observe the models and find out what is the same. This helps to identify the characteristics of the genre. Students can also be asked to note the differences. This provides a list of possible options for the required oral performance. This step ends with a synthesis focusing on the organization of the message.

> Students observe three reports that are shown as models. The objective is to find their common points and differences. Together, students identify the characteristics: introduction that presents the subject by problematizing it; presentation of the different aspects of the fact/place, conclusion. There are images to illustrate the point. The presenter is either in the environment or in voice-over. Sometimes there are interviews with people and witnesses to the event. To close this moment, the teacher asks the students what they have learned and the strategies they will use to produce a second version of their report.

Step 4: Revision of the speech and second version

Students gather the information they need to make the speech. They prepare for their second oral version by writing down a few key words on paper. Each student performs a second version of his or her oral product. This step can still be done in front of the video camera, a peer or a small group of students. Again, it is not beneficial for the performance to take place in front of the whole group. This is to allow the speakers to feel comfortable, but also to differentiate between learning oral communication and delivering the message when it is ready.

> Students prepare their second version by conducting background research on the chosen location. They look also for images that will help them express themselves. They speak again in front of the same duo-trio. This time students are given a digital tablet or smartphone and take turns filming each other.

Step 5: Self-evaluation and peer feedback

This step consists of assessing students' performance in a formative and supportive way. Two stages are included: self-assessment and peer assessment. Ideally, before setting the students to work, the teacher should reflect with them on the criteria that could be used at that time. For example, aspects related to the organization of the message could be used, because these aspects have been scaffolded.

Materials could be distributed to help students complete this assessment: for example, an evaluation grid, "I'm proud" and "I have a challenge" cards, and so forth. The aim is for each speaker to be able to take away the aspects of their performance that they have already accomplished and that they can maintain, as well as challenges to take up, and priorities for improvement.

After this discussion on how to carry out the assessment, the teacher invites each student to comment on their own performance. If the performance has been recorded, the student can review it, alone, and write his opinion. If it is not recorded, the student can write down what he is proud of in his performance and the elements that were difficult for him, the aspects that he should improve.

Then, in sub-groups, students negotiate feedback to give to the speaker.

> Students are given cards. These are " well done " cards and " challenge " cards. On each card, there is a criterion from the scaffolding activity. For example, " Well done on the introduction of the report" or "Challenge: add or improve the introduction of the report".
> In subgroups of 2-3, the same as before, students view their second version. Each student chooses two cards: a " well done " card and a " challenge " card. Then the partner(s) also choose two cards for the others. Using these cards, they discuss the qualities and areas for improvement of the second versions of the story.
> A synthesis is made as a group: what strategies should be used to improve the audiovisual report?

Step 6: Revision of the speech and third version

Each student revises his oral performance. Each student performs a third version. Depending on the genre, students could only plan changes in their production but not necessarily produce a third version.

> Each student takes time to make a plan for their report. They think about the moments they need to improve, prepare the text to say for each part. This is done in writing (preparation of a script). Students have time in class and at home to continue their documentary research. They also choose images and illustrations to talk about the region they have chosen. They have access to the Internet for this purpose.

Step 7: Specific scaffolding focused on the language

The teacher provides language scaffolding that is needed to improve the students' oral communication. These are chosen based on the language aspects that are essential to the genre to be produced.

> In a workshop format, students work on:
> - the parameters of the voice and specifically the appropriate intonation to mark the informational relief
> - posture and non-verbal communication in the context of presenting a report (discrimination of appropriate and inappropriate behaviors by observing edited videos).
> A synthesis is made collectively: what new strategies should be retained to produce a report? In terms of intonation? And in terms of posture? Then, each student notes what he/she has retained and what he/she will take into account for his/her audiovisual report.

Step 8: Revision of the speech and fourth version

Each student revises his oral performance, based on the support received. Each student performs a fourth version.

> Students go back to their script/plan for their story. They reread it and add "their own" indications on intonation and posture. They then do another oralization of only one part of their report (the introduction). The point is that they practice using intonation and also adopting a correct posture.
> Students are also provided with pictures/illustrations by the teacher to help them improve the visual aspect.

Step 9: Self-evaluation and peer feedback

This step is similar to step 5, insofar as it is a self- and peer-assessment. However, the teacher can get the students to adapt the assessment criteria. Ideally, these criteria should now reflect the new learning achieved during scaffolding. In this way, it is possible to validate the aspects well assimilated by the pupils and to identify their challenges in this area.

> Once again, the students of the same duo-trios look at the introduction that has just been made. They are to evaluate themselves using the criteria related to the scaffolding on intonation and posture. First, they write

down their point of view on their own. Then they discuss their performance together. They decide together what is good and what needs to be improved.

Step 10: Synthesis of quality criteria

Collectively, the students and the teacher summarize the quality criteria for the final product. They review the various steps in the learning process. They identify the elements that were the subject of support or focus during peer exchanges. On this basis, a list of quality criteria is determined. The identification of these criteria is in itself an interesting summary of the expectations for the genre to be produced and can constitute a kind of checklist for the final production. It is also interesting to think of leaving some criteria "free" to allow students to choose them individually, as personal challenges that they set themselves.

All the criteria and strategies for making an audio visual report are recalled. A written summary is prepared.

Step 11: Fine-tuning before the final version

Students gather all the necessary resources for the final performance. They make the final adjustments necessary for their speech.

Students will have time in class and at home to practice to be ready for their final version of their audiovisual report.

Step 12: Realization of the final product - Transmission

Each speaker gives the final performance. During this stage, it is important to propose to the listeners an effective listening task. This is to avoid making them captive spectators of the performances of others. This listening task can be linked to the evaluation grid. But, most importantly, it should be related to the aims of the communication situation. In cases where oral performances are recorded, a final delay between the final performance and its transmission can be considered.

The recording of the masterpiece is done in another room. The same duo-trios work together again. While one student is speaking, the others are filming. During this time, the other groups can continue to rehearse. Each student speaks in front of a whiteboard where the images/photos are affixed/projected. Then, the reports are sent to the recipients who will also send similar reports on the regions of their country.

3. Conclusion

The objective of this text was to identify, on the basis of the literature, the effective practices for teaching oral language through genres, and to propose a program that implements them. We have highlighted as effective practices: (1) planning oral language teaching in the class timetable; (2) establishing a climate

conducive to listening and speaking; (3) presenting the objectives and the communication situation; (4) enabling students to re-oralize; (5) supporting students through scaffolding: deepening, support and feedback; (6) making time for peer support; (7) providing moments of reflection for the speaker (meta-cognition and self-reflection).

The instructional program we presented, Itineraries, is an example of the mobilization and articulation of these specific practices. Together, they support students in producing a message, but also in the development of their oral comprehension skills. Obviously, this is just one example of a program for teaching oral language, among others. In our Francophone context, we also find other suggestions, such as didactic sequences (DOLZ; NOVERRAZ; SCHNEUWLY, 2001), minimal oral teaching sequences (DUPONT, 2020) or the formative workshop (DUMAIS; MESSIER, 2016).

Nevertheless, there are several questions that can be asked when taking a critical distance from the instructional proposal presented here.

First, there is the question of how long it can take to implement in the classroom. Indeed, our proposal, which includes effective practicing, takes time. It is a large-scale project. It takes place over several hours of class time, over several weeks. It seems, however, that for the teaching/learning of certain oral genres, particularly public genres, this time is necessary. Indeed, public genres are prepared in advance and rehearsed as much as necessary, so that the performance in front of others is as correct as possible. They can be the subject of prior work and require mastery of a series of oral objects inherent to the genre involved (JAUBERT, 2007). Moreover, it is also an apprenticeship for students to see that an oral discourse is prepared and is the subject of several versions / re-oralizations, all the more so if it is public (COLOGNESI; DOLZ, 2017). Nevertheless, it seems relevant to point out that in the classroom, this is not "the only way" to work on oral expression. And that alternating it with other, less time-consuming and more occasional practice is beneficial.

Second, in addition to the question of time, we can point to the question of the priorities imposed by the organization and division of learning. Indeed, the need to develop students' lexical, morphosyntactic, grammatical and orthographic learning tends to lead to over-valuing activities that enable them to use this knowledge, which generally involve the written language. The development of oral skills, especially in the context of a long-term project, therefore competes with an already ambitious program. However, many of these language skills have effective correspondences in oral language. This presupposes that learning is interconected from one mode of communication to another. In this sense, integrative or strategy-based approaches can support this effective correspondence (SOUCY, 2020).

Third, there is also the question of the motivation of students who are asked to re-oralize several times within the "same" communication situation. This is indeed a risk: to have the speakers become discouraged. However, certain aspects of the instructional program speak to this point. From one re-oralization to the next, the student has different or additional challenges for their performance. He/she can take into account its general organization, make use of the advice of peers, modify an aspect he/she is not satisfied with, and so forth. Thus, each speech is an opportunity to improve. In addition, the re-oralization is a matter of reorganizing, not systematically redoing the entire performance. Thus, the student can, if the genre allows it, focus on one "piece" of the speech to improve it, if the other "pieces" are

already satisfactory. Moreover, students could, in same parts of the process, only revise an outline, for instance, pointing what they would like to improve/change, instead of re-oralizing so many times.

Fourth, this instructional program is complex because it includes all of the effective practices, some of which, research has shown, are complex for teachers to implement. It therefore seems that training or group work by colleagues in the schools would be an interesting way to address this.

In the end, our discussion suggests follow-ups for both research and training. To date, research on oral language has been largely concerned with how teachers feel about teaching oral language. It has also focused on the development and effects of instructional programs to address these difficulties. This is a big step. What remains to be explored is what it feels like to be a communicator in the school setting. What does the speaker himself feel? What emotions does he or she have and how do these emotions evolve as he or she works on speaking in class? And, therefore, how can teachers help students to manage these emotions? And how do students feel about themselves as speakers? As a result, there is a need to conceptualize what is meant by teachers' and students' "relationship with speaking".

Another research perspective concerns oral speaking involving several people in the same speaking event. Until now, the Itinerary device has focused on oral genres essentially generated by one speaker. Or, if several speakers are involved, it is a matter of one speaker followed by another until all have spoken. Debate, conversation, and dialogue, when not within the context of theatrical performance, remain challenges for the development of an instructional intervention, in that the necessary preparation for speaking cannot hinder the spontaneous character of the exchanges that occur, or else risk no longer presenting an authentic communication situation. The adaptation of the instructional program to multi-speaker genres seems to us to be an interesting perspective for further investigation.

In terms of teacher training, we can obviously advocate for more training in oral language instruction. This would allow students to enter the profession with more solid didactic tools. But also, training is needed in the effective practices that are the least easy for teachers to put in place (such as metacognition or the involvement of students in the evaluation process). To achieve this, it seems that involving student teachers, as well their internship supervisors and their trainers, in collaborative research, is an interesting approach (CHRISTIANAKIS, 2010; DESCHEPPER, 2021; DOBBER et al. 2012;). The focus of such collaborative research on questioning one of the effective practices associated with the teaching of oral language would allow the different actors in the research to propose a question, followed by an effective and immediate anchoring in classroom practices. It is, in any case, a way of bringing together research and training, and of dealing with aspects of teaching that have yet to be implemented.

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