Supervised curricular internship IV: a study of the textual genre song lyrics in english language

Estágio curricular supervisionado IV: um estudo do gênero textual letra de música em língua inglesa

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A B S T R A C T

Admittedly, the curricular internship is a pedagogical act, mandatory, according to Art. 82 of Federal Law No. 9.394/96; it promotes initiation into teaching, enables an interrelationship between theory and practice, and provides opportunities for professional and personal growth for graduates of teacher trainingcourses. In this sense, this article aims to present a study on the learning of students of the 2nd year of High School in a public school in the city of Taquarana-Alagoas, with the discursive textual genre song lyrics, developed during the Supervised Curricular Internship IV in English Language, in the 7th period of English at the State University of Alagoas - Uneal, in 2022. For this, we used a Didactic Sequence, a device that has been used in the classroom by English language teachers for the development of the four skills: reading, writing, listening and speaking. Our theoretical basis was based on the texts by Freitas (2004), who conceptualizes the supervised internship and teaching strategies; Pepper and Lime (2011); Griffee (1992) and Gobbi (2001), who deal with song lyrics; Bakhtin (2011), who points out the constitutive elements of the discursive genre; Marcuschi (2008), who addresses textual genres in language teaching; and, in the methodological field, in Dolz, Noverraz and Schneuwly (2004), who propose a model ofdidactic sequence (SD); among other gender scholars. The results point to positive advances in the learning of skills worked in the English language classroom.

R E S U M O

Reconhecidamente, o estágio curricular é um ato pedagógico, obrigatório, conforme Art. 82 da Lei Federal nº 9.394/96; ele promove a iniciação à docência, possibilita uma inter-relação entre a teoria e a prática e oportuniza o crescimento profissional e pessoal para os graduandos dos cursos de formação de professores. Nesse sentido, este artigo tem como objetivo apresentar um estudo sobre a aprendizagem de alunos do 2º ano do Ensino Médio de uma escola pública da cidade de Taquarana-Alagoas, com o gênero textual discursivo letra de música, desenvolvido durante o Estágio Curricular Supervisionado IV em Língua Inglesa, no 7º período de Inglês na Universidade Estadual de Alagoas - Uneal, em 2022. Para isso, utilizamos uma Sequência Didática, um dispositivo que vem sendo utilizado em sala de aula por professores de língua inglesa para o desenvolvimento das quatro habilidades: *reading* (ler), *writing* (escrever), *listening* (ouvir) e speaking *(*falar). Nosso embasamento teórico deu-se a partir dos textos de Freitas (2004), que conceitua o estágio supervisionado e estratégias de ensino; Pimenta e Lima (2011); Griffee (1992) e Gobbi (2001), que tratam sobre letra de música; Bakhtin (2011), que aponta os elementos constitutivos do gênero discursivo; Marcuschi (2008), que aborda gêneros textuais no ensino de língua; e, no campo metodológico, em Dolz, Noverraz e Schneuwly (2004), que propõem um modelo de Sequência didática (SD); dentre outros estudiosos sobre gêneros. Os resultados apontam avanços positivos no aprendizado das capacidades trabalhadas na sala de aula de língua inglesa.

Introduction

The Supervised Curricular Internship is an act of a pedagogical nature, mandatory and regulated by law, which allows the graduate, in their teaching training, a theoretical-practical and transformative moment and also provides the opportunity for the (re)construction of the link between school's basic education and Higher Education Institutions - HEIs. Furthermore, considering that teacher training is not carried out only within universities, the student needs this engagement that the Supervised Curricular Internship enables, in order to - in the field of learning, based on the relationship between theory and practice and in contact with the various existing methodologies - expand your knowledge and develop as a future teacher, becoming a qualified and capable professional within your field of activity in the area of education.

Under the fruitful scientific vision of Freitas,

> It is expected that professionals today, in addition to being stimulated and well prepared, are updated and aware that their training is permanent. Therefore, it is necessary to go beyond the traditional training of teachers, which focuses on preparing them to master content, techniques and teaching strategies. Current training foresees a reflective, critical professional involved in their training, [...]. (Freitas, 2004, p.35).

Based on the concepts of the aforementioned author, it is understood that the internship is: the field of knowledge sharing, between the supervising teacher, the teaching teacher, the intern and the students; a perennial communion of preparation during teacher training; the essence of a process that, linearly, involves theory, practice, capacity, skill and safety.

Therefore, it is clear that the teaching of a foreign language (FL), in various basic education institutions, allows students to be symmetrical in relation to their understanding of foreign cultures and their own culture. This allows the student to reflect on their ability to perceive social issues and values, habits and customs, favoring humanized conduct and generating understanding from themselves to others.

In line with the National Curricular Parameters - PCNs (BRASIL, 1998), a document that guides basic education in Brazil, it is made clear that "FL learning is a possibility of increasing the student's self-perception as a human being and as a citizen".

In this context, the supervised curricular internship becomes of great relevance, because, based on the partnership between the HEIs and the basic education teaching institutions - the granting schools, it allows graduate-interns to get closer to the reality of public schools. It is in this environment that they will act, firstly, as observers of the teaching practices carried out by the conducting teacher and, soon after, they will practice their conducting.

In this perspective, the supervised internship aims both at the experience in the classroom and also at familiarization with the educational context, in the interaction spaces of teaching and involving the teaching and learning contexts.

The vision of these conceptions generated my motivations and the need to transcribe, in this article, the great encouragement on the part of our English Language Supervised Internship IV classes in the Literature course at Campus III of the State University of Alagoas – UNEAL and the lived experience during the internship period at the granting school, more specifically in High School, which must be shared between peers, coming from a degree in Literature/English, to understand the actions carried out during this learning path and initial training for teaching.

According to the concepts of Pimenta and Lima (2011, p.43), "[...] in the stage of teacher training courses, it is up to future teachers to understand the complexity of institutional practices and the actions carried out there by professionals as an alternative in preparing for their professional insertion."

In line with the authors, the internship is the central axis in teacher training, as it is through it that the student becomes aware of the aspects essential to the construction of their professional identity and day-to-day knowledge of the future profession. It is a challenge of improvement for the intern, it is a transitional phase in which they begin to develop their skills, putting their knowledge and creativity into practice, to improve their field of activity.

From this perspective, in Modern Foreign Language - LEM classes, and especially in English classes, many activities can be developed based on songs that are written in English, as working with music puts into practice two essential skills, in addition to others developed: listening and writing (*listening and writing*, respectively). For this practice, in high school (the focus of our study), the student-intern can project a video with a song, asking the students to listen, so that they can listen and, simultaneously, answer a questionnaire ("*reading and comprehension*" – *reading and understanding*).

In this sense, the proposal of the Didactic Sequence (hereinafter SD) with the textual genre "song lyrics" for learning a foreign language (when it is known that the phenomenon "music" affects not only our most internalized feelings, but also all structures intertwined with cultural relations, encompassing passions and disaffections, setbacks, failures and disappointments), aims to present new teaching strategies during English language classes, through listening comprehension activities, with the aim of developing this skill in students , making them realize that learning a foreign language requires a new vision of the individual and society.

Music is an essential source of wisdom; it pulses and stimulates our nervous system, through sound. Pedagogically, it increases interest and motivation to study, in addition to contributing greatly to improving the articulation of words. In the case of learning the English language, working with music develops the ability to fluidly speak and read, making speech more harmonious and closer to the ideal, thus being essential to education.

In his study on the use of music for learning English - LI, Gobbi (2001) corroborates Dale T. Griffe's (1992) reasons about the power of music:

> they do not threaten, we can choose them, they speak directly about our experiences, they calm us in difficult moments, they are a form of art, in that the lyrics adjust to the music and the music adjusts to the lyrics, a unity complete. It is also important that music affects our emotions, making associations with people, events and places. (Gobbi, 2001, p.31).

Imperatively, under this fruitful vision, we can say that music - not only because it is in LI and because it is a learning instrument in English language classes - is fundamental, due to the completeness with which it is presented, ornamented by its lyrics; it is a global phenomenon, surrounded by the playful phenomenon and interconnected with various psychological and social issues, which fully indicate its culturalism; its rhythm and the construction of its textual structure propose pedagogical work, determining several elements of the educational approach.

In this new vision of meaningful learning, both the form and the meaning that the production of utterances brings to light are considered and, within this framework, it is possible to discuss the teaching of the structure of the language, streamlined and contextualized, as well as materialized discourse in your handwriting.

Given this, music will always be relevant and motivating as an effective means to address linguistic and discursive content, language capabilities, grammar and all vocabulary, given the universe of changes and transformations that music goes through over time and in the various spaces of the continents.

Revisiting Griffee (1992), Gobbi (2001, p.12) highlights that music "represents our understanding of culture; represents significant knowledge of the world and, in addition, a historical-social context for language learning." Therefore, it is understood that, when working with music in the classroom, one can explore the great richness in vocabulary, language style, different cultures and their different rhythms, among other aspects. Music offers a wide source of linguistic data for current studies.

Textual genre: in the theoretical universe of renowned authors

When reflecting on textual genres, we accept the idea that they exist and we propose to recognize significant discussions about the skills and competencies of using them in the field of the English language, to improve proficiency in the oral or written sphere.

In this way, studies on gender show, in accordance with the work Aesthetics of Verbal Creation (2011), that the Russian Mikhail Bakhtin provided the first impulse for the understanding that "gender is socially situated and relevant to discourse in all spheres of activity" (Bawarshi; Reiff, 2013, p. 259).

In light of Bawarshi and Reiff's theory:

> more as a powerful shaper of texts, meanings and social actions, ideologically active and historically changing. From this perspective, genres are understood as forms of cultural knowledge that conceptually frame and mediate the way we typically understand and act in different situations. (Bawarshi; Reiff, 2013, p. 16).

Under the postulates of these authors, it is understood that genres are universal and active; they continue to undergo transformation due to new social and cultural concepts, as well as new economic arrangements that vehemently demand human action based on different objectives, interests and contexts.

From Bazerman's point of view (2006, p. 29), textual genres are defined as "[...] communicative patterns with which other people are familiar, and with which they can more easily recognize what we are saying and what we are saying. that we intend to accomplish." In this line of thought, we agree with the aforementioned author and can understand that genres evolve, involved in different contexts and environments that require specific linguistic behavior from us for each situation.

In view of the above, the use of textual genres in the classroom becomes a kind of reflection of social interaction, becoming an effective instrument for learning foreign languages. It is worth highlighting that textual genres provide the mediation of language practices in the social context and, for the student to interact with others in their context, they need to have a certain command of the textual genres that circulate in their social reality. Genres are present in all situations in our daily lives, arising from the aggregation between colloquialism texts and communicative situations.

Many contemporary studies regarding itinerant work with textual genres have become fundamental in the teaching of foreign languages. They show that whenever we communicate,

we start to choose a certain gender for the context of use and that, when focusing on the interlocutors, it is possible to see that certain activities that are part of the responsibility of the students' daily tasks and that involve the use of genres deserve special attention and enable a diagnosis of their oral and written language.

It is worth highlighting here that, seen as linguistic phenomena, textual genres are immensely heterogeneous and, being in the daily lives of speaking subjects, they act as grantors, since, through the diversity of nomenclatures, textual genres - ranging from simple articulation informal to the forms used in scientific contexts - allow the student to be in contact with all linguistic skills, whether oral or written.

In light of Meurer's theory, we agree that:

> Research and teaching based on studies of textual genres can encourage the study of language (mother tongue and foreign) to become a context designed to survey the many forms of oral and written manifestations. This type of practice can help individuals understand who they are and where they are, how texts work in guiding current culture and in reconstituting cultures from other times. (Meurer, 2021, p. 153).

When observing the concepts defended by this theorist, we realize the need to train undergraduates/future teachers to: diagnostic actions that show the skills that the student possesses; the development of skills to develop knowledge about the use of textual genres, as well as the dimension they reach within society and its history.

It is essential to discuss that genres have variation and distinction, as well as their own style and structure, and can be: informal, when their use is conceived as a primary genre; or formal, when its articulated symmetry reaches communicative formation of a secondary nature. In this way, genres become malleable and dynamic in their understanding and organization.

According to Bakhtin (2011), secondary genres can absorb and modify primary genres, precisely because secondary genres have a greater degree of complexity. Primary genres are seen with communicative limitations and unstable cultural understanding of understanding; Secondary genres participate in the symmetrical evolution of scientific knowledge, graduation, stable quality in more complex and elaborate communicative situations in relation to others.

A brief overview of the discursive genre of song lyrics in the English language classroom

Through the mediation of the Supervised Curricular Internship IV of English Language, at the State University of Alagoas (UNEAL), we worked on a SD with the textual genre "song lyrics", with the aim of bringing students closer to the organization of discursivity that becomes necessary in around the specific genre.

In our SD, the textual genre "song lyrics" was carefully defined as an object of study in the English language classroom, due to its specificity, because in addition to the importance of music in the social and cultural context, we were able to define which language problems could be worked on sequentially and what would be the priorities in the study to be developed in the classroom.

It is imperative to state that the genre we worked on at SD was addressed consecutively throughout the aforementioned internship, so that, increasingly, we obtained a look of interest on the part of the students and we noticed a growth in the acquisition of new knowledge, with work carried out through language use capabilities.

It is pertinent to highlight that reading, at every moment, becomes essential for the education of students and promotes a positive contribution to their learning, from the moment the student becomes interested in being an assiduous reader, because he starts to present greater ease in understanding world and social events.

In this context, we understand that music can be used by teachers in the classroom as an essential support for pedagogical development in any area of knowledge. Furthermore, we observe that the already specified genre proposes to extend countless opportunities for linguistic development, as it promotes an approximation of the student with reading, with the assimilation of the context, allowing a vast knowledge of the world, culture and society, as it is known that since the beginning, music has always been part of people's daily lives.

Marcuschi's postulates (2008, p.29) emphasize that genres comprise: "texts of daily life with characteristic socio-communicative patterns defined by their composition, enunciative objectives and style, carried out by historical, social, institutional and technological forces". Fortuitously, it becomes clear that textual genres are built on natural bases, as socially constructed products and intrinsic to daily action. Based on this fruitful vision, the textual genre is seen as a positive device in the applicability of pedagogical practice in the classroom, in the language teaching-learning procedure.

The diversity of textual genres that permeates FL classrooms becomes a phenomenon capable of expanding fluidity for the use of the language in different work spheres. In this

sense, the study of IL based on the song lyrics genre can be seen as a more in-depth exercise of fluency and the process of memorizing countless verbal communications. In the meantime, the use of music in the classroom shows considerable knowledge of the world and a historical-social scope for language learning.

Genres expand in the different spheres of human activity in their different ways of existing, they are present in discursive communication, structuring our speeches in the same way that, having grammatical organization, are reflections of the dynamism of these activities.

Bakhtin (2011) observes that the construction of discourse is based on interaction with others and, consequently, through this exchange relationship, the individual socially constructs their knowledge while jointly constituting the discourse. In line with Bakhtin's (2011) conceptions: "if speech genres did not exist and we did not master them, if we had to create them for the first time in the speech process, to construct each utterance freely and for the first time, the discursive communication would be almost impossible" (Bakhtin, 2011, p.283).

Through this framework, it is understood that communication, under the fluidity of genres, becomes dynamic and flexible, emerging at each opportune moment, transforming according to the historical moment in which it is introduced. In this construction process, students recognize and distinguish the diversity of genres, whether through compositional construction, objectives, communicative purposes in which students are not restricted to language alone, but begin to perceive countless meanings intertwined with other cultures and identities, as in the case of using LI.

Even in this formal outline of a genre, it is clear that they are related to the social construct and specific conditions of use. Under this specificity of use, textual genres seek to classify texts based on the importance of these conditions and the structure of the text.

Didactic sequence: a device in the English language classroom for the development of the song lyrics genre.

It is fortuitous to highlight that, according to the concepts of Dolz, Noverraz and Schneuwly (2004, p. 82), DS can be defined as "a set of school activities organized, in a systematic way, around an oral or written textual genre". From this point of view, these authors emphasize that DSs can present a wide variety of activities, which must be selected by the teacher and adapted "to the particular needs of different groups of learners." (Dolz, Noverraz & Schneuwly, 2004, p. 83). SDs aim to improve writing and speaking and are mainly focused on procedures and practices. (Dolz, Noverraz & Schneuwly, 2004).

In this way, this article brings a qualitative character intertwined with methodological tools, to present the experiences lived by this English language intern at a public University in the State of Alagoas, based on the elaboration of an SD with the textual genre "lyrics". , as an object of study and as a playful instrument for the development of classes held in high school classes 2M01 and 2M02, in the morning shift, in a public school in the state education network, whose students, for the most part, come from rural areas , with all the socioeconomic difficulties in the municipality of Taquarana-Alagoas.

The theoretical conceptions of Marques and Basso (2022) point out that the use of the textual/discursive genre of song lyrics as an IL teaching and learning instrument allows us to reflect that, at each level of education, the teacher's interventional action with the student requires the use of methodological resources in accordance with the defined objectives. Therefore, through the use of these resources, they provide interactivity between participants in the classroom work and the construction of the meaning of the song lyrics, given that the context can give rise to different interpretations of the song lyrics, which can only be interpreted literally or even metaphorically.

In the wake of the discussion, when we consider that song lyrics can be used to teach and learn the language, we agree with Holden (2009) and, therefore, we chose the textual genre song lyrics in LI for this study, because it is part of our students' daily lives.

In this view, the SD in question seeks the development of students in terms of acquiring knowledge regarding genres and mastering communication situations, proposing progressive recovery of problems in systematically organized actions for the development of language skills.

The discursivity that permeates our work is in line with the DS model proposed by researchers from the Geneva-Switzerland group, Dolz, Noverraz and Schneuwly (2004, p.63), who emphasize:

> Every language action implies, on the other hand, several capabilities on the part of the subject: adapting to the characteristics of the context and the referent (action capabilities), mobilizing discursive models (discursive capabilities) and mastering psycholinguistic operations and linguistic units (discursive linguistic capabilities).

These language scientists emphasize that DSs "serve, therefore, to give students access to new or difficult to master language practices." (Dolz, Noverraz & Schneuwly, 2004, p.63). The basic structure of an SD, according to the authors mentioned, can be represented by the following scheme:

Figure 1

Didactic Sequence Scheme
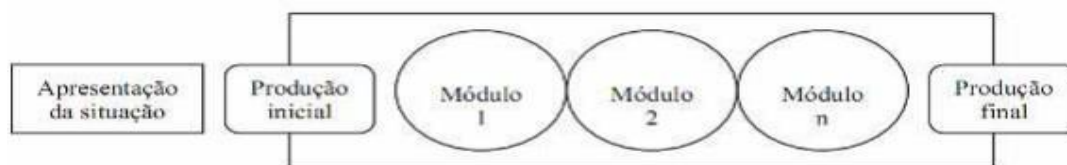
Note: Dolz; Noverraz and Schneuwly, 2004, p. 83.

In the classroom, as a student-intern, we presented the situation, an opportune moment to expose the importance of the discursive textual genre of song lyrics in English language classes, and its characteristics; We also explained what a DS would be and how we intended to develop this genre, linking it to language capabilities and studies on the lyrics of the song.

Next, we carried out *initial production*, considered the first moment of teaching-learning in the SD model used; Soon after, we present the video clip with the song *"Stronger" (What doesn't kill you),* by North American *singer* Kelly Clarkson. Subsequently, we organized oral and written activities in which the students participated – a diagnostic action that established a relationship with the didactic model, that is, that indicated the main characteristics of the discursive genre through the configuration worked on.

The questionnaire applied to the 2M01 and 2M02 classes of the basic education institution, already mentioned in this study, is made up of discursive questions that refer to the lyrics of the song, the singer's biography and an initial production on the students' prior knowledge regarding the gender. For a better visualization of the aspects covered, let's look at the figures below that correspond to the model of the questionnaire applied to the two High School classes already mentioned.

Figure 02
Educating A (2M01)

Note: Authors' collection (2022)

Figure 03
Educating B (2M02)

Note: Authors' collection (2022)

The observations made, based on reading the students' two texts - from the same grade, but from different classes - show that the first uses his native language (Portuguese) and the other, the English language. Student A (figure 02) brings up answers that suit the questions, presenting their first language, with English spelling in the development phase. The text does not present many details as suggested by the base text heading; missing: a certain organization in the construction of sentences, some grammatical punctuations, the placement of the comma and, at the beginning of the sentence, the capital letter.

Student B (figure 3) presents the answers in English and, although it deviates from the expected answer in question number 01, he maintains balance regarding the rest of the questionnaire. The text produced by this student demonstrates coherence with what was requested by the header of the base text, as he understood the meaning of the text, that the lyrical self, even without company in the present, was happier without the presence who made her suffer; this lyrical self realized that suffering made her stronger. We highlight two adjectives used in the text that demonstrate the state of the lyrical self: the first – alone – demonstrates the difference between the past, when she was accompanied, and the present, in which she is unaccompanied, alone; the second - bitter - which means sad, distressed, which shows how much she suffered in the past. We noticed that student B correctly used this second adjective, but the use of the adverb that precedes it – more – was inappropriate; the correct thing would be to say that the lyrical self "felt less bitter this way than when I was with him". We also observed the lack of punctuation marks (commas, after adverbial clauses – "In the passage 'what doesn't kill you' makes you strong, ..." and interspersed terms – "..., thanks to the ex...") and we conclude that it presents spelling at a rate of development. Let's see the full transcription of the text:

Figure 04

Transcription of the text by student B (2M02)

> O passado que a gente achou importante foi ela dizendo que estava sozinha no momento, mas ela se sentia mais amarga assim do que quando estava com ele, porque o relacionamento não era bom. No trecho "o que não te mata" te deixa mais forte é enfatizado que ela aprendeu com isso e percebeu que é mais forte o suficiente para superar e graças ao ex ela conseguiu se conhecer melhor.

Note: Authors' collection (2022)

As a priority act, the objective of the Didactic Sequences is "to provide students with all the necessary information so that they know the targeted communicative project and the language learning to which it is related" (Dolz, Noverraz & Schneuwly, 2004, p. 97).

It is common, in the composition of lyrics for international songs, to use oral language and, although it is the common way for students beginning to learn IL to communicate, they may present a restlessness, a certain inhibition in the act of articulating the sounds, since the first stanzas until the development of the first text.

Therefore, so that the intern/future teacher can get to know this reaction up close, a prior diagnosis is necessary, so that the continuation of their conducting work has a fluidity compatible with the needs of each student.

Continuing with the conducting activities, we begin activities to develop the subsequent modules, which must take place in an interactional way between the students, the knowledge and the teacher, in a dynamic way, linked to the activities and with the function of working on the problems since the initial production.

According to the theories of the SD model used: "In each module it is very important to propose activities that are as diverse as possible, thus giving each student the possibility of having access, through different channels, to notions and instruments, thus increasing way, your chances of success." (Dolz, Noverraz & Schneuwly, 2004, p. 104). Based on this SD model, we proposed dividing the modules according to the problems identified previously and the language capabilities to be developed, which, according to Dolz, Noverraz and Schneuwly (2004), comprise three dimensions:

Module 1 (Action Capabilities – AC) was carried out through the operation of recognizing the use of language, depending on the situation, the moment of interaction and the context (Dolz, Noverraz & Schneuwly, 2004). In this interaction plan, we proposed exercises in a scaled context, in the search for information, making both CA and other capabilities important, because they encourage students to build criticality, which enables them to reflect on the information in the text and the way how ideas overlap in it. These capabilities lead the subject to recognize the genre being worked on, pointing out the circumstances under which the text was created.

The activities developed on this occasion demand knowledge that characterizes the moment of production of the text: who produced it, who it was produced for, what was the objective of the interaction, when, where, as well as the students' knowledge of the world. These activities were designed with the aim of developing students' writing in a direct relationship with the genre.

Module 2 (Discursive Capabilities – CD) took place through interaction in the classroom, through the discursive nature of the text in the configuration of the song lyrics, a genre that leads the student/reader to the construction of meaning, encouraging them to identify the characteristics of the text and the choice of infrastructure, which can make it seem
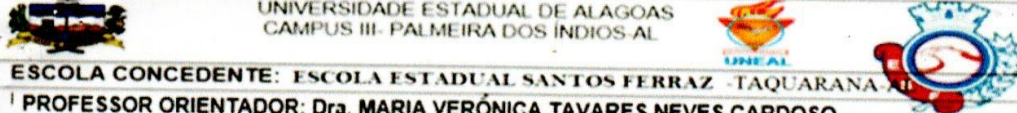
more distant or closer to the author. In this way, the activities of recognizing the organization of the text, with clippings of stanzas from the lyrics of the song, the object of study in SD, had as a priority to help the student master the genre under study, in relation to its discursivity, its message or thematic content, considering what can be said and the way it is said, because speaking aims to persuade the target audience.

Module n- in this gap the modules are flexible, the teacher can constitute them through various activities. From this perspective, we proposed working with Linguistic–Discursive Capabilities – CLD. In relation to these skills, we direct students to identify and analyze linguistic marks inherent to the text, such as adjectives, adverbs, verbs, noun phrases, use of vocabulary, or phrases of different types. We take aspects of orality into consideration, allowing students to have fluency in pronunciation.

Still at this stage, we noticed the students' resistance and their main difficulty in expressing themselves and arguing in favor of their points of view on the exposed text, in the oral debate in the classroom. The construction of new texts was also affected by the instability of the argument, with the constant use of anaphora and connectives prevailing.

Final production- an opportune moment for the construction of the final text, when the student can put into practice the knowledge acquired and, with the teacher, analyze the progress made. In the final production, the student will be able to put into practice everything learned during the development modules of the activities of the textual genre in focus. Therefore, we made the following text production proposal:

Figure 05
Final textual production proposal

UNIVERSIDADE ESTADUAL DE ALAGOAS
CAMPUS III- PALMEIRA DOS ÍNDIOS-AL

ESCOLA CONCEDENTE: ESCOLA ESTADUAL SANTOS FERRAZ -TAQUARANA-
PROFESSOR ORIENTADOR: Dra. MARIA VERÓNICA TAVARES NEVES CARDOSO
PROFESSOR SUPERVISOR : SEBASTIAN NUNES
DISCENTE ESTAGIÁRIO JOSE BARBOSA COSTA
DISCIPLINA : ESTÁGIO CURRICULAR SUPERVISIONADO DE LÍNGUA INGLESA IV
DATA: TURMA: 01 e 02 /SÉRIE: 2ºA/E.M TOTAL DE AULAS:
TEMA: Gênero Textual música: Stronger (What Doesn't Kill You)
Kelly Clarkson https://www.youtube.com/watch?v=Xn676-fL.q7
ÁREA DO CONHECIMENTO: Linguagens Códigos e suas Tecnologias.
ATIVIDADE INERENTE DA LETRA DA MÚSICA

FINAL PRODUCTION

Your name _____ ....Séri_____...Date..15../.08../2022

Caro aluno(a) a partir dos primeiros momentos que você vivenciou reconhecendo como objeto de estudo o Gênero Textual Letra de Música, tendo como tema principal da letra musical*Stronger (what doesn't kill you) da singer Kelly Clarkson ; construa um texto mediante pesquisas na internet, relatando a trajetória da cantora mencionada e envolva no mesmo texto todos os momentos de interação apresentados na sala de aula. Fale sobre as atividades desenvolvidas, se o gênero textual música nas aulas de língua inglesa é de caráter proveitoso e se a Sequência Didática é **uma estratégia que auxilia os alunos a superar suas dificuldades através de atividades e** se você concordou e o que não concordou durante o período de apresentação do estágio supervisionado na sua sala de aula.

Note: Authors' collection (2022)

We obtained the following results:

Figure 06

Educating A (2M01)

Note: Authors' collection (2022)

Figure 07

Educating B (2M02)

Note: Authors' collection (2022)

From the *"Final Production"* (last activity carried out by the students), we observed a symmetry between the first production carried out, the activities carried out in the development of the modules and the final production. These activities also helped the student himself to understand the mechanisms used to prepare his textual production.

The analysis of these productions showed, after the polishing carried out by the various previous activities, that each text produced signaled greater confidence on the part of the students when writing their texts, which represents a significant advance in relation to the discursivity of each of them. Certainly, the discussions and analyzes presented made it possible to verify that there was improvement of the language in oral and written modalities of these students from the 2M01 and 2M02 classes of High School, based on studies of the textual genre of song lyrics, intertwined with the Capabilities of Language, worked on in our SD.

Results and discussion

The texts obtained in the initial production had errors, probably resulting from a lack of reading and writing in the English language. These errors served as a reference for the study in modules subsequent to the initial production, in which we proposed activities for language development and rewriting the text. In the final production, we observed that the students overcame many difficulties, however, there is still a need for greater incentives to practice *reading and writing* in the English language classroom, which are fundamental for the continued evolution of these students.

For Dolz, Noverraz and Schneuwly (2004), SD is a proposal or model that can guide teaching and learning through oral and/or written textual genres in the mother tongue, and is therefore feasible in FL teaching. We realized, according to the concepts defended by theorists, that SD is a device that serves the function of guiding and proposing essential support in the pedagogical construct.

This article, developed during the supervised English language internship, sought to value the construction of theoretical-methodological knowledge about the practice of conducting in two 2nd year high school classes, considering it as possible in teaching and learning in public schools. This work, in a qualitative and linear way, was carried out with the completion of the hours of Supervised Curricular Internship IV, mandatory in teacher training, in the observation and conducting stage of English Language classes in High School, with hours allocated for: observation, organization of Didactic Sequences and conducting.

Initially, the supervised internship places the graduate as an observer of the teaching practice of the teacher, checking how he plans his classes, how he develops teaching in the

English language classroom and how the teacher conducts learning, what is the methodology and methods adopted by him, how the dynamics of teaching and the student's grasp of knowledge are processed.

During the course of this study, it became clear that the observation and conducting internships are important practices, which provide great benefits for teaching and learning, during the undergraduate's teaching training. The internship, still in the training of the future teacher, requires a reflective attitude about the contents being taught, decisions about the various events in the art of teaching itself, as well as the appreciation of the plurality of ideas, considering the diversity of existing social subjects in the classroom. As an educational act, the internship was always accompanied by the supervising teacher, leader of the English language classroom.

Final considerations

During the development of SD, linked to pedagogical practice, there was a prior explanation of the activities to be carried out; however, in the answers to the questions asked to the students, we noticed their doubts about writing in Portuguese or English. Based on this questioning, we unanimously decided on free will for the answers, considering that we must, according to Costa (2006), make the activity realizable, that is, make the student capable of carrying it out, so that we can obtain the answers and reflections of this. This contributes to the teacher-student relationship, as well as to avoid frustration for both: the former, for not being able to reach the student's level of knowledge, and the latter, for not being able to carry out the proposed activity.

In light of the conceptions of the referenced author and in the continuous field of action of the internship, from observation to conducting, we perceive in educational practice the honorable mission of being a teacher. The moments were pleasant and were conducted in a way that balanced socio-emotional situations and completely adverse situations; they require humanity, empathy and deep reflection about being a teacher.

From the observation stage and all the conduction developments, which were very important for our learning, we realized that teaching English is not very easy, you need to have skill, dynamics and mastery of the content; however, in this teaching and learning process, engagement between peers and mutual respect among the community always prevailed. Soon after the experience with the supervised curricular internship, it became essential to report how relevant it is to work in this universe of different educational institutions, where essences of knowledge flow and the acquisition of knowledge is intensified in learning.

The internship in High School, which we developed in two 2nd year classes, in a state school in the city of Taquarana, Alagoas, made us reflect on the reality in the teacher's daily life, as well as on the learning achieved through experience with theory and practice in its

developments. It is worth highlighting that the error in this process is not seen as something insurmountable, a final product, but as an opportunity to reflect on it to correct it, to learn from it. The error provides the perception of equal rights for students: to participate in the learning process, to recognize their duties and to know the rights and duties of others, including teachers as an authority in the classroom.

It is worth mentioning that, in the last activities practiced with the textual genre lyrics from the song *"Stronger" (What doesn't kill you),* we noticed that the students felt safer in their discourse, demonstrating this in the proposed activities, which required understanding of the aspects linguistic, discursive and textual genre, language capabilities, grammar and all vocabulary, explored through the lyrics of the song, a phenomenon shown in video clip format for the two high school classes already mentioned between the lines of this study, thus making it clear that the degree of difficulty detected in the initial production decreased significantly during the teaching-learning process.

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