

TEACHING SPEAKING AND LISTENING SKILLS IN LANGUAGE CLASSES: BARRIERS AND POSSIBILITIES FOR DEAF STUDENTS

ENSINANDO PRODUÇÃO E COMPREENSÃO ORAL NA AULA DE LÍNGUAS: BARREIRAS E
POSSIBILIDADES PARA ALUNOS SURDOS

LA ENSEÑANZA DE LA PRODUCCIÓN Y COMPRENSIÓN ORAL EN CLASES DE LENGUAS:
BARRERAS Y POSIBILIDADES PARA EL ALUMNADO SORDO

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ABSTRACT: Teaching students with different needs can be a significant challenge for those striving to make their classes more inclusive, as well as for those who consider the social and political dimensions of language teaching and teacher education. In this regard, the reflections on critical language education provide opportunities for teachers to rethink their teaching practices. Despite the challenges involved in teacher education and language teaching, we recognize the urgent need to find ways to welcome students with different needs into our language classes. Thus, based on our practical, personal and professional knowledge, we discuss in this article the possibilities and barriers in teaching deaf students. Taking into consideration the complexity of this issue and the various paths to address the topic, we suggest ways to promote the inclusion of deaf students by analyzing some language activities focused on developing listening and speaking skills for non-deaf students, considering the presence of deaf students in the same classroom. We begin by telling our experiences and then we address some theoretical and methodological perspectives on narrative inquiry. In the third section of this paper, we tell and make meaning of the experiences lived by one of the authors of this article. We conclude

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our research pointing out some barriers and possibilities for promoting the inclusion of deaf students in Portuguese language classes, particularly when the teaching of oral genres, such as video, occurs.

KEYWORDS: Inclusion. Deaf Students. Listening and Speaking. Teacher Education.

RESUMO: Ensinar alunos com diferentes necessidades pode ser um grande desafio para aqueles que desejam tornar suas aulas mais inclusivas, bem como para aqueles que consideram os aspectos sociais e políticos do ensino de línguas e da formação de professores. Nesse sentido, as reflexões sobre educação linguística crítica criam oportunidades para que os professores repensem suas práticas de ensino. Apesar dos desafios envolvidos na formação de professores e no ensino de línguas, entendemos a urgência de encontrar maneiras de acolher alunos com necessidades diferentes em nossas aulas de línguas. Assim, com base em nosso conhecimento prático, pessoal e profissional, discutimos neste artigo as possibilidades e barreiras no ensino para alunos surdos. Considerando a complexidade dessa questão e os vários caminhos para abordá-la, sugerimos maneiras de promover a inclusão de alunos surdos analisando algumas atividades de línguas com foco no desenvolvimento de habilidades de compreensão e produção oral para alunos não surdos considerando a presença de alunos surdos na mesma classe. Começamos relatando nossas experiências e, em seguida, abordamos algumas perspectivas teóricas e metodológicas sobre a pesquisa narrativa. Na terceira seção deste artigo, relatamos e compomos sentidos das experiências vividas por uma das autoras. Concluímos nossa pesquisa apontando algumas barreiras e possibilidades para promover a inclusão de alunos surdos nas aulas de língua portuguesa, particularmente quando ocorre o ensino de gêneros orais como o vídeo.

PALAVRAS-CHAVE: Inclusão. Alunos Surdos. Compreensão e Produção oral. Formação de Professores.

RESUMEN: Enseñar a estudiantes con necesidades educativas diferentes puede representar un desafío significativo para quienes buscan clases más inclusivas, así como para quienes consideran las dimensiones sociales y políticas de la enseñanza de lenguas y de la formación docente. En este sentido, las reflexiones sobre la educación lingüística crítica ofrecen oportunidades para que los docentes reconsideren sus prácticas pedagógicas. A pesar de los desafíos que implica la formación del profesorado y la enseñanza de lenguas, comprendemos la urgente necesidad de encontrar maneras de acoger a estudiantes con necesidades educativas diferentes en nuestras clases. Por ello, a partir de nuestro conocimiento práctico, personal y profesional, en este artículo analizamos las posibilidades y barreras en la enseñanza de estudiantes sordos. Considerando la complejidad de este tema y las diversas vías para abordarlo, proponemos maneras de incluir a estudiantes sordos mediante el análisis de algunas actividades lingüísticas enfocadas en el desarrollo de las habilidades de comprensión auditiva y de expresión oral, para estudiantes oyentes cuando hay estudiantes sordos en la misma clase. Comenzamos relatando nuestras experiencias y luego abordamos algunas perspectivas teóricas y metodológicas sobre la indagación narrativa. En la tercera sección de este paper, relatamos y damos sentido a las experiencias de uno de los autores. Concluimos nuestra investigación señalando algunas barreras y posibilidades para promover la inclusión del alumnado sordo en las clases de lengua portuguesa, en particular cuando ocurre la enseñanza de géneros orales como el vídeo.

PALABRAS CLAVE: Inclusión. Alumnado sordo. Comprensión auditiva y expresión oral. Formación del profesorado.

1 BEGINNING OUR DIALOGUE...

We begin this article with some vignettes, personal narratives of experiences that helped us to go backwards into our language teaching and teacher education landscape, having in mind some wonders on the accessibility and inclusion of people with different needs, particularly deaf ones. For this purpose, we take into consideration our personal practical knowledge to carry out this research. As stated by Connelly and Clandinin (1988), this specific knowledge is constructed through teachers' professional practice, and it is essentially important for understanding our teaching experiences, both inside and outside our classrooms.

Our first vignette is brought by Dilma, coauthor of this article.

I was living one more term in my English Language Major Course. At that moment, I was teaching a course on methods and approaches in language teaching. By being a visually impaired instructor, and a researcher in this field I always chose to discuss inclusive education issues with my undergraduate students. I was always provoking my students to think of different ways to teach the English language in

this context. Once one of my students shared her experience as a beginner teacher. She told me she was astonished when she realized she would have a blind student in her class. She told me:

“Author 1, when I first arrived to teach an English class at the language institute, I saw a blind student in the school lounge. Then I immediately wondered: Wow, a blind student! Which class is he enrolled in? Who is going to be his teacher? Soon after I entered the classroom that student followed me... I was the one to be his teacher...” (Memory reconstruction of Dilma).

Alongside my teaching journey as a teacher educator, I have been told by teachers and students-teachers similar experiences. The astonishment while getting to find out there is a student with different needs in the classroom seems to be lived very often, bringing a sense of pedagogical vulnerability. There is a sense of not knowing what teachers are actually doing in the classroom.

The supposed idea of a homogeneous group of students is soon interrupted when a different student arrives at school... as if it could be possible to have a classroom full of homogeneous students.

Besides the moment of surprise or astonishment, and also of vulnerability, teachers realize the educational gap they have faced throughout their beginning or continuing teaching educational lives as far as inclusive matters and students' individual needs are concerned.

Professor Gilmar, coauthor in this article, also shares some of his experiences as a former undergraduate student and a teacher years later who also faced challenges like those initially told.

The first time I had to tackle the challenge of teaching a student with different needs (this is the term we use to refer to students with disabilities) was a few years ago. At that time, I was pursuing a doctorate degree and teaching English to high school students. By doing so, I was really open to learning new teaching methods and concerned about making my classes more inclusive to the different students attending them. I remember when a very smart, curious yet shy student was seated in the corner of the classroom. Almost every time he asked me some random questions: How was your week? What does that word mean? Are we supposed to do this exercise now? Could you please help me to do the activity? Do you know that website? How many students fail in our course? His questions and frequent attempts to get my attention made me notice he needed support to be able to participate in the activities. As a person with low vision and Autism Spectrum Disorder (ASD), he had difficulty reading the board and the printed activities with small fonts. He also had quite difficulty interacting with his classmates due to his uncommon maturity and auditory sensitivity. I noticed straight away that I needed assistance on how to make my classes inclusive for him because I had no idea how to address his needs. I then studied and asked for help from some other teachers who had had some experience with persons with different needs.

Years later, as a professor at the university, and then teaching undergraduate students, I felt lost again. Among twenty students, one, in particular, called my attention due to his issues about the tasks I assigned the students to do. I asked them to introduce themselves in Portuguese or English to their classmates, to answer general questions about the texts we have read, and to add a little information on a PowerPoint presentation. From my perspective as a professor, those activities were easy, and the students would be able to do them very fast. Well, I was wrong. They were not easy at all for that particular student. He used to struggle to understand and answer common questions about life and his previous experiences in school or at the university. Moreover, he also had difficulty interacting with his classmates. I asked the other professors from my university for help, but they did not seem willing to do so and did not know how to help either. To my disappointment, when I shared my concerns about him, they told me they had not noticed he had individual learning needs and that they also did not know how to deal with the issues I was sharing with them. Then, I did my best to address his difficulties, but I was not able to provide him with the support he needed to be approved for the course.

As I look back on my undergraduate course to become an English teacher-professor, I could not recall a day when we discussed how to plan lessons for students with different needs and make them inclusive. The gap between what I learned back then and what I needed years later made me feel frustrated because I could not give them the support they needed. At that time, I made choices that I thought could be useful for them. For the first student, I printed the materials with bigger fonts, and I fostered ways of interaction between him and his classmates. Two important steps to include him were asking him how I could adapt the materials for him and creating bridges for his classmates to get to know him and to know about his individual needs. For the second student, I was not able to do much. I used to give him more time to accomplish the activities and provide individual feedback for each activity he did. (Memory reconstruction of Gilmar).

Recalling the experiences that Gilmar lived as both a teacher and a professor, he could still feel how challenging it was to plan his lessons for those two students. Those experiences led him to reflect upon his professional development and education as an educator, and to wonder what students with different needs expect from a teacher and a professor. In addition, how we can open up space for students to share their individual/additional needs in a language class. Moreover, he questions what he would do if he had had classes teaching him how to plan lessons for students with different needs. Even though he still carry those questions with him, he now wonders whether the teacher education process can truly prepare us to meet with all the different students we can have in our classrooms. In addition, if we are able to educate teachers and professors to teach students with a wide range of individual/additional needs - a more inclusive term than 'students with disabilities'.

The experiences shared in this initial section remind us of the relevance and the need of studies and teacher education practices that consider the teaching and learning process within an inclusive perspective. Having in mind the educational policies that call for inclusive practices in our schools context, the development of research and teaching educational processes is urgent. The teacher education programs need to address issues of inclusive education as a way to promote possibilities for access and inclusive practices in our school landscape.

In this article, we narratively share and discuss an experience of language teaching on an oral-genre-based approach, which was interrupted by the possibility of a deaf student participating in the classroom. Thinking of this context we wondered: would the presence of a deaf student in class preclude the teaching of oral genres in a language class where non-deaf students were also included? If not, how could a teacher teach an oral genre considering the notion of “desenho universal (Universal Design)” in this context? Which learning experiences could a deaf student live in this situation? How could a teacher promote a collaborative experience for both deaf and non-deaf students? How would the learning process be lived in this context?

With these puzzle in mind we carried out our study and organized this paper. After this initial conversation, we address some theoretical and methodological aspects about the study carried out. Later we share some narrative of experiences lived by also discussing inclusive education issues, Universal Design and the language teaching practices.

2 TALKING BRIEFLY ABOUT OUR RESEARCH CONTEXT AND OUR THEORETICAL AND METHODOLOGICAL PERSPECTIVE

This research is based on the narrative inquiry perspective developed by Clandinin and Connelly (2000, 2015). From this perspective, attention is given to how we live and tell our experiences, a fundamental aspect for composing meaning from the experiences lived. According to the authors, a narrative inquirer may study experiences as they are being lived or revisit experiences that were lived previously. In this study, we chose to revisit lived experiences related to inclusion in our classrooms. Therefore, the inquiry is predominantly focused on telling.

Our study took place in a public school located in Minas Gerais. Specifically the practical experience studied was lived in a group of students from grade 8 at the Portuguese language course. There were twenty-two students in the group that Maria developed the activities that we tell and make meaning of in this article. Considering that group, we discuss ways to welcome a deaf student to participate in the activities.

It is important to highlight the focus of this article is the teaching practice, considering the barriers and possibilities for the inclusion of a deaf student at the language classes, having in mind the proposal of the Lei Brasileira de Inclusão (LBI) (Brasil, 2015). The notions of barriers and possibilities as discussed in the referred document helped us to narratively analyze the experiences lived and told.

The field texts (Clandinin & Connelly, 2000; 2015) were composed between October and December 2023. According to narrative inquiry (Clandinin & Connelly, 2000; 2015) in a narrative study one does not collect data; rather, researchers compose field texts. Ely, Vinz, Downing and Anzul (2001) say the field is not something out there far from the researcher. It is subjectively lived and

composed by the researcher and his/her research participants. Since it is not previously there, it cannot be collected; rather, it is lived, composed and registered by narrative of experiences. In our study, the field texts were composed with the help of personal notes, narrative of experiences, teaching records related to the experiences lived during the classes, as well as the course plan, among others.

3 A DIALOGUE ON INCLUSIVE MATTERS

Our dialogue begins by pointing out that the basis for our understanding of inclusion-related matters is the Lei Brasileira de Inclusão - LBI (Brasil, 2015), an official document that highlights barriers that may hinder the promotion of accessibility and inclusion for people with different needs. Urban barriers, architectural barriers, technological barriers, attitudes barriers and communication ones are listed in the LBI. On the other hand, some inclusive possibilities are suggested such as the use of different languages, as the sign language, besides the possibility of adapting practices and the material, for instance.

It seems important to highlight that although this document uses the terms “people with disability” and “inclusion”, in this chapter we are mainly using other terms such as people with different needs and belonging instead of talking about inclusion, having in mind the studies of Mello(2017) and Mello e Vian Jr. (2019). Although the term “people with disability” is applied in the Brazilian official law as a way of considering the relevance and the need to not reducing a human being to an adjective as usually done when using terms such as “disabled and/or special people”, and although it establishes that we are all first people, but in this case people with disability, the word disability sounds problematic, as Mello (2017) uses to pose. It seems like a problem because it sounds like dividing the society in just two groups: those with disabilities and those without disabilities. Moreover, Mello (2017) also argues, the word disability or deficiency brings the idea of deficits, as if part of our society is full of deficits while the other part is “normal”. Thus according to Mello (2017) and Mello & Vian Jr.(2019), we chose to use the term “people with different needs” because we understand the relevance of the difference in each people’s lives and in social general lives. In this perspective we understand that blindness and/or deafness, for example, are part of one’s identity and not a deficit constructed and based on a so-called human being dominant pattern, as suggested by SKLIAR (2016).

As far as the term “inclusion” is concerned, it also sounds like a problem since it implies a hierarchical relationship among a person in charge of including people at all costs, from a mandatory perspective, while, on the other side there is a person passively waiting to be included as discussed by Mello (2017) and by Mello & Vian Jr. (2019). As a way of getting rid of this hierarchical and mandatory movement, the use of the term “belonging” seems to propose another kind of movement which implies the social offer of possibilities for those with different needs to choose to belong or not. This way they become responsible for their own choice of belonging or not.

LBI also addresses the idea of *desenho universal* (Universal Design for Learning - UDL) that is defined as “conception of goods, environments, programs and services to be used by all people without the need for adaptation or specific projects, including the assistive technological resources”. In the study we carried out, we adopted the idea of universal design as the basis for thinking about possibilities of belonging for a deaf student and his classmates.

Based on our professional practice, we understand that teacher education and language teaching are directly linked to inclusive teaching practices. We consider that it is within the process of teacher education that future teachers can reflect on their methodologies and teaching approaches, as well as on power relations and social differences. Regarding students with different needs, it is during this process that we (teacher educators) create a space to educate critical teachers who should be attentive to the differences in their classrooms, and might think of ways to welcome the different students while doing their lessons. As Mantoan (2015) says, inclusion is closely related to the idea of promoting a school of differences.

Moreover, we understand that language teaching is not limited to learning the grammatical and structural aspects of a language. Therefore, it is crucial for teachers to discuss the different language practices that occur both inside and outside the classroom, as a way to prepare their students to participate actively in the social practices where language is required. From this perspective, teaching languages under textual and oral genres perspective, as proposed by Schneuwly and Dolz (2004), for example, can be an alternative as it considers the different social situations and contexts in which communication can occur.

However, it seems important to highlight what Vital (2022) powerfully states about linguistics and applied linguistics notions and theories. This author affirms that most of the concepts, notions and theories within the field of language teaching and learning were not constructed based on the experiences and the needs of those who can't see or hear, for example, as a dominant pattern socially and traditionally assumed.

4 THE EXPERIENCE OF TEACHING ORAL GENRES IN PORTUGUESE LANGUAGE CLASSES: POSSIBILITIES AND BARRIERS TO THE INCLUSION OF A DEAF STUDENT

In this section, we tell and discuss a little the experience lived by Maria while teaching the one-minute video genre.

Activity 1 – Is one minute a lot or a little?

I greeted the students and wrote on the whiteboard: What would you do in one minute? After writing that I read it aloud to the classroom. Soon after some students answered that it was a short time to do anything. I asked them for more details about their answers. Moreover, I said that this time would be enough to send an email, lick a popsicle, and brush their teeth, among other activities. Next, I required students to talk with their partners for one minute about any subject. In pairs, they were supposed to set one minute for each one of them. After that talk, I asked them to write about that experience and mentioned that they could share it with their classmates if they wanted to.

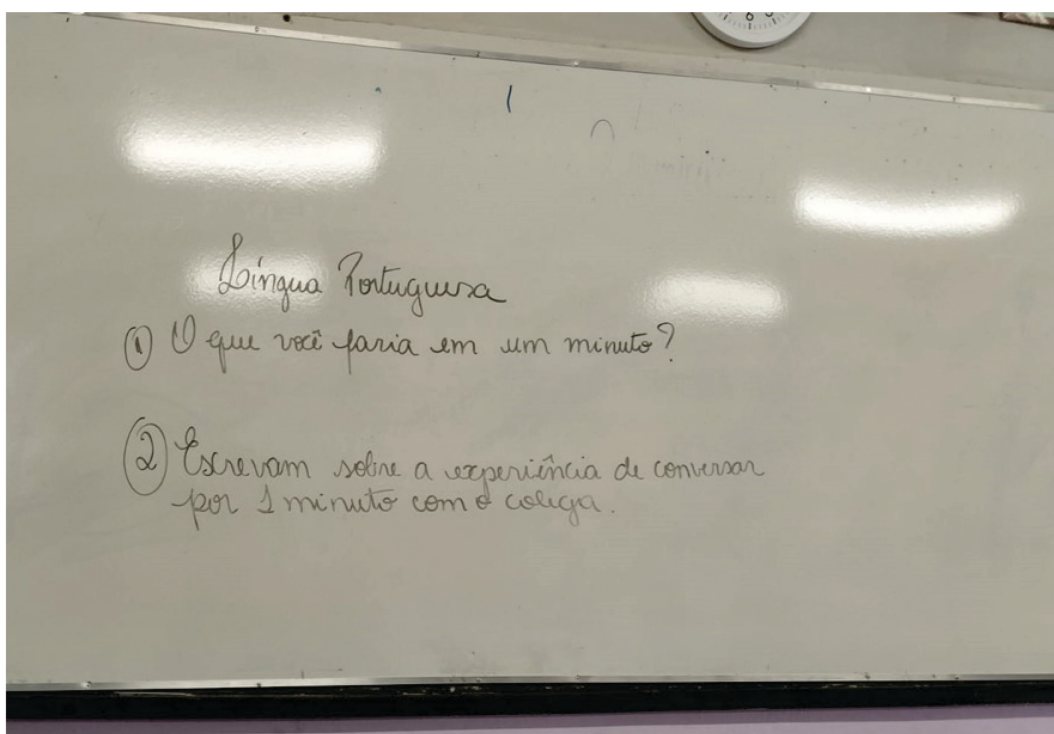


Image 1: A picture of the whiteboard with introductory questions to the one-minute video

Source: Picture taken by the Maria during the class about the one-minute video genre in October 2023

Image description: the image shows a classroom whiteboard with the name of the course "Portuguese Language" written on the top. At the bottom, it is written. 1 "What would you do in one minute?", 2 "Write down about the experience of talking for one minute with your classmate.

There is a light reflecting off the surface of the whiteboard, and in the upper right corner, a white round wall clock with black hands and numbers.

Activity 2 – Navigating the world of videos: What do they reveal?

I took the students to the computer lab and suggested they explore the website 1 Minuto: Festival Permanente do Minuto, which is an event dedicated to short videos promoted by the São Paulo Ministry of Culture together with the Department of Culture, Economy, and Creative Industries.

Folks, we need to decide the type of video we are going to create. I am going to surf the website and you can tell me what videos we are going to watch. If you agree and like them, we can follow their ideas. The students nodded positively to my suggestion. After each exhibition of "Vinte, Vinte" (twenty twenty), students interacted between them and with me to talk about the video. The video shows children playing on the playground. Suddenly, they disappear. The image is still colorful. Afterwards the next scenes appear without

any children and colors. While these images are shown, the months of the year appear on the screen along with children's voice messages. Thus, the viewer can interpret these scenes by associating them with the passage of the months in 2020, when classes were suspended due to the pandemic.



Image 2: video screen shot of "Vinte vinte - 2020" by Karielle Perez

Source: Festival do Minuto website. Accessed on October 16th, 2023. Available at: <https://www.festivaldominuto.com.br/pt-BR/contents/48104>

Image description: The image shows children in a semicircle holding hands to move in a circle to form a *ciranda* on the school playground. They are wearing the school uniform and playing, with trees around them and walls in the background in shades of peach. In the middle of the image it is written March. Apparently, the picture was taken from a rose bed, as there is a red rose on the right side and a yellow flower on the left.

Following the video exhibition, I addressed them these questions: What are the videos' themes? What are the similarities and differences between the videos? How are the scenes organized? Do the videos have opening and ending scenes? What else could be observed on the videos? Where the videos were uploaded? Who produced them? Who is the target audience? Why do the colors change and the shades turn gray? Are the colors important to the video? Why or why not?

The students listened to my questions and answered them right away. I noticed by their comments that they were touched by the video's theme. They were open about their feelings and shared them with me. I wrote the following poem to tell the experiences they decided to share with me.

Seven months in one minute: a video

Pictures, colors, scenes, sounds. Silence.

One moment there are children, the next there are not. The pandemic at school.

Outside, inside. Stay at home. Isolation.

2.0.2.0., two thousand and twenty. A tough year.

January, February, March, April, May, June, June, August. Time does not pass

School, friends, interaction, hugs,

Loneliness, missing, longing. Hope.

(Poem created by the authors, 2025)

After analyzing the video "Vinte, Vinte," we chose to explore the website "Minuto Escola", which is dedicated to schools, and where teachers and students can submit their productions to be exhibited. Once aware of the need to explore more videos so students would get to learn about the genre, we followed the structure of the activity told previously. We then watched and analyzed the following videos: "A caixa", "Viajei", "Um dia mãe professora na pandemia", "Muriçoca", "Lixo zero" e "Conjugações ao tempo".

Activity 3 – Learning to write video scripts

In order to work with the one-minute video genre, I wanted the students to explore various types of video scripts and learn about cinematic language. Keeping in mind that we had already watched the minute-videos in the computer lab, I started the class writing the questions below:

What do we need to do when producing a one-minute video?

What elements can we set to create it?

What language should we use?"

How do you think they are produced?

Is there a text or genre that guides their production?

Source: Questions posed by Maria. (2023).

The students heard my questions and responded to them. To the last question, they answered that they should write what they were going to record. A specific student reminded us that this kind of text was called script. Some students, however, thought that scripts were meant to be used only for podcasts. Their initial understanding was that creating a video implied simply turning their cameras on and recording, without any planning. To guide them through the activity, I provided them with an excerpt with a printed version of "Cidade de Deus" (City of God) script. I then chose a student to read it aloud and asked some questions about it: "Can you imagine the scene described in that script? What language should we use?"

To help the students become more familiar with the script genre, we carried out some of the activities proposed in the textbook and analyzed several other scripts in the classroom.

Hands On! Light, Camera and Creativity

The creation process was collaborative and dynamic: some groups presented their initial scenes to me in order to receive guidance and suggestions. All the videos were finalized at home, however many groups were able to capture the scenes they needed and to plan most of their work during our classes.

One of the groups presented the scenes they had planned for their videos. They chose the theme nature and decided that one of them would narrate the script they had written. They also showed me the soundtrack they had chosen and told me that the final editing would be done at home by one of their classmates.

The final versions of the students' videos showed their commitment with the audiovisual language and to follow the genre structure regarding the image selection, soundtrack choices, titles, scene sequencing, and narrative coherence and end credits. Most of the groups decided to use images from the internet, but some preferred to create their own scenes. The students were creative and chose various themes to produce their videos. Some of them were related to nature, friendship, daily routine, Halloween and soccer.

4.1 GOING BACKWARDS TO THE EXPERIENCES LIVED BY

Looking back to the experiences lived by, we discuss the possibilities and the barriers within the teaching landscape proposed in the classes about the one-minute video genre.

Considering the needs of a deaf student, writing the oral questions on the whiteboard in the first activity (Is one minute a lot or a little?) could be considered an inclusive possibility. On the other hand, even though we know some deaf students are not able to use sign language in Brazil, we cannot deny the importance of a sign language interpreter in the classroom. We believe that having an interpreter in the classroom could enhance the chances for a deaf student to be welcomed and to participate in the activities assigned. Moreover, such professionals could be a bridge between the deaf students and other students to facilitate interaction and collaborative learning.

With or without an interpreter, the teacher could provide a printed version of the activity with clear and detailed instructions, so that the deaf student would be able to use it to search the internet or ask for help, either from the teacher or from someone at home, if he/she has questions. In addition, if the deaf student is proficient in sign language, the teacher could type the activity instructions into an app that converts text into Brazilian Sign Language, so that the student would be able to understand it. Doing so some communication and information barriers (Brasil, 2015) could be avoided.

Another communication barrier would be the oral conversation required in class, as most non-deaf Brazilian students do not learn sign language in school. A possible solution could be having that conversation done through WhatsApp. That activity then would be developed according to the notions of Universal Design for Learning (UDL) because all students in class could type while speaking with their partners.

It is important to highlight that in some countries the use of mobile phones is forbidden by law in schools. As for the Brazilian government, Law nº 15,100 (Brazil, 2025) bans phones throughout the school day for elementary, middle, and high schools. However, it allows the use of electronic devices (including mobile phones) for pedagogical purposes. Moreover, the law guarantees the use of any device for those who need them in order to promote accessibility and to include students with different needs. Thus, WhatsApp and other applications could be good resources for students with or without different needs to work together.

The second activity (Navigating the world of videos: What do they reveal?), related to watching some videos, could be another communication barrier (Brasil, 2015) for a deaf student. The video “*Vinte Vinte - 2020*” by Karielle Perez that the students watched, for instance, does not have subtitles and the official website of *Festival do Minuto* does not offer a tool that generates automatic subtitles. Then, the videos could offer some inclusive possibilities if subtitles and sign language are applied, and if the teacher provides a printed transcription of the video.

We also consider the use of personal mobile phones to make the videos more inclusive. As a suggestion, the deaf student could use the phone’s dictation feature to convert the video’s audio (voice) into text. For that, the student would need to open any application where he/she can type and tap the microphone icon on the screen near the device while the video is playing. Then, the video words would appear as text on his/her screen.

Another possibility would be selecting videos that have a tool for generating automatic transcriptions. Regarding the videos from Activity Two, to reduce the work of transcribing them, the teacher could follow the official YouTube channel of Festival do Minuto, as the platform provides a useful tool that transcribes most of the videos uploaded there.

An important issue that teachers should take into consideration when choosing to work with the genre script to create a video is that there are different ways to make videos. Thus, students and the teacher would first have to decide whether their videos would be composed of images, speeches and/or random sounds. Most of the videos of Festival do Minuto, for example, do not have speaking turns. That is, the script would not be useful (and so not inclusive) if the purpose was to create a video with sounds and images only.

It is also important to mention that choosing an audio-only video as examples for students to create their own is not an inclusive activity for a deaf student as well as highlighting the color of certain scenes in a video as a way to help students to make meaning of the story told may not be inclusive for a color-blind students.

While reading and analyzing video scripts in the third activity (Learning to write video scripts), all the students had the possibility of participating, and a deaf student could follow up although we know that some deaf Brazilian students face difficulties with Portuguese, since in most cases it is not their mother tongue.

As far as the production of the video is concerned, a deaf student could have creative ideas and compose a good video script. We also recognize that some digital tools can be useful to promote the inclusion of students with different needs by enabling them to contribute to the team. Google Docs or Framapad, for instance, could be useful tools to write the video’s script. Since all the students have access to the same text file and can edit it simultaneously or separately, either at home or at school, they can share their ideas and work collaboratively. Then, a deaf student could play the same role as the other students in writing the script.

Lastly, besides helping to write the script, an inclusive possibility for a deaf student in that activity would be acting as a character in the video produced. Additionally, we understand that the strong contributions of the entire activity would be to create videos more inclusive with interpretation in sign language. In that regard, a deaf student could also play the role of an interpreter and use the script created to sign the video.

5 CONCLUDING REMARKS: THE DIALOGUE HAS TO CONTINUE...

After telling the experiences lived and pointing out some barriers and some possibilities to promote accessibility to deaf students, we realized most of the barriers were communication ones, according to the kind of barriers exposed at Brasil (2015). However, they could be also classified as technological barriers (Brasil, 2015), since the technologies such as white board, paper and videos used by the teacher could not allow a deaf student to autonomously join in the activities. As discussed, the use of mobile phones and apps such as WhatsApp would have created better possibilities for the student. Besides the communication and technological barriers, we also noticed they could be considered attitudinal barriers (Brasil, 2015) since all forms of communication and teaching technologies were connected to the teacher's choices and attitudes.

As teacher educators, we recognize our social role in contributing to the education of future teachers to work with diverse students that attend their classes. By doing so, we invite them to learn and find ways to make their classes more inclusive. Therefore, we analyzed the three activities presented previously with the aim of suggesting ways to welcome deaf students into our language classes. Even though we take it as personal and professional goal, we are aware that it is our responsibility to reflect on our practices and to find ways to create the same opportunities for students with or without different needs, as established by Constituição Federal in 1988 (Brasil, 2023) and Lei de Diretrizes e Bases da Educação Nacional (Brasil, 1996), besides the Lei Brasileira de Inclusão (Brasil, 2015). These laws state that education is a common right for all citizens and it is our responsibility to guarantee the same learning opportunities and to promote inclusion having in mind the principles of universal design.

We started this paper wondering if the presence of a deaf student in class would preclude the teaching of oral genres in a language class where non-deaf students were also included, how a teacher could teach an oral genre considering the notion of universal design, which learning experiences a deaf student could live in this situation, how a teacher could promote a collaborative experience for both deaf and non-deaf students, and how the learning process would be lived in this context. Looking back at the teaching experiences shared and discussed, we understood that the presence of a deaf student would not preclude the teacher from proposing the study and production of oral videos in the classroom. However, considering the idea of universal design, it would be necessary to use multiple languages and technological resources to promote student learning and participation in the classroom. Thus, a collaborative way of belonging could be a possible way of ensuring all the students learn with fewer inclusive barriers.

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