TEXT PRODUCTION ACTIVITIES IN HIGH SCHOOL TEXTBOOKS: A DISCURSIVE PRACTICE

ATIVIDADES DE PRODUÇÃO DE TEXTOS EM LIVROS DIDÁTICOS DO ENSINO MÉDIO: UMA PRÁTICA DISCURSIVA

LAS ACTIVIDADES DE PRODUCCIÓN DE TEXTO EN LOS LIBROS DE TEXTO DE LA ESCUELA SECUNDARIA: UNA PRÁCTICA DISCURSIVA

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ABSTRACT: From a heterogeneous theoretical device, the research work presented in this article comes from our doctoral thesis, aimed to analyze textbook editions of Mathematics, Chemistry, Physics, Biology, History, Geography and Portuguese, distributed by the National Book Program for Secondary Education (PNLEM) in 2009 and adopted by three schools in the region of Reconcavo in the state of Bahia, Brazil, to: 1 - describe the written conditions that are provided to high school students; 2 - analyze whether the production activities of written texts contribute to the formation of producers of authentic texts; 3 - provide a list of suggested genres for the production of written texts; and 4 - to identify which concepts and / or theoretical assumptions about language and about text can be inferred from the discursive analysis of written texts production activities. In this article, we present a summary of the analysis of only two of the teaching collections, one of Portuguese and one of Mathematics. The discursive analysis revealed the predominance of the Traditional Educational Discourse on the Portuguese language content (DPT) in the origin and constitution of most production activities of written texts in the textbooks investigated.
KEYWORDS: High school textbooks. Text composition activities. Discursive practice.

RESUMO: A partir de um dispositivo teórico heterogêneo, o trabalho de pesquisa apresentado neste artigo procede de nossa tese de doutorado, que teve como objetivo de investigação analisar edições de livros didáticos de Matemática, Química, Física, Biologia, História, Geografia e Língua Portuguesa, distribuídos pelo Programa Nacional do Livro para o Ensino Médio (PNLEM) no ano de 2009 e adotados por três escolas na região do Recôncavo do estado da Bahia, para: 1 – descrever que condições de escrita são fornecidas aos alunos do Ensino Médio; 2 – analisar se as atividades de produção de textos escritos contribuem para a formação de produtores de textos autênticos; 3 – apresentar uma relação dos gêneros discursivos sugeridos para a produção de textos escritos; e, 4 – identificar que concepções e/ou pressupostos teóricos sobre língua e sobre texto podem ser inferidos a partir da análise discursiva

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das atividades de produção de textos escritos. Neste artigo, apresentamos uma síntese das análises de apenas duas das coleções didáticas, uma de Português e outra de Matemática. A análise discursiva revelou a predominância do *Discurso Pedagógico Tradicional sobre o Conteúdo de Língua Portuguesa* (DPT) na origem e constituição da maioria das atividades de produção de textos escritos nos livros didáticos investigados.

PALAVRAS-CHAVE: Livros didáticos do Ensino Médio. Atividades de produção de textos. Prática discursiva.

RESUMEN: Desde un dispositivo teórico heterogéneo, el trabajo de investigación presentado en este artículo proviene de nuestra tesis doctoral, dirigida a analizar las ediciones de libros de texto de Matemáticas, Química, Física, Biología, Historia, Geografía y Portugués, repartidos por el Programa Nacional del libro para la Educación Secundaria (PNLEM) en 2009 y adoptados por tres escuelas en la región Reconcavo, en el Estado de Bahía, Brasil, a: 1 - describir que las condiciones escritas se proporcionan a los estudiantes de la escuela secundaria; 2 - analizar si las actividades de producción de textos escritos contribuyen a la formación de los productores de textos auténticos; 3 - proporcionar una lista de los géneros propuestos para la producción de textos escritos; y 4 - identificar qué conceptos y / o supuestos teóricos sobre el lenguaje y sobre el texto se pueden inferir a partir del análisis discursivo de las actividades de producción de textos escritos. En este artículo, se presenta un resumen del análisis de sólo dos de las colecciones de enseñanza, uno portugués y uno de matemáticas. El análisis del discurso revela el predominio del discurso educativo tradicional sobre el contenido del portugués (DPT) en su origen y constitución de la mayoría de las actividades de producción de textos escritos en los libros de texto investigados.

PALABRAS CLAVE: Los libros de texto de la escuela secundaria. Las actividades de producción de texto. La práctica discursiva.

1 INTRODUCTION

In September of 2015 the Brazilian Ministry of Education (MEC) put in public consultation the National Curricular Common Base for basic education, which has since made possible numerous discussions, questions and criticisms, once again, about the nature of the contents within the framework of basic education. A year later, in September 2016, the Federal Government published a Constitutional Provisional Measure (CPM) in which it imposes an immediate reform of the Secondary School. These acts and government documents foster the need for reflections not only on pedagogical practices and curricular restructurings, but also on the ideological aspects that make possible and establish the maintenance of the same contents of the disciplines and teaching programs, as well as the emergence of (new) knowledge, in accordance with the current stage of development of contemporary societies.

 In this sense, researches such as the one we carry out and that we present in this article are justified not only by the character of denunciation, an important political banner in the struggle for change (ANTUNES, 2003), but above all for enabling reflections that guide us to search for solutions to the problems pointed out. In this paper, when we discuss the situation of *text production activities* (TPA) in high school textbooks, we see the TPA as a "fighting arena" (BAKHTIN, 2004) in which survive pre-built ideologies on pedagogical doings, revealing concepts of language and text historically rooted in school practices, so that the school and its discursive practices, among them the TPA, are not modified by the scientific discoveries and philosophical reflections from the theoretical fields of Sociolinguistics, Text Linguistics, Discourse Analysis, Enunciation Theories, Philosophy of Language, Applied Linguistics, among other contributions that, if considered, would certainly be part of the transformation in the Portuguese language teaching practices, which we have longed for.

The research work reported here was directed by the following questions: What writing conditions are offered to high school students through the text production activities present in textbooks provided by the Brazilian National Program of Secondary School Books (known as *PNLEM* in Brazil)? To what extent do the production activities of written texts present in recent editions of high school textbooks contribute to the formation of producers of authentic texts[1]? What discursive genres are suggested as text

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[1] We understand by authentic texts those that are produced by a real interlocution need, that is, whose conditions of production presuppose at least two interlocutors,

production activities in high school textbooks? What theoretical conceptions and / or presuppositions about language and text can be inferred from the analysis of the text production activities present in recent editions of high school textbooks?

In our doctoral thesis, defended in May 2010, we analyzed ten collections of textbooks of the curricular components Chemistry, Physics, Mathematics, Biology, Portuguese, History and Geography, constituents of the PNLEM 2009, in use in that year (2010), by three large public schools in the municipality of our residence, in the Reconcavo region of Bahia, Brazil. In this article, we present, in counterpoint, data related to only two of the investigated collections, one of Portuguese language course and the other of Mathematics, because they are representative, in extreme, of the other results found.

The TPA analysis allowed us to conclude that nine of the ten collections of textbooks investigated did not bring significant contributions to the development of proficiency in the production of written texts by high school students; and that in the origin and constitution of such activities, understood as discursive practices, predominates the *Traditional Pedagogical Discourse on the Portuguese Language Teaching Content* (TPD), justified by the discursive formations to which the authors of the textbooks were affiliated at the moment of the elaboration of the TPA, in a game of imaginary formations that reveals the images of the authors of the textbooks about themselves, about the high school students, about language and about text, substantial subjects of the text production activities.

We emphasize that it was our intention in the research work to create a theoretical-methodological device based on diverse epistemological contributions, which would allow us to reach the answers to the questions proposed. We are aware of the limits of this work and that in the expression of our saying we made silences on many other things, not said. Some silencing (ORLANDI, 1997) was intentional; others were unresolved annoyances, impossibilities; promises and hopes of studies in the near future. There are many researches today that address the textbooks of elementary schools, constituents of the Brazilian National Textbook Program. There are, however, few specific works on the PNLEM, so we hope that this work can contribute in some way to its improvement.

2 THE TPA AS A DISCURSIVE PRACTICE

 If we take into account Bakhtin's (2003) assertion that the thematic content, style, and compositional construction of discursive genres as well as being indissolubly linked to the whole of the statement are also determined by the specificity of a particular field of communication, we can easily understand why school texts are not yet produced as one would expect from a high school student, after completing nine years of elementary school: there's a lack of condition to the development of text production skills. Therefore, we see school as a place of conflict where "break down all the rivers" that carry with them the interests, confrontations, (dis) motives, consensuses and dissensions that permeate society as a whole. Neutrality cannot be admitted, even in the minimum actions that are practiced in school. Every action is always motivated. Motivations are originated in the nuances of interests characteristic of the consumer society at the present state of the capitalist system of production and circulation of goods and services that we all, in this corner of the West, are inserted. For this reason, we understand that all school practices, those involving teachers and students in the pedagogical work of teaching / learning, as well as those related to the administrative management and also those of the support and technical-administrative professionals, all the actions are necessarily ideological practices mediated by several discourses that together constitute the school discursive domain (particularizing itself in each specific institution). This is what we call here d*iscursive practice*.

Furlanetto (2007, p. 145) asserts that discursive practices are necessarily associated with the communities that carry them out: "When it comes to the school institution, we can observe some very specific practices: 'teaching' (classes), preparing classes, attending class councils; doing 'homework', chatting in the playground, 'producing texts' or 'writing', reading (for various purposes). "This author also draws attention to the fact that in the Brazilian school context there is still a clear conflict between "the knowledge that is produced in the academy and its eventual application" (FURLANETTO, 2007, p.146) in terms of school practices .

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a need for communication (a communicational or interlocution goal to be achieved) and the adequate means to carry out the interactive process.

As far as the production of texts is concerned, there are also opposing, clashing, ambiguous and interlacing discourses, as discussed elsewhere (SANTOS, 2007), evidenced by the theoretical-conceptual fragility that underlies the orientations for text productions, as well as by the predominance of a single discursive gender, the college entrance examination composition, or the composition to the high school ending examination (known as ENEM, in Brazil) or that of public job composition, which restricts practically all activities of writing in high school.

Coexist in conflicting, sometimes veiled, dissimulated, sometimes in clear confrontation, divergent conceptions such as "to write a school composition" and "to produce a text". The first expression would refer to the school practice of the high school student to write a text as a kind of training, with practically nonexistent communicative goals, to write only as an obedience to a command of the teacher or of the textbook, in order to reach typical school goals. The expression "text production" would be reserved, according to the assertion of Geraldi (1997), when students write texts not for school, but *at school,* as a space for dialogue, where students, recategorized to the status of authors, as Geraldi (1997) put it, even if this gesture is a responsive attitude towards a school / teacher provocation, thus participating in the great social dialogue, as theorized by Bakhtin (2004).

On the (discursive) practice of text production in high school, Antunes (2005) lists two main shortcomings, which we will comment on:

I - there is an almost absolute primacy of orality over writing; an orality that manifests itself in primary discursive genres, from everyday conversation to simple explanations and sometimes "translations" of the writing. They reserve the writing only for the class notes and restrict it to the activities of the writing classes. It should be pointed out that it would be productive and would significantly increase the communicative competence of the high school students if this predominance of orality included abundantly the formal discursive genres of public authorities, as suggested by Geraldi (1996), since these genres are indissolubly (BAKHTIN, 2003) relate to writing - sometimes they are written genres of oral manifestation;

II - writing opportunities, when they appear, are restricted to the immediate objectives of the subjects, for school ends only, without the inspiring perspectives of the use of the language by means of various discursive genres, to reach the multiple communicative and interactive purposes that characterize the complexity of life in modern human societies.

The consequence of these two inadequacies, according to Antunes (2005), is a "falsified writing", written for nothing and for no one (ANTUNES, 2003), without a reader in sight, when not even the teacher assumes this function: "nor even the teacher who will read the students' texts usually takes on this role of reader, busy with the other role of text corrector "(ANTUNES, 2005, p. 27).

We have to point out here that not always the fault for this process is (only) the teacher's, but also of all the limitations that are imposed on him. Limitations ranging from the remnants of his academic and scholastic training, to the number of students in the classroom, to the dynamics of school time, when only one or two classes per week are reserved for writing activities. What to do in fifty or a hundred minutes when the class reaches ninety-two students, as could we see in one of the schools that used the textbooks objects of our research?

Antunes (2003) asserts that along with these difficulties two more are emphasized: the first concerns the teacher's own life situation, which makes it impossible for him to be a reader, in the broadest sense of the term, to be a regular "scribe" and a researcher capable of casting different eyes upon his own practice. The second difficulty is manifested by the (mis) understanding of what the writing process is, which is translated into pedagogical practices that put students further away from authentic writing, thereby distorting the school's educational purposes.

Many of these difficulties could disappear from everyday school life if the school as a whole (and not only the Portuguese language teacher) could understand that writing is an activity governed by principles that must be respected in the text production activities. Antunes (2005, pp. 28-39) points out at least ten of these principles, which we have listed here, by paraphrase to the author's text, when she teaches us that writing is also an activity of social interaction. This means that the act of writing is not, as has been said, a solitary act. We write for the others, whose presence remains from the initial step, which determines the choice of the objectives and

the discursive genre to be written in, to the final moment, in which the reader, interlocutor in the interactive process, infers the intentionality of who wrote and, in turn, contributes with the writing process giving its coherence credit and promoting the acceptability of the writing. In terms of pedagogical practice, this means that school writing, the text production in high school, should offer the student the opportunity to write to a real subject, in an authentic situation of writing, so that the student can count on a real interlocutor "on the other side of the line" (ANTUNES, 2005, p. 28), authentic subject that will be the measure of evaluation of his text.

From the perspective of interaction, writing can only be a cooperative activity. Many of the high school student's difficulties with writing are given because he cannot rely on an authentic reader, a real communication situation so that he can safely make the necessary choices to achieve his interactive purposes. Even lexical selections can be made by having the other as the measure. The style and tone are also selected as essential elements for the construction of textual coherence, which in turn is a phenomenon that depends entirely on the cooperation, reciprocal construction of who writes and who reads the text. The text producer takes this into account in the process of writing, insofar as he makes the assumption of presuppositions, the games of inference, of what must be implicit or must be explained in the text, in order to be perceived or inferred by the reader.

Writing should always be a contextualized activity. Even the most formal discursive genres of the public instances of communication, the discursive domain of business administration, or public bureaucracy, for example, even those genres of more rigid, almost always formulaic structures, such as the office memo, minutes, application form etc, suffer the contingency of the context of occurrence, in the writing process. The high school student should learn that effective, authentic written communication is successfully done when factors of immediate, restricted, as well as of the larger social context are taken into account. In this sense, it is worth the caveat that the high school would gain a lot if, for the text production activities, the contextualization was adopted through pedagogical projects, insofar as they could provide the contextualization factors, in order to make the functional writing and the language in use by a real interlocutory need.

The act of writing must be understood as a necessarily textual activity. This may seem pleonastic, but the high school student still encounters "writing" activities that disrespect textuality. To write introductions or conclusions of texts that the student did not plan, does not know the goals, does not know to whom it is intended, or when he is required to write within the limits of a certain number of lines, "to write" for writing as just a task, to carry out the teaching program, to fill in the time of class, all these are examples of *miswriting* and the result is almost always a "heap" of meaningless words, a non-text, in short. Other times the "text" should be written to applying an example of a grammatical topic, such as the use of coordinate and subordinate clauses, to exemplify the use of conjunctions: therefore, however, furthermore etc. All these on the pretext, sometimes, of teaching "how to argue", or "how to write well", of inevitable counterproductive results.

Writing with authenticity, as we defend in this work, can only be by a thematically oriented activity. The writing of any discursive genre depends entirely on a driving theme that functions like the line on a needle, which weaves, in strings, the textuality. The theme relates to the point of view of the text producer. It does not matter the predominant textual type in the genre, whether descriptive, argumentative, narrative or all these types interacting in the same text, as exemplified by Marcuschi (2008). Every passage of the text is "tied" accordingly to the theme. In terms of pedagogical practice in high school classrooms, this means that the text production cannot be a "free activity", at the mercy of the student's creativity, or blind obedience to the "ready order" of "writing a text" without providing the student with the thematic orientation that supports his writing work.

Writing is an intentionally defined activity. One of the essential requirements in the writing process that must be taken into account in the text production activities in high schools, within the text planning stage, is the establishment of the objectives. No one writes well if he does not know what goal, what end he wants to attain, just as one does not arrive anywhere if one does not previously know where he wants to go. To set the goals helps to define the roadmap for the text. All saying must be a situated saying, to reach a purpose, with a view to a change of situation, since writing, as well as speaking, is an act that is done with words, an intentionally defined behavior.

Writing is an activity that involves, in addition to the linguistic elements, the pragmatic factors. Here, as we mentioned earlier, the

high school student must be aware that "not only words are written", but in the same proportionality, taking into account the pragmatic factors of the interactive process, when, where, what for, to whom, what day is today, at what moment of history, under what socio-political and cultural circumstances. Finally, the student must be aware of the restricted and immediate situation, as well as the historical contextualization that defines life in society.

Writing is an activity that manifests itself in discursive genres. Defining the genre of discourse to be produced must be the first obligation of any text production activity. In the context of high school, this is not always the case, since the term *school composition* ends up gaining the status of a "generic" text, following the model of the composition demanded by the ENEM or by college entrance examinations. Sometimes, without the necessary frequency of good writing practice, they propose the production of narratives (a short story, a chronicle, an experience report). However, too often is this writing is imposed as a mere school exercise of "describing" a landscape, a character, etc., without this description being thematically situated or occurring within a previously defined discursive genre.

Writing is an activity that takes up other texts. Here is the very obvious principle that no one writes from scratch. It is the principle of Bakhtinian dialogism, of the social voices that speak, which are manifested in the voices of the subjects who write. It is also the principle of the relations established between texts, either by the resumption of the theme (thematic intertextuality), either through structure or discursive gender (intertextuality of form), or by the presentation of a discursive genre with form and / or function of other (intergenre), or by the manifestation of the discourses that texts convey (interdiscursivity), materialized in the strategies of saying, such as paraphrases, parodies, allusions, or even by compositional forms such as abstract, comment etc.

Finally, writing is an activity in relation to interdependence with reading. In the context of high school, all text production activities should be preceded by reading activities, in order to provide students with the contact with the subject, to enable the activation of previous knowledge, to enable the choice of point of view, as well as to enable the knowledge of the discursive genre to be written, besides contributing to the enrichment of the level of information (given / new relation) of the text to be produced.

These principles governing the act of writing must be operated in stages, which correspond to the stages of text production, which, according to Antunes (2003, pp. 64-66), should be summarized as follows:

1 - The planning stage, which corresponds to the processes of a) delimiting the theme of the text and what will give its unity; b) choose the objectives; c) choose the discursive genre; d) delimit the criteria of order of ideas; and, finally, e) predict the conditions of the readers and the linguistic form (more formal or less formal) that the text must taken;

2 - The step of writing, which "corresponds to the task of putting in paper, of recording what was planned. It is the stage of writing itself, of the register, when, concretely, the writer writes to follow the outlined plan and give shape to the projected object ", to the text (ANTUNES, 2003, p. 55);

3 - The revision and rewriting stage, which corresponds to the process of analysis of what was written to make the decisions "of what remains and what must be left", of observing the factors of cohesion, of reviewing the structural and formal factors (from the surface of the text) such as the organization of paragraphs and periods, obedience to the orthographic system; to confirm if the objectives were achieved, to identify if there are divergences and contradictions in the development of the theme, if there is, finally, clarity in the development of the ideas, important for the establishment of the coherence of the text.

According to Bakhtin's (2003) perspective, the TPA is a discursive practice. In the same perspective, we propose that textbooks for secondary education be viewed as a discursive genre, a secondary (complex) genre, as we discuss in the next section

3 THE HSTB: SUPPORTS OF DISCURSIVE GENRES OR GENRES OF DISCOURSE?

The decision to classify the *high school textbooks* (HSTB) as genres of discourse or genre supports requires the prior analysis of the

relationship between the media supports and the texts / discourses they carry.

Marcuschi (2008, p.173) informs us that "There are still no systematic studies on the support of text genres. Only now do systematic investigations begin, and many are the questions to be investigated". For this very reason, we can add little to these questions since the purpose of our investigation was another. However, we certainly consider the relevance of the subject, because we perceive that the change of support substantially alters the meanings that can be attributed to a text or the perception of the manifestation of a discourse. A simple statement gains or loses truth value depending on the medium that supports or conveys it. "Tomorrow there will be no class" can acquire the meaning of important information for students and teachers of a primary school or the meaning of a "child's joke" if the text is written in the classroom, with clear signs that was written by one of the students in the class or if it comes as a "note to parents", reproduced and signed by the teacher or by the school principal. Of course, one can question that it was certainly the other elements of the context that determined the circumstantial meaning that could be attributed to the text. We do not deny it. However, we think it is important to include the support of texts / genres of discourse among contextualization factors, which is the same as affirming that the support of a discursive genre is as significant for the meaning of the text or manifestation of discourses as the paratextual information of knowing to whom can be attributed the authorship of the text of the example above or even the place and the date of the inscription.

In terms of discourse, different analyses can be made, with probably equal distinct results, if the inscription "I love New York", worldwide conveyed with the drawing of a red heart amid black letters replacing and signifying the word *love*, if such inscription appears on a white T-shirt, bought at a convenience store in Salvador, São Paulo or even New York City, or if it is written on the top of a travel agency's homepage or as a tattoo on the white skin of any American. In the first two situations a commercial meaning of appreciation of the city manifests itself in different ways on the web homepage and on the shirt; in the case of the tattoo, one can perceive a discourse of nostalgia or patriotism conveying the meaning of "love to my land", an affective declaration for the place of birth or adoption.

The discussion about the media supports becomes even more complex if we think about the difficulty we have in defining the nature of the communication vehicles: certainly the writing procedures of an advertisement are not the same if they are to be broadcast by a local radio, by a television channel, through a website or on the sheets of a weekly or monthly magazine. Also, information about the quality / nutritional value of a food product gains differentiated contours if they are conveyed in a discursive genre on the packaging of the product or if contained in a diet book.

Marcuschi (2008, pp. 174-5) defines media support in the following terms: "we understand here as support of a discursive genre a physical or virtual locus with a specific format that serves as the basis or environment for setting a discursive genre materialized as a text". The author also makes distinctions between *conventional* and *incidental* supports. The first would be those "which were elaborated in view of their function of carrying or fixing texts" (MARCUSCHI, 2008, p. 177); while the latter "operate as occasional or eventual supports", and that "in principle any physical surface can, in some circumstances, function as a support" (idem).

Among the various examples of conventional media support presented by Marcuschi (2008), such as the daily newspaper, the weekly or monthly magazine, the radio, the television, the telephone, the bulletin board etc., we find the book and the textbook. For Marcuschi (2008, p.179), in terms of discussion about media support, there is no relevant distinction between book and textbook, "since these are similar phenomena." However, the author argues that there are specific elements of the textbook, especially as regards its functionality, which makes the distinction between these supports relevant. Marcuschi (2008) draws attention to the aspect of functionality rather than function, since for him a letter, a poem, a comic, and so on would continue to be what they are without changing their characteristics because they have migrated into a textbook. These discursive genres, however, within a novel would lose their characteristics, as also Bakhtin (2003) argues in the definition of secondary (complex) genres.

For Marcuschi (2008, p.179), "the textbook is clearly a text support", especially the textbook of Portuguese Language Teaching, which would include a wide range of genres, with emphasis on the genres of the pedagogical discourse, beyond those of circulation outside the school and inserted inside the textbook, such as the text explanation, the school exercises, the school composition, the instruction for the text production, among others.

As can be seen, Marcuschi (2008) considers the HSTB as supports that hold sets of genres and the TPA as a specific text genre. In a position that differs from that of Marcuschi (2008), Clecio Bunzen and Roxane Rojo (2005) consider the HSTB, based on studies aimed at the analysis of Portuguese language textbooks, as a statement in a discursive genre, in the sense of discursive genres expressed in the texts of the Bakhtin's Circle (BAKHTIN, 2003, 2004 etc.). For these authors, the HSTB are historically dated phenomena that aim to serve the interests of a sphere of production and circulation, from which they derive their themes, forms of composition and style:

> In this work, however, we are arguing that there is rather discursive unity, authorship and style in the textbook, provided through flows and alignments of the authorial discourse, responsible for the articulation of texts in diverse genres and that this process indicates much more the production of statements in a genre of discourse than a set of texts in a medium, without a specific alignment, without style and without authorship. (BUNZEN; ROJO, 2005, p. 86).

Bunzen and Rojo's arguments are that the authors of the HSTB and all the agents involved in the process of their elaboration produce statements in a genre of discourse, since, as Bakhtin (2003, 2004 ...) mentions, any form of verbal interaction, spoken or written, actualizes consecrated forms of expression and is moved by the will to saying of a speaker, manifested through a discursive genre (BUNZEN, ROJO, 2005, p. 86). In this sense, according to these authors, the HSTB have *themes*, which are the objects of teaching, a *specific interlocutive expectation*, represented by the students and teachers of the public and private institutions that adopt the HSTB, editors of the manuals and evaluators who rate, approve or disapprove the HSTB to be part of the PNLEM or not. The HSTB would also have their own *style*, easily perceived in our research by the description we make of the TPA within each collection analyzed, as we show in the next section. For this reason, in this work, we agree with Bunzen and Rojo (2005) and accept the conception that the HSTB are discursive genres (secondary, complex, as said by Bakhtin, 2003), which leads us to conceive The TPA as discursive practices that constitute themselves within the HSTB genre.

4 THE ANALYSIS OF THE PORTUGUESE LANGUAGE TEACHING TEXTBOOK - COLLECTION 10: THE NEGATION OF WRITING

The Collection 10, Portuguese Language Teaching, although it is constituted by a single volume, it does not present significant differences in relation to Collection 09, of three volumes. This textbook is also divided into three independent parts: "Literature", "Grammar" and "Composition and Reading", and only in this last part there were the text production activities. The observation of the titles of chapters (1 to 24) in the third part of this textbook gives us some clues to the conceptions of language and text (and, consequently, the work of reading and writing) that underlie the text production activities present in this manual - Part Three: Writing and Reading: Liberation of language and thought; Imagination exercises; Reading: text interpretation and analysis; Experience enumerations (1st part); Experience enumerations (2nd part); The narration; The dissertation; Description: sensitivity and imagination; Experiences of in-depth description; The world narrated; Starting the story; The presentation of the character; The construction of the plot; Linear and nonlinear plot; Narrator: the voice that tells the story; The world of dissertation; The delimitation of the theme; Assuming a point of view; The causal argument: the why (s); The importance of example; The structure of the text; Logical-expository games; The argumentative language.

As can be inferred, even by the first chapters, in that book the language is conceived as a representation of thought. The texts that begin the chapters, offered to the reading, are literary texts, fragments of poems of authors such as Álvaro de Campos, Carlos Drummond de Andrade, Cecília Meireles, among others. In this way, we perceive that writing, text production means, from this perspective, "the letting go of imagination" to imitate the "good writers".

Similarly to Collection 09, the text production activities of this textbook are not based on any theory of textual / discursive genres. The authors of this collection follow the classic typology of text production based on the text types, that is, in the linguistic sequences that goes from the description / narration to the dissertation. Although it is a material also conceived for the primary function of

teaching how to write, we note the absence of any observation about the diversity of discursive genres that circulate in society, about the existence of texts that have multiple types, about the relation between the meanings of the texts and the conditions of production, with the broad and restricted historical-social context. In this way, we realize that the TPA present in this manual are, as in the previous collection, mere exercises in language, which means that the written production of the student is not really an act of communication and interaction with the other, receptor of his discourse and text, coenunciator, subject of his interaction. Moreover, from this perspective, one does not perceive "the other on the other side of the line", as in the beautiful metaphor created by Irandé Antunes (2003).

In the collection under analysis, the TPAs related to description and narration suggest only the production of literary texts. On the other hand, the TPAs that focus on the type of dissertation (expository or argumentative) work in the perspective of college entrance examination composition or the ENEM's composition, suggesting that the only function for the teaching of writing in the secondary education is the formation of literary writers and the preparation for the future use of the writing skills in contests. With such view, this textbook denies to the high school student the possibility of being, in his contemporaneousness, in the daily school life, an authentic user of the language, able, through his texts, to interact with the world, to construct it and modify it.

For all this, we see that this collection, as well as the previous one, even though language is the object of study / teaching, and the written modality is the most valued because it is even confused with schooling, it contributes little to the development of proficiency in writing texts by the high school student, since it does not allow him to participate in real, authentic situations of using of the written language, capable of making him act as an active, dynamic and competent subject, as we are all, speakers of Portuguese. The analysis of the TPAs present in this collection allowed the perception of the following results:

In relation to the *textual typology* question, this didactic book does not present diversity of discursive genres nor of textual types, since it proposes the TPA from exercises from the classic typology, intrinsically a school typology. The diversity of discursive genres that circulate in abundance in the social environment they present, as they structural characteristic, the simultaneity of types, with one or two in predominance. Likewise, in this textbook there is no diversity of varieties or styles that fit the conditions of production.

As for the *conditions of production* question, we can mark as negative all its constituents. In some TPAs, there is a command "show your text to a classmate", without explaining, however, the reasons why the high school student should do it, or without proposing a revision for the text produced. As for the question of contribution to the construction of textuality by the student, all items also seem negative to us. Unlike Collection 09, this Portuguese Language Teaching textbook does not propose consistent, relevant, or meaningful themes. The contribution to the construction of the compositional form was negatively marked because the instructions regarding the textual type under study do not account for textuality at the levels of cohesion and coherence, as for the thematic continuity, the progression of the theme, the articulation between periods and paragraphs, nor to intertextuality, nor does it refer to the need for the text not to be contradictory (non-contradiction).

From the *formulation aspect of the proposals*, perhaps we could positively mark only the variety items in the formulation and progression of the activities. However, if we do so, we must emphasize that the implicit progression in the TPA does not necessarily follow the criterion of providing progress in student writing, gradually increasing the degree of complexity, but rather the simple obedience of a pre-established order: description / narration in the first year high school, dissertation in the second, revision and training for college entrance examination testes or to the ENEM in the third year. We cannot also mark as correct proposals for text production that do not seem to us to be meaningful for students' learning. All items of the evaluation of the texts produced can also be negatively marked, since in the TPA under analysis there is no mention of the evaluation process of the texts. All these conclusions are summarized in Table 01[2], below:

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[2] Analytical table of the TPAs, adapted from Costa Val (ROJO; BATISTA, 2003, p.130). What we call here as collection may refer to the three volumes of textbooks, corresponding to the three series of high school in Brazil (1st to 3rd year) or to a single volume, intended be used through all the years of high school.

TEXT PRODUCTION ACTIVITIES IN THE PORTUGUESE LANGUAGE TEACHING TEXTBOOK – COLLECTION 10	PRESENCE / ABSENCE OF THE FOLLOWING CHARACTERISTICS AND THE IDENTIFICATION OF THE TPAs		
Textual typology	**YES**	**NO**	**TPA**
Diversity of discursive genres and textual types		X	
Diversity of varieties and styles adequate to the production situation		X	
Production conditions			
Explicitation of the condition for text production:			
a) Indication of the objective for production		X	
b) Indication of the recipient for the text		X	
c) Indication of the social context of circulation of the text		X	
d) Indication of the vehicle or the media support		X	
e) Indication of the discursive genre		X	
f) Indication of the variety and/or style		X	
Proposal of socialization of the texts produced		X	
Contribution to the construction of the textuality by the student			
Contribution to the thematic elaboration		X	
Contribution to the construction of the compositional form of the text		X	
Contribution to the elaboration of the text in accordance with the conventions of writing		X	
Contribution to the operations required in production			
a) Planning proposals		X	
b) Proposal for revision of the text		X	
c) Proposal for re-writing of the text		X	
Formulation of the proposals			
Adequacy in relation to the objectives		X	
Variety in formulation	X		27, 28, 29
Clarity and correction in formulation		X	
Progression in the activities	X		27, 28, 29
Evaluation of the produced texts			
Significant presence of self-evaluation proposals		X	
Presence of proposal of collective evaluation in classroom		X	
Presence of reading / evaluation suggestions by readers outside the school situation		X	

Table 1: Situation of the TPAs in the Portuguese Language Teaching textbook – Collection 10

5 ANALYSIS OF THE TPAS IN THE MATHEMATICS TEXTBOOKS: INTERTEXTUALITY AND INTERDISCURSIVITY IN EVIDENCE

The collection of Mathematics that we analyze presents a differentiated perspective regarding the written text production activities. In quantitative terms, we found twenty-three TPAs, most of them without specifying the genre to be produced, and others varying from reports, posters, panels and even the suggestion of producing a "narrative booklet".

We can safely say that the authors of the collection are aware of the need to guide the student to the minimum instruments to the work of text production, including the need to specify the genre. There is a relative diversity of discursive genres and textual types to be produced. Although we identified WSG (*without specified genre*) as an acronym used to identify text production activities that do not explicitly named discursive genre by the authors, the TPA analysis of this collection, as a whole, enables us to infer that the intention of the authors is that the high school students produce brief biographies of certain philosophers or mathematicians, whose "plot" or guiding theme (point of view) of the text is the historical-social context and the production of mathematical knowledge related to the work of the philosopher or mathematician under study.

In addition, we counted twenty-three activities that specifically referred to the production of written texts, but, throughout the collection, other discursive genres were mentioned, with the same objectives and the same declarative regularity. We found suggestion of production and presentation of debates, exhibitions, lectures etc., events and genres that, because they are formal, necessarily demand the assistance of writing. However, in spite of this "awareness of the discursive genres" by the authors, in none of these activities do we find definition of any of the suggested genres, nor any indication of how the genres are structured or how they function. There is an enunciative regularity that tends towards the formal records of written production. We can also understand the assumption that students already know the genre, in the sense of how to produce it with ease, or even the assumption that it would not be the obligation of the textbook to provide guidelines on how to write them. The authors just provide the commands "each group should produce a report," "we suggest you and your group of classmates to construct a panel whose theme is: 'Geometry and art'."

However, despite this absence of a more significant work in relation to the discursive genres to be produced, the analysis of the activities in general allows us to affirm that this collection of Mathematics textbooks brings important contributions to the proficiency of written texts by the high school student, since the activities are well formulated, they present a good historical contextualization, which allows the student's production to access the knowledge available in the *scientific memory*, that is to say, through intertextual and interdiscursive relations the student finds support in the texts present in the books and reference sources cited, suggested in the activities themselves. Only these, contextualization and informativeness (obtained by intertextual and interdiscursive relations) are not enough, but they are undoubtedly a good basis for a richer and, perhaps, more authentic textual production. The analysis of the Mathematics collection allowed us to identify the following situation of the TPA included in it:

As for the *textual typology question*, there is a relative diversity of discursive genres and textual types to be produced. Relative diversity, we repeat, since the collection presents as text production activities suggestions of "brief biography" (WSG), reports, posters, panels and narrative booklet, without any specification of the textual type to be produced, except in the "booklet", in which the narrative is specified. In addition, there is also the problematic of the ambiguity of the "posters" and the "panels" being considered discursive genres or simple supports of genres. In our classification, we decided to include them in the category of genres, as Costa (2009) did, considering the "content" of the activity suggested to the students, that is, the work of composition of these genres, since

the activities in which they appear do not differ from others, where other discursive genres are suggested, thematically well oriented. In relation to the item *diversity of varieties* and *appropriate styles* to the production situation, we can affirm that the subtended styles are adequate and diverse to the formal context of writing, which is not necessarily the diversity of contexts.

As for the *production conditions,* we found only as positive that fact that the activities are well delineated, in the sense that the high school student can readily understand the purpose of the text to be produced, which is the historical contextualization of the knowledge of Mathematics to be studied in the unit of the book. There is also the proposal of socialization of the texts, since the activities must be done in a group and there is also the suggestion of exchanging texts among the groups. In this regard, however, the TPA lacked guidance for the dissemination of texts to readers outside the school situation or, at least, outside the classroom.

Regarding the question of *contribution to the construction of textuality by the student*, we perceived as quite positive the contribution to the thematic elaboration, since the activities are rich in information, with auxiliary and complementary texts and also sections adjacent to the TPA with indications of other bibliographical references, besides indications of internet sites where the student can obtain additional data about the topic to be written. In addition, the text to be produced precedes the study of the mathematical content itself, which is, therefore, an activity of contextualization, as we have already stated. As for this question, the TPAs present in this collection do not contribute to the elaboration of the compositional form of the text, since there isn't any reference to the textual structure or the form of the genre. We also noticed that there was no contribution to writing the text according to the conventions of writing.

With regard to the *contribution to the operations required in production*, we found a proposal for planning, revision and re-elaboration of the texts, as can be seen in the TPA 04 and 06. In these activities, we see the synthesis of these processes in statements such as "Increase your knowledge of the subject by doing a research with your group of classmates to obtain data that allow the elaboration of a text whose title is ʹEuler and historical contextualizationʹ "and" Discuss with your group of classmates the strategies to be used in the research, through the collection of data, organization, analysis and structuring of the text" and also "Go back to the text, evaluate the criticisms noted, discuss whether they contribute to improve it and do the final writing".

With regard to *the formulation of the proposals,* we have already been categorical in affirming that TPAs are well structured, with clear objectives, variety in formulation (although maintaining a certain regularity) and even if there is no progression in activities, the level of complexity fits the content and the historical context to be studied.

Regarding the *evaluation of the texts produced*, there is, in almost all the TPAs, the concern of the authors for the texts to be evaluated by the classmates and by the teacher. There's also a suggestion that the students should submit the texts to criticism, to ponder to see if they contribute or not to the improvement of texts. After this process, the authors then suggest the rewriting of the texts. However, there's lack of explicit submission of the texts to readers outside the school situation, at a time of, perhaps, culmination, exhibition of the "final product" of the activities. Table 02, below, represents the summary of these conclusions:

TEXT PRODUCTION ACTIVITIES IN THE MATHEMATICS TEXTBOOK – COLLECTION 04	PRESENCE / ABSENCE OF THE FOLLOWING CHARACTERISTICS AND THE IDENTIFICATION OF THE TPAs		
Textual typology	**YES**	**NO**	**TPA**
Diversity of discursive genres and textual types	x		4, 5,6, 7
Diversity of varieties and styles adequate to the production situation	x		4, 5,6, 7
Production conditions			
Explicitation of the condition for text production:			
a) Indication of the objective for production	x		4, 5,6, 7
b) indication of the recipient for the text		x	
c) indication of the social context of circulation of the text		x	
d) indication of the vehicle or the media support		x	
e) indication of the discursive genre	x	x	4, 5,6, 7
f) indication of the variety and/or style		x	
Proposal of socialization of the texts produced	x		4, 5,6, 7
Contribution to the construction of the textuality by the student			
Contribution to the thematic elaboration	x		4, 5,6, 7
Contribution to the construction of the compositional form of the text		x	
Contribution to the elaboration of the text in accordance with the conventions of writing		x	
Contribution to the operations required in production:			
a) planning proposals			
b) proposal for revision of the text	x		4, 5,6, 7
c) proposal for re-writing of the text	x		4, 5,6, 7
Formulation of the proposals			
Adequacy in relation to the objectives	x		4, 5,6, 7
Variety in formulation	x		4, 5,6, 7
Clarity and correction in formulation	x		4, 5,6, 7
Progression in the activities		x	
Evaluation of the produced texts			
Significant presence of self-evaluation proposals	x		4, 5,6, 7
Presence of proposal of collective evaluation in classroom	x		4, 5,6, 7
Presence of reading / evaluation suggestions by readers outside the school situation		x	

Table 2: Situation of the TPAs in the Mathematics textbook – Collection 04

6 CONCLUSIONS

What conditions of writing are offered to high school students through the text production activities present in the textbooks provided by the Brazilian National Book Program for Secondary Education (PNLEM)? To what extent do the text production activities present in recent editions of high school textbooks contribute to the formation of producers of authentic texts? What discursive genres are suggested as text production activities in high school textbooks? What theoretical conceptions and / or presuppositions about language and text can be inferred from the analysis of the text production activities present in recent editions of high school textbooks? Based on these questions, the accomplishment of the research and the writing of the doctoral thesis from which this article proceeds, as a very brief summary, allowed us to reach the following results:

The text production activities investigated did not satisfy satisfactorily the criteria of the analysis that we undertook, so that we can conclude that the TPA presented in the high school textbooks distributed by the PNLEM 2009 and adopted by the three schools of our relationship do not contribute to the development of the proficiency in the production written texts by students. The text production activities lack suggestions to work with the diversity of discursive genres, types and styles that fit the production situation. The conditions of production of texts as they are produced and put into circulation daily and in everyday life in society, beyond the walls of the school, are not respected in these TPA. There is no contribution to the construction of the students' textuality. The proposals for the production of texts are not well formulated and in most TPAs there is no suggestion to evaluate the texts produced.

From the textbooks investigated, only those of Mathematics present text production activities that can contribute more significantly to the development of skills and abilities in written text productions, since they answered affirmatively to the majority of the criteria of the table of analysis.

To return to Antunes (2009), we remember that for this author "*the failure of writing in school is a responsibility more of other factors than that of the linguistic component*" (ANTUNES, 2009, p. 167, original italics). In other words, if students fail to learn how to write, it is not because they lack linguistic competence for such an undertaking, but because they lack the appropriate guidelines and conducive conditions to the use of writing. The teachers and authors of the textbooks lack the discernment to imagine them, the students, to perceive them, to look at them and to see them as authentic users of the language and, as such, able to learn how to write with ease and full of meaning. For that, a radical (from root!) change is necessary in the conception of language and text, in order to allow another order of discourse to emerge fully, that of the discourse against authoritarianism that can be perceived in the traditional text production activities in high schools.

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