

*Writing as a Process in Teacher Education: Analysis of a Didactic Sequence**

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Abstract

This study presents the results of an implementation and the analysis of a didactic sequence in the language teacher education aiming to discuss the possible reconfigurations in the formative practices focused on writing as a process and the knowledge necessary to teacher education. For this, we grounded our studies on the theoretical assumptions of Sociodiscursive Interactionism (SDI) (Bronckart, 1997/2009), the genre-based approach to language teaching (Bakhtin, 2003; Schneuwly & Dolz, 2004), language capacities (Schneuwly & Dolz, 2004; Cristovão, 2009, 2013; Cristovão & Stutz, 2011; Stutz & Cristovão, 2011), the procedure of Didactic Sequence (Dolz, Noverraz & Schneuwly, 2004), conceptions of writing and rewriting (Menegassi, 2005; 2010; Dolz, Gagnon & Decândio, 2010; Beato-Canato, 2008; Beato-Canato &

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Cristovão, 2014) and the knowledge to be taught and the knowledge for teaching (Hofstetter & Schneuwly, 2009). A didactic sequence focused on writing was implemented and analyzed in the English language initial teacher education context at UNESPAR-Universidade Estadual do Paraná-*Campus* de Campo Mourão-PR, in Brazil, in 2015. Some future teachers' initial and final papers were analyzed in order to identify some aspects of their learning and education processes. The critical analysis of the didactic sequence implemented and the future teachers' written productions allowed us to reflect on the future teachers' learning and development needs and the necessary knowledge to the formative practices, revealing that the work with writing as a process, the articulation among different textual genres, and the necessary adjustments to the didactic sequence can be significant tools to the development of teacher's argumentative and professional capacities.

Keywords: teacher education, didactic sequence, writing process

Resumen

Este estudio presenta los resultados de la implementación y análisis de una secuencia didáctica sobre los procesos de producción escrita en el marco de la formación del profesorado en lengua inglesa. Discute los saberes movilizados en la formación y las reconfiguraciones posibles de las prácticas formativas propuestas. A partir de los presupuestos teórico-metodológicos del interaccionismo sociodiscursivo (ISD) (Bronckart, 1999/2009), de una enseñanza de lenguas basada en géneros textuales (Bakhtin, 2003; Schneuwly & Dolz, 2004), del análisis de las capacidades de lenguaje (Schneuwly & Dolz, 2004; Cristovão, 2009, 2013; Cristovão & Stutz, 2011; Stutz & Cristovão, 2011), de la secuencia didáctica como dispositivo de enseñanza (Dolz, Noverraz & Schneuwly, 2004), y de una concepción de la escritura que implica la reescritura (Menegassi, 2005; 2010; Dolz, Gagnon & Decândio, 2010; Beato-Canato, 2008; Beato-Canato & Cristovão, 2014) así como de la oposición entre saberes a enseñar y para enseñar (Hofstetter & Schneuwly, 2009). Una secuencia didáctica fue concebida, implementada y analizada en el contexto de formación inicial de profesores de lengua inglesa en la UNESPAR (Universidade Estadual do Paraná-*Campus* de Campo Mourão-PR), en Brasil, en 2015. Las producciones escritas de los futuros profesores fueron analizadas afín de identificar los principales aspectos de sus procesos de aprendizaje y de formación. Una evaluación crítica de la secuencia didáctica y de las producciones escritas en inglés por los futuros profesores ponen en evidencia las necesidades didácticas para desarrollar

las competencias profesionales y los saberes necesarios de sus prácticas formativas. El estudio revela que el trabajo sobre la escritura como proceso y la articulación entre diferentes géneros textuales y los ajustes necesarios a la secuencia didáctica pueden ser considerados como herramientas eficaces para desarrollar las capacidades argumentativas y las competencias profesionales del profesor.

Palabras clave: formación docente, secuencia didáctica, escritura como proceso

Introduction

Within language teachers' education in Brazil, preparation for the teaching of writing has received limited attention (Beato-Canato, 2008; Menegassi, 2005, 2010; Dolz, Gagnon & Decândio, 2010; Beato-Canato & Cristovão, 2014). Our study presents the results of implementation and analysis of a didactic sequence focused on writing and rewriting. This study is based on the theoretical assumptions of Sociodiscursive Interactionism (SDI) (Bronckart, 1999/2009), the genre-based approach (Bakhtin, 2003; Schneuwly & Dolz, 2004), language capacities (Schneuwly & Dolz, 2004; Cristovão, 2009; 2013; Cristovão & Stutz, 2011; Stutz & Cristovão, 2011), the procedure of Didactic Sequence (Dolz, Noverraz & Schneuwly, 2004), conceptions of writing and rewriting (Menegassi, 2005; 2010), considering writing as a process and possible learning difficulties (Dolz *et al.*, 2010; Beato-Canato, 2008; Beato-Canato & Cristovão, 2014), and the knowledge to be taught and the knowledge for teaching (Hofstetter & Schneuwly, 2009).

A didactic sequence was presented within the second year of a Language Undergraduate course in Portuguese and English languages at the UNESPAR-Universidade Estadual do Paraná-*Campus* de Campo Mourão-PR, in Brazil. Future Teachers' initial and final productions in the Critical Comment textual genre were analyzed to identify some learning processes and practices in writing. The critical analysis of the didactic sequence and the future teachers' written productions allowed us to reflect on their learning and development needs and the knowledge necessary to formative practices (Stutz, 2012).

Language Teacher Education and Writing as Process Through a Didactic Sequence

In developing teaching capacities (Stutz, 2012),¹ didactic sequences engaging production enable teachers to act as creative, autonomous actors and not as mere executors of institutional prescriptions (Tognato & Dolz, 2016). The didactic sequence, as proposed by the Geneva School, offers a step-by-step progression of learning processes involving a series of activities that put into practice the elements that students are learning.

When creating didactic sequences with a focus on writing, it is necessary to prepare the criteria for the writing evaluation through a correction grid (a grading rubric) with the constituent elements of the textual genre² to be taught. This systematization of a correction grid gives language teachers confidence and allows them to reorganize the contents and the classes into phases to address student difficulties. However, we recognize that this task is a great challenge.

The SDI perspective explains human functioning and development through the role of language, working in a transdisciplinary way, once the language is considered the central element in human development (Bronckart, 1997/2009). Within this broader context, we grounded our proposal on a genre-based approach taking into consideration the language capacities (action, discursive, linguistic-discursive) (Schneuwly & Dolz, 2004) and a fourth one (signification) (Cristovão & Stutz, 2011; Cristovão, 2013). Action capacities (AC) refer to the production context and the objectives of a given communication situation, considering the writer and the target audience. Discursive capacities (DC) refer to the organization of the text through the recognition of language sequences or types of sequences (Bronckart, 1997/2009; Adam, 1992), the types of discourse and the thematic content. Linguistic-discursive capacities (LDC) refer to textualization operations such as nominal and verbal connection and cohesion, enunciative mechanisms of voice management and modalization, sentence construction, sentence and period, choice of lexical items, and pronominal references (Schneuwly & Dolz, 2004; Cristovão, 2015). Signification capacities (sc) (Cristovão and

¹ We choose the word capacities because, as stated by Stutz (2012), we consider that the FT needs to know and understand his/her own teaching capacities to work in the teaching context.

² This is considered the Didactic Model of the Genre by the Geneva School (Schneuwly & Dolz, 2004).

Stutz, 2011; Cristovão, 2013) enable meaning construction through representations and knowledge about social practices, involving ideological, historical, socio-cultural and economic relationships with language activities.

Moreover, teaching writing with a genre-based approach allows us to understand that, as Cristovão (2015, p. 409) affirms, “genres are used as tools for mediation and teaching”. Pasquier and Dolz (as cited in Beato-Canato & Cristovão, 2014, p. 216) also refer to writing as a process, stating that “in opposition to writing viewed as a product, the SDI proposes that producing a text is an extremely complex activity that demands multiple capacities and that it needs a slow and prolonged learning.” Additionally, Bazerman (2007) discusses that, when writing a text, the writer can think about what he/she is producing and improve it. Furthermore, Bazerman (as cited in Beato-Canato & Cristovão, 2014, p. 216) asserts that “writing naturally favors reflection, research and maturation, which helps the producer to make his presence real and strong in a social world.” This is why Pasquier and Dolz (1996) theorize that writing must be considered didactically as a process (Beato-Canato & Cristovão, 2014, p. 216).

Based on these theoretical assumptions, the Didactic Sequence procedure, as conceived by the Geneva School in Figure 1 (Dolz & Schneuwly, 1998; Dolz *et al.*, 2004), can significantly contribute to language teaching and learning, independently of the discursive practice (reading, writing, listening or speaking) in which language teaching will focus. According to Dolz *et al.* (2004, p. 96), a Didactic Sequence is “a group of systematically organized pedagogical language activities around an oral or written textual genre.” Beyond that, Cristovão (2015, p. 411) states that “within a class project”, the Didactic Sequence involves “specific communicative situations to which the written production is directed” and that these activities must present “clear objectives, an appropriate content; the use of authentic, socially-circulated texts as sample references for students; effective text organization; and meaningful activities that involve different types of interacting with and understanding language.”

Following this definition, in the context of English teachers’ initial education, we implemented and analyzed a didactic sequence³ entitled *advertisement: reflecting about citizenship* focused on the Public Service Announcement (PSA)

³ This ds used was produced by a group of teachers from the public-school network at the State of Paraná, in Brazil, formed by Marileuza Ascencio Miquelante, Claudia Pontara, Cristiana Dlugloz, Elza Dissenha, and Rosangela Pezente, from 2010 to 2011, with Professors from Higher Education Institutions from around the country, especially under the guidance of Professor Vera Lúcia Lopes Cristovão, from UEL-Universidade Estadual de Londrina. This production was subsidized by the Secretaria Estadual de Educação do Paraná, and it was thought to be part of the didactic

textual genre. Additionally, we used the Critical Comment genre to contribute to the development of argumentative capacities in future English teachers.

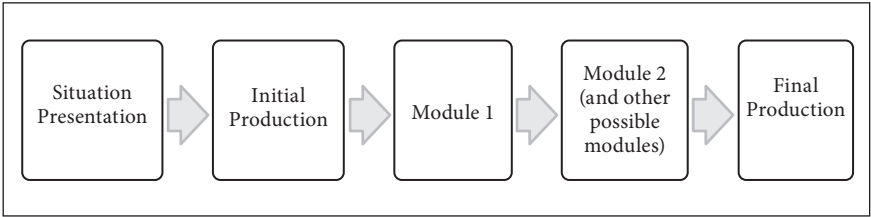


Figure 1. Didactic Sequence Framework

Source: adapted from Dolz, Noverraz & Schneuwly (2004)

Methodological Procedures

The analyzed didactic sequence was implemented in the very beginning of the first semester in 2015 in the second year of a Language Undergraduate course, covering Portuguese and English, with the aim of preparing future teachers (FTs) for the Basic Education at public schools in Brazil. This implementation was within the English Language component. Concerning the methodological procedures for this study, firstly, we analyzed the implemented didactic sequence. Secondly, we examined some FTs’ textual productions focused on the Critical Comment texts since our objective was to look at the FTs’ argumentative capacity considering they will act in different contexts or social practices.

Analysis of a Didactic Sequence with Focus on Writing

The macrostructure of the analyzed didactic sequence is shown in Table 1 to highlight reading comprehension and writing as a process (Pasquier & Dolz, 1996; Dolz, Gagnon & Toulou, 2008; Beato-Canato & Cristovão, 2014), taking into account the model proposed by the Geneva School (Dolz *et al.*, 2004), and systematized according to the language capacities to be mobilized by the students.

material which would be used in some student groups of the Modern Foreign Language Center from Paraná State (Centro de Línguas Estrangeiras Modernas-celem) (Pontara, 2015).

Table 1. The Macrostructure of the Didactic Sequence Focused on the PSA as a Central Textual Genre and the Critical Comment as a Peripheral One Based on the Language Capacities

Didactic Sequence: Advertisement: Reflecting on Citizenship Reading Comprehension and Writing of a Public Service Announcement (psa)		
Stages of the Process	Proposal of the Activities	Predominant Language Capacities (AC-Action Capacity; DC-Discursive Capacity; LDC-Linguistic-Discursive Capacity; sc-Signification Capacity)
Presentation of the situation	<ul style="list-style-type: none"> • Present the objectives and the summary of the didactic unity; • Answer the list of self-assessment. 	AC, DC, LDC, SC
Module 1	<ul style="list-style-type: none"> • Comprehend the communicative context and the content from six texts of the genre to be studied, PSA, involving the following activities: <ol style="list-style-type: none"> a. <i>Finding out about communicative context</i> b. <i>Reflecting on the genre</i> c. <i>Reflecting on the context and content</i> • Writing activity: produce a Comment about one of the texts read through a complementary activity. 	AC, DC, LDC, SC
Initial Production	<ul style="list-style-type: none"> • Writing activity: create a PSA for an advertising campaign about a relevant subject related to the School System in order to be published at the school context produced with resources from the computer and collected through e-mail. 	AC, DC, LDC, SC
Module 2	<ul style="list-style-type: none"> • Recognize the textual organization of the PSA genre through four different texts of this genre, involving these activities: <ol style="list-style-type: none"> a. <i>Working on text organization</i> b. <i>Critical thinking</i> 	AC, DC, LDC, SC

Didactic Sequence: Advertisement: Reflecting on Citizenship Reading Comprehension and Writing of a Public Service Announcement (psa)		
Stages of the Process	Proposal of the Activities	Predominant Language Capacities (AC-Action Capacity; DC-Discursive Capacity; LDC-Linguistic-Discursive Capacity; SC-Signification Capacity)
Rewriting of the Initial Production	<ul style="list-style-type: none">• Writing: rewrite the PSA produced from the characteristics of this genre through the control list with computer resources collected through e-mail;• Writing: rewrite the Comment produced about one of the texts read through the complementary activity.	AC, DC, LDC, SC
Module 3	<ul style="list-style-type: none">• Reflect on the use of the language, involving the following activities:<ul style="list-style-type: none">a. <i>Critical thinking</i>b. <i>Reflecting on the language</i>c. <i>Studying the importance and meaning of colors in ads</i>d. <i>Studying the importance and meaning of images in ads</i>e. <i>Studying the linguistic aspects in ads</i>	DC, LDC, SD
Final Production	<ul style="list-style-type: none">• Writing: rewrite the second production of the PSA from its characteristics according to the control list produced with computer resources and collected through e-mail;• <i>Critical thinking</i>;• Writing: produce a Critical Comment about a PSA produced by one of the classmates.	AC, DC, LDC, SC

Source: own work, based on Tognato & Dolz (2016)

Teaching the English Language through a genre-based approach and the didactic sequence procedure allows us to work with the materiality of the texts systematically. This promotes the development of language capacities, particularly discursive and linguistic-discursive capacities. The *Module*, about *Reflection and use of the language*, in the section entitled *Studying the linguistic aspects in ads*, for instance, calls attention to the *simple present*, *imperative mood*, *subject + verb + complement*, *verb (infinitive without to) + complement*

and sentences and/or phraseological phrases in the 3rd person singular and/or the 1st person singular. This section and the others involving *the importance and meaning of colors and images in ads* studied in this *Module* focused on DC, LDC, and SD; whereas all the other stages of the didactic sequence mobilized all the language capacities.

The instructions to the FTs for the Critical Comment genre production for this writing (Tognato & Dolz, 2016, p. 42) consisted of two moments: a) an initial production, in which the FTs should observe the characteristics of a comment in a checklist, read an ad and a text from a website and write a short paragraph making a comment about what they read. Then, they would modify their texts for the correction by the professor; and, b) a critical production, in which the FTs should read one of his/her classmates' PSA production as if they were the directors of an advertising company to criticize it.

We understand that the instructions for writing activities must have their social role explicit so that the FTs understand the task and what must be done. For these reasons, we designed the instructions above to enable the FTs to access the constituent elements of the genre, confront their previous knowledge, and produce their written text. These instructions follow the logic of the Didactic Sequence proposal in offering steps and strategies for the writing process.

Analysis of Some Future Teachers' Written Productions

For the analysis of the future teachers' initial productions of critical comments, we used a correction grid with the constituent elements of the Critical Comment, considering the language capacities, as shown in Table 2.

Table 2. Criteria for the Correction and Evaluation of the Critical Comment Written Production based on the Language Capacities

Predominant Language Capacities (ac-Action Capacity; dc-Discursive Capacity; ldc-Linguistic-Discursive Capacity; sc-Signification Capacity)	Criteria for the Correction of the Critical Comment Genre	Value
AC	Has criticism about the theme or the text.	
AC, SC	Offers contributions to the future teachers' learning.	
DC	Agrees or disagrees with the text and justifies the opinion.	

Predominant Language Capacities (ac-Action Capacity; dc-Discursive Capacity; ldc-Linguistic-Discursive Capacity; sc-Signification Capacity)	Criteria for the Correction of the Critical Comment Genre	Value
DC	Reflects about taking a stand on something and having ideas.	
DC	Shows clear ideas and arguments.	
LDC	Makes use of adequate pronouns.	
LDC	Makes use of adequate verbs or verb tenses.	
LDC	Makes use of adequate adjectives/vocabulary.	
LDC	Makes use of words to express an opinion.	
Transversal Dimensions	Uses spelling, punctuation and written language elements appropriately.	

Source: own work

According to Dolz *et al.* (2010), the transversal dimensions are related to the aspects which are not inherent to a particular textual genre and can appear in the students’ productions evidencing their learning difficulties. However, since the transversal elements of language are not part of this study, they will not be analyzed.

After the professor’s correction, following the criteria above, the FT produced a second version of their Critical Comment, as in the examples of FT1, FT2 and FT3 presented in Figures 2, 3 and 4.

The written productions above reveal that FT1 tries to improve her text through the deletion of some words, insertion of new ones or changing others to meet the criteria for the correction of the Critical Comment genre. The bolded elements in the revision show a greater use of arguments to make and justify criticisms and agreements with the ad being evaluated. Besides, she seems to have reflected about taking a stand adding an argument through a discourse marker such as “because” when mentioning what the text shows her. FT1 mobilized all of the target language capacities, emphasizing the use of AC, DC and SC, evidencing advances in her argumentative capacity.

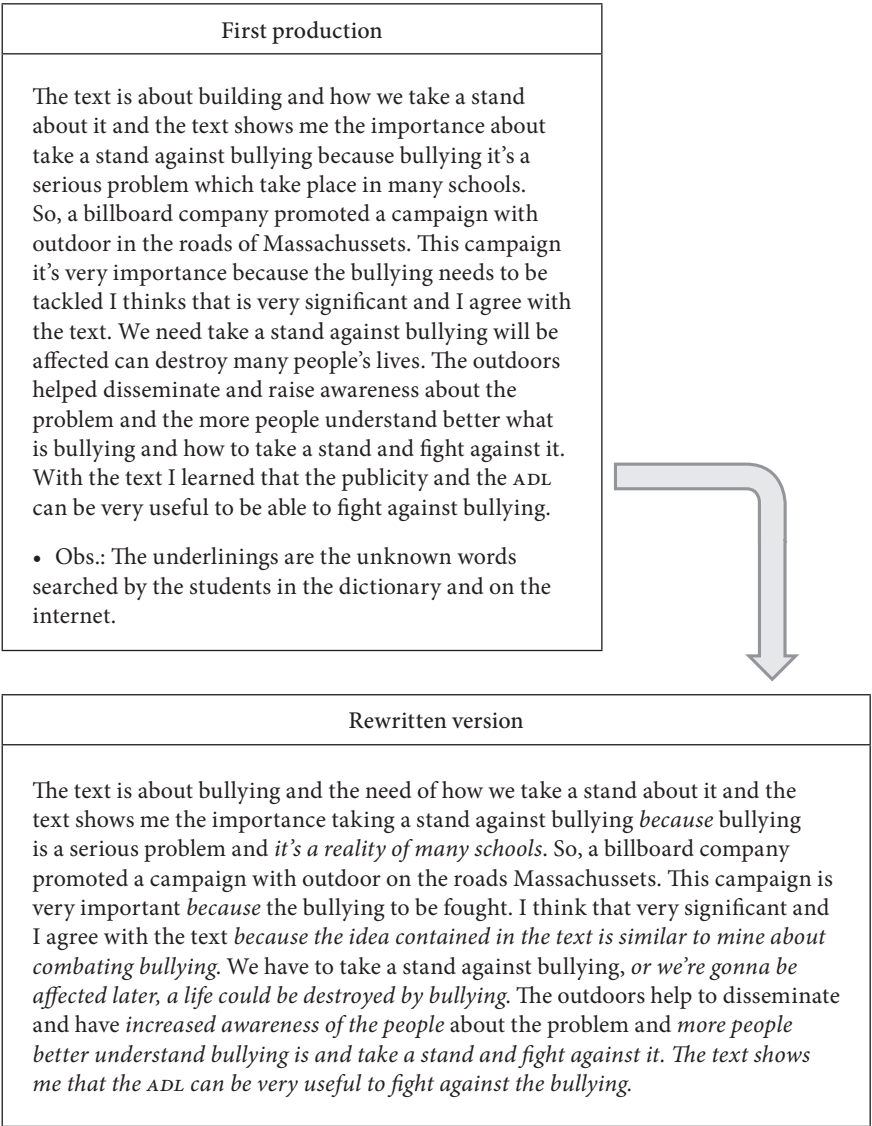


Figure 2. FT1's Critical Comment Written Productions

Source: own work

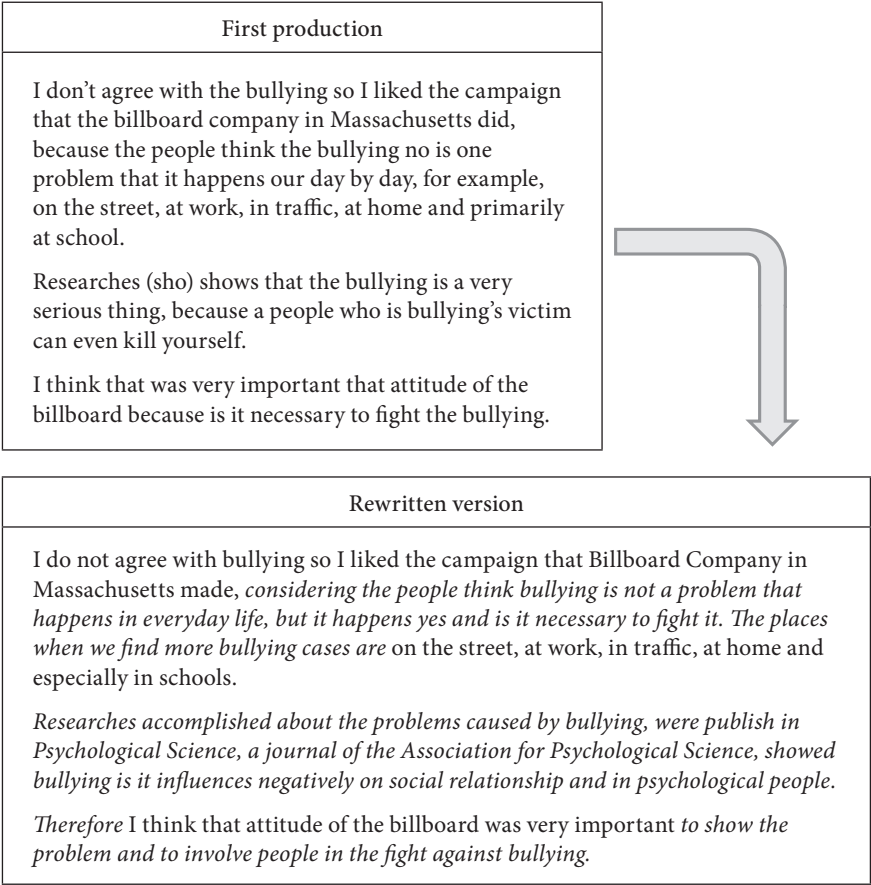


Figure 3. FT2's Critical Comment Written Productions

Source: own work

The FT2's rewritten version also reveals a greater development of rationale in the text. As FT1, FT2 deletes some words and adds new ones. Responding to the evaluation of the first production of the Critical Comment genre, FT2's second production shows us her criticism when she uses the verb "consider" in the gerund form and the discourse markers "but" and "and" to reinforce her position against bullying. Then, she reinforces her arguments with other information by discussing "research" and what the "journal of the Association for Psychological Science" showed about bullying. Finally, FT2 uses the discourse marker "therefore" to introduce her argument concerning the social role of the billboard. All these changes evidence advances in her argumentative capacity. As with FT1, FT2 mobilized all of the target language capacities.

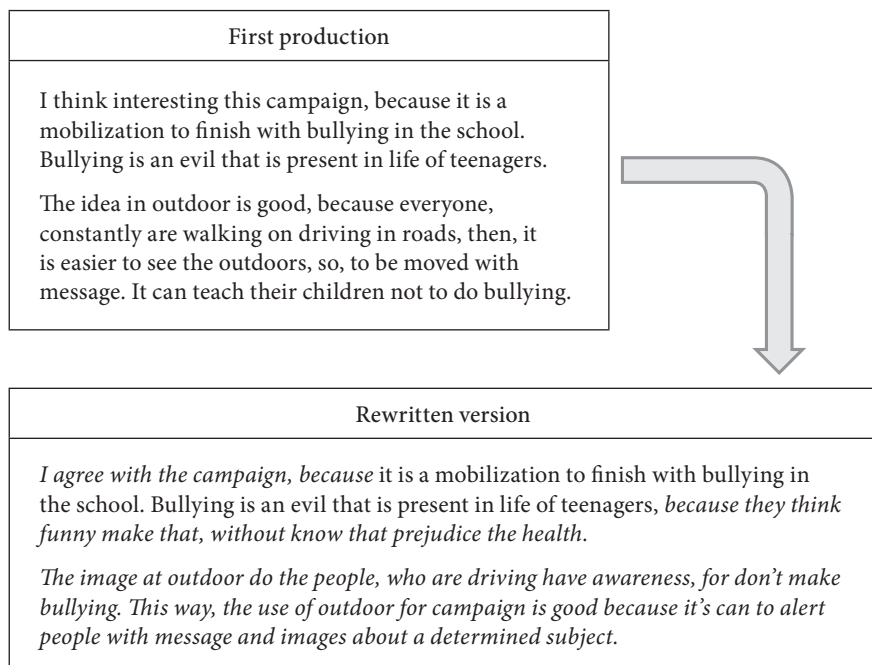


Figure 4. FT3's Critical Comment Written Productions

Source: own work

The FT3's rewritten version begins indicating her argumentative capacity by the use of the expression "I agree with the campaign" and the argumentative operator "because", showing us her position about the text read. It is possible to see FT3 meets some of the criteria for the Critical Comment genre. Finally, FT3 adds words and expressions to make her position and the social function of the "outdoor" clear in the last sentence of the text. All the language capacities seem to be mobilized by FT3.

The results of these analyses show us the rewriting activity enables professors to work with FTs' mistakes to help them address issues in their writing, allowing us to identify possible advances in their development process.

For the final Critical Comment production, we proposed the FTs to imagine themselves as directors of advertising companies so that the FTs could be more engaged in their writing processes. We consider this part of our proposal as a critical production. After identifying the obstacles in the initial writing, the revision and rewriting of the same text helped the FTs to transfer writing to new texts of the same textual genre, as we

can see in the FTS’ productions in Figure 5, 6 and 7. For that, we produced some instructions and a checklist with criteria for both genres, the PSA and Critical Comment, as follows in Table 3.

Complementary Activity-Advertisement: Reflecting on Citizenship

After having written a PSA (Public Service Announcement) production and after having written a short paragraph commenting on one of the texts you read and also having rewritten this comment, in pairs, exchange your PSA productions, reread them, that is, one student reads his/her friend’s production. Think you are directors of an advertising company and criticize the productions in order to see if you would keep this PSA with these characteristics or not or even if you would suggest important and meaningful changes.

Considering the characteristics of the PSA and the characteristics of a comment shown in the Unit, read the checklist below and write a critical comment in English about the PSA production you chose to criticize justifying your opinions and arguments. (Minimum: half page.)

Critical Comment: reflecting careful analysis and judgment; a critical appreciation of someone’s work.

Available at: <http://www.thefreedictionary.com/critical>; on September 7th, 2015, at 3 p.m.

Table 3. Instructions and Criteria for the Final Production of the Critical Comment Genre

Characteristics of a Critical Comment About a psa Production
Is there is a criticism about the theme or the text, considering these questions? 1. What is the text about? How does it present the subject/issue? 2. What does the text tell me? 3. Does the author write considering the audience, support, and goals of the text? 4. Are the following aspects clear, such as the support, means of circulation and the purpose? Do the psa show arguments to convince the readers to take a stand? 5. Is there coherence between the institution created and the message conveyed?

Characteristics of a Critical Comment About a psa Production
<p>6. Does the text promote interaction between the reader and the text?</p> <p>7. Is there is a relevant topic, an impact sentence, a slogan?</p> <p>8. Is it coherent with the institution's intentional image or a slogan that represents the message of the institution/campaign, a logo and contact information?</p>
<p>Does your criticism express if the author of the psa makes use of these aspects?</p> <ol style="list-style-type: none"> descriptive, explanatory or injunctive sequences; the use of the effects of graphic elements such as color, types of letters, size, position, highlights, and logo; the nonverbal text according to the theme of the ad and if it expresses the main idea; colors were used according to their importance and meaning; letters were used in different sizes; the highlighted elements; adequate verbs or verb tenses; the imperative mood to invite people to take a stand; adequate adjectives/vocabulary; writing about a problem pointing out some solution; the problem that motivated the ad is clear; the suggestion of a solution that depends on the reader's adhesion.
Your opinion is critical with a justification.
Your criticism expresses something learned from the text with a justification.
You agree or disagree with the text and justify your opinion.
You reflect about taking a stand on something and having ideas and justify them.
You show clear ideas, arguments and justifications.
You broad/develop your ideas and reflections.
You meet the characteristics of the genres studied.
<p>When writing your critical opinion, observe the following aspects:</p> <ol style="list-style-type: none"> there are spare words or words left over; there is an inversion of the words or ideas, the position of the words; verbs and verbal tenses usage; adequate use of vocabulary, prepositions, personal pronouns, possessive adjective pronouns, relative pronouns or others, conjunctions, adverbs, adjectives, pronoun reference, definite articles; spelling and punctuation; words to express an opinion, words of connection, cohesion, and coherence.

After the analysis of this critical production considering the constituent elements of both genres studied, the PSA and the Critical Comment, we evaluated whether the FTs met or not the criteria presented in Table 3. For this study, we selected three critical productions belonging to the same FTs previously mentioned, as we can see in Figures 5, 6 and 7.

Critical production
<p>The text is about the trot and the image and the message are according. The subject is present of clean form and the PSA tell about the bad things what the trot provoke, how “hurts the dignity and integrity these young”.</p> <p>I belvere the author writing considering the audience and support I text don’t promove interaction between the reader and the text because the text don’t say with its readers, these aren’t a dialogue between text and readers.</p> <p><i>The author need working with the location of the words in the image working with the nonverbal language and the colores and size the words, for call attention of readers and provoked an impact.</i></p> <p>The slogan too need working there is necessity to create an impact sentence. The imperative form is correct and the verbs and verb tenses is adequate. The PSA is important for agains’t the trot and the image dialogue very well.</p> <p><i>I missing of colors types of letters, size, position and highlights in the PSA what collaborate to the meaning and intensification of sense.</i></p>

Figure 5. FT1’s Critical Production based on a Classmate’s PSA Production

Source: own work

Despite FT1’s difficulties with the use of English language, this critical production shows some advances in presenting more relevant information. Although FT1 writes a description of her classmate’s PSA production, the phrases in bold indicate her understanding and recognition of the social role of discursive and linguistic-discursive resources in the PSA production. The last sentence shows us FT1’s opinion about some of the elements necessary to the production of the PSA.

Critical production
<p>The text is about the “Social Inclusion”. <i>The text tell me that if I do not know love, I can only respect because who is different is special, that must to respect the all difference.</i> The PSA considering the audience, support and goals in its writing. <i>The audience because this PSA will put at place of education, at college. The PSA have arguments to convince the readers to take a stand because used the nonverbal and verbal text, the colors that are according the theme. The text promote interaction (between) between the reader and the text because the sentiments of people are provoke when them read this PSA. This is coherent with institution’s intentional because the text is about education and the mean of circulation it’s also to teachers in formation.</i></p> <p><i>The PSA it’s good for me because it’s possible understand its goal and it provoke us take a stand.</i></p>

Figure 6. FT2’s Critical Production based on a Classmate’s PSA Production

Source: own work

FT2’s critical production reveals her understanding about the theme studied and the importance of taking a stand against it. FT2 evidences her argumentative capacity by the use of the argumentative operator “because” when stating and explaining all the constituent elements of the PSA in her classmate’s PSA production. FT2 justifies her opinion about these elements as indicated in the phrases in bold. So, FT2 tries to meet the criteria for both genres studied, according to the instructions received from Table 3. Finally, FT2 evidences her opinion about her friend’s PSA production in the last sentence of her text. FT2’s argumentative capacity was developed, showing an evolution in all the language capacities.

Critical production
<p><i>The text is about the teach of English in classroom. For this, was used an image with people. The author consider the audience, support and goals for plan the writing. The PSA has a clear purpose.</i></p> <p><i>The support is flyer and the means of circulation is billboard, then, it is clear. There is coherence between the institution created and the message conveyed. The PSA, too, promote interaction between the reader and the text. In the PSA there is an impact sentence that say: “Use English in classroom for stimulate the interest of students”.</i></p>

Figure 7. FT3’s Critical Production based on a Classmate’s PSA Production

Source: the authors

Although FT3 makes a descriptive analysis of her friend’s PSA, she addresses the criteria for the PSA when analyzing her friends’ text, mobilizing some linguistic-discursive elements to express her opinion when using the words “clear purpose”, “then, it is clear”, “there is coherence” and “The PSA, too, promote interaction.” These evaluative terms show she meets some of the criteria for the Critical Comment genre, involving the AC, DC and the LDC, despite the descriptive framing of the text.

Based on Dolz *et al.* (2010) this research led us to revise the correction grid used to evaluate the Critical Comment productions through the evidence we found in our study. The revision (shown in Table 4) includes greater understanding about the constituent elements of this genre, the systematization of planning (involving a rewriting activity), textualization (involving a revision activity) and also the transversal elements.

Table 4. Correction Grid for the Critical Comment Genre

Predominant Language Capacities		Crítéria Inherent to the Critical Comment Genre	Value
Rewriting	Planning		
	AC, SC, DC	1. Introduction of the text points out the theme and objective through the presentation of facts, situations or ideas with examples.	
	AC, SC, DC	2. Reflection about the positioning on the content of the text, presenting a problem with explanations and an analysis of the supposed problem.	
	DC	3. Critical opinion with justification for the arguments to convince or persuade the reader on the subject treated, showing the argumentative taking of responsibility to enter the text and go to another one.	
	DC	4. Concordance or disagreement of the text with justified opinion to refute the subject treated in a text read.	
	DC	5. Conclusion of the text through a synthesis of opposing / contradictory ideas, reaffirmation of the position assumed, appreciation of the subject studied or opening to a new problematic aspect is provoking the debate.	

	Predominant Language Capacities	Cr��ria Inherent to the Critical Comment Genre	Value
	Textualization		
Revision and rewriting	DC, LDC	6. Logical-argumentative (because, among others) and numerical organizers (first, last, among others). Expressions to support the argumentation and use of modal marks to give opinion.	
	DC, LDC	7. Connectives or other mechanisms of connection: locutions, conjunctions, adverbial attachments with the recovery of signification by the deictic words.	
	DC, LDC	8. Use of verbs of opinion and tenses appropriate to the genre, such as: <ul style="list-style-type: none"> • use of the present indicative (or subjunctive) to present the question, the arguments and the counter-arguments; • use of the past tense to give an explanation or expose data. 	
	AC, SC	9. Attention to the characteristics of the genre.	
	Transversal Dimensions		
	LDC	10. Other linguistic aspects / transversal aspects not inherent to the genre in focus, such as appropriate use of: <ul style="list-style-type: none"> • personal pronouns, objective pronouns, possessive and possessive adjectives, statements to make pronominal references; • adverbs, adjectives; • verbal and nominal cohesion; • spelling and punctuation. • other possible notes. 	
		Total Value	

Source: own work, based on Dolz, Gagnon & Dec  ndio (2010)

This expanded correction grid can be considered a significant tool for the development of future teacher's argumentative and teaching capacities.

Final Considerations

This study shows the results of work with writing as a process through the didactic sequence within the SDI perspective in order to present potential changes in the formative practices in English teacher education. The study began with the evaluation of the FTS' initial capacities following some stages according to their difficulties and their learning itinerary. The work with the PSA and the Critical Comment textual genres developed the future teachers' knowledge about the articulation between the two genres, as well as about the English language. Moving from one genre to another also supported the development of argumentative capacities.

Critical analysis of the didactic sequence and the future teachers' written productions allowed us to reflect on their learning and development needs and advances, and the knowledge necessary to these formative practices. From our point of view, the effectiveness and didactic validity of a didactic sequence depends on three factors: a) the pertinence of the dimensions of the genre worked with the class; b) the progress in the students' writing (comparison of the initial and final productions); and, c) the teacher's interventions in the use of the didactic sequence as a proposed tool. Teaching the English language through the SDI perspective and the DS procedure provides us with a more systematized way to work with the language as a process. Finally, we believe that our study shows the value for a more systematic teacher education with all discursive practices (reading, listening and speaking) and writing. Understanding language development as a process allows future teachers to articulate the knowledge to be taught and suggests more appropriate actions to get more effective results within the learning and teaching process.

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