Argumentative Orientation and Commitment: A Way to the Syllabus Integration in Teacher Education

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Abstract

This paper aims at discussing the possibility of syllabus integration in the context of teaching education by analyzing two excerpts produced in a meeting of "Time to Learn" project which participants were discussing teaching-learning topics. The research, based on Vygotsky's Cultural-Historical Activity Theory, includes language reflection. The analysis is theoretically and methodologically grounded on Critical-Collaboration Research, deriving from enunciative-discursive-linguistic approaches and from the theoretical framework presented in this paper. The discussion shows the importance of the language conduction in an argumentative perspective and the commitment of each one for the activity organization which seeks the syllabus integration.

Keywords: Syllabus integration; CHAT; Teaching education; Argumentation;

Introduction

This research addresses the initial teacher education in a particular moment of supervised curricular internship, which can be understood as a questioning and incomplete character period. Students-teachers do not only enter the classroom, but they have opportunity to know their future field of activity, the educational system, as well as experience all the commitment toward the student in this new context. Placed in the internship process, students-teachers normally wish to increase knowledge production that education context. In this sense, this paper aims at discussing the possibility of syllabus integration in this context of teaching education by analyzing two excerpts produced in a meeting which participants were discussing teaching-learning topics.As we know, teaching is a complex activity, unpredictable which requires, above all, specific, systematic and experiential knowledge, combined with the construction and reconstruction of supported knowledge. Considering teacher education as a continuous process and the transitional nature of the curricular internship, we may say that this process starts even before the end of academic education, involving permanently reflection about the teacher practice, actions and experiences, development and revision of theoretical knowledge through the whole teacher's life. This subject has been a constant in the educational scope and study object of many researches in Brazil (Fuga and Vendramini Zanella, 2016; Mateus, 2014; Celani, 2010; Pimenta and Lima, 2005/2006; Vieira-Abrahão, 2004, among others), which point out the difficulties faced on the subjects of teaching practices and supervised curricular internship, and the search of a teacher education that implies a continuous learning to learn, from the dialogue between theory and practice. In fact, these researches draw attention on that the curricular base on the formation has been constituted in an agglomerate of subjects, isolated from each other. Moreover, the supervised curricular internship has not promoted the pedagogical practice, as a "living network of exchange, creation and transformation of meanings" (Pérez Gómez, 2000, p.85), in order to join activities and knowledge in a critical-creative[1] way to allow future teachers to be the constructors of their practice and action.

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[1]A critical view depends, equally, on how engaged the student-teacher is presented in the activity; the uncritical is related to the alienation/alienated that teacher education activity may occur, for example, if the agent does not see the object of his activity. Since the creative, has been grounded on vygostskian conception and presented by imagination modes, appropriation, modification and recombination of what has already existed to create something new (Vendramini Zanella, 2013).

That is an important data to take into consideration in teacher education process experience, since it underlines the fragmented and bureaucratic character of internship activities, for instance, shared teaching, projects participation, in daily school activities, which have been perpetuating the techniques and instrumental vision about the teacher practice. In general, the existing discontinuity between school activities underlines what Engeström (1999) calls encapsulation of learning, that is, the distance between the school knowledge and the students' daily life. In this sense, it seems students have not been learning for life, but for school itself. Thus, Vendramini Zanella and Fuga (2015) highlight it would be interesting to invite students to look critically at the school content and its procedures in order to have a more critical and creative practice. Moreover, these researchers underline that in a socio-historical-cultural perspective, it is necessary that educational processes could maintain their utopian dimension, so that they could go beyond the current state and overcome their dimension of reproductive socialization (Freire, 1992/2001; Liberali, 2010).

In this sense, Vendramini Zanella (2013) emphasizes that the subjects teaching practices and supervised curricular internship in teacher graduation are important pillars in this initial moment of the teacher education process, in order to find new ways that can favor a better performance of the future teachers, when they have to face the challenges of teaching. However, at this moment, besides the concern in attending the academic requirements proposed by syllabus components, students-teachers expect "model-classes" and/or "prescription" as a guide to their pedagogical practice, or rather, the repetition of their masters' attitudes and habits without carrying out a theoretically critical analysis based and legitimized on the social reality in which teaching takes place. Considering all these issues under discussion, a research was developed and took place in the context of the University Extramural project entitled "Time to Learn", linked to the Language and Literature course at University of Sorocaba (UNISO), whose focus was on the teacher education of English teacher-students, within the supervised curricular internship. This project was carried out from a partnership with the university and a public school. Students-teachers were received in the context to their supervised curricular internship, whose work was centralized in elaborating didactic proposals that could promote and deepen the understanding of the teaching action. "Time to Learn" project was theoretically ground by the Social-Historical-Cultural Activity Theory (CHAT) (Vygotsky and collaborators, 1930), whose guidelines allowed the creation of a didactic proposal to discuss the English Language teaching topic, aiming that participants, teacher-students and mentor-researchers, could experience their supervised curricular internship in a critical-creative way.In order to promote a "living network of exchange, creation and transformation of meanings" (Pérez Gómez, 2000, p.85) in the internship context, the students-teachers were invited to review theoretical concepts to seek new ways to improve the initial teacher education process, articulating theory-practice to develop creativity, autonomy, decision making and reflection on their practice. In other words, it would be necessary to instigate the deconstruction of common sense speech, awakening their epistemological curiosity (Freire, 1970). Critically thinking allows the professional to advance towards the transformation of his educational practice and his own transformation as a critical intellectual (Perrenoud, 2002).

Besides this introduction, this paper is composed by three sections. First, we present the concepts of The Social-Historical-Cultural Activity Theory in the "Time to Learn" project. Considering that the practical activity is, in essence, transformative and creative, this section also addresses the importance of argumentation in the teaching education context. Next, we talk about the methodology that is ground on the principles of the Collaborative Critical Research. Here, we present the issues that establish trustworthiness, the coding process, which in this paper is based on Liberali's enunciative-discursive-linguistic aspects. After, we analyze and discuss the excerpts under the coding process already mentioned with the theory in the text. Finally, we present the importance of the language conduction in an argumentative perspective and the commitment of each one in a collectively way for the activity organization which seeks the syllabus integration.

The Social-Historical-Cultural Activity Theory in the "Time to Learn" Project

The Social-Historical-Cultural Activity Theory (CHAT) is grounded on vygotskian researches (1934), studied and expanded by his followers (Leontiev, 1977; Newman and Holzman, 1993/ 2003; Engeström, 1999, 2011), in order to understand the activity as the unity of life that guides the agent in the world of objects, through instruments built by men to create ways to satisfy their vital needs. In general, an activity is specific directed toward an object of this need, extinguished as a result of its satisfaction, and produced again, perhaps in other conditions.

It is carried out by means of actions; every action has a goal to achieve, which can be accomplished by different operations, which are procedures that the agent will perform to get his goal. In the activity, participants can provide changes in their actions, operations, and mediation tools to achieve the expected result. Thus, the activity can be modified, updated and developed to meet the needs of a certain community (Leontiev, 1977).In the "Time to Learn" project, activity, actions and operations can be seen as organizers of teaching in the classroom, with an articulated vision among the motives that trigger the theoretical concepts to be learned, the objectives delimited in the actions and its procedures. Here, the triggering need of the activity was to get a critical-creative practice committed to education, which implies the "informed independence" (Celani, 2010, p. 63) through theoretical support. CHAT, here, follows the engestronian perspective, which conceives activity as a collective, systemic work with a complex meditational structure, whose unit of analysis is the activity itself or shared practice. There are six core components: agent is the individual or subgroup, whose activity is taken as a start point; object consists of a desired outcome, which can be shaped or transformed in results with the artifacts produced and shared by the community in which it is inserted; tools can be either material or conceptual; community consists of people who share with the agent an interest in and involvement with the same object; rules regulate the agents' actions toward an object, and relations with other participants in the activity; division of labor, distribution of responsibilities among its members.

Considering the components in the engestronian perspective, in this research the activity itself is the teacher education meeting; the actions are related to the theoretical concepts of languages capacities and learning expectations; the tools include theoretical texts, a chant as a genre considering the work of Social Activity (SA): "Cheering for a team"; community includes mentor-researcher and teacher-students; rules are the reading of all the texts and division of labor happens with the mentor-researcher mediation and teacher-students' sharing ideas.

These components, related to one another, create a continuous development from the experiences lived and brought by each participant and can cause changes, breaks and discontinuities in the activity. It is possible to affirm that the CHAT conceives all practices as results of historical movements, under certain conditions, and as processes that reformulate and develops continuously. Because of that, activity promotes the interaction among the participants by means of negotiating meanings around the same object, and it makes possible to see the participants' development, as well as the activity itself at their levels.

The negotiating of meanings around the same object in teacher education takes place from challenging situations, and presupposes the overcoming of restrictions and contradictions of school practices in a participatory and collaborative environment. The argumentation would therefore be based on the creative production of new meanings in different activities (Leontiev, 1977; Vygotsky, 1930/1934), which would allow a greater engagement among participants in teaching education activities and critical action of educators (Liberali, 2010). Liberali explains that argumentation permeates the whole process of development since it is seen as an intentional tool for the analysis and discussion of problems and also for the overcoming of segmented work groups. The participants, within their social, hierarchical and cultural roles, present an argumentative orientation that defines the arguments and counter-arguments in their social context. This way of organizing themselves to work in the activity can create spaces for the creative or reiterative production of reality. Argumentation, in this sense, goes beyond the mere persuasion and/or convincing - concepts that are present in the theory of argumentation. Argumentation is, therefore, linked to the production of something new, to be shared among those involved in the interaction. Teaching education in the "Time to Learn" project occurs from an argumentative perspective that is understood as a way of interaction/organization of the discourse, based on the creative production of new meanings in several activities (Leontiev, 1977; Vygotsky, 1930/1934), in which points of view are confronted, allowing the production of new meaning(s) from the socialization of the senses of those involved in the interaction.

Method

Critical Collaborative Research (C-CR)

The methodological-theoretical contribution of this study is focused on the Critical-Collaborative Research (C-CR) (Magalhães, 2009) that brings a new intervening proposal in the investigated context, which is lived by researchers and participants, and language centers. This is understood as a social phenomenon that cannot be separated from the forces and social conflicts. In consonance with the CHAT, the C-CR involves tensions and contradictions (Engeström, 2011) in the learning spaces, from diversity, multiplicity and clash of teacher actions.

Moreover, collaborative research allows the analysis, comprehension of the own practice, conceding that the teacher takes on new roles and leaderships in the research making (Magalhães, 2009); Fuga and Damianovic, 2011). Magalhães (2009) also underlines the idea of co-authorship and co-construction between researchers and participants in the process of knowledge production and transformation. This process reveals the essence of the collaboration, which puts the research as an apprentice during the process.

Establishing Trustworthiness

The production, collect, organization and data storage follow the ethical committee principles from both involved institutions. The discussion is carried out from two excerpts that were transcribed and, here, discussed from the enunciative-discursive-linguistic perspective proposed by Liberali (2013).

Coding process

In the enunciative aspects, the analysis focus on the context (of performance and circulation) of developing action, in the interrelation of place, physical and social moment of production, reception and circulation and in the interactive role or agents roles in the distribution of voices.

For the discursive aspects, the analysis focused on argumentation and articulation (Liberali 2013, 61-88) regulated by the following variations:

- exposition;
- controversial questions;
- point of view requests/ presentations,
- clarification requests and presentations;
- justification requests/presentations;
- agreements request/ presentation;
- minimal reply;
- conclusion.

In these same aspects, it is also highlighted the dimension "development" in a "strong sequence" of argumentation that can be elaborated in coproduction in the scholar environment. Pontecorvo et al. (2005, p. 69) call "strong sequence" the sequence of discussion with a pertinent development of a higher cognitive level, which may present several categories, such as making relationships, generalizing, problematizing, and restructuring (Pontecorvo et al., 2005, p. 70). According to the authors, both dimensions relate to the demand of considering, in the discussion, how knowledge is built by the concatenation of the arguments through a collective thought, which goes from one individual to another (Pontecorvo et al., 2005, p. 69).Finally in the discursive aspects, there are the types of arguments (Perelman and Olbrechts-Tyteca, 1958/2005) which present the purpose of point of view supporting in the argumentation, for instance: arguments by analogy that allows a similar relation between different terms.At last, the linguistic aspects are analyzed by the materialization of lexical choices and argumentative operators. The interpretative categories consider the theoretical perspective previously discussed, as guiding parameter to its interpretation.

Context description

The excerpts were selected from the teacher education meeting of "Time to Learn" project, held on 2nd June 2012 at the university. On this day, the group presented an elaboration and discussion of a didactical proposal about English language teaching, which was grounded on syllabus organizer of teaching-learning through Social-Activity (SA) proposed by Liberali (2009), which is understood as a set of actions mobilized by a group to achieve a certain object; satisfying the agent´s needs in the practical life experience (Leontiev, 1977). In the previous meetings, the group had already discussed and defined the main aspects of the English teaching-learning didactical proposal through SA: "cheering for a team". The focus on the discussion was syllabus organization of teaching-learning through SA aspects: learning expectations[2] and language capacities[3] (Vendramini Zanella, 2013) about focal genres: articles, chant and poster, also decided by the group.

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[2] In this study, considering the language expectations work, the following subscales were used: identify, analyze and reflect.

[3] The *language capacities*, as described by Dolz and Schnewly (2004) are associated to appropriations and knowledge which are required in order to enablestudents in a genre elaboration and production for a determined interactive situation. These *capacities* can be: *action capacity* (referent and context features); *discursive capacities* (to mobilize discursive models); *linguistic discursive capacity* (to dominate the psychological operations and the linguistics units).

Findings

"[…] is the way people see Brazil"

In this excerpt, the interaction shows the first moment of a reflective process about practice, involving the teacher-students Flora and Vicky, and the mentor-researcher Diana[4], regarding Vicky´s teaching on the sixth year of a public school, as part of her supervised curricular internship. In her class, Vicky is oriented by the English teaching-learning didactical proposal, considered from a SA – "Cheering for a team" – elaborated in the meetings of "Time do Learn" project. The dialogue revolves around the actions carried out in the classroom at the moment they were working with a popular chant used to cheer for a team in Africa World Cup in 2010[5]. Diana asks Flora and Vick if they were able to relate the chantideas concerning to the language capacities.

(11) D.: This singer´s information says about hip hop here, doesn´t it? (Clarification request) We could present all the action capacity relation too, as: he´s a hip hop singer. Is there any relation of this song with hip hop? (Controversial question) I don´t think there is, is there? (Agreement request)

(12) F.: There´s a little bit. (Minimal reply with agreement presentation)

(13) V.: Sometimes they insert cultural roots and song style of each country in order to have people identifying singer´s nationality. (Point of view presentation #1)

(14) D.: To have them understanding the rhythm and beat? (Clarification request about the point of view #1)

(15) V.: It can be. (Minimal reply)

(16) D.: This relation between actions capacities would have helped the students to develop which critical opinion? (Clarification request) Have you thought about this? (Justification request)

(17) V.: I thought about the hip hop song as it could have been originated from an African rhythm, which there´s this beaten style, (justification presentation) (argument by analogy) I don´t know, it´s the way we image. If it were in Brazil, how it would be the chant? (new element presentation: development) Got it?(Agreement request)

(18) D.: Uhum. (Minimal reply with agreement presentation)

(19) V: There would be the samba, which is the way people see Brazil. (Argument by analogy)

Excerpt 01

The opening exposition of the argumentative event starts with D.: *This singer´s information says about hip hop here, doesn´t it?*. She also requests a clarification to relate the topic that was discussed: a chant with the language capacities – connected to a controversial question: *We could present all the action capacityrelation too, as: he´s a hip hop singer.Is there any relation of this song with hip hop?*. It seems that D. triggers the reflection, in a freirean way, about the disconnection common sense speech and transcends the spontaneous sphere of reality apprehension, in an attempt of reaching a critical sphere by the "epistemological curiosity" (FREIRE, 1980).Here, Diana worries about the theoretical aspects supporters of the English teaching-learning didactical proposal in development. To the mentor-researcher it is necessary that the teacher-students organize their actions from the articulation of theory and practice in order to observe, question and resize their class pedagogical practices in the supervised curricular internship.Flora's answer is affirmative, however, it is a minimal reply, *There´s a little bit*, that does not develop the topic in argumentation. But, there is still the recognition of the language capacities that are composed by the *capacities of action*. In Vick´s point of view presentation, in turn (13): *Sometimes they insert cultural roots and song style of each country in order to have people identifying singer´s nationality* , this capacity is seen by the following sequence: cultural roots (metaphor), *song style*, *country*, *singer´s nationality*, which can be read in a freirean perspective, as a spontaneous sphere, regarding to the theoretical relations subjacent in the SA didactical elaboration of her proposal. Vick´s speech promotes an argumentative development because, as pointed out by Pontecorvo et al. (2005, p. 70), it is built in higher cognitive level using mechanisms such as making relationships, generalizing, problematizing, and restructuring. This argumentative development materializes what Liberali and Fuga (2012) call "creative" because the teacher-student recombined information and produced an outcome (Vendramini Zanella, 2013; Liberali and Fuga, 2012).

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[4]Although this research has followed all ethical procedures, we choose to use other names of the interaction participants.
[5] The mentioned chant was used by Coca-Cola in its campaign to the 2010 World Cup in Africa. Entitled *Waving' Flag*, this song was originally created by a Canadian artist, Knaan, who was born in Somalia.

In the sequence, the mentor-researcher Diana asks for clarification about Vick´s point of view: (14): *To have them understanding the rhythm and beat,* and the teacher-student answers with a minimal reply: (15): *It can be.* Sounding not satisfied, Diana requests for clarification and justification, D (16): *this relation between actions capacities would have helped the students to develop which critical opinion? Have you thought about this?*Vick keeps on constructing her idea in the turn (17) justifying her presentation: *I thought about the hip hop song as it could have been originated from an African rhythm, which there´s this beaten style,* and the use of argument by analogy which allows a similar relation between different rhythm in this case, promoting a high relation in the argumentative process. The teacher-student finishes asking for agreement: *Got it?* At this moment, Vick highlights that she wishes to connect practices and knowledge by assuming her role as a teacher who instigates her students. In spontaneous sphere, this teacher-student relates the learning expectations "identify and analyze" with the lexicon, part of the *action capacities* again, but now in a deepen wayof analysis. This data can be linguistically observed, when she uses the expression *I thought about*, showing professional attitude*,* and *hip hop song*, *from African rhythm*, *beaten style,* which are related to the action capacities identification, an important procedure in her teaching practice. Considering that, Perrenoud (2002) explains that critically thinking allows the professional to advance towards the transformation of his educational practice and his own transformation as a critical intellectual. This view contributes in order to understand how Vick reflects and redesigns her experiences under a critical and reflexive perspective. At this moment, Vick starts to build her own practice and her action probably because a more reflexive and creative process have started, in the vygotskian. It is possible to observe that this teacher-student appropriates, modifies and recombines something that already exists to create something new (Vendramini Zanella, 2013).

On the 18th, Diana gives a minimal reply, *Uhum*, demonstrating agreement which makes it possible to have Vick continuing her topic development contributing for the strong sequence production.Then, Vick uses another argument of analogy *There would be the samba, which is the way people see Brazil*, establishing a valuable connection between the chant created to the World Cup in Africa that could have been created in Brazil. This passage turns her as the protagonist of her action in the activity, to teach as an intern teacher, assuming her role in work division (Engeström, 1999, 2009), not as a reproducer of the so called "bank education" (Freire, 1970). The recognition of the notions can promote the experience exchange and, therefore, the learning that according to Fuga (2009), may happen when there is involvement in what has been done; the agent deeply cares about the result that is going to be reached at the end of the process.Her statement also underlines one of the steps to syllabus integration, discussed by Engeström (2011) because Vicky assumes her role in the activity, guided by rules, oriented by instruments toward collective outcomes.

"… would be a historical review?"

In this excerpt, Flora, Vick and Diana keep the discussion about the analysis in the work with *chant* which enables their comprehension of the language capacities related to the *chant* as a genre and the learning expectations. In this event, the focus is on the comprehension expansion of the chant analysis and its implications enhancing teacher-students´ work in the classroom which she performs her supervised internship.

(20) D.: *What would this analysis imply, girls?* What w*ould it be in the difference of [...].*(Point of view requests)

(21) V.: *It would be to show that in ancient Africa women used to wear like this, ah [...]*(Point of view presentation #2)

(22) D.: *The tambourines.* (Coproduction)

(23)V.: *And they were linked to music like that [...] also, there are these tambourines.* (coproduction, development)

(24) D.: *Checking these tambourines´ important roles in the chant would be a historical review.* (point of view presentation # 3)

(25)V.: *Why did they put the tambourines in the chant?* (explanation request about point of view #3)

(26) F.: *Because they used to have these in the old times.* (explanation presentation)

Excerpt 02

The mentor-researcher starts the event with a point of view request trying to strength the analysis with *language capacities*: (20) *What would this analysis imply, girls?* What w*ould it be in the difference of [...]*. The noun *girls*[6] approximates the interlocutors. It also highlights, implicitly, some aspects of collaborative work, among them, respect, commitment and the need to establish common goals objectives (Fuga, 2009).The mentor-researcher´s point of view requests evokes in Vicky her presentation: (21) V.: *It would be to show that in ancient Africa women used to wear like this, ah [...]*. It is interesting to accentuate Vicky´s analysis amplification, regarding to a historical effect, demarked by the usage of the verbs: *to show* and *used to*, and the vocabulary like: *ancient Africa* and *women*. In this statement, Vicky seems to distance herself from her teacher-student role, assuming the role of a teacher or, even, as co-author in a collaborative process (Magalhães, 2009). Differently from the first excerpt, at this time, Vicky presents deepen ideas dialoguing theory-practice and seems to appropriate concepts about teaching-learning through or based on SA.In addition to the co-authorship mark, Vicky also stresses her creativity, autonomy, decision making and reflection about practice, because she reinvents her role in the activity, recombines elements that allows her to assume a new work division and guides other participants to comprehend questions related to the shared goal.

Such it was the topic development created by Vicky that they, mentor-researcher and teacher-student, respectively started a process of coproduction, as following: (22) D.: *the tambourines* and, in sequence, (23) V.: *And they were linked to music like that [...] also, there are these tambourines*. Considering what was previously introduced, Pontecorvo et al. (2005) explain that the coproduction normally happens in strong sequence the sequence of discussion with a pertinent development of a higher cognitive level, which may present several categories, such as making relationships, generalizing, problematizing, and restructuring. In this passage, mentor-researcher and teacher-student linguistic materialized a critical collaborative negotiation in an argumentative organization (Liberali and Fuga, 2012).On the next turn, Diana presents the third point of view, (24) D.: *Checking these tambourines´ important roles in the chant would be a historical review*. This sentence rescues what Vicky has presented before in turn (21) heading for a conclusion. However, Vicky decides to elaborate an explanation request to the presented point of view: (25) V.: *Why did they put the tambourines in the chant*, which underlines her anxiety for having a more completed analysis comprehension. This decision features what Pérez Gómez (2000, p. 85) says related to a "living network of exchange, creation and transformation of meanings"; Vicky is trying to review theoretical concepts in order to articulate theory-practice to develop creativity, autonomy, decision making and reflection on their practice.Finally, Flora´s explanation: (26) F.:*Because they used to have these in the old times* concludes the argumentative sequence.By connecting theoretical concepts to their own practice, Vicky and Flora´s started a practice which invites students to look critically their material (chant) using analysis as procedures in order to have a more critical and creative practice (Vendramini-Zanella and Fuga 2015).

Conclusion

This paper aimed at discussing the possibility of syllabus integration in the teaching education context by analyzing two excerpts produced in a meeting which participants were discussing the teaching-learning topics as "learning expectations" and "language capacities".There was a conceptual introduction grounded on CHAT in order to build the comprehension of the syllabus integration process. In this sense, the teaching education activity was established as following, the actions: the theoretical concepts of "learning expectations" and "language capacities " discussion; the tools: theoretical texts, a chant as a genre considering the work of Social Activity (SA): "Cheering for a team"; community: the mentor-researcher and teacher-students; rules: the reading of all the texts; and division of labor: the mentor-researcher mediating and teacher-students' sharing ideas. This CHAT organization conceived to the "Time to Learn" Project practices as results of historical movements, under the certain conditions determined by the participants' necessities, and as processes that reformulated and developed their realities. This "Time to Learn" project development also involved participants' negotiation producing more critical and creative meanings around the same object related to the articulation of the theoretical concepts and a practice committed to education, which implies the "informed independence" (Celani, 2010, p. 63). The analyses showed the negotiating between the mentor-research and the teacher-students. In the excerpts, we could see the important role of the mentor-researcher requesting for clarification, explanation and presenting controversial question.

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[6] This day, the group was constituted only by female participants.

The same way, we could verify an essential movement in teaching education when the teacher-students assumed a teacher role in the discussion, in a co-authorship, in a collaborative process (Magalhães, 2009), making a deepen analysis of the chant and promoting reflection about the teacher practice, actions and experiences, development and revision of theoretical knowledge through the teacher's life. By the dimension of "development" in a "strong sequence" of argumentation, "types of arguments", use of vocabulary related to the theoretical texts, and others analytical categories, we could find that language conduction in an argumentative perspective can be responsible for the activity organization which seeks the syllabus integration because argumentation promotes the creative production of new meanings in different activities (Leontiev, 1977; Vygotsky, 1930/1934), which would allow a greater engagement among participants in teaching education activities and critical action of educators (Liberali, 2010). Finally, we can comprehend that the syllabus integration process, most of all, will depend on the commitment of each one in a collective activity toward to the production of a "living network of exchange, creation and transformation of meanings" (Pérez Gómez, 2000, p.85), in order to join activities and knowledge in a critical-creative way to allow future teachers to be the constructors of their practice and action.

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