

GLOBALIZATION, CULTURE AND THE TEACHING OF ENGLISH AS A FOREIGN LANGUAGE IN BRAZIL

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ABSTRACT: This paper aims at presenting some considerations about the terms globalization, culture and multiliteracy used in the teaching of English as a foreign language in Brazil. I begin the article by revisiting some of the ideas spread by McLuhan about the Global Village and, throughout the paper I make a relation with the contemporary view of globalization, communities, enter-spaces and literacy. I also go through some data to illustrate possible creations of enter-spaces by emphasizing the role of using cultural topics in the teaching of foreign languages.

KEYWORDS: foreign language teaching; multiliteracy; enter-spaces; culture; globalization.

RESUMO: Este artigo tem por finalidade apresentar algumas considerações sobre os termos globalização, cultura e multiletramentos utilizados no ensino de inglês como língua estrangeira no Brasil. Começo o artigo rememorando as ideias difundidas por McLuhan sobre Aldeia Global e faço, ao longo do texto, uma relação com a visão atual de globalização, comunidades, entre-espacos e letramento. Também recorro a dados de pesquisa para ilustrar possibilidades de criação de entre-espacos, enfatizando o papel de tópicos culturais no ensino de línguas estrangeiras.

PALAVRAS-CHAVE: Ensino de línguas estrangeiras; multiletramentos; entre-espaco; cultura; globalização.

*Is the Medium the message,
the mass age or the mess age?*

Marshall McLuhan

When Marshall McLuhan made this pun, back in the 1960s, studies on the impact of new media were still being germinated and it was still difficult to preview how globalization, culture and multiliteracies would be configured the way they are today. It is fair to say that no new communication theorist is able to proceed studies on her/his area without contending with McLuhan's intuitions, perceptions and wandering explorations of unexplored terrains.

I think that not only communication theorists but also cultural, language and digital scholars, among researchers of other areas, should consider McLuhan's viewings of communication as a participatory and transformational action and his insights about electronic and digital media and the impact of them on patterns of societal life as still fresh and relevant today. His many well-known aphorisms, with multiple implicit meanings, also helped him to become a leading communication theorist and the "in" oracle of the new media or the patron saint of the wired world, as some people like to put it.

According to Theall and Carpenter (2001), in many aspects, McLuhan is also viewed as a prepostmodernist. A man who could envision the future and name some current changes of his present by coining expressions such as "The Global Village" and "The Medium is the Message" and influencing different groups who chose to advance McLuhan's perceptions when talking about culture, globalization and the new media.

In fact, the globalization phenomenon is one of the major focuses of studies nowadays and it has become an influential paradigm in the understanding of social changes. Many scholars have been reflecting and writing articles about it and it seems that much more still has to be done, especially in the area of Applied Linguistics and Foreign Language Teaching.

In attempting to explore some of the implications of the terms globalization and culture upon formation of enter-spaces in contemporary EFL classroom discourse, I continue this paper by contextualizing this research.

Contextualization, methodology and results of this research

My interest in developing research in this area started in the 80's when English in Brazil was seen as the language which could bring prestige and which could favor work relations to Brazilian citizens. My concern was related to developing cultural awareness of teaching English to a large country full of Educational inequalities among its citizens (The Author and Cavalcanti, 1986).

This idea of the importance of English in Brazilian National Curriculum is still at stake, but there is a different concern about the way English is being taught and viewed as a discipline in public school curriculum and in the way the formation of future English teachers has been developed. Although the official documents of the Ministry of Education such as *Lei de Diretrizes e Bases da Educação Nacional (LDB) 9394*, *Parâmetros Curriculares do Ensino Fundamental and do Ensino Médio (PCNEF and PCNEM)*, as well as the *Orientações Curriculares para o Ensino Médio (OCEM)* that guide our foreign language teachers about the educational principles to be considered in planning a course value the teaching of a foreign language in a more educational and social perspective, the reality in our classrooms is still related to teaching language as an instrumental function and distant from our needs.

According to Monte Mór (2009), this actual pedagogical agenda promotes reproductive education and gives emphasis to standardized values which undermine dialect differences. However, we live in a digital society full of social transformations in the working, public and personal lives of citizens and which demands other ways of knowledge

construction. Monte Mór asserts that there must be an educational agenda in foreign language teaching (FLT) that promotes minds who are critical, creative, and innovative.

This perspective requires more studies and research that might help expanding and defining an educational project for FLT. Within the view of new literacies and multiliteracies, I would like to contribute by going deeper into the concepts of globalization and culture and their influence of a contemporary view of FLT in Brazil, especially in the state of Alagoas.

In this research, I analyzed data that were collected in Brazil in EFL classrooms at the Author's institution in the year of 2009. These data were recorded, transcribed and notes were taken as well as questionnaires were applied to the students. These instruments of data collection were based on a qualitative paradigm of developing research, using the principles of Ethnomethodology and Critical Applied Linguistics.

According to Silva (2010), ethnographic studies developed in the educational area help to investigate the roles that teacher and students take in their cultural context – the classroom. Power and authority, aspects usually related to the teacher's behavior, are shifting to a notion of collaborative work constructed among the participants of the classroom. There is a willingness to experience different EFL teaching and learning approaches in order to achieve new interactive pedagogical practices, reshaping the context and the way of teaching and learning are used.

Silva (2010) also stresses the importance of using both ethnomethodology and action research as methodological theoretical and practical background for collecting and analyzing data. Both paradigms are interested in researching aspects such as classroom collective work, such as group work, pair work, deeper discussion about the topics of the classrooms and the probability of developing the “art of being critical”. More than transferring information, these aspects are concerned to knowledge construction.

Based on these methodological issues, the present research was developed by observing and intervening over the content of an English language class (level 5) of the course of Languages in Brazil during the first semester of 2009. The teacher, two graduate and one undergraduate students of the same research group took part of the study.

There were 12 students enrolled on the course and classes occurred twice a week, during two hours long each. Teacher, researchers and students met in a room located in an old building with acoustics problems and without any electronic or digital facilities. It can be described as a traditional desk and chalkboard classroom. Most of the internet and listening activities were developed at home or at the faculty laboratory which has TV, computers and audio/recording players.

At the end of each class, the researcher and her collaborators involved in the study had a meeting to discuss their notes, impressions and content of the class. There were also meetings to determine which cultural aspects could be discussed in the following classes and which activities could be related to this cultural approach. As pedagogical material, a textbook called *Top Notch* was also used in order to follow the Faculty's program and textbook choice.

The following methodological steps were taken during the course:

1. Application of a questionnaire of identification and an authorizing recording term. Both were applied at the first day of class in order to have the students' profile and their main interests in learning English as well cultural topics that they would like to discuss. They also signed an authorization form for being recorded but they preferred to use fictitious names.

2. Based on the questionnaires and on the ongoing class, cultural activities were selected to be developed in classroom by the researcher. Such activities dealt with themes such as ideology, genre, national identity, space, rituals, and drinks.

3. From the classes recorded, a group of 5 classes were chosen as data due to their activity used and multiple cultural topics discussed in these classrooms around the theme “Greetings”. There is a total of nine hours of classroom recordings.

In most of the classes, students, teachers and researchers took part of the discussion. Around the theme of greetings, I observed that, most of the time, it was the teacher who instigated a more deep and reflective conversation about the topic, diversifying the functionally of the English language related to ways of greeting and introducing someone and turning the conversation to the students’ reality and perception as well as their idea of possible different types of greetings depending on the context and participants of the conversation, as we can see in the interactive moment 1:

Interactive moment 1

(P stands for teacher and L for Laura, one of the students, as well as V, T, N, R and so forth.)

P: What did you know before? What did you have in your knowledge about the people from the desert? What was your idea about Tuareg, people who live in the desert? You can speak in Portuguese if you wish.

L: I have never heard about them, I know that, the text gives some information about them, that they are nomads, that they are adults, that they live by themselves, that is, things that I read in the text.

P: Very different from us, right? A very different life from ours.

All conversation in these extracts are related to a text that the students’ were given to read as a homework entitled “greetings in the desert”; a text about the Tuaregs’ life in Africa written by Ibrahim Ag Youssouf, Allen D. Grimshaw and Charles S. Bird. This text was taken

from the book “*A cultural approach to interpersonal communication: Essential Readings*”, edited by Monaghan Goodman (2006).

Most students had no knowledge of this community and only one had heard about them on a television program. In class, they just kept the discussion on comparisons about the Tuaregs’ habits and their own. As we can see below:

Interactive moment 2

P: You mentioned something. Once I read a book named *Tuaregs* and it was the life, it was a person who is a Tuareg and he was talking about his life, his way of life, a very interesting book, but I can’t remember the author. I’ll try to see if I find it and I read it in Portuguese, it was not in English, it was very interesting (+) So, the 2nd question: have you heard about the Tuareg people before? It’s related to the first one. (++) So, Vanessa (++) you’ve just arrived, we are discussing about the text *greetings in the desert* and: we are just warming up and trying to see our previous knowledge. Have you heard anything about Tuaregs before reading the text?

V: (+++) No.

T: Did you know about this people?

N: Zeca Camargo showed something about the Tuaregs

T: Who?

N: Zeca Camargo.

T: Does he?

N: Humrum, in Fantástico.

P: Do we have anything similar in our rituals, costumes of food and drink that relate to emotions, to life?

R: (++) Flowers

T: Sorry?

R: Flowers, some flowers are used to some kinds of (...) I don't remember (...)

A: Here? In Brazil?

T: Yes.

A: (++) I don't know.

T: Just flowers. Red roses we give when we are in love, usually. ((Nome de alguma flor)) we give when some people die, usually, is related. But drink... We don't have any ritual for drinks. Do you know any other culture that has...

AX: / Chinese

T: Chinese?

V: I don't know more, but the Japanese have a ritual for drink tea.

T: Yeah, it's a very complex ritual, that's right.

V: They (...) situations

T: Anham, steps that you have to follow. Who else like drinking tea and have some habits of drinking tea?

AX: (++) The British.

T: British! Yes, they are famous for their five o'clock tea. But do you think that they drink tea only at five o'clock? (+++) Not really. It's like our *cafezinho*.

A: I like, I drink tea every morning.

T: Do you?

A: Yes, I like.

P: Rather than coffee?

A: No, I don't drink coffee because é: coffee has caffeine and it's not good to me and I drink tea <@ day by day @>. Every morning. It's not é: just tea, but other drinks, but I like so much..

P: drinking tea.

A: Tea

T: Anyone else here?

V: Nayara like ice tea

N: I like ice tea.

T: Ice tea is delicious, isn't it? Special fruits and: peach and lemon.

L: Teacher, I like coffee...

P: / Coffee?

L: = in the morning and at night. ((antes dessa fala, nota-se uma conversa entre a aluna e uma das pesquisadoras, como se ela só fosse falar se tivesse certeza do que estava dizendo, pois falou em inglês, o que esta aluna não faz com frequência)).

T: So do I Luciane. I can't pass without coffee. It gives me headache if I don't drink a cup of coffee because of the caffeine .

V: I don't drink coffee.

T: You don't? What do you usually drink?

V: Because I... I don't know (risos)

T: You get so excited?

V: Yes, I don't drink coca-cola at night. I don't sleep.

A: Teacher, é é: it's a paradox to me, é, don't drink coffee but I drink day by day coke <@@@> that has caffeine too.

T: Yes.

A: <@ To me it's a paradox because I don't drink coffee but coke I drink @>

T: Let's go to the next question. Sorry? What did you say?

A: It's difficult to stop drinking

A: <@ Yes, I like too much @>

In this interactive moment, the topic culture begins to be discussed only as a single topic belonging to a determined culture and which has to be compared to the culture of the other. This, however, is not the main purpose of setting a conversation, although it might help people realize that there are differences among communities. The discussion keeps going on until the students start to present their own concerns about making meaning out of the text in relation to cultural matters such as drinking, what they drink and why they drink establishing standing of global and local issues.

In attempting to explore the concepts that are underneath the reflections of these results, I present the next section.

Globalization, communities and enter-spaces in a postmodern world

The subjective characteristics of globalization, communities and enter-spaces lead to multiple concepts developed by different scholars and paradigms. In this study, we follow Steger (2003) and Stuart Hall's ideas (1992) and consider globalization as complex multidimensional social processes which create and intensify interdependency and social changes in a transplanetary level among people who develop intrinsic and embedded notions between the local and the global in terms of frontiers, time and space, cultural and historical aspects.

According to the Building Global Democracy project program prospectus of 2008-2012 "globality is by no means new, and on the contrary has significantly shaped many lives for centuries" (p.07). Robertson as well as Mignolo (in Kumaravadivelu 2006) argue that there are three stages of globalization that can be associated to modern imperialism and colonialism. The first wave is related to Portuguese and Spanish commercial explorations,

slave trades and Christianity spread; the second, to the British and French colonization and, the third to the United States imperialism.

In our contemporary use of the term globalization, Hall's (1992) emphasizes its spacial-temporal and territorial intense change, being the internet one of the most distinctive tools for this change and the English language being the language of global use especially within the wired global village, and, sometimes embedded with postcolonialism values. According to Appadurai (1996) the central aspect created by contemporary globalization is the tension established by homogeneous and heterogeneous cultural elements that bring us to a world in which the global is localized and the local is globalized and these relations are complex and cannot be understood is a dichotomy basis. Robertson (2005) calls these creative and chaotic tensions as glocalization.

Extending this idea in terms of communities, Brydon and Coleman (2008:27) state that

(...) in some ways the idea of community and the values associated with it are currently in transition. Autonomy remains a value, but the conditions in which it might be understood and exercised are changing. The desire for community may be met through a variety of social relations and collective actions. Communities are human creations, capable of renewal and adaptation, and constituted by internal diversity as well as by what lies outside communal boundaries, whether they are defined in cultural, geopolitical, or other terms. Communities are reproduced through the interplay of past, present, and imagined futures. Their renewal or creation involves a mix of cultural values, institutional structures, and communicative practices.

This new configuration of communities presents blurred limits between center and periphery, national identity and global identity, belonging and not belonging and turns out to

be a very compelling area of studies which can analyze to which extent the use of communities conceptualization represents new forms of multiple cultural thoughts that are in discussion and that surpass spacial and temporal frontiers, shaping the world into an enter-space formation reality.

According to Hanciau (2005), there are different terms to name the spaces created by decentralizations and fragmentations of schemes of unity, purity and authenticity, giving place to cultural heterogeneity in South America's context and other peripheral places breaking the metropolitan universalist thought of Europe. They are named intervalar space (Glissant), interstitial space (Bhabha), the thirdspace (Chora), in-between (Mignolo and Gruziski), contac zones, among others. In this study I have chosen the word enter-space, coined by Silviano Santiago, a Brazilian scholar, who wrote in the 1970's the well-known work "the enter-space of the Latin- American Discourse".

Another Brazilian, the writer Guimarães Rosa, in his text "A Terceira Margem do Rio" (1962) fictitiously creates this third space with the persona of the Boatman who leaves in neither side of the river but always in-between, wandering from one side to the other and becoming even more hybridized from the day to day life in both sides of the river. He is neither the nomad Ulysses portrayed by Homero, neither Dedalus, from the work of Dante. Both of these nomads either go back home or stay in a circular place that he will never get out. Rosa's Boatman is the nomad that appeals for a double-faced identity search: that of rooting and wandering, intimacy and distance.

Another good example of frontier tension can be seen in Gloria Anzaldúa's poem, "una lucha de fronteras/A struggle of Borders".

Because I, a mestiza,

Continually walk out of one culture

And into another;

Because I am in all cultures at the same time,
Alma entre dos mundos, tres, cuatro,
Me zumba La cabeza com lo contradictorio.
Estoy norteada por todas las voces que me hablam
Simultaneamente (Anzaldúa 1994: 426)

Under this view, the way of seeing languages and cultures in a Postmodern world is involved in plural and complex nets of relationships and meaning construction among human beings. In the area of teaching and learning foreign language, the place that culture takes varies according to the linguistic and pedagogical paradigm that gives support to teaching approaches. Usually, these approaches are based on principles that emphasize the learner as a reproducer of native speakers' patterns of behavior of the native language.

Kramsch (1993) argues that keeping the *status quo* should not be the educational objective when one is teaching a FL. She says that we must try to help students to expand their world and cultural vision in a way that they can create their own "third places". About this topic, The Author (2006) shares Kramsch's ideas and adds that when we are dealing with cultural matters, we should take into consideration Oswald de Andrade's literary manifest of cannibalization in which cultures should always be hybrid by being in contact with the Other and digested and transformed on our own way of seeing the local and the global.

The idea of developing third places or as I prefer to call "developing linguistic and cultural enter-spaces" in interactional contexts is adopted by several theoreticians whose ideas I have mentioned before. Each one of them in their own way and trend of research supports literacy actions that consider global and local issues not independent but always in interaction. In EFL classrooms, English should be seen as *World Englishes* (Bolton 2004). This perspective shows the native speaker on equal footing of other non-native speakers as form

and meaning making providers (Jenkins 2009). Themes that involve transnational cultures, identity, history, power, values, tolerance and prejudice should be incorporated in EFL classrooms as a way of introducing new linguistic policies and linguistic planning in Brazil and other countries.

In Brazil, particularly in the state of Alagoas, linguistic policies in EFL are still far from a perspective that includes new literacies theories. In order to obtain more data about this matter our research group has been observing, taking notes and recording classes that are involved with the identification and production of contemporary cultural topics in an EFL classroom syllabus design. Analyzing language and culture is not an easy task since it is only possible to treat these phenomena in a reality that is already disseminated and fluid and its cultural elements are multiple and fragmented. In this proposal of study, the vision of a chaotic and unstable world is related to a post-colonialist view of the process of teaching and learning a foreign language.

Culture and multiliteracies

As I have been stating in this paper, we live in a digital society full of social transformations in the working, public and personal lives of citizens and which demands other ways of knowledge construction. In our postmodern reality there is a necessity of being multicultural, multiliterate and to develop an unlearning notion of what we usually consider natural.

We must develop literacy learning for the twenty-first century. Creativity could be implemented by developing research within the overlapping fields of digital, transnational, and cross-cultural literacy themes, for example.

Cultural elements can be conceptualized as human phenomena which are constituted by a pattern of symbols which are incorporated in symbolic forms. These symbols are produced, transmitted, received, modified or not, understood or not, in specific historical contexts and processes that are socially constructed (Author, 2006).

Critical Literacy's scholars support the construction of meaning through invention and re-invention, thinking and reflection, dialogue and awareness, cultural and political resistance towards the *status quo* (FREIRE, 1971; GIROUX, 1983; among others). Critical Literacy is not only related to the mastery of encoding and decoding language but it is an educational approach through which Critical Pedagogy is implemented.

We can see the world as a text. There is meaning everywhere. Moreover, I endorse Brydon's words (2010:5) when she expresses the value of critique in learning and teaching – “that is, the ability and confidence to question, challenge, debate, and reconfigure understandings”. It seems that much work still has to be done in the area of Applied Linguistics.

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APPENDIX

Extract of class 3 recorded on March 26, 2009 used as example of data analyzes. The parts in bold draws attention to the varied discussions raised by the group.

P: What did you know before? What did you have in your knowledge about the people from the desert? What was your idea about Tuareg, people who live in the desert? (++++) You can speak in Portuguese if you wish.

L: (++++) Eu não tinha ouvido falar. (a aluna começa com um tom baixo de voz, com se estivesse com vergonha) sobre eles, eu sei assim, algumas informações que o texto diz sobre eles, assim, que eles são pastores nô:mades, que a maioria são adultos e masculinos, que eles vivem na solidão e na isolação, assim, algumas coisas que tão aqui.

P: Very different from us, right? A very different life from us. Ritaciro...

R: ((não entendi a fala do aluno))

P: ((Uma aluna chega)) Hello Nayara! Good afternoon! Could you sit by Almir?

R: = (...) And (...) **The complex of being alone in the middle of desert (...)**

P: It's very complex, that's a good point that you put, we think that living in the desert is something simple because you don't have to socialize, you are most of the time alone or with your group but it's not like that. When we read the text we see the complexity of living in the desert. Yes, that's right. What else? (+) Did you know anything else about the text? About these people before you read the text? Ritaciro just (xxx) but not details, Luciane said she never heard about them, Almir (++)

A: No, I didn't know

P: You didn't know about Tuaregs

A: Yes... Something but no é: how the text speak to me, it is very much interesting.

P: Is it interesting? Did you find it interesting?

A: Yes

P: The text? Yes? So did I. When I read it, I learned a lot about them, very details that I didn't know. And you Nayara? Did you read the text?

N: Yes

P: Yes? And have you heard about Tuaregs before?

N: I saw... /

P: ((uma aluna chega)) Hello Vanessa!

N: = (...) ((a aluna fala, mas a professora não entende))

P: Sorry, I can't hear you, I have some problems

N: Because I had a cold

P: Ohh, sorry about that

N: = So, I saw a book selling by (...)

P: @@@

N: (...) Something different

P: You mentioned something. Once I read a book named *Tuaregs* and it was the life, it was a person who is a Tuareg and he was talking about his life, his way of life, a very interesting book, but I can't remember the author. I'll try to see if I find it and I read it in Portuguese, it was not in English, it was very interesting (+) So, the 2nd question: have you heard about the Tuareg people before? It's related to

the first one. (++) So, Vanessa (++) you've just arrived, we are discussing about the text *greetings in the desert* and: we are just warming up and trying to see our previous knowledge. Have you heard anything about Tuaregs before reading the text?

V: (+++) No.

T: Did you know about this people?

N: **Zeca Camargo showed something about the Tuaregs**

T: **Who?**

N: **Zeca Camargo.**

T: **Does he?**

N: **Humrum, in Fantástico.** ((o restante da fala da aluna fica incompreensível por ruídos externos e a aluna fala muito baixo, mas percebe-se que ela fala sobre o que viu sobre os Tuaregs na televisão))

P: **Do we have anything similar in our rituals, costumes of food and drink that relate to emotions, to life?**

R: (++) **Flowers**

T: **Sorry?**

R: **Flowers, some flowers are used to some kinds of (...) I don't remember (...)**

A: **Here? In Brazil?**

T: **Yes.**

A: (++) **I don't know.**

T: **Just flowers. Red roses we give when we are in love, usually. ((Nome de alguma flor)) we give when some people die, usually, is related. But drink... We don't have any ritual for drinks. Do you know any other culture that has...**

AX: / **Chinese**

T: **Chinese?**

V: **I don't know more, but the Japanese have a ritual for drink tea.**

T: **Yeah, it's a very complex ritual, that's right.**

V: **They (...) situations**

T: Anham, steps that you have to follow. Who else like drinking tea and have some habits of drinking tea?

AX: (++) The British.

T: British! Yes, they are famous for their five o'clock tea. But do you think that they drink tea only at five o'clock? (+++) Not really. It's like our *cafezinho*.

A: I like, I drink tea every morning.

T: Do you?

A: Yes, I like.

P: Rather than coffee?

A: No, I don't drink coffee because é: coffee has caffeine and it's not good to me and I drink tea <@ day by day @>. Every morning. It's not é: just tea, but other drinks, but I like so much..

P: / drinking tea.

A: = Tea

T: Anyone else here?

V: Nayara like ice tea

N: I like ice tea.

T: Ice tea is delicious, isn't it? Special fruits and: peach and lemon.

L: Teacher, I like coffee...

P: / Coffee?

L: = in the morning and at night. ((antes dessa fala, nota-se uma conversa entre a aluna e uma das pesquisadoras, como se ela só fosse falar se tivesse certeza do que estava dizendo, pois falou em inglês, o que esta aluna não faz com frequência)).

T: So do I Luciane. I can't pass without coffee. It gives me headache if I don't drink a cup of coffee because of the caffeine .

V: I don't drink coffee.

T: You don't? What do you usually drink?

V: Because I... I don't know (risos)

T: You get so excited?

V: Yes, I don't drink coca-cola at night. I don't sleep.

A: Teacher, é é: it's a paradox to me, é, don't drink coffee but I drink day by day coke <@@@> that has caffeine too.

T: Yes.

A: <@ To me it's a paradox because I don't drink coffee but coke I drink @>

T: Let's go to the next question. Sorry? What did you say?

A: It's difficult to stop drinking

A: <@ Yes, I like too much @>

T: Ok. Did you enjoy the reading of this text? Why? Why not? What is your opinion? (0.30)

F: [Se você gostou de ler]

P: Did you enjoy?

V: ((A aluna vai falar em inglês, mas tem dificuldades, não entendi a fala)), I don't know in English.

T: You can say it in Portuguese.

V: Não, porque fala de um povo e a gente fica imaginando como seria se isso acontecesse aqui no Brasil? <@@@>

T: Anham, anham

N: ((Não compreendi a fala da aluna))

T: Yes, there's something in common when we talk about (xxx), it's a kind of desert, right? And people who live specially in the past, they were very lonely and in group, and even today in the countryside, I have a friend who says that a formal greeting, when you go to someone's house, people who live far from the city, sometimes in the countryside, esmoramnaço, and when someone gets to their house, they say "louvadoseja Deus" and people from the house answer "parasemprejalouvido", "é de paz?", "é de paz.". And then they start talking. This is a kind of initiation of greeting, of saying "I'm coming, I'm getting here and I'm from peace, I'm a Christian." And It's different to what we see here, isn't it? (+++++) They put to much attention

on the people's way of being, the tribe that they belong too, the religion that they belong too, here in the text. (++++) So it was difficult to you to understand, but did you enjoy reading?

AX: Yes.

T: Good! And you all? Give your opinion

N: (+++) **I thought it's strange because it's a colony town where people get together and the ask same questions many times(...) they keep the attention to the camel (...)**

P: And why did you think they repeat things a lot? Why did you think that they take so much time to get together?

N: (++) First of all because of the another person who is coming and they defend that that person can be a trouble for the tribe, I think they have to ask the question so many times to make sure that the person is not lying cause they are a family, they are a tribe so they have to care themselves.

P: And they are isolated and the other person, the other group can be an enemy, can be someone bad, who wants to do bad things (++) So, probably that's why they get so much attention to the greetings.

(++) **How different is this from us? (++) In terms of greetings... (+)**

R: In terms of greetings? Only in terms of greetings there are a lot of things (xxx)

P: Even the way you shake hands is a special way to avoid they (xxx) of the camel. Yes, you're right.

And: (++) I think also that when we greet we don't have a kind of hierarchy of who greets first (++) Who is going to say *hello* first and seems that in this text there is a very good hierarchy, for example, who is the group that doesn't (xxx) at all? (++) Doesn't say anything? (0.30) Who speaks first? Ok, let's change the, the question, who greets first?

R: The eldest or the one who (xxx)

P: Yes. So in the Tuareg tribe the eldest or the one, the leader, the chef is the one who takes the (xxx) and who doesn't speak at all (++++) or is the last one to speak?

R: The (xxx) man (xxx)

P: There is something about hā: genre (++) Women (+) the women in the group, they don't speak, (+) they have to stay silence, (++) remember that? (+) Most women don't speak.

J: Can I say one thing? When I was watching the sop opera last night I think, and: it was not last night, it was on Saturday and I saw something about the woman about the financial, they are the owner of the economy of the family and one of them had run away with all the money of the guy, something like this, in the *Caminho das índias*

P: Ah, in India

J: The sop opera

P: So she rules the money

J: Yes, the women control the economy of the family

P: Ahh, that's interesting, that's a very high power <@@@>

[<@@@>]

J: It's so interesting

P: Ok, so lets do a group discussion, lets try to answer the editors note. At the beginning of the text, here as you can see, (+) there are some notes, right? And here in the map we can see where the Tuaregs go around. It's not a country, they go from one place to the other so they are in Nigeria, in the desert of (xxx), in Nigeria, Mauritanie, Sudan, Nigeria, Tibesti ,Libyque, Egyptian ok? They go around these places because there is a desert, they don't stay in one place only, they are always moving from one place to the other (+) and this is something very different from our ways of living

A: Humrum

P: They are very similar to gypsies, do you know gypsies? Ciganos?Gypsies?

A: Yes

P: The gypsies, they are always moving to one place to the other. Do you know any other hã: group that moves like Tuaregs and gypsies?

N: The old Indians

P: Sorry?

N: The old Indians in Brazil

P: Yes, the old Indians in Brazil, they used to move too (++++) and still they do in the Amazon, the ones who are very isolated from civilization, they move too, they don't stay in the same place (++) that's a good example, very good example.

L: **Teacher, pessoas de circos também né? Que moram naqueles trailers**

P: **That's right! People who works at circus**

L: **É..**

P: **They don't have a home in terms of territory. Their home is the circus. So they go, it's a kind of gypsies people, they go everywhere**