

Editorial Staff

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In the News



A Study Group to Further Understand Race Issues

Melina Savi

In 2019, a difficult year for anyone interested in democracy, I was given a great opportunity. Into my second semester as a PNPB Scholar at PPGI, UFSC, I was asked to teach the class “*Gêneros Literários e Cinema*”, a compulsory subject for first-semester Masters’ students. At first, there were four of us in class: myself, Marcelo Trouillet, Jéssica M. Da Rós, and Marcos Cordova. We managed to create, right in our first meeting, a cozy and safe environment. In other words, we were on the same page: concerned about the political upheavals that were

(and are) taking over our country and passionate about literature, one of the greatest (in our utterly biased opinions) art forms for thinking the world in terms of “what is” and “what if” scenarios. Literature then (and now) seemed a beautiful and dignified resource for finding ways out of the emotional and practical conundrums we found ourselves exploring in the wake of the 2018 elections. In the second week of class, we were joined by the brilliant linguistic students Jéssica Soares Lopes and Caroline Almeida Santos and our group was finally complete.

In our discussions, we often stumbled with awe into the magnitude of the fact that we were all doing research in Brazil when education is under such great threats, and this is probably an understatement given we do not yet fully understand the end results of all that is still unrolling. We knew we were lucky, and it did not go unnoticed how much privilege went around the room. The six of us occupy positions of privilege in our settings and we felt quite comfortable to discuss issues of gender and class, there were visible hiccups when we turned to race. It’s not that we haven’t studied race issues; we all have, but always intermingled with a number of scholarly or literary pieces that were about anything *but* race. The literary canon is impressively white and male, and you could probably still, in 2020, go through entire subjects without being required to read black, asian, or native american/aboriginal/first nations authors.

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As we attempted to go deeper into race issues in the works that we read, we seemed to lack the proper terms (not wanting to be inadvisably politically incorrect) to express what we encountered. We pondered race as we read and discussed Phillis Wheatley (the poem "On Being Brought From Africa to America"), Robert Hayden (the poem "A Letter From Phillis Wheatley"), Christina Reid (the play "My Name, Shall I Tell You My Name?"), Sherman Alexie (the short-story "Flight Patterns"), Amy Tan (the short-story "A Pair of Tickets"), and even as we compared the film "The Chronicles of Narnia: Prince Caspian", with C. S. Lewis's original book. So yes, we discussed a fair amount of works that had race as a central or underlying issue, and although we never not "not discussed", we had a sense that were falling short of what we should be able to do as researchers and, to be frank, as people living in a problematically unequal world like ours. We then made the commitment to meet once a month as soon as the semester was over and read together works that we felt could furnish us with the vocabulary and the ideas we knew we needed to discuss race from a less "ignorant" position. And "ignorant" is not a word I use lightly in this context: there is no lack of information around any of us to justify this feeling.

We drew up a document and decided on a limited number of works to ponder over the next semester. Hopefully, we will be doing this for as long as it is possible and perhaps the Study Group could grow. What follows is what we have covered so far and what we have already settled on reading for the two following meetings, which will take place in February and March of 2020. We started with Djamilia Ribeiro's "*Quem Tem Medo do Feminismo Negro?*" (2019), a sharp collection of articles of opinion that the Brazilian thinker published in various media outlets from 2014 to 2017. In our second meeting, we read June Jordan's 1982 essay "Report from the Bahamas", accompanied of Kwame Anthony Appiah's opinion piece for the New York Times called "What Does It Mean to 'Look Like Me?'" (2019). The two pieces offer distinct perspectives on how we connect with the different categories that are created for all of us and that demand, often in an uncorresponded way, our adherence to them. For our next two meetings, we have already settled on reading Jane Durie's article "Speaking the silence of whiteness" (2003), and Ailton Krenak's "*Ideias Para Adiar o Fim do Mundo*" (2019). We have, as a group, the intention of covering more texts. Here are some of the authors and scholars we have our eyes on for 2020: Stuart Hall, Alice Walker, Conceição Evaristo, Octavia Butler, Carolina Maria de Jesus, Cristiane Sobral, Davi Kopenawa, Louise Erdrich, Thomas King, among others. Still in 2020, we intend to organize a small event to share with the academic community the ways in which our readings and discussions have enabled our research projects to advance.

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II End of Year Talks

Jéssica Da Rós and Marcos Córdova



On the 27th of November 2019, we had the pleasure to attend the II End of Year Talks. The event is a form to

celebrate all the productions and activities we had during the year at the PGI program. In a gathering with colleagues, professors, and friends, we were given a delightful afternoon to share experiences and to wrap the year up with great talks from well-renowned professors. Besides that main attraction, the event was also organized to provide us with books for donation and a space for socialization.

The second edition was opened with an energizing musical presentation performed by the Babel Ensemble Choir, composed of faculty members and administrative staff of our academic school. It was a delightful experience to see some familiar faces, whom we often interact with in academic contexts, providing us with this very intimate musical experience. The Christmas songs repertoire was very enchanting and presented us with the feeling of the end of the year festivities, it also made us leave the place with the feeling of renewed energy to finish the last and tougher days of the semester. Certainly, their participation helped to construct a joyful atmosphere for the whole event. If you wish to watch a small part of their presentation, access: [PGI YouTube](#).

As leading lecturers, the event had the special participation of Dr. Carmen R. Caldas-Coulthard and Dr. José Roberto B. O'Shea. The table of talks was completed by Dr. Débora de Carvalho Figueiredo and Dr. Filipe dos Santos Ávila who led enriching debates with the invited professors. Both lectures were captivating in the sense that they brought relevant discussions about linguistics and literature, which were capable of dialoguing with everyone's areas of study. Dr. Caldas-Coulthard opened the talks with her lecture entitled "Border Crossing - identity change, reallocation, and multi-positioning: Brazilians in Britain", in which, together with her experience as a professor in the University of Birmingham, she discusses how the cultural differences caused by border crossing is represented by discourse analysis and the discursive practices of those who immigrate to an English speaking country.

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Accompanied by Dr. Figueiredo, they discussed the importance of discourse analysis in the interaction with another country and culture, focusing on the case of Brazilian communities in Britain.

Well-known in the program as an authority on Shakespearean studies, Dr. José Roberto B. O'Shea contributed with his lecture "Shakespeare and Fletcher: Two Noble Collaborators". Professor O'Shea critically synthesized the existing knowledge regarding a very controversial issue for those who study Elizabethan theatre: the collaboration between William Shakespeare and John Fletcher. His lecture provided us with a very detailed analysis that presented several methods used by specialists to verify authorship. For the students that are part of the Literary and Cultural research cluster, it was an inspiring experience to hear a bit of Professor O'Shea's cutting edge research.

The End of Year Talks has become a tradition in our program and we hope it may continue for years and years from now. It has proven to be more than an academic event, instead, it showed us that we can have moments of celebration and space to talk and better know our colleagues, professors, and staff members. Moments like those we had with The End of Year Talks remind us of the importance of friendship and gratitude for those who work hard to maintain our program at its best. We know that the event was a success because each one of the people involved in the PGI program gave their best to make it happen.



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Recent Defences at PPGI



December 2019

Maria Rosa da Silva Costa - Doctoral Degree

Tatiana Koerich Rondon - M.A.

February 2020

Luana Garbin Baldissera - M.A.

Elisa Silva Ramos - M.A.

Vitor Henrique de Souza - M.A.

William Weber Wanderlinde - M.A.

Vinicius Garcia Valim - M.A.

Natália Pires da Silva - M.A.

The present edition dedicated part of this section to share some of our colleagues' reflections about their personal and academic journeys in our program. They are both in English and Brazilian Portuguese.

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Tatiana Koerich Rondon

Comecei meus estudos de mestrado no PPGI em 2010, quando fui aprovada no processo seletivo, 4 anos após o término da minha graduação. Fiquei muito feliz! Pedi demissão no meu trabalho, onde eu era coordenadora pedagógica e iniciei as disciplinas. Sempre tive um ótimo rendimento e quis aproveitar tudo ao máximo. Fui tutora do curso de graduação em Letras Inglês à distância, professora do curso extracurricular, participei da organização de eventos,

enfim, quis abraçar o mundo. Entretanto, eu não estava preparada psicologicamente para esta experiência; minha vida não estava em equilíbrio. Eu estava acima do peso e não cuidava da minha saúde. Acabei desistindo do título de mestre, mas continuei trabalhando como professora de inglês. Em 2014, tive meu filho, Yuri, meu príncipe. Quando ele estava com 8 meses, tive que ser internada no hospital com uma suspeita de pedras na vesícula. Fiz vários exames, porém os médicos não descobriram o que tinha acontecido comigo. Fiquei internada por 28 dias e tive que desmamar meu filho na marra. Foi o período mais triste de minha vida! Fui melhorando aos poucos e ganhei alta. Voltei a trabalhar e estava convencida de que precisava mudar os meus hábitos alimentares e começar a me exercitar. Procurei uma nutricionista e comecei a frequentar a academia. Nesse processo, perdi mais de 30 quilos! Resolvi que estava na hora de retomar os estudos, então, enviei um e-mail para minha orientadora, perguntando se ela me aceitaria de volta. Ela respondeu que sim, mas eu teria que fazer o processo seletivo novamente e, uma vez aprovada, eu deveria refazer as disciplinas obrigatórias. Felizmente, consegui conciliar meus horários de trabalho com as disciplinas e cumpri com todas as minhas obrigações da melhor maneira possível, considerando todas as minhas outras atividades. Em 13 de dezembro de 2019, uma sexta-feira, eu defendi a minha dissertação intitulada *"Schema Activation and Working Memory: The effect of different prereading activities on pre-intermediate and advanced Brazilian EFL students' reading comprehension"*. Nessa jornada, aprendi a equilibrar a vida pessoal, profissional e acadêmica, além de dedicar tempo para mim mesma. Também tenho o prazer de informar que fui aprovada no processo seletivo para o doutorado, com início em março de 2020. Quero aproveitar para agradecer a todos que me ajudaram a chegar até aqui, especialmente à minha orientadora, professora Lêda Maria Braga Tomitch.

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Vinicius Garcia Valim



Ingressei no mestrado do PPGI em 2018 – um ano depois de me formar na licenciatura e pouco depois da época em que eu deveria estar defendendo o TCC para obter o bacharelado também. Digo deveria, porque acabei deixando o TCC de lado para me preparar para as provas escritas do processo seletivo.

Por mais que eu não estivesse muito confiante, essa decisão acabou se mostrando acertada, já que consegui entrar. Mesmo assim, havia uma continuidade nos meus estudos, uma vez que meu tema de mestrado – poesia irlandesa e britânica sobre a Primeira Guerra Mundial – já estava sendo explorado no meu TCC. O primeiro ano foi maravilhoso, porém complicado. Ao mesmo tempo em que estudava muitas coisas interessantíssimas (com destaque para a disciplina de Teorias do Cinema e Audiovisual da Prof^a Alessandra Brandão, que me fez querer trabalhar com cinema e Deleuze algum dia), exerci uma tendência que carrego desde sempre: querer fazer tudo ao mesmo tempo. Assim, além das disciplinas, também continuei dando aulas nos cursos extracurriculares da UFSC, e não desisti de terminar o TCC. Foram tempos complicados, mas, com o apoio e suporte de minha duas – e logo três – vezes orientadora, Prof^a Maria Rita Drumond Viana, consegui terminar o TCC no fim de 2019 e voltar toda minha atenção para a dissertação. Não que a tarefa fosse fácil mas, depois de muitos percalços, incluindo correr para terminar os capítulos do volume de qualificação e, meses depois, correr para entregar a dissertação no prazo, defendi, na tarde de 19 de fevereiro de 2019, minha dissertação, intitulada “‘I balanced all, brought all to mind’: Loyalties in Irish and British Great War Poetry”. O próximo desafio agora são os quatro anos do doutorado aqui, mais uma vez trabalhando com a Prof^a Maria Rita.

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Luana Garbin Baldissera



My journey at PPGI started in 2012, the first time I tried to enter the program. In that time, I had just graduated from Letras and I was not able to pass the test, so I continued working as an English teacher in language schools until I decided to go back to my studies. In order to get familiar with the program and to prepare myself for the test, I took a class as a

special student with Professor Celso Tumolo, who would later become my advisor.

In 2018, I officially entered the program, and I started researching technology and pronunciation teaching and learning, areas which always fascinated me as an English teacher. I defended my master's thesis entitled "App resources for developing English pronunciation: a focus on mobile technology" on February 4th this year and it was more than special because besides sharing the results of my research, I was 38 weeks pregnant with my first baby! I would like to thank my advisor, Celso, who guided me throughout these 2 years of studies. Thanks to Nayara, Leonardo and Caroline, who accepted the invitation to be part of the thesis committee. Also, I would like to express my gratitude to professor Roberta, who was the president of the defense, and the girls from the administrative office, who put a lot of effort to arrange all the details for the big day. Now I'm really excited about the upcoming year and the new phases of my life, as a mother and as a PhD student at PPGI.

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Natália Pires da Silva



Me formei em Letras-inglês no início de 2017, e decidi que faria o processo seletivo para o mestrado no fim daquele ano. Fui aprovada, e em março de 2018 iniciei meus estudos no PPGI.

Quando comecei estava muito empolgada e entusiasmada, mas por conta de algumas escolhas não tão bem pensadas, acabei me sobrecarregando no primeiro semestre: peguei quatro disciplinas (não recomendo) e ainda dava aula em uma turma no Extracurricular. Essa sobrecarga no primeiro semestre, me abalou muito psicologicamente e mesmo fazendo duas disciplinas no segundo semestre parecia que eu estava fazendo o triplo, mas apesar disso, consegui cumprir com as minhas obrigações. Saber que eu tinha conseguido superar aquela fase ruim e alcançado metade do meu objetivo foi muito bom, e me deu forças para iniciar o segundo ano, da mesma forma que havia começado em 2018 (ter me dado longas férias também ajudaram muito, claro). O segundo ano do mestrado foi bem mais tranquilo, continuava dando aulas no Extracurricular e o foco era totalmente para minha pesquisa. Por ter mais tempo livre, sem ter que acompanhar aulas, pude dedicar um pouco desse tempo para mim. Comecei a fazer academia e a me alimentar melhor, e isso contribuiu bastante para me manter bem disposta e motivada. Finalizei minha dissertação em janeiro deste ano, e um mês depois, no dia 21/02/2020, em uma sexta-feira pré-carnaval defendi a minha dissertação intitulada *"Her murmured words sounded like a lullaby: na analysis of eroticism, speech, and manipulation in J. Sheridan Le Fanu's Carmilla"*. Agora, após a defesa, fazer esse relato e olhar para minha experiência no PPGI, percebo que expandi não só meu conhecimento acadêmico, mas também percebo que pude me conhecer melhor. Hoje, tenho mais consciência dos meus limites e também dos erros e acertos que cometi durante esse período. Por fim, gostaria de deixar meu agradecimento ao meu orientador, Daniel Serravalle de Sá, e a todos que me apoiaram e me acompanharam durante esses dois anos.

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Dionatan Bastos Cardozo



One of the most rewarding moments when conducting research, it is certainly finishing the data collection procedures for the study that you designed by yourself with the help of your advisor. I like to think that this point is the climax because it is the period of the narrative that characters feel the most tension throughout the whole story. When I finished my data collection, I felt a mixture of happiness and relief. The moment when I arrived at home with all of my data in my backpack to be analyzed, I was sure that everything went well according to what I have planned. All the insecurities that I have faced for almost a year and a half during the readings and design of my study were gone. Of course, all that data had to be analyzed, but it was not a painful job as the most important part was done. I can assure you that all this joy is going to return once you finish chapter five of your thesis, which in fact, is the chapter that I most feel proud of my entire writing. When I was writing it, I had to come back to the origins of my ideas and readings that I had even before getting into the postgraduate program to be able to rethink the whole process of conducting my investigation. With all that in mind, connecting these prior ideas to the results of my study and providing further thoughts on future research was an amazing experience. Whenever I reread my fifth chapter, I finish it smiling, very proud of my own work.

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William Weber Wanderlinde

Comecei meus estudos no PPGI em 2018. No ano anterior eu havia apresentado meu TCC (sobre romantismo e modernismo na poesia de W. B. Yeats) e me formado. Falei então no fim do ano de 2017 novamente com a professora Maria Rita Drumond Viana, que me orientou no TCC, perguntando se ela poderia ser minha orientadora para que eu pudesse continuar meus estudos. Felizmente

ela aceitou. Fui aprovado no processo seletivo e desde o começo tive acesso a uma bolsa da CAPES, pela qual sou muito grato. Em 2018, cursei as disciplinas obrigatórias e optativas necessárias e, no ano passado (2019), dediquei-me à escrita da dissertação. Meu tema desde o começo foi a leitura da poesia de William Blake procurando por ironia. Com meu estudo, pude entender e utilizar o conceito de ironia romântica na minha dissertação. Até aproximadamente metade de 2019, eu ainda não tinha certeza de qual seria o corpus da pesquisa, pois estava em dúvida se incluiria *The Marriage of Heaven and Hell* ou não. Percebi que teria bastante para falar somente de *Songs of Innocence and of Experience*, e acabei deixando essa como a única obra de Blake que eu analisaria. Antes do ano de 2019, achei que a fase de escrita da dissertação seria bastante complicada e estressante, mas acabei me adequando e consegui dedicar o tempo necessário tanto para as leituras quanto para a escrita. Não que tenha sido um processo simples, mas foi bem mais gratificante e divertido do que eu imaginava. A parte mais complicada provavelmente foram os dois meses finais de 2019, já que candidatei-me ao doutorado e tive que conciliar os estudos para as provas do processo seletivo e a escrita do pré-projeto com a finalização da dissertação. Felizmente fui aprovado para o doutorado, novamente com a professora Maria Rita Drumond Viana como orientadora, a quem eu agradeço imensamente por todos esses anos. Há alguns dias (18/02/2020), defendi minha dissertação (com o título final *William Blake's "Contraries" as dialectical irony in Songs of Innocence and of Experience*) e fui aprovado, com o que fiquei bastante feliz e tranquilo. Agora, estou ansioso para o começo das disciplinas de doutorado.

Alumni Profile

Litiane Barbosa Macedo



Hello everyone! My name is Litiane, I am a professor at the Federal University of Piauí (UFPI) and a former student at UFSC. It is a pleasure to share with you all my working projects and some of my experiences after getting my doctorate degree at PPGI. Before doing that, I would like to mention some things about my journey as a student at UFSC as well, especially because that journey is the most important thing in my life, which transformed me into who I am today, and I am truly thankful for that.

It all started in 2006 when I got into the English program. Languages, in general, fascinate me, but English, in particular, has been my passion since I was a child. My mother is a huge fan of foreign music and in my early memories, I remember every day to wake up listening to songs coming from the living room. It was mom listening to Marvin Gaye, Diana Ross, Michael Jackson, and several others. When I was twelve, I started to learn English with my best friend who also loved it. I got at UFSC with a very low level of this language because I could not afford to study it in private language centers before. So, I had for the first time a formal language learning in the undergraduate program.

Getting into the university is a very difficult challenge, but people hardly ever discuss how hard it is to keep in it and have the diploma. I come from a poor family. We lived a bit far from the university and many times I had to sleep in some of my friends' houses who lived nearby to be able to go to classes sometimes, because I did not have money for the bus fare. I also had to work along the years as an undergraduate student. I was not the most brilliant student from the class, at least in terms of number, but I knew somehow that it was because I was tired all the time, trying to make ends meet and to afford to be a student in a daytime program. For many years I thought it was because of my lack of knowledge or something, and sometimes I was told it so and because of that, I thought many times in giving up.

In the end of the program I had the chance to meet professor Viviane Heberle and this fact completely changed my academic life. Finally, I found the areas of study which I wanted to pursue: Multimodality, Critical Discourse Analysis, and Systemic Functional Linguistics. Professor Viviane accepted to be my advisor, so we worked

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together in my monography and in my Masters at PPGI. It was by this time that I realized I wanted to be a professor, and I kept this goal in mind. After finishing the masters, I got into the doctorate program, without a break! Professor Debora de Carvalho Figueiredo became my advisor, then. Both of these wonderful professors have helped me in many ways, not only inside academia. The most precious thing that I got from them is that both believed in me, having this kind of support is priceless, especially living in a society where people affirm the opposite for a black poor woman most of the time. I always say that I am lucky because I found more than advisors, but friends that I know I can count on, as they can count on me.

UFSC became practically my second home, I studied and worked there for many years. It was 12 years, precisely, counting the undergraduate and graduate programs. I had several opportunities to gain teaching experiences; I worked for several years at the Extracurricular project, and I also participated in the English without borders program. In the years of 2016 and 2017, I worked there as a substitute professor. It was very difficult to conciliate it with my studies, that time I was also a Ph.D. candidate. However, it was the most incredible working experience that I have ever had. I was exactly doing what I had in mind, and in the place where I wanted to be. I taught many students and saw closely their progress, some of them are at PPGI nowadays, something that makes me really proud of. 2018 was a very challenging year for me; I got my Ph.D. degree, I got pregnant and I also passed the exams to get to work at UFPI. Many things happened at the same time, and honestly, I thought I could not make it.

Regarding the subject of my Ph.D. research (link: <http://tede.ufsc.br/teses/PPGI0133-T.pdf>), it was about an investigation of female researchers' narratives of gender in Cape Verde, focusing on the identities and trajectories of a group of women directly involved with research in Gender Studies. I intended to understand their perspectives on the present discourses in feminist studies, including their viewpoint on discourses of gender equality, gender roles, and women's needs in Cape Verde; inform how their identities are constructed; and discuss the cultural elements and ideologies to unveil the discursive and social practices. My aim was to discuss the importance of a plural knowledge construction regarding feminist studies. Their narratives brought several aspects regarding their understanding of gender, feminism and so forth, which led me to conclude the complexity of the local experiences of being a woman, which cannot simply be essentialized as one way of being. By that time, few studies about theorists' production from the 'South' were discussed in the academia (peripheral countries where are not counted as 'traditional'

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places of the production of knowledge). Fortunately, nowadays, with the decolonial perspectives, several studies are being known.

My areas of interest include critical discourse analysis, systemic functional grammar, studies of gender and race, and African Feminist studies. I am also interested in multimodality – the meaning constructions of visual elements present in every communicative semiosis. The materials which I have been working with include media discourses (any sort of material) and personal narratives. I will continue to investigate narratives involving Africans (outside or in Brazil). Parallely, I am developing a research project on visual meanings present in fake news spread in the last years in Brazil. My aim is to find possible patterns of this type of genre in order to find ways to promote critical reading when facing this type of material, which is something I believe to be urgent in our living moment.

I returned to work in January of this year, I was on my maternity leave. So, I have many things to do in my new career. I have been teaching English for the students of the first term of the English program here, and English for specific purpose for students from several programs. I am working on research projects, publications and preparing minicourses to other institutions, including UFSC, I will be there in April.

To conclude, looking back at every decision and experiences that I have, I can say that my trajectory is not about meritocracy, in the sense that “if I could make it, anyone can”. I described most of my victories, but it was not an easy path. It is important to mention that, if I got all the opportunities that I had and I could have such social mobility (having higher degree than my parents and get better paid), it was because of the public policies that helped me to keep studying such as the grants, and, of course, the existence of a public university. There are several things still to be discussed about the permanence of students at the university, but the most important thing is to keep fighting for maintaining the gains that are already there. This fight has to be taken for the next students like me that will come. There at UFSC and here at UFPI, I was/am the only black person in both departments. This fact already says a lot by itself.

I would like to thank the organizers of the PPGI newsletter for the invitation!

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Nadia Karina Ruhmke-Ramos

Hello, everyone!

Well, I believe that my career is intertwined with my academic experience at the PPGI program. This is especially true as I had no idea that moving to Florianópolis in 2007 to pursue a Master's degree would change my life completely.

My passion for English pronunciation brought me to UFSC to study under the supervision of Professor Rosana Koerich. Unfortunately, the universe had other plans and we could not complete this task together. However, I will always remember her colorful post-its and her regard for carefully designed methods (to carry out robust research). Inspired by her passion, I investigated the effects of training and instruction on the perception of the English interdental fricatives.

As I was conducting my research in 2008, I began working as an English teacher at a public school, so I wanted to learn about strategies to teach pronunciation to my students. I didn't know it at that time, but my thesis was my very first attempt to connect theory to practice.

In 2011, I started working at Colégio de Aplicação-UFSC, and in 2012 I decided to pursue a Doctorate degree. This time, I intended to investigate something directly related to my professional activities as I have had the privilege of working with teenagers aged 11~18 enrolled at Elementary and High School as well as supervising future-teachers during their practice teaching.

Having these scenarios in mind, I took a course on "Language and Culture" as a special student with professor Glória Gil and another course on "Sociocultural Theory" with professor Adriana Dellagnelo. Both courses were in different areas from my previous Education – English Phonetics and Phonology. It was a tough choice! But there was something in Vygotsky's writings that I could no longer ignore.

As a result, I ended up studying practice teaching in English at Colégio de Aplicação from a sociocultural perspective. Carrying out a doctorate study in a completely new field as well as balancing a work routine pose challenges of their own. Nonetheless, it is feasible with the right mediation. I am really grateful for professor Adriana Dellagnelo's patience and wisdom! She was crucial for the success of this endeavor.



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In my research, I investigated future-teachers' conceptual development regarding the concept of *Language as Social Practice* as well as their conceptualizations on *English language teaching*. To do so, I accompanied three future-teachers along an academic year as they engaged in different socially situated activities. With the help of mediation, a fundamental construct of the Sociocultural theory, my objective was to help them to overcome their *Apprentice of observation* and most common struggles in developing lesson plans, such as the concept of language as a social practice and that would consider aspects of students' daily life and culture. And there I was... trying to connect theory and practice one more time.

My doctorate study was only possible thanks to the inestimable partnership with the English Methodology professors. This joint work has motivated my current study on the collaborative work between university and school in English teacher education. In this study, we have been researching strategies to overcome the dichotomy theory (university) - practice (school) as we build a collaborative environment when the future-teachers begin their practice teaching in a new community of practice aiming at their professional development.

And I guess that's all for the time being...

Ongoing Research

A Multimodal Analysis of Representations of Masculinity in Video Games

Caroline Almeida Santos



My name is Caroline Almeida Santos, a second-year Linguistics M.A. candidate and Prof. Viviane Heberle's advisee. For my thesis, I am interested in investigating representations of masculinity in videogames, through a multimodal perspective (i.e., taking into consideration different modes contained in media, such as textual, spatial and audiovisual elements).

More specifically, I intend to look into the ways in which masculinity is intertwined with violence in this media, by following the studies of Bourdieu (2001) and Connell (2000) concerning the association of masculine identities and violent behaviour, both physical and symbolic.

Connell (ibid.) points out that this association can be encouraged by the media that portray violent masculinity as hegemonic, as in a prevalent expression of male identity that negatively affects men who do not conform to these norms. According to the author, many men and boys have a "divided, tense, or oppositional relationship to hegemonic masculinity" (ibid. p. 217) and those who fail to adequately perform to the expectations of hegemonic masculinity are singled out and abused.

For this reason, Media Studies are important in the discussion of healthy and inclusive expressions of masculinity. I would like to contribute to the issue by observing the representation of masculinity in video games, a medium more commonly consumed by and associated with young men than any other demographics (ALLOWAY; GILBERT, 1998). For this reason, "[...] it seems particularly important that boys and young men have the opportunity to understand and to contest a masculinity that is expressed in terms of domination and control of others [...]" (ibid., p. 112).

In my research, I will be looking to three popular video games from different time periods in the recent history of gaming: *Castlevania: Symphony of the Night* (1997), *Metal Gear Solid 3: Snake Eater* (2004) and *Persona 5* (2016). I opted for three games that were popular and critically acclaimed at the time of their release to guarantee that the corpus I have selected has been exposed to a great number of people. I aim to carry out a study on the representation of violent masculinity in male antagonists of video games. Broadly speaking, this medium offers a great number of examples of such character type, as combat is often a crucial element of gameplay in many titles.

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From these games, three characters who fit the proposed idea were selected: Dracula (from *Castlevania*), Volgin (*Metal Gear Solid*) and Shido (*Persona 5*). This project proposes a study of the verbal and visual language associated with the characters' representations in their games, using the transitivity system of Systemic Functional Linguistics (SFL) for the textual analysis and the Grammar of Visual Design (GVD) framework to observe the aspects of language related to the events and participants represented in the visual elements of the scenes.

Through an analysis of the textual and visual elements of the selected scenes, my goal is to observe if and how these games express notions of violent behaviour associated with gender to better understand the potential social consequences of this type of media representation. In that regard, I intend to use Critical Discourse Analysis (CDA) as a tool for identifying the discourses that are rooted in and reinforce related social practices for a better understanding of social relations of power (FAIRCLOUGH, 1995; 2003).

With my research, I would like to contribute to the growing literature of game studies in academia. As a player myself, I believe video games to be a fruitful source of studies in many areas, including but not limited to Linguistics and Literature. So I decided to pursue this area of studies for believing games and the culture around them to be worthy of discussing, as the number of players and the success of the gaming industry seem to grow more and more, demanding attention from scholars of many different areas (ENSSLIN, 2011).

Finally, I would like to thank my colleagues, Jéssica K. M. Da Rós and Marcos N. Cordova, for the opportunity to share my research project with our community.

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Ongoing Research

A Thesis of Ice and Fire

Marcelo Trouillet



“All Dornishmen are Liars: Ethnic and Cultural Representation in George R. R. Martin’s *A Song of Ice and Fire*” is, in some ways, the culmination of a debate I have for years had with myself as a person of colour who has read and written fantasy stories since an early age. Having grown up with the likes of *Harry Potter* and the *Lord of the Rings*, I have always been strongly influenced by European fantasy. It should not be a surprise, then, that my imagination was populated mostly by individuals, elements and landscapes more

akin to Europe than to my own cultural context. More than that, I reproduced, even unknowingly, the views and tropes Europeans made of those outside their own cultural context – views and tropes that are, not infrequently, negative.

It was not until my teenage years that I started developing a keener, more critical eye and noticed those tropes – and how they apply to me, a brown “not-European”, as well –, particularly in the fantasy stories I read. That was, for example, when it started bothering me that the only humans to side with the villain Sauron in the *Lord of the Rings* (as shown both in the books and in the films) were dark-skinned ones from “south and east”; or that the only markedly non-white character in early *Harry Potter* books, Cho Chang, serves as little more than a romantic/sexual interest for the white hero, being unceremoniously waved aside in favour of a white English partner later on. I did not keep myself out of scrutiny either: in hindsight, I realise that almost all of my earlier stories featured white protagonists; even when they were dark-skinned, their romantic interests were almost always white and female – which I now see as a disregard both for dark-skinned women and homosexual couples.

A Song of Ice and Fire is one of the latest fantasy universes I have delved into; nevertheless, I have known the TV adaptation, *Game of Thrones* since 2014, by that time I was a much more critical audience. It did not escape my eye, then, that not only did *Game of Thrones* reproduce many of European fantasy’s tropes and settings, but also most of the story takes place in the Seven Kingdoms of Westeros, which – with the sole exception of Dorne – are markedly resembling of Medieval European societies.

Ongoing Research

At the same time, the series seemed to reproduce some of fantasy's (and white cultures') prejudices as well – such as the only brown-skinned populations appearing either as brutal destroyers or as the victims of brutal treatment, slavery in particular.

Once I headed for the books, I noticed that the TV version really did not make up all of that – in fact, it somewhat toned down the books' Eurocentrism by giving more voice and presence to a (very slightly) larger cast of brown characters, such as Missandei and Grey Worm. Although, on a side note, I shall never forgive how Dorne's characters (who are based mostly on the people of Moorish Spain and the Middle-East) and arc were utterly botched in the TV version.

Thus, in my research, I shall analyse how the characters and nations not part of "white Westeros" are depicted and developed throughout the series' five books released so far. This analysis shall draw from the larger tradition of ethnic and cultural representation in Western literature and media – the West being understood here as Europe and North America. Among the works that are pillars to my research, there are *Orientalism*, written by Edward Said, and *Unthinking Eurocentrism*, by Ella Shohat and Robert Stam.

In *A Song of Ice and Fire*, the story is told through specific characters' "points of views"; as my focus will be on the cultures and people outside "white Westeros", so my research will be narrowed down to the point-of-view chapters taking place either in Dorne or in the continent of Essos, where the cultures and populations with markedly non-European influence find their home.

As I am beginning my Masters course's second year, the writing of my thesis is still at its early stages, and so there is much to be read, written and analysed yet.

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Creative Corner

O Tempo do Mundo

Melina Savi

Lá em Santa Rosa de Lima
(O nome de fato é outro)
Há um paredão
Que me desconhece
(Desconhece a ti também
Mas não te sintas mal).

O que ele já viu é tão magnífico
Que eu, você e o caseiro
Que lá trabalha e mora
Com a família
Somos poeira.
Nada mesmo.

Ele viu o mundo explodir
Cem mil vezes
E viu tudo nascer e morrer
Mais umas duzentas mil
Achou lindo.
Iluminou-se diante da impermanência.

O caseiro ganha
Não muito por mês
E quando é pego fora de casa
No horário do expediente
É fortemente repreendido
Por quem o paga.

O paredão nunca viu guerras
Nem nunca viu o caseiro
Mas sabe que é visto por alguém
E espera ansiosamente
O cataclisma-gerado-por-humanos
Que tem algo a ver com o Antropoceno.

O caseiro já ouviu falar
Das tais mudanças climáticas
E vem cuidando dos terrenos
Do pessoal rico da cidade
Que ama o paredão
E vai fugir pra lá quando o mundo
acabar.

Creative Corner

Mercury in retrograde

Maria Muller



The moment of the year in which the streets are paved with confetti and streamers has finally arrived. Carnival grants a suspension of time, consenting even the gods and goddesses to take a break and celebrate with the mortals. But the passion for the event is not unanimous. For Casimir, it is a day just like any other day except for the amount of paper wasted. Many taxi drivers choose not to work during the festivity since passengers are usually too drunk to tell the right destination. In the particular case of Casimir, he'd rather face the unexpected implications of Carnival than to stay at home listening to his neighbor's questionable taste in music.

On Saturday night, two clowns hopped into Casimir's taxi.

"Where are you going?" he asked.

"To the circus, please," said one of the clowns, and both friends laughed.

Casimir decided not to stop for anyone else wearing a costume from that point on. Ironically, the incident reminded him of the only time he celebrated Carnival. He was six years old. Mrs. Cruz didn't hesitate when choosing to dress her son as Quixote. Almost forty years later, he could still feel his mother's not so gentle fingers while trying to fix the armor and the mustache.

"Por Nuestra Señora del Destierro, Casimir, you need to stay quiet and look at me."

He started to cry; after all, he had already picked out the ghost costume. The tears lasted longer than expected. He became an orphan the following week.

A cigarette smoke coming from the street suddenly swallows the childhood memory. It penetrates the car without asking permission. Casimir hadn't had a cigarette in seven years. A quick look inside the glove box confirms that he is now a proud collector of tins of sugar free mints instead of cigarette packs. It is also possible to unveil a little of Casimir's personality by looking to his taxi interior decoration: a rosary, a tree air freshener, and a dream catcher hanging on the rearview mirror. Next to the radio, a photograph of Clementine, a ten-year-old ginger cat.

I need to fix this windshield whistle. It's driving me crazy, he thought, almost running over a kitten. And that's how Casimir met Clementine and the two became inseparable.

From a distance, he sees a group of people waving at him. A ballerina, two angels, and a firefighter taking the "singing like no one is listening" very seriously.

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"Taxi!" shouted one of the angels.

Oh, God, thought Casimir, I will have to say no to Gabriel.

He approached the group, rolled down the car window and said, "I'm so sorry, I have a customer waiting."

The angel started to curse Casimir in two different languages, maybe three. *What kind of an angel curses like that?*

A few blocks ahead, in front of the public library, he spotted a woman dressed in black, holding a pile of books in one hand and trying to wave at his taxi with the other. *Was she a real librarian? What if the books were just accessories to add authenticity to her Carnival costume? All these questions crossed Casimir's mind.*

A light rain started falling. Carnival and rain were not a good combination for taxi drivers. He was slowly coming to terms with the fact that while some people can just sit on their couch and daydream about a different life, others – him included – have to be satisfied with the symphony of ambulance sirens and car horns.

He pulled over.

"Hello, sir," she said, accommodating the books on the back seat.

"Can you wait one more minute, please? I need to get a few more books."

"Lady, this isn't a prank, is it?"

"A prank? Of course not! Who would do such a thing? Besides, I can't just leave my books in your taxi. I'll be right back. I promise. You can keep the meter running."

The woman disappeared inside the building. Less than a minute, she comes back with another pile of books. Casimir noticed that she was having a hard time and helped to open the door.

"Thank you so much," she said, entering the car.

"So, where can I take you?" he asked.

"Oh, one second. I need to find the address. I'm sure it's here in my bag somewhere," said the woman. "I just moved to town. I haven't memorized it yet."

Meanwhile, Casimir wondered how he had never noticed that beautiful façade before, blossoming in the middle of the city.

"Found it! It's 71 Ouvidor Street"

Casimir listened in silence and started driving. The street was close to the park that he used to go twice a week on his lunch break in order to relax. The park practice began the year before, during Carnival, after a talk over a cup of coffee with one of his colleagues.

"I had to drop this fairy and her sailor husband off at the train station and they were mentioning that we need at least an hour a week close to the nature, Casimir. It's a

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great stress-relief strategy.”

“I have Clemen-”

“Pets don’t count. I think she meant trees. Wilderness, you know?”

Casimir was skeptical at first, but somehow the sound of the little congregation of pigeons gathering around him in order to get food had a calming effect. Besides, he had a suspicion that the one with a slate-grey plumage, distinctive black collar and blind in one eye was a Second World War carrier pigeon veteran.

“Oh, you also have a cat,” said the passenger, interrupting Casimir’s thoughts.

“Sorry, what?” he said.

“A cat,” pointing to the photo on the dashboard.

“Clementine”

“I have a ginger cat too. His name is Ginger. My boyfriend and I decided to go to an animal shelter. It was love at first sight.”

He fell in love only once. Many times, Casimir was mistaken to be a rude man but in fact he was just monosyllabic. A lonely person that has maintained a stable relationship with solitude. Aurora seemed to understand all of his peculiarities. She worked as a toll collector and they used to see each other every Monday, Wednesday, and sometimes Friday. But there was one thing between them: Carnival. She loved it.

“Let’s go to the parade, please!”

“Sorry, Aurora.”

That night she met a samurai warrior with a plastic katana. From that Carnival on, Casimir did everything to avoid her toll booth.

“Hey, sir, do you see the yellow house? You can stop there.”

A neon sign hanging outside the house with the saying “Psychic Readings: Past, Present and Future” marked the destination. Three of the letters were burned out. *How come the person didn’t predict that?* A pair of garden gnomes in a seesaw in the front yard. A ginger cat sleeping on the windowsill. *Nice to meet you, Ginger.*

“Oh, no! I think I forgot the wallet at the library!”

Casimir took a deep breath. That was the second time in less than a month. A few weeks ago, he picked up a gentleman that ran off and was soon lost in a dark alley. In this case, the woman couldn’t just leave the books behind. Could she?

“Are you sure?” he asked, hoping for a miracle.

“I’m so sorry, sir. I don’t know what to do. I’m sure I had my wallet with me.”

Casimir didn’t know what to do either. A 15-minute drive without traffic that ended up being a 45-minute crusade in the middle of Carnival.

The rain had stopped and the sky was blue again. A group of mime artists were

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performing in the middle of the street. One of them looked at Casimir's expression of fatigue and pretended to cry.

"Can I offer you an astrology reading instead? It's almost the same amount as the fare," she proposed. "Or maybe cigarettes? My boyfriend smokes."

For a second, Casimir even considered accepting the cigarettes but he quickly dissuaded himself from the idea.

"No, thanks. It's not your fault."

At that point, Ginger had already woken up and was licking his paws. The woman took the books and started to pile them on the sidewalk.

"I didn't ask your name," she said.

"Casimir"

"Casimir, I'm so sorry again. Then, at least let me give you a book to read," said the woman, picking a book at random.

"No, no, no. It's okay, really."

From the corner of his eye he saw the cover of the book. *Don Quixote*. A condensed smile lighted Casimir's face.

"It's a fair trade," he said.

Near the traffic light, a man in a Greek god costume was waving at his taxi. Casimir immediately turned the off-duty light on. Once and for all, he was going to enjoy Carnival. In complete silence, only interrupted perhaps by a pigeon or two.

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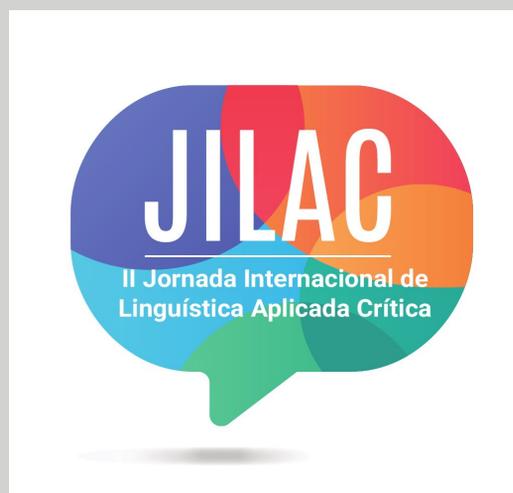
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