# Transliteracies in internship of pre-service teachers of English: focus on meaning making

# Transletramentos em estágio de professores de inglês em pré-serviço: foco na construção de sentido

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**Abstract:** Although much has been published about pedagogies and practices of teaching-learning English in Brazil and Canada, we believe the educational epistemologies that more specifically inform such work might be resignified in accordance with contexts, which are greatly influenced by globalization and the new technologies. This way, our goal was to investigate how pre-service teachers of English in two Brazilian Universities construct meanings in internship programs at public schools. This paper aims at presenting the ubiquitous critical perceptions and the capacity to transform conventional knowledge and practice in educational and, therefore, in social settings. Transliteracies are knowledge constructed within renegotiations of linguistic, cultural, educational, historical perspectives, power relations and contingencies. The methodology is qualitative, intersubjective and collaborative. The participants´ social practices and the researchers´ theoretical background are considered. The importance of theoretical-practical problematizations and the researchers´ agency are stressed.

**Keywords:** Transliteracies. Pre-service-teachers. Internship in English language. Meaning making.

**Resumo:** Apesar de haver várias publicações sobre pedagogias, práticas de ensino-aprendizagem de língua inglesa no Brasil e no Canadá, acreditamos que as epistemologias educacionais que mais especificamente

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fundamentam tais trabalhos podem ser ressignificadas de acordo com contextos que são fortemente influenciados pela globalização e pelas novas tecnologias. Assim, investigamos como professores em pré-serviço em duas universidades brasileiras constroem sentido em programas de estágio supervisionado de língua inglesa nas escolas públicas. O objetivo deste trabalho é apresentar a ubiquidade das percepções críticas e a capacidade de transformar conhecimento e práticas convencionais em saberes e práticas mais expandidas em ambientes educacionais e sociais. Os transletramentos são conhecimentos construídos em meio às renegociações de perspectivas linguísticas, culturais, educacionais, poder e contingências. A metodologia é qualitativa, intersubjetiva e colaborativa. As práticas sociais dos participantes e os referenciais teóricos dos pesquisadores são considerados. A importância das problematizações teórico-práticas e a agência dos pesquisadores são destacadas.

**Palavras chave:** Transletramentos. Professores em pré-serviço. Estágio em língua inglesa. Construção de sentido.

## Introduction

The assumption underlying this paper is that language users need to understand not only the way language works, but also that it encompasses linguistic, sociocultural and educational domains. Thus, in order to carry out research, teachers/professors/researchers should also work on the process of noticing the different interpretations regarding what is taught in the classroom and what is perceived by their interns/learners. This in turn presupposes clarifications of the concept of language one adopts.

For the purposes of our[3] research[4], we assume that the very nature of language - a fluid entity - resists attempts at the dissection and compartmentalization of knowledge. Language is always subject to historical transformations and, therefore, unable to account for realities completely (BAKHTIN, 1999). This does not mean anything goes, for it is the language user/learner/professor/researcher that (re)attributes meanings to texts/events continuously. As a result, the context from which he/she speaks influences his/her meaning making.

This view of language presupposes that meanings are connected to ongoing struggles in society for the production of knowledge, power, and status. Hence, different conceptions of language and education

construct realities to favor particular social groups to the detriment of others. Working on language and education represent key mechanisms for social transformation (FREIRE, 2005) and a good start might be at/with universities with the participation of pre-service teachers.

The aim of this paper is to emphasize productive critical perceptions by interns/learners shaping new means of revitalizing educational settings and, therefore, social landscapes, and share two contexts of research in pre-service teacher education at two Brazilian Universities: UFMS[5] and UFAL[6] . We set out to understand how learners construct meanings during the process of internship through disciplines such as Estágio obrigatório em língua inglesa III[7] (UFMS) and Estágio Supervisionado de Língua Inglesa IV[8] (UFAL). In addition, they problematize some issues in terms of constraints and possibilities and signal multiple perspectives embedded in theories of transliteracies.

Through transliteracies we mean knowledge constructed within renegotiations of linguistic, cultural, educational, historical perspectives, power relations and contingencies (BIESTA, 2013; BRYDON, 2013; FREIRE, 2005; GEE, 2004; KALANTZIS, COPE, 2012; LANKSHEAR, KNOBEL, 2008; MORGAN, 2013; MONTE MÓR, 2013; MENEZES DE SOUZA, 2011; RANCIÈRE, 2010). This implies observing, analyzing, resignifying long-standing meanings and philosophical principles from particular settings and making decisions informed by theories which presuppose life-long learning instead of fixed prescriptions.

Seeing through these lenses, the term transliteracies refers to social practices calling for abilities to operate within a range of voices, platforms, tools and media, ranging from handwriting, print, TV, radio, film, to digital networks and to understand how each of these elements play against and with one another (THOMAS, et al., 2007). No single element of each of these sets is superior to the elements of other sets. Nonetheless, the perception that digital space foregrounds multimodality (for its simultaneity and rapidity) has led many professors/researchers to rethink their epistemologies, reposition themselves across diverse contexts, redesign research in more collaborative fashion to meet demands faced nowadays in pre-service teachers´ education. In this sense, this paper is the result of a broader project[9].

We have been investigating learners/pre-service teachers´ education through a qualitative and interpretive methodology, which includes the learners´ perspectives and the consequences of such views in educational terms.

In accordance with official documents at both universities - UFMS and UFAL, it is the tutor[10]´s responsibility to check the accuracy of the learners´ documents and ensure that they fulfill the requirements of the partnership between the university and the High Schools.

We are members of the *Colegiado de Estágio Obrigatório em Língua Inglesa*. A rough translation would be Commission of compulsory internship of English language teaching and this has the function to coordinate, follow and assess the compulsory internship of the BA English language course with a partnership involving the teachers (supervisors) from local schools in which the internship/practicum is to be held. Its members also update the norms of the compulsory internship according to current legislation. They establish contact with the schools, chair meetings whenever necessary, keep track of the partnership between the university and the schools and elaborate the final register/document based on the supervisors´ report.

In short, internship is designed to integrate the learner with primary education schools (or in our case, High Schools) with opportunities for teaching-learning to be planned, implemented and assessed in conjunction with the curriculum of the school selected and of the university in which he/she studies.

**Meaning making and participatory learning in internship**

Both disciplines Estágio obrigatório at UFMS and Estágio Supervisionado at UFAL focus on High School and comprise two phases[11]. The first phase aims at making the interns/learners understand how complex and multifaceted the school universe is by inviting them to observe classes and the physical structure of the school; to get to know the political and pedagogical proposals of each school, the supervisor's program and understand how assessment is carried out; to attend meetings with teachers and/or students' parents; to pay attention to school members' needs and to what, in fact, the schools can offer to the students in terms of courses and food. A first phase report (academically written) is required in which interns/learners reflect upon what they have experienced at the school in terms of the theories and practices discussed at university.

The second phase at UFMS refers to co-participation, in which the interns/learners are supposed to assist the teacher through participating in

projects, developing extra classroom activities and materials, correcting homework and monitoring students´ interaction and production in classroom. At UFAL, the second phase refers to hands on activities in which interns/learners not only co-participate but they also have to prepare and give classes so as to experience what the teaching and learning process involves. This refers to the third phase at UFMS.

In each university, we created a group mail list especially for the tutor´s interventions, for clarifications of learners´ questions, consultancy and monitoring. On both sites, a challenge we faced was to have all the interns/learners present in our meetings focused on discussing important theoretical aspects such as concepts of language, teaching-learning, knowledge, transliteracies and power relations; these aspects are recommended by official language policy and documents (OCEM- LE, 2006[12]). We also dedicated some meetings to the production of the final academic report of the internship as a discursive-reflexive genre. When there were difficulties with any aspect of the internship, interns/learners were encouraged to meet with us.

After having participated in different tasks such as correcting students' written assignments, monitoring and assessing students, observing classes, UFMS and UFAL interns/learners were able to make other meanings related to the profession and the complexity of the school environment. The classes that UFMS and UFAL interns/learners attended confirmed the traditional paradigms of English teaching. Such paradigms reflected the teachers´ view of language and teaching as a homogeneous and fixed process. This was far from enhancing students´ creativity and autonomy (RANCIÈRE, 2011), unlike the principles of transliteracies which require knowledge construction through renegotiating linguistic, cultural, educational and historical perspectives, power relations and contingencies.

**Interns make meaning at UFMS**

The following set of excerpts represents instances of literacy practices that signal the interns´ perceptions and repertoire already modified by their theoretical framework. Apparently, such conceptions promoted a rupture/disruption in their reasoning about the use of technologies (GEE, 2004; LANKSHEAR, KNOBEL, 2008; KALANTZIS, COPE, 2012), as the excerpt[13] below shows:

> Vivina: [14]What has most disturbed the development in class is the indiscriminate use of technologies by the students. The teacher made use of a DVD resource to make students listen to a text, but he/she could use technology in broader ways, as for example, the use of Facebook to explain the English class, According to Reinildes Dias (2001, p. 862): It is not enough to know how to communicate via Reading and writing – the individual has to be able to deal with other modes of communication apart from developing a critical consciousness in relation to what he/she hears, reads, writes, and sees. He/she also needs to show ability of using the digital medium, mainly Internet, to construct knowledge.

We interpret that the students are positioned in passive ways. Although the learner resorts to the citation, she does not account for how the use of Facebook could promote the expanded and critical teaching-learning of English. As digital fluency calls for rethinking what is lost, gained, maintained, modified in diverse situations of teaching, learning and researching, interpretive strategies that consider the decolonizing nature of identities, ontologies, epistemologies, social and educational practices might enhance the understanding of complex cultural, historical, linguistic and regional-global contexts (BRYDON, 2013; MIGNOLO, 2011; SANTOS, 2008).

Another learner´s critique (FREIRE, 2005; OCEM-LE, 2006; MORGAN, 2010) focuses on the question of relevance. He does not think the question of meaningful/relevant teaching was particularly important for the students from the perspective of a particular teacher at a specific moment in class. The extract below shows how theoretically conscious such a learner (Jesus) was:

> Jesus: [15]It seemed more convenient to the teacher to adopt a structural lesson, writing the content as isolated sentences on the board. Next, he/she wrote this: Match the two columns. Answer: Who is your favorite band/ singer? Who is your best friend? It is believed that

the return to a structural lesson is a safe place for the professional. The lesson could be conducted in this way: as the students were shy in this lesson, it would be ideal to work with images.[…] In this sense, a visual education can and should offer opportunities for the reader to produce interpretations which consider different artistic, political, cultural and social perspectives, and, in this way, understand why he thinks and interprets differently from the other readers from his community, country and world and understand what can be done towards a more inclusive and participative citizenship (TAKAKI, 2012, p. 143). In this way, in a lesson with Datashow equipment […] show pictures of other teachers and some stuff (already authorized) of the school and street dwellers and ask [...]: Who determines professional success? Who supports the football players, actors and actresses? How and what resources the media use to introduce notions of beauty and power to their viewers? About the stuff from the school, what is the importance of their existence for the student? Does the media easily influence students? What can they do to contribute to the change in this scenario?

Jesus invites readers to see language as a means of constructing another reality, instead of simply communicating ideas. It generates ideas, values and possible paths that are embedded in sociocultural practices. Such a perspective highlights the intern´s agency to make alliances with what the teacher has brought into the classroom in terms of materials and activities creating space for the emergence of other modes of signification. In formulating questions for the students to develop a critique, Jesus would make them challenge traditional assumptions, sustaining r*eflective consciousness* towards *risks* and *subjectification* instead of routinized learning (BIESTA, 2013); this would uphold an ethical stance in relation to coordinated experiences in terms of the differences between the self and the other(s) in the lesson in question. In this way, Jesus seems to have an interest in citizenship education on the basis of heterogeneity, openness, and the possibility of renegotiating meanings through a valorization of dissent.

In another episode, Jesus is quick to perceive the teachers´ choices regarding the teaching of English through music and he rethinks a multiliteracy framework that ideally should arise in any program. A key feature is how he encourages an added goal towards the teaching of English, that is, multimodality via music:

> Jesus: [16]While I checked the students´ copybooks, the teacher wrote the song "When I was your man" by Bruno Mars. After having written the lyrics on the board, the teacher reads them to the students and asks them to repeat sentence by sentence. After this, she plays the song on a player and shows them what part of the lyrics the singer is singing. After this the teacher translates the lyrics. […] The activities done by the teacher remind us of the TV program English with music, presented by the singer Amanda Costa and by Marisa Leite de Barros, and shown by UNIVESP TV. […] As a final proposal, the teacher asked the students to produce slides with the same lyrics. For each sentence used, the teacher mentioned: put an image." […] She apparently shows she intends to work with multimodalities (KRESS; VAN LEEUWEN, 1996). However, her view, perhaps, suggests that the images are only annexes, decorations of the verbal text, which in this case is the song, instead of contributing to understanding and meaning making across verbal texts (MORGAN, 2013; MENEZES DE SOUZA, 2011; TAKAKI, 2012). Images do not suggest universal meanings, as these vary from context to context, from individual to individual […] the teacher should make the students aware to read, to pay attention to the meaning-making of others and of their own creations and productions. The students should understand their positioning and critique (MONTE MÓR, 2013) to other interconnected "levels": the local, national and global. The students should think, understand and be aware that no meaning making is neutral, naïve and deprived of ideologies.

The historical inheritances and lines of development associated with the teaching of languages through the utilization of songs are addressed here. Subtly, Jesus suggests that the mentioned TV program misses the opportunity to invite participants and viewers to grapple with complex inter-transcultural translations and problematize pluriversal learning spaces other than those promoted by the instrumental purpose of such a program. He also advocates in favor of critical approaches towards mainstream forms of teaching (the mere "add on" image, picture, decoration to each sentence in the slides).

The next citation brings to light transliteracies as an attitude. Dair questions the teacher´s American-centered logic and instead seeks an inter-trans-cultural perspective in collaborative and complex ways (THOMAS et al., 2007) as shown below:

> Dair: [17]The students were supposed to write a recipe and prepare a dish to be shared in class, upload this video on their page on Facebook. While doing the task the students were to speak English and audio record everything from beginning to end. Next, I bring a fragment of the teacher´s interaction with a student:
> Teacher: you have to make a cake, […] some food. Record yourself and your friends preparing and bring it for us to eat.
> Student: I´m going to make hot dog.
> Teacher: Ah! But do not cut the sausage, in the USA, they do not do that, it is only the loaf, the whole sausage, mustard, mayonnaise and that is done.
> Teacher: Ah, and fubá[18] cake no! Yes, folks. They do not have it there! Make it in a way that it will be enough for everybody to eat.

As implied previously, the exploration of context raised reflections upon such an event in class. Dair constructs a particular model of engagement to foster her own critical meaning-making and seems to go beyond conventional reasoning by elaborating an alternative:

> Dair: [19]I interpret that the teacher once more dictates to the students what should be done. Autonomy in

this case is limited. Besides, I realize that the teacher expects the students to imitate North-American cooking.[…]The students were led to produce a video as a textual genre, as homework and final assessment […] (ANTUNES, 2009; BRASIL, 2006). However, the video would not include critical aspects in relation to the students´ culture and local food. […] The teacher could have translated the theme culturally (MENEZES DE SOUZA, 2004) into the context of the cultures in which they are located and from which their visions, positioning and knowledge (BHABHA, 1994) of cooking and meals originate. In this way, the students´ production would combine technology, multimodal texts, their cultural and identitarian (HALL, 2000), linguistic and social (COPE e KALANTZIS, 2000) values. […] With this activity, the students could valorize the local culture and cooking and discuss these in relation to the global ones (CANAGARAJAH, 2005), and not simply reproduce what perhaps does not make sense to their lives and realities. […] We could think of other forms to work on food, the imperative form, for example, and let the students be agents, autonomous and creative in their productions.

Such a possibility reflects a different epistemological, educational change in perspective imbued in students´ background knowledge and experience, towards more participatory and transformative pedagogical and social practices (FREIRE, 2005) in class.

However, what is meant by models of pronunciation remains open to discussion. It could be the native speaker´s model or a model that is clear enough for the interlocutors, bearing in mind that what is clear to one may not be clear to others. Also, to what extent the people, mentioned by Dair, would be able to supervise and assist the students while performing the activities clearly deserves more investigation.

**An intern makes meaning at UFAL**

In this section, we interpret excerpts written by Kellyson in his

report. We chose only his report due to the fact that he seduces his readers by inviting them to participate in his narrative when he questions his actions and uses metaphors to describe the two groups he observed and to whom he taught English. His interest in Greek mythology made him label the two groups with Greek Gods' names: Ares and Hephaestus.

The context in which he taught public school students was difficult for the two groups assigned to him as there was no official English teacher[20]. Ares and Hephaestus students were not used to having English classes until he came to school. Kellyson narrates in detail how students did not like learning English and, especially not the idea of having classes as the would always leave earlier. He talked to the students and they reported that classes until then had been extremely boring since they had not understood anything. The students were taught (if at all) only grammar and lists of vocabulary. He understood their frustration and discomfort in having him an intern for a teacher. Kellyson interpreted this as a sad reality for classes that were out of context and rarely connected to their reality.

Kellyson was in favour of teaching theme-based classes (BRASIL, 2006) because he sees language as socially constructed in the understanding that it can express singular and contextualized meanings. His words illustrate his viewpoint:

> Grammar and vocabulary (mainly grammar) were the only possibilities to understand English, and because of that, social and cultural values were forgotten. We should remember that language is always biased; language and reality construct each other – language does not only represent reality – it creates values and ideas (NÚCLEO DE ASSESSORIA PEDAGÓGICA - UFPR, 2006: 3) and this is what we should share with our students. Besides, space in the classes should be opened for promoting discussions and critical reflections on the themes dealt with and worked on (OPEN SPACES FOR DIALOGUE AND ENQUIRE, 2005). To me, classes attached to grammar teaching are not attractive at all. The student never knows why he is learning how are you? And what's up? And he doesn't know in which contexts they are used [21].

Kellyson tried to teach English differently from the traditional grammar-based fashion when he purposely provoked his students to see English language learning as a pleasant activity and related to their day-to-day lives. That, however, did not make him fully happy. His after class questions exemplify his exercise in critique which he imposes on himself. His words reveal his dissatisfaction:

> Ah, I wish everybody would be interested. I was uneasy. Was my class boring? What could I do to make it better? Was I teaching too much content? Didn't they like me and that's why they didn't want to be there? The new causes uprising, doesn't it? All these questions crossed my mind. I was really frustrated. I understood one thing: I was not in their vibe yet. I still needed more information. I didn't know them well, didn't know all their names. I didn't know who they were, what they liked or what their ages were[22].

We highlight Kellyson's sharp perception in not only reflecting superficially upon his class but his willingness to search for answers, something that very few teachers admit doing, when one's lack of knowledge of the group that one's teaching, of their likes and preferences, are at stake. He seems to understand well that the teaching focus relies on building bonds with the students. Without it, classes cannot fully happen accordingly. The strategy he uses to question himself is constant and seems to provide subsidies for taking future actions:

> They left and I kept sitting in the room, going over all these questions and one popped: what if I could start all over again? How would my first class be? What could I do to make all this much better? I was down. I wanted to have a chance to show them they can learn English. I wanted to do it badly for them. I didn't want to fail. I couldn't fail. I didn't want to prove anything to anybody but to myself. I was really worried[23].

We can infer that his frustration fed his determination and gave him stamina to plan the next classes. He registers this by underpinning

his courage with reflective teaching (SCHÖN, 1995; PIMENTA; LIMA, 2005/2006). However, what we hightlight in the extract below is the process Kellyson exposed himself to. He underwent effective theoretical-methodological maturation facing head-on the stark reality of his classroom into which he courageously delved. Questioning himself about "is it a problem to restart?" brings exactly the issue of student interest or the lack of it that most of the school subjects have been facing lately: at one end, the group's reality and its needs and at the other end, the program content, in this case, the content of the text-book to be followed.

> Facing the situation, I understand that in order to have a better relationship with Hephaestus, I had to start reflecting on my role with them. It was necessary to reflect upon all questions which probably let them bored when attending my classes. Was it the content? Is it too much? Let's restart? Is there a problem to restart? I believe Schön (1995) and Pimenta; Lima (2005/2006) affirms that we, future teachers (if we aren't already), should reflect on our classroom practices: we should reflect on what we do or don't do followed by a re-elaboration process of thought on one's theoretical-practical experience. (PIMENTA; LIMA, 2005/2006, p.16)[24].

Although he questions himself, we know that he knows the answer for he takes the situation as a challenge to be overcome. What makes us hopeful is the fact that having almost a four-year-teaching experience does not authorize him as the knower of the answer. On the contrary, he humbly announces teaching as an ongoing process for there is always room for improvement.

> After that moment of reflection, I started to better understand how I could deal with that reality. But that is not enough. Even though I have been giving classes for about four years, I could realize that I still have much more to learn. So there comes the question: why a class with this content? And I would also like to work with them in a way they understand that what

we would work belongs to their day-to-day lives. (BRASIL, 2006)[25].

In spite of bringing the students' reality to the classroom when he introduced discussions on Facebook as a social network, students' participation dropped when they had to work with language activities. At first, we can say that if we analyse the class only through a linguistic lens, the class was not productive. However, once again, we stress that Kellyson took advantage of this apparent failure as a source to understand the context in which he was to provoke reflections by students on the education that they were failing to get. At that particular moment, they all participated!

Reflecting on the Facebook class, Kellyson resents that a true conversation with the students did not happen before. We understand that the prospective and pro-active vision he presents is favourable to his reflexive-critical education. He, for example, shows dissatisfaction and impotence that transform into food for future actions, supported by theories that incorporate his views on teaching and learning. After listening to some negative and discouraging perceptions uttered by other Ares and Hephaestus teachers and the coordinator, he presents us with another poignant question which calls for a political stance: "if the Ares and Hephaestus teachers and the coordinator don't care for them, who will?[26]"

> What to say about these practices? After I have listened to teachers talking negatively about the students and act negatively against me, and, after having a frank talk with the students, I believe that the lack of reflection on "how" the classes work could be the biggest snow ball, or rather, the problem started little and got bigger and bigger. Has any of those teachers ever asked him/herself where the real problem was? Is it only the students who don't want to learn because they can't? is it in the government's hands? So, Pimenta and Lima's (2005/2006) words invite me to believe we should reflect on our classroom practices: I believe that to be reflective on our practices, teacher education is the first step, but it is not enough. It is a long way and we should go beyond: our education, besides reflective, should be critical (ALARCÃO, 2003), investigative and continuous (IFA, 2006)[27].

Despite Kellyson's saying that his two previous classes were failures, we understand that he, once again, manages to articulate theories with lived experience and is able to write about them in a critical questioning format, registered in his report. That, to our minds, indicates criticality and a  desire for reflection, as the excerpt below shows:

> And if we [internship students] showed it is meaningful when we work practice and theory, together, or rather, in dialog? Or that there are other ways of dealing with the same content and not forced to repeat the same teaching practices every year and in every group always in the same old way (OKAZAKI, 2005, p. 177). (…) what if we stopped discussing about the problem and started to act, showing our students first, when we are before them, that we are able to provoke, even little it may be, a change? What if they started to question this change? The English class was boring. Did it change? What if, we, fighters, started to question ourselves and act on these questionings: is it possible for public school students to discuss "such complex themes"?

In the next excerpts, we interpret Kellyson's final classes that are examples of overcoming the difficulties faced in the beginning of his period in the state school. Here, Kellyson justifies the relevance of the thematic class he thought of because he considered three aspects: the students' interest in music; the students' need to reflect on their context and how they deal with their peers. In his words, "When noticing that the students in Hephaestus and Ares fight among themselves, with verbal attacks, willing to show the other's weakness, I felt the need to share the reasons why these acts happen. So, I decided to have a class on bullying".

He started his classes on "bullying" by eliciting from the students how they feel when they listen to some songs from different genres. His pre-listening activity was intended to make the students get into the music theme. After writing some adjectives on the board, he asked their meanings and realized the students were participating and sharing information. He then showed some pictures and asked the learners to relate to the pictures. At first, he had planned one adjective for each picture. While teaching, he

realized that more adjectives could relate to a single picture, signalling that a reflection-in-action was taking place (SCHÖN, 1995). Having realized that one picture cannot be framed with one limiting adjective reveals that he is working on a process of critical literacy (FREIRE, 2005; GEE, 2004; MORGAN, 2010; MONTE MÓR, 2013; MENEZES DE SOUZA, 2011).

Students started participating more. His next interesting activity was to make students relate their senses to what a particular song reminds them of. They were invited to listen to some songs and to interact with their peers to complete the sentence "when I listen to (singer or band), I feel (adjective)". After this relaxing, encouraging and non-threatening multimodal activity, Kellyson asked the students what they would do if people criticized their favourite song, singer or band. Their answers made him keep asking them more questions: "would you behave the same way [towards someone's favourite singer]?" "have you ever stopped to think about that?" Some students revealed they had not. We can see that Kellyson was making students think about situations they had not discussed or had not thought about.  His procedures to work with critical literacy (MONTE MÓR, 2013; MENEZES DE SOUZA, 2011) was to make students wear someone else's shoes to feel and understand the situation. It worked.

The main aim of the class was to provoke students to think critically by giving them room to negotiate and make meanings on the theme: bullying. He planned to work with a Jessie J's song "who's laughing now?" videoclip by asking students to use their skills to relate the people's faces shown in the clip with feelings and emotions, exemplifying an exercise on multimodality skills (KRESS; VAN LEEUWEN, 1996). To reach his aim, Kellyson asked them: "What viewpoint is shown in the videoclip? What viewpoints were not considered in the videoclip?" Those two questions invited students to express their ideias and negotiate meanings. We bring one last excerpt from Kellyson's report to exemplify his accomplishment in overcoming the hardship of a Maceió school by facing and taking responsibility in reflecting on important linguistic, educational, power, ethical issues and in negotiating his own personal views and views on critical literacy.  We interpret his experience as a possible trans-literacy exercise (BIESTA, 2006; BRYDON, 2013; KALANTZIS, COPE, 2012; LANKSHEAR, KNOBEL, 2008; MACIEL, 2011; MORGAN, 2010; MONTE MÓR, 2013; MENEZES DE SOUZA, 2011).

His determination is reflected in his motto "I can't fail!" and he has shown that we can make students think, participate in English

classes to allow students to make meaningful insights such as the ones he registered in his report:

> We discussed what bullying is and is not. One of the girls said she believed there was a difference between bullying and prejudice, justifying bullying as the act of touching a person's sore spot, making a fool out of someone, and sometimes, you are prejudiced but you don't show. After that, one of the students reported an account of being bullied because he was disabled in one of the legs when he studied in another school when he was younger. Before I could ask for the consequences, they took sides and kept discussing without me[28].

## Final Words

Transliteracies are social practices that reflect the rapid changes in digital times and, therefore, the way learners have been producing knowledge and participating in the world. We embarked on the projects delineated here to respond to the repercussion of such social transformations, which deserve attention due to the fact that they influence the reflection upon and reinterpretation of issues concerning internships in Language Courses at Higher Education.

This is an essential component of the learner/intern´s academic life and it calls for a revision of educational epistemology and activities of the practicum that support new researcher´s attitudes, repertoires and agency in teaching-researching in this field of knowledge.

The readers might have realized the differences in the two different contexts; especially, the outcomes in both spaces of internship show that there has been a critical perception by the learners in the sense that existing educational and pedagogical models no longer meet the learners´ needs and social practices. The interns did not take so long to identify the discrepancy between what happens in the classroom and in society. Therefore, a key point in their-our perceptions is that internship programs can be open enough to be infused with multiple logics and abilities in cross-cultural fashion. Transliteracies as continuous processes of learning from and with the participants is highly relevant to resignify meanings in particular contexts.

## Endnotes

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[4]  No funds were received to carry out the research focused here.

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[6]  Federal University of Alagoas.

[7]  A rough translation would be Compulsory Internship in English language III.

[8]  Supervised Internship in English language IV.

[9]  National Project on Teacher Education, Critical education, , New Literacies, Multiliteracies developed by diverse Brazilian universities, the University of Manitoba, York University (Glendon College), under the leadership of Professors Lynn Mario Trindade Menezes de Souza (USP) and Walkyria Monte Mór (USP).

[10]  Tutor means the professor in charge of interns.

[11]  At UFMS, however, there is a third phase for the actual teaching of the interns, which is equivalent to the second phase at UFAL. This phase comprises forty hours in the subsequent term.

[12]  OCEM -LE means National Curriculum Guidelines for the Teaching of English at High School, in Brazil.

[13]  All the excerpts are from the original reports by the interns/learners: Vivina, Jesus, Dair and Kellyson. The authors thank them for their contributions and for allowing us to have their reports analysed and interpreted for the purposes of this paper.

[14]  From the original report: O que mais tem atrapalhado o desenvolvimento na sala de aula é o uso indiscriminado da tecnologia, por parte dos alunos. A professora fez uso apenas de um aparelho de DVD, para passar áudio de texto em inglês para os alunos, mas poderia ter lançado mão da tecnologia de forma mais ampla, como por exemplo, o uso do *Facebook* para aplicar a aula de inglês. Conforme Reinildes Dias (1001, p. 862): Não basta ao indivíduo saber comunicar apenas pela leitura e escrita – tem ainda de ser capaz de lidar com outros modos de comunicação, além de desenvolver consciência crítica em relação ao que ouve, lê, escreve e vê. Precisa também mostrar habilidade no meio digital, principalmente na internet, para construir e produzir conhecimento.

[15]  From his original report: Pareceu mais conveniente ao professor adotar uma aula

estrutural. Passando o conteúdo no quadro em frases soltas. Logo em seguida, passou-se exercícios tais como: Relacione as colunas, Answer: *What is your favorite band/ singer? Who is your best friend?* Acredita-se que o retorno a uma aula estrutural é o porto seguro do profissional. A aula poderia ser conduzida da seguinte maneira: por ser uma sala de aula em que os alunos são bastante tímidos em relação à participação, seria ideal trabalhar a aula com imagens. [...] Nesse sentido, uma educação visual pode e deve oferecer oportunidades para o leitor produzir interpretações que considerem as diferentes perspectivas artísticas, políticas, culturais e sociais e, assim, compreender por que ele pensa e interpreta diferentemente de outros leitores de sua comunidade, país e mundo e o que pode ser feito rumo a uma cidadania mais inclusiva e participativa. (TAKAKI, 2012, p. 143). Sendo assim, uma aula com o apoio tecnológico do recurso Datashow: [...] mostrar fotos de outros professores e alguns funcionários (já com direitos autorais) da escola e moradores de rua e questionar: [...] Quem determina o sucesso profissional? Quem sustenta toda celebridade dos jogadores de futebol, atores e atrizes? Como e quais recursos a mídia usa para introduzir noções de beleza e poder para seus telespectadores? E sobre os funcionários da escola, qual a importância da existência deles para os alunos? Em relação aos moradores de rua, por que foi difícil descrevê-los? O que os alunos sabem sobre os direitos humanos? Os alunos são facilmente influenciados pela mídia? O que eles podem fazer para contribuir para a mudança desse cenário?

[16] From the original report: Enquanto eu vistava o caderno dos alunos, a docente passava na lousa a música "When I was your man" de Bruno Mars. Após terminar de passar a letra da canção na lousa, ela lê para os alunos e pede para que repitam frase por frase. Em um segundo momento, ela coloca o áudio da música para tocar num *microsystem*, e aponta que parte da letra o cantor está cantando. Em um terceiro momento, a professora traduz a letra da música [...]. As atividades realizadas pela docente nos remetem ao programa de TV "Inglês com Música", apresentado pela cantora Amanda Acosta e Marisa Leite de Barros, e exibido pela UNIVESP TV. [...] Como proposta final, a professora pediu aos alunos para produzirem *slides* com a letra da mesma música em inglês. Para cada frase utilizada da música, a professora mencionou: "colocar uma imagem". [...] Sobre a proposta de trabalho solicitada pela professora, ela, aparentemente, demostra que pretende trabalhar com multimodalidades. (KRESS; VAN LEEUWEN, 1996). Porém, a sua visão, talvez, sugere que as imagens são apenas anexos, enfeites do texto verbal, que neste caso é a música, ao invés de ajudar no entendimento e criação de sentidos para os textos verbais. (MORGAN, 2013; MENEZES DE SOUZA, 2011; TAKAKI, 2012). As imagens além de não sugerirem sentidos universais, pois estes variam

de um contexto para contexto, de indivíduo para indivíduo [...] o professor deve atentar-se para conscientizar os alunos ao lerem, assistirem às produções de sentidos de outros e suas próprias criações, produções. Os alunos precisam estender seus posicionamentos e críticas (MONTE MÓR, 2013) para outros "níveis" interconectados: o local, nacional e global. Os alunos devem pensar, entender e se conscientizar que nenhuma produção de sentido é neutra, ingênua, desprovida de ideologias.

17    From the original report: Os alunos deveriam executar uma receita e preparar algum "prato" para posteriormente ser compartilhado em sala de aula e postar esse vídeo no grupo fechado da turma, no *Facebook*. Durante a execução da atividade e preparo de algum alimento, os alunos deveriam utilizar a língua inglesa e gravar todo o momento, do início ao fim. A seguir, trago um fragmento da interação da professora com uma aluna: Professora: tem que fazer um bolo, [...] algum prato. Gravar você e seus amigos preparando e trazer para a gente comer. Aluna: Vou trazer cachorro-quente. Professora: Ah! Mas não vai cortar a salsicha, que nos Estados Unidos, eles não fazem assim, é só um pão, a salsicha inteira e mostarda, maionese e foi. Professora: Ah! E bolo de fubá não! Né gente? Lá, eles não têm bolo de fubá! Faça com que dê para todos comerem.

18    Fubá is similar to maize powder.

19    From the original report: Apreendo que a docente mais uma vez dita o que deve ser feito pelos alunos. A autonomia nesse caso é limitada. Além disso, percebo que a professora espera que os alunos imitem a culinária estadunidense. [...] Assim sendo, os alunos foram levados a produzir um vídeo, um gênero textual como tarefa e avaliação final, por meio de um contexto de uso da língua inglesa. (ANTUNES, 2009; OCEM - LE, 2006). Porém, o vídeo não contemplaria aspectos críticos em relação à cultura, culinária local dos alunos. [...] A professora poderia fazer uma tradução cultural (MENEZES DE SOUZA, 2004) da temática, para o contexto da cultura na qual estão inseridos e de onde partem suas visões, posicionamentos e conhecimentos (Bhabha, 1994) sobre culinária e refeições. Assim, a produção dos alunos ocorreria a partir de estruturas que se relacionam: a tecnologia, textos multimodais, valores culturais, identitários (HALL, 2000), linguísticos e sociais (COPE; KALANTZIS, 2000) deles. [...] Nessa atividade os estudantes poderiam valorizar a cultura, culinária local, nacional e discuti-las em relação ao global. (CANAGARAJAH, 2005). E, não simplesmente ser levados a "reproduzir" aquilo que, talvez, não tenha tanto sentido, importância para suas vidas e realidades. [...] Poderíamos pensar em outras formas de se trabalhar com os alimentos, *Imperative tense*, por exemplo, e deixar os alunos serem agentes, autônomos e criativos em suas produções, sob a supervisão e orientação do professor, estagiários, amigos,

familiares [...] para modalizações de pronúncias, aspectos linguísticos e gramaticais, de acordo com a necessidade de cada grupo.

20  In Alagoas school reality, it is common that groups have no official teachers. The State tries to hire substitute teachers who are always undergraduate students. For the time Kellyson was at school, no substitute teachers were hired.

21  From the original report: Gramática e vocabulário (principalmente gramática) eram as únicas formas de entender a língua inglesa, e nisso, eram esquecidos os valores sociais e culturais da língua em questão. Devemos lembrar que língua uma é sempre tendenciosa; que ela junto à realidade se constroem – ela não só representa a realidade –; que ela cria valores e ideias (NÚCLEO DE ASSESSORIA PEDAGÓGICA - UFPR, 2006: 3) e é isso o que devemos compartilhar com os nosso alunos. Além disso, devem-se abrir espaços em sala de aula para que haja discussões e reflexões críticas sobre os temas abordados e trabalhados (OPEN SPACES FOR DIALOGUE AND ENQUIRE, 2005). A meu ver, aulas que se mostram presas ao ensino da gramática não são nada atrativas, o aluno nunca vai saber o porquê está aprendendo *how are you?* e *what's up?* se ele não sabe em que contextos usar. (Excerto do relatório final do Kellyson).

22  From the original report: Ah, como eu queria que todos se interessassem. Fiquei muito incomodado. Será que minha aula estava sendo "boring"? O que poderia fazer para melhorar? Será que eu estava dando muita coisa? Será que eles não gostaram de mim e por isso não queriam estar ali? O novo causa revolta, não? Tudo isso ficou passando pela minha cabeça. Eu estava realmente frustrado. Eu entendi uma coisa, eu ainda não estava na deles. Eu ainda precisava de mais. Eu não os conhecia muito, não sabia todos os nomes. Eu não sabia quem eram, eu não sabia o que gostavam, não sabia de suas idades.

23  From the original report: Eles saíram e eu fiquei na sala de aula, matutando todos esses questionamentos e me veio um: e se eu pudesse recomeçar? Como seria a minha primeira aula? O que eu poderia fazer para melhorar isso tudo? Eu me senti para baixo. Eu queria ter uma oportunidade de mostrar-lhes que podem aprender inglês. Eu realmente queria poder fazer isso. Eu não queria fracassar. Eu não podia fracassar. Eu não queria provar nada para ninguém, mas para mim mesmo. Eu realmente estava muito preocupado.

24  From the original report: Diante da situação apresentada, entendo que para que a minha relação com os alunos da turma Hefestos melhorasse, eu tive que começar a refletir sobre qual era o meu real papel com eles. Foi necessário que eu refletisse sobre todas as questões que provavelmente os deixavam chateados ao assistirem aulas. É o conteúdo? É muita coisa? Vamos recomeçar? Tem problema em recomeçar? Acredito que Schön (1995) e Pimenta & Lima (2005/2006) afirmam

que, nós, futuros professores (se já não somos), devemos refletir sobre as nossas práticas em sala de aula; devemos refletir em cima daquilo que fazemos ou deixamos de fazer, que deve haver um processo de (re)elaboração de pensamentos através da experiência "teórico-prático". (PIMENTA; LIMA, 2005/2006, p.16).

[25]   From the original report: Depois deste momento de reflexão, eu comecei a compreender mais como eu poderia trabalhar diante daquela realidade. Mas ainda não era o suficiente. Embora faça aproximadamente quatro anos que já trabalho dando aulas, pude perceber que eu tenho muito mais a aprender ainda. Então vem a pergunta: por que uma aula com esses conteúdos?  E também, gostaria de trabalhar com eles de forma que eles compreendessem que o que iríamos trabalhar estava realmente presente no nosso dia a dia. (BRASIL, 2006).

[26]   From the original report: "Então, se os professores e coordenadores não ligam para eles, quem vai ligar?"

[27]   From the original report: O que dizer dessas práticas? Depois que eu estive nas situações em que eu tive que ouvir os professores falarem negativamente, de os alunos agirem negativamente comigo, e depois, ter uma conversa franca com esses alunos, acredito que a falta de reflexão sobre o "como" se dava o funcionamento das aulas poderia ser a grande bola de neve, ou seja, o problema que começou pequeno e foi se tornando maior, maior e maior. Será que algum daqueles professores já se perguntou onde estava o verdadeiro problema? Está apenas nos alunos que não querem aprender, pois não conseguem? Está só no governo? Desta forma, as palavras de Pimenta; Lima (2005/2006) me convidam a acreditar que nós devemos refletir sobre as nossas práticas em sala de aula:

"Valorizando a experiência e a reflexão na experiência, conforme Dewey, e o conhecimento tácito, conforme Luria e Polanyi, Schön propõe uma formação profissional baseada [...] na valorização da prática profissional como momento de construção de conhecimento, por meio de reflexão, análise e problematização desta e o reconhecimento do conhecimento tácito, presente nas soluções que os profissionais encontram no ato" (grifo meu). (PIMENTA; LIMA, 2005/2006, p. 16)

Acredito que ser reflexivo sobre as nossas práticas e formação é o primeiro passo, mas não é o bastante. Ainda falta muito e devemos ir além: que a nossa formação, além de reflexiva, deve ser crítica (ALARCÃO, 2003), investigativa e contínua (IFA, 2006).

[28]   From the original report: Discutimos também sobre o que é *bullying* e o que não é. Uma das meninas falou que acreditava na diferença entre *bullying* e preconceito, justificando que *bullying* é mais o ato de se tocar na ferida da pessoa, expondo-a ao ridículo, e às vezes, preconceito você tem mas não demonstra. Depois disso, um dos alunos relatou uma história de *bullying* que acontecia com ele em outro colégio,

quando ele era menor, por ele ter uma deficiência em uma das pernas. E antes que eu pudesse perguntar sobre as consequências, eles tomaram partido da discussão e seguiram em frente sem mim.

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