

UNIVERSIDADE DE SÃO PAULO
FACULDADE DE FILOSOFIA, LETRAS E CIÊNCIAS HUMANAS
Departamento de Letras Modernas
Programa em Estudos Linguísticos e Literários em Inglês



2

o

ENCONTRO DE PÓS-GRADUANDOS
EM ESTUDOS LINGUÍSTICOS E
LITERÁRIOS EM INGLÊS

EPOGELLI 2016
\\ 20 E 21 DE OUTUBRO

USP

Caderno de Resumos

UNIVERSIDADE DE SÃO PAULO

Reitor: Prof. Dr. Marco Antonio Zago

Vice-Reitor: Prof. Dr. Vahan Agopyan

FACULDADE DE FILOSOFIA, LETRAS E CIÊNCIAS HUMANAS

Diretor: Profa. Dra. Maria Arminda do Nascimento Arruda

Vice-Diretor: Prof. Dr. Paulo Martins



Comissão Organizadora

Ana Carolina Chiovatto, Andrea Santos, Carlos Placido, Caroline Eufrausino, Fernando Bufalari, Ingrid Herrmann, Marcio Deus, Roberta Viscardi

Livro de Resumos

Editoras: Caroline Eufrausino e Roberta Viscardi

Encontro de Pós-Graduandos em Estudos Linguísticos e Literários em Inglês (2: 2016: São Paulo, SP),

1. Estudos Linguísticos em Inglês – Congressos. 2. Estudos Literários em Inglês – Congressos. I. Universidade de São Paulo.

Todos os direitos desta edição reservados aos autores – Telefone: 3091 5041

Agradecemos ao apoio da:

Universidade de São Paulo

Faculdade de Filosofia, Letras e Ciências Humanas

Departamento de Letras Modernas

Endereço Editorial

Universidade de São Paulo – FFLCH/DLM Av. Prof. Luciano Gualberto, 40305508-010 São Paulo – SP – Brasil

Tel. (0055-11) 3091-5041 ou 3091-4296 Fax: (0055-11) 3032-2325

© Todos os direitos estão reservados aos autores.

Conteúdo

1. Palestras.....	4
2. Mesa- Redonda.....	5
3. Painéis.....	6

Palestras

Palestra 1 - Profa. Stephanie Schwerter (University of Valenciennes, France)

“Belfast’s Urban Space, Boundary Markers and the Division of Society”

Dr Stephanie Schwerter is Professor of Anglophone Literature at University of Valenciennes in France. Her research areas are: Divided cities in contemporary literature and film; intertextuality in European poetry; migrant literature in Ireland, the UK, Germany and France; postcolonial writing focusing on Ireland, North Africa and former provinces of the Soviet Union, such as the Ukraine, Uzbekistan, Kazakhstan and Kyrgyzstan. She is the author of Northern Irish Poetry and The Russian Turn: Intertextual Links in the Work of Seamus Heaney, Tom Paulin and Medbh McGuckian published in 2013 and Fiction of a Divided City: Belfast in Northern Irish Troubles Fiction from Realism to Carnival published in 2007.

Palestra 2 – Profa. Dra. Marília Mendes Ferreira (Universidade de São Paulo)

“Uma reflexão crítica sobre as bases para a publicação internacional: o letramento acadêmico e sua institucionalização”

Profa. Dra. Marília Mendes Ferreira possui graduação em licenciatura português-inglês e literaturas pela Universidade Federal de Uberlândia (1995), mestrado em Linguística Aplicada pela Universidade Estadual de Campinas (2000) e doutorado em Linguística Aplicada - The Penn State University (2005). Seus interesses de pesquisa envolvem aspectos do ensino e da aprendizagem de línguas estrangeiras sob a ótica sócio-histórico cultural e da teoria da atividade de segunda e terceira gerações. Mais especificamente, o grupo de pesquisa que coordena - A perspectiva sócio-histórico cultural e da atividade e o ensino-aprendizagem de língua estrangeira - investiga o desenvolvimento cognitivo que pode ser proporcionado pela aprendizagem de uma língua estrangeira (em contextos de ensino desenvolvimental (Davydov,1988; Hedegaard, 2002) ou não) e o ensino-aprendizagem da escrita em língua estrangeira em diversos contextos institucionais, em especial da pós-graduação.

Meça-Redonda

"Internacionalização do Ensino Superior: o caso da Aucani-USP"

Prof. Dr. Elton Furlanetto e Profa. Dra. Maria Dolores Wirts Braga

Mediadora: Profa. Dra. Laura Izarra

Prof. Dr. Elton Furlanetto possui graduação (bacharelado e licenciatura) em Letras Inglês e Português pela Universidade de São Paulo (2005). Tem experiência na área de Letras, com ênfase em Literatura, atuando principalmente nos seguintes temas: ficção científica, literatura norte-americana, língua inglesa, licenciaturas e tradução. É mestre na área de Estudos Literários em Inglês com enfoque na Ficção Científica e Utopia (2010). Doutor pela mesma área na USP (2015), estudou a utopia e a politização da arte, com bolsa sanduíche da CAPES na University of Florida. Além disso, é professor da Universidade Nove de Julho, onde trabalha com as turmas de Tradutor/Intérprete e Letras-Inglês, enfocando principalmente as questões da língua e literatura inglesas e a tradução literária. Atualmente é professor substituto no DLM, na área dos estudos linguísticos em inglês, e também ministra aulas na AUCANI.

Profa. Dra. Maria Dolores Wirts Braga possui mestrado (2008) e doutorado (2014) em Letras pela Universidade de São Paulo. Tem experiência na área de Letras, com ênfase em Línguas Estrangeiras Modernas, atuando principalmente nos seguintes temas: formação de professores, análise do discurso, livro didático de inglês, tradução, revisão textual e ensino de inglês e português. Lecionou inglês em escolas regulares e institutos de idiomas. Foi coordenadora do Departamento de Inglês em uma escola regular da rede privada e coordenadora do Departamento de Tradução de uma empresa especializada. No ensino superior, lecionou na graduação e pós-graduação. Atualmente é professora de ensino superior da Faculdade Fapan, onde leciona Português Instrumental no curso de graduação em Direito, coordena o Departamento de Monografias e é membro do Núcleo Docente Estruturante. Também atua como Professora temporária do DLM/USP - programa de estudos linguísticos e literários em inglês - e AUCANI.

Painéis

Painel 1

The Montessori Method as a Construction of an Alternative Education in American Media Texts in the XXI Century

Gabriel Merched Salomão

Supervisor: Deusa Maria de Souza-Pinheiro-Passos

In this presentation, we will expose the current state of our research, “Montessori: ‘Something Clearly Alternative’? – An Analysis of Discourse in American Media Texts about the Montessori Method in the XXI Century”. Based upon the theoretical apparatus of Discourse Studies (ORLANDI, 2007; GRIGOLETTO, 2011, CARMAGNANI, 2009), we explore how meanings related to the pedagogical approach of the Montessori method are built in the discourse of newspapers, magazines and websites of mass circulation in the United States of America. We have sought to understand in which ways meanings related to the Montessori Method as a “positive” alternative to traditional education are built as truths (CARMAGNANI, 2009) and which forms of contradiction permeate the relations between Montessori and common schools in media texts. In this presentation, we are going to focus on our analytic-interpretative work on meanings such as *freedom*, *choice* and *high test scores* in statements selected from our corpus of texts ranging from 2000 to 2015.

Keywords: Analysis of Discourse, Montessori, Media, Alternative Education

E-mail: gabrielmsalomao@gmail.com

The virtual process of the teacher as subject of discourse in a virtual learning environment: discursive representations of the student as other

Daniella de Almeida Santos Ferreira de Menezes

Supervisor: Marisa Grigoletto

This research focuses on Distance Education and it has as its main objective to identify students' conceptions about the virtual teacher when they are involved in a virtual learning environment. The hypothesis is that they form a hybrid teacher representation, in which the characteristics from both virtual and presential teaching modalities are mixed. The corpora consist of an internet circulating discussion forum and an online questionnaire, applied to the students from a distance learning postgraduate course in Teaching in Higher Education. In order to confirm this hypothesis, Discourse Analysis theory was adopted, based on Pêcheux's work.

Keywords: Distance Education; Teacher Representation; Discourse Analysis

E-mail: dani.ella39@usp.br

Cultural Hybridism in Teachers of English as a Foreign Language in São Paulo, Brazil

Beatriz Silva Pinto Jorge

Supervisor: Marisa Grigoletto

The practice of teaching the signifier “Culture” in the foreign language classroom context still has been carried out based on the binary mindset of the concepts of one-nation one-culture (Moran, 2001; Salomão, 2011) or even the mastery of the concept as if it were a fifth ability (Nardi, 2001). The same paradigm seems to be followed by mainstream international textbooks used in regular schools, public and private, and language institutes in Brazil (Peruchi e Coracini, 2006; Bolognini, 1991). Post-structuralist approaches of culture and

subjective identities (Bauman, 1999; Hall, 1997; Bhabha; 1994), on the other hand, call for an unstable, hybrid, heterogeneous approach to the notion of both culture and identity. These theories have been mainly drawn from the influences and consequences of the acceleration of the globalization phenomenon that took place in the last half of the 20th and first decades of the 21st centuries. These paradigms are aligned with the main concepts of French Discourse Analysis (AD), which takes into consideration the relationship of the tripod subjectivity-ideology-language. This research attempts to investigate through the method of AD, where teachers of English stand in this conundrum.

Key Words: culture; identity; cultural hybridism; discourse analysis; English Language Teaching.

The Neuroascesis of Teaching English to Children

Bianca R. V. Garcia

Supervisor: Deusa M. S. Pinheiro-Passos

In this communication, we aim at presenting aspects of our doctoral research, in development since August 2012. Our object is the discourse produced at the interface between contemporary neuroscience and Teaching English to Young Learners in bilingual private schools in Brazil. Our previous research showed that this teaching is part of a discursive formation whose subjects are valued based on achieving prominence within the dynamics of competitiveness, naturalized by capitalist ideology of flexible accumulation (GARCIA, 2012). The results show that the discursive dynamics of this scenario is based on an early projection of the children both in the economic system logic as well as on the imaginary roles to be achieved by the learners in the future; such insertion was, in significant part of the cases studied, justified based on psychological and neurological characteristics of learners. Based on the concept of neuroascesis as "discourses and practices concerning ways of acting on the brain to maximize its performance" (ORTEGA, 2009), we will investigate how the meanings conveyed in the current discourse of cerebral self-help can resonate within the institutional discourse of such schools.

Keywords: discourse analysis, teaching English to Young learners, neuroscience, neuroascesis.

E-mail: bianca.garcia@usp.br

Painel 2

Modern, modernization and modernity

Lindberg Souza Campos Filho

Supervisor: Maria Elisa Burgos Pereira da Silva Cevasco

This work aims at presenting the preliminary results of a theoretical research for a doctoral dissertation. Essentially, it historicizes the notions of modern, modernization and modernity in aesthetic, political and economic terms in the light not only, but principally, of Friedrich Engel and Karl Marx's characterization of modernization in their *Communist Manifesto* (1848); Walter Benjamin's critical account of modernity as progress in the "Theses on the Philosophy of History" (1940); Raymond Williams' materialist etymological approach to the evolution of the word modern in *Keywords* (1976); Marshall Berman's dialectic between capitalist modernization and modernism in his *All that is solid melts into air* (1982); Perry Anderson's "Modernity and Revolution" (1984), which is a critical response to the points previously raised by Berman; and, finally, Fredric Jameson's dialectic of continuity and rupture developed in his *A Singular Modernity* (2002). These are three key terms for the studies in the emergence of the cultural period of western art history that was conventionally called modernism and, for this reason, a better understanding of the latter is intimately tied to a more substantial knowledge of the former.

Keywords: Modern, Modernization, Modernity.

E-mail: lindberg.filho@usp.br

Literary montage and the cinematic prose of F. Scott Fitzgerald's *Tender Is the Night*

Roberta Fabbri Viscardi
Supervisor: Marcos Soares

As defined by Russian filmmaker Sergei Eisenstein, montage is the juxtaposition of two elements and the combination of both into a new representation whose sense is equal neither to the sense of each element nor to their sum (Eisenstein, 1944). Just as its cinematic counterpart, the resource known as literary montage underscores the fragmentation of modernity as it focuses more on the dissociation than the unity of the different elements it combines. Deriving not from the cinema, but from the previous Dadaist and Futurist montage, literary montage aims at questioning the agency of the subject by assembling different categories of discourse in the same text, provoking unmediated clashes between genres and styles and breaking with the expectation of readers for a more traditional development of the narrative. Even though F. Scott Fitzgerald (1896-1940) is not regarded as representative of the modernist group of writers that deliberately experimented with literary montage, his last completed novel, *Tender Is the Night* (1934), opens itself to an investigation of his use of the technique that would later influence cinema, as Eisenstein identifies in D. W. Griffith's parallel montage. One can also find in the novel the incorporation of the cinematic style that was present in much of the prose of the time, especially in narratives written by authors who had a significant interest in the cinema industry, many of whom wrote scripts, such as Fitzgerald did throughout his career. Our aim in this presentation is, then, to discuss the form of F. Scott Fitzgerald's *Tender Is the Night* by investigating the writer's use of literary montage as the possible constructive narrative principle of his prose, as well as the cinema as one of the core materials of the novel, which scrutinizes the American and European movie industry, its hierarchic structure and the role of mass culture in social life (Debord, 1967).

Keywords: F. Scott Fitzgerald; *Tender is the Night*; literary montage; modernism; cinema.
E-mail: rfv@usp.br

Thematic confluence and pluralities of form in George Orwell's *Keep the Aspidistra Flying* and *The Road to Wigan Pier*

Débora Reis Tavares
Supervisor: Daniel Puglia

George Orwell's work frequently establishes relations between historical background and literary form. Looking critically at reality, Orwellian narrators create a net made of stories that reflect deeply upon England on the 1930s. The 1936 novel, *Keep the Aspidistra Flying*, and the 1937 documentary essay, *The Road to Wigan Pier*, both argue the role of socialism within different social stratifications, that can be interpreted as a kind of reverberation from the tension created in such troubled times. Each literary work, on its own way, can lead to conclusions regarding connections amid History and Literature as analytical tools.

Keywords: George Orwell, *Keep the Aspidistra Flying*, *The Road to Wigan Pier*, socialism.
E-mail: arobedrt@gmail.com

To narrate on the brink of death: a comparative analysis between Samuel Beckett's *Malone Dies* and Chico Buarque de Holanda's *Leite Derramado*.

Vinicius Cherobino Brunette
Supervisor: Marcos Soares

When *Leite Derramado* was published, in 2009, the Chico Buarque de Holanda's novel received plenty critical attention and many reviewers rushed to compare the book with Samuel Beckett's *Malone Dies*. The articles, however, went little further than to point out the evident fact that both narrators were dying old guys reminiscing (one could even call fictionalizing) their lives. What I plan to present is what I did during my research. Mainly, discuss contact points between the two novels, highlighting some issues that seems to be

central to both: as the inner workings of memory, the experience of death (and waiting for the end) e a frail narrator that one should be careful to trust blindly. Furthermore, in this paper, the analysis, through the lens of historical materialism, aims to discuss the role that dying narrators could represent having in mind the two historical moments when the works were created, respectively, the aftermath of World War 2 and the 2009 financial crisis.

E-mail: vinicius.cherobino@gmail.com

Painel 3

The Dominance of the Capital in the Film Industry: An analysis of *The Cameraman* and *Free and Easy*

Carolina Fiori Godoy

Supervisor: Marcos César de Paula Soares

This paper aims to present the first developments of my research, which focuses on the analysis of the first and third films in which Buster Keaton acted for MGM, *The Cameraman* (1928) e *Free and Easy* (1930) individually and comparatively, as it investigates the relation between the film industry development, the film as a commodity, and Keaton's works, also presented on the studies developed by Walter Kerr about silent clowns (1975). In our study, we establish a dialogue between the historical context in which each film has been produced and the work relations present in the set with the form and the content of these films, based especially on the theory presented by Anatol Rosenfeld in his book *Cinema: Arte e Indústria* (*Cinema: Art and Industry*) (2002). The transition from the silent films to the talkies is at the center of our investigation as we intend, through a more materialist approach, to comprehend how the film industry development has influenced the production, reproduction, propagation and the content of the films during the first years in which the silent films were turned into talkies.

Keywords: film industry, silent films, talkies, commodity, Buster Keaton.

E-mail: carolinafiori30@gmail.com

***F for fake* an essay film by Orson Welles**

Neyde Figueira Branco

Supervisor: Marcos Cesar de Paula Soares

F for fake (1973) is the penultimate movie completed by Orson Welles. Unlike his first movie, *Citizen Kane*, it didn't receive much attention of the critics and sometimes is not considered a typical Welles' movie. Actually, it contrasts with much of the director's work in terms of technique. Welles calls it "a new kind of movie", and makes use of this new form to debate and analyze various themes, at the same time he engages the audience to do the same. This form will be later called essay film (Corrigan, 2011), because it focuses on the evolution of a theme or idea. Our intention in this paper is, through the lens of Historical Materialism, to take into consideration not only the technical aspects, but also the connection of form and content, to examine how these two aspects are associated in this movie. The director assumes an essayistic perspective, and works with different authors – François Reichenbach, Oja Kodar and himself –; explores different points of view; and uses different footage from various sources. These formal elements are intrinsically connected to the debate he exposes and they emerge from this content proposed, as we intend to demonstrate.

Key words: essay film; American cinema; cultural materialism

E-mail: neyde.branco@gmail.com

Theater and censorship: Harold Pinter's *The Homecoming* first Brazilian production

Thierry Vieira dos Santos.
Supervisor: Mayumi Denise Senoi Ilari

Harold Pinter's *The Homecoming* was outrageous in British stages when it was first produced in 1965 because it made way for a new paradigm in Pinter's drama. The play got the same shocked reception by Brazilian audiences when it was first presented two years later, but for different reasons. Its run in the country was marked by a fierce discussion among newspapers critics and civil organizations. As a result, the production was prohibited in São Paulo after a few months in Rio de Janeiro. Using the criteria established to analyze the processes at the Miroel Silveira Archive for theater censorship (Costa, 2008), this communication intends not only to point out and analyze the censored elements of the text but also to discuss the reasons why the play got banned from Brazilian theaters, the resulting process of negotiation for its approval and the permanent outcomes in censorship at the time, since this production was one of the pivotal elements to cause a structural change in Brazilian censorship at the time (Rito, 1991).

Keywords: theater; Brazilian censorship; Harold Pinter; *The Homecoming*.
E-mail: thierry.vieira@gmail.com

The post-Modernism in *A bright room called day*, by Tony Kushner

Márcio Aparecido da Silva de Deus
Supervisor: Mayumi Denise Senoi Ilari

This paper aims at analysing some post-modern characteristics in the play *A bright room called day* written by Tony Kushner in the middle of the 1990s. In that period the United States were governed by Ronald Reagan and they experienced a very conservative and neoliberal political system. In Kushner's representation, the events are placed in Germany just before the rise of the third Reich. We are introduced to a group of artists who struggle to face and survive in a very hostile environment. Our intention is to understand some of the choices made by the playwright in order to deal with the contradictions of his own time looking back to the German history in a dialectical process. We are going to use some of the theories carried out by Fredric Jameson, David Harvey and Terry Eagleton to provide us tools to grasp some characteristics of post-Modernism in Kushner's play.

KEYWORDS: American theatre, Literature, History, the Third Reich, post-Modernism
E-mail: marciodeus@yahoo.com

Panel 4

Pride and Prejudice: a discursive analysis of the tension between Gaming Cultures in Brazil and abroad

Renato Razzino Ernica
Supervisor: Elizabeth Harkot de La Taille

Brazil was not internationally acknowledged as a gaming community until very recently. Access to consoles, games and related products was very difficult, making smuggling and piracy the standard practice for the majority of the population. Those with a better financial condition relied on renting, which is not an ideal way of playing more complex games. These factors were the core component of the development of our gaming culture: preference for fast games, with less narrative components, and a more carefree approach to gaming itself. In the last decade, Brazil's economic and social development made it easier to buy consoles and games, and the advent of online gaming put Brazil in the spotlight. Nowadays, Brazil is regarded as one of the strongest markets; we passed from smugglers to hosts of gaming

conventions. However, this scenario does not exclusively show positive results: tension between players from Brazil and from other countries arises due to linguistic and cultural differences. Brazilians are frequently treated as outsiders and second-class players due to our way of gaming. The objective of this paper is to present a critical analysis of this issue, focusing on its historical formation and the discursive practices related to it. The theoretical framework is centered in semiotics and in discourse analysis, with some concepts borrowed from post-colonial theory.

Keywords: video games; discursive analysis; culture.

E-mail: renatorazzino@hotmail.com

Power relations, discourse constructions and regime of truth: An encounter of the subject and the Codes

João Paulo Ferraz

Supervisor: Anna Maria Grammatico Carmagnani

The aim of this research is to look at the decisions made by Conar (Conselho Nacional de Autorregulamentação Publicitária) with regards to their construing of regimes of truth and (alleged) interpretation and application of the Código Brasileiro de Autorregulamentação Publicitária, which claims to seek the ethics in advertisement and reflect the moral values of all Brazilians. This interdisciplinary paper seeks support in the theoretical apparatuses of Discourse Analysis' authors, such as Foucault's concept of "regime of truth" and "discourses" jointly with Bourdieu's theory of "symbolic capital", problematizing the naturalness and apparent clearness of messages present in advertisement. By using this DA apparatus in the selected corpus, we aim not contest Conar's interpretations, but rather bring attention to the power relations and subjectivity involved in interpreting, which, we argue, are completely overlooked by other disciplines dealing with this social phenomenon. This self-regulating agency claims to protect advertising from unethical behavior and to offer Brazilian citizens with a tool for bringing forth their complaints, which they shall deem to be or not in accordance the Code of Ethics and, thus, decide as valid or not of being used in the companies' marketing campaigns. The decisions, however, are a fertile ground for discourse analysis clashes, including opposing ideas (and certainly interests) of companies who compete in the same market and might be using of Conar's role for market protectionism.

E-mail: professorjoaoferraz@hotmail.com

Glinda of Oz, Mombi and the Wicked Witch of the West: stereotypical and non-stereotypical representation of witchcraft in L. Frank Baum

Ana Carolina Lazzari Chiovatto

Supervisor: Elizabeth Harkot de la Taille

In *The Wonderful Wizard of Oz* (1900) and following *Oz* books, L. Frank Baum (1856-1919) builds a magical world in the wake of folk tales, but, according to him, with a modern approach. What he professedly means is that it is not his intent to scare his child-readers. Yet this is not the only effect his writing creates. As the story is told it is present to the reader an interesting group of characters, especially female ones, who greatly differ from the prevailing stereotype. Among these, the witches of Oz are the most prominent, due to their relation with folktale tradition. Therefore, this paper, through the lens of French Semiotics discourse analysis, aims to analyse three witches who, by their own representation, enable the dialogue between the traditional witch imagery and a big break with it.

Keywords: Witch; Female Representation; Wizard of Oz; L. Frank Baum; Semiotics.

E-mail: carol.chiovatto@gmail.com

BRAZILIAN DEMONSTRATIONS OF JUNE/2013: MEANING PRODUCTION, CONFLICTS AND MULTIMODALITY IN SOCIAL NETWORKS

José Adjailson Uchôa-Fernandes

Supervisor: Deusa Maria de Souza Pinheiro-Passos

This work aims at looking a critical and analytically at the discourses produced on social networks (Twitter and Facebook) during the demonstrations of June 2013 in Brazil. It approaches cutout of our doctoral research *corpus*, composed of posts that occurred between the fifth and sixth street demonstrations stimulated by the Movimento Passe Livre (MPL), a period of rapid growth of the mobilization process both on the streets and in the networks. Relying on the perspective of semantic-discursive studies of language (ORLANDI, 2002; Guimarães, 2002) and its multi-modal aspects (COPE & KALANTZIS, 2000), we reflect about the discursive work in social networks and its relationship with other modes of meaning production, especially the so-called old media (LIMA, 2013). Displaced from its traditional centrality, writing is (re)mixed with other forms of producing meaning, being invested of its multimodal character, which is often transposed to street acts. Discursive clues point to the still central role played by old media, established as bearer of an authorized language through rites of institution (Bourdieu, 1996), which seems to have enabled disputes in/of the narratives about this historical event, contributing to what we call the discursive turning point of the demonstrations of June.

Keywords: Discourse, Social Networks, media, Jornadas de Junho, Multimodality.

E-mail: zeuchoa@gmail.com

Painel 5

Character development in *Moll Flanders* and *Manon Lescaut*: a comparative study

Daniela Quirino Medalla

Supervisor: Sandra Guardini Teixeira Vasconcelos

This research compares *Manon Lescaut* (1732), a French novel by Abbé Prévost, and the English novel *Moll Flanders* (1722), by Daniel Defoe. The actions of the protagonists of both novels are almost always money-oriented, and we will argue that financial pursuit is the driving force of the narratives. However, money is treated differently by Moll and Manon: while the first is committed to saving money and becoming a gentlewoman, the latter recklessly spends everything she gets and seems more worried about enjoying life and living in the present. We believe the understanding of these contrasts can offer powerful insights about what was happening in England and France at the beginning of the 18th century, in terms of society and morality. The model we follow in this analysis is Peter Gay's *Savage Reprisals*, in which the critic explores the ways realist fiction can help us comprehend history and society.

Keywords: English novel; French novel; comparative studies; 18th century literature; rise of the novel.

A Victorian knight: the bourgeois journey in *The Woman in White*

Fernando Moreira Bufalari

Supervisor: Sandra G. T. Vasconcelos

G. M. Young (1936) stated that early Victorian history may be read in three stages: the formation of a Marxian *bourgeoisie* in the thirties, the re-emergence of ancient traditions in the forties, followed by an unstable compromise between the two former phases. This compromise can be observed in *The Woman in White* (1859-60), by Wilkie Collins, in which the novel's formal realism is intertwined with romance patterns, establishing a narrative that at the same time refuses and aspires to aristocratic values and identity, though in new guises.

The journey undergone by the protagonist, Walter Hartright, is fundamentally that of a knight, with damsels in distress, vile noblemen, and adventures in a far away land, all to legitimize his social ascent and his son's entailment to an Eden-like country house; however, this tale of Honor is just the fog, to use Franco Moretti's expression, that allows the specters of Victorianism to survive the light of day.

Keywords: Victorian studies; *The Woman in White*; Wilkie Collins; English bourgeoisie.

E-mail: fernando.bufalari@gmail.com

The impossible escape: The reduction of action in two North-American novels from the 1950s

Sávio Augusto Lopes da Silva Junior

Supervisor: Maria Elisa Cevalco

This study approaches the matter of the action in novels *On The Road*, by Jack Kerouac and *The Catcher in the Rye*, by J.D. Salinger. There's an observatory narrative in both novels, so actions are focused on secondary characters, which aren't the tellers. This formal feature becomes even more explicit when the central action of the main characters, the escape, doesn't actually reach realization. The historian Clinton R. Starr illustrates 1950's middle class culture scenario and highlights the existence of groups of young North Americans who find themselves bored with normativity and look for alternative spaces in bohemian enclaves. That's the case of Sal Paradise and Holden Caulfield, whose escape are motivated by lack of interest in their own class culture, but without completely abandoning it whatsoever. That narrative configuration also has to do with what the critic Robert Holton calls "containment culture", referring to homogenizing tendencies among many spheres of North American public life. The oscillation between getting away and staying is clearer when the story is read in the context of *American Way of Life* and the heritage that this kind of novel – involving escape of young characters – left to writers from different scenarios, such as Roberto Bolaño.

Keywords: North-American Literature; Jack Kerouac; J.D. Salinger; Dropout; American Way of Life.

E-mail: savio56@gmail.com

The Transgressions of the "Small" Characters in *The God of Small Things*, from Arundhati Roy: levels and motivations

Tais Leite de Moura

Supervisor: Laura Patrícia Zuntini de Izarra

The God of Small Things (1997) from Indian activist Arundhati Roy - as its title states - has the margins as its focus. These are mostly represented by the four main characters: Rahel, Estha, Ammu and Velutha. Two children, a divorced woman and an Untouchable. Although rejected by society and their own family, they refuse to comply with their fate. Through different levels (postcolonial, sociopolitical, sociocultural), these outcasts transgress upon barriers and expectations. Such actions bring up the hypothesis that Roy used her novel to denounce many problems from the Indian society, as after her success she became a devoted critic of contemporary issues. The goal of this work is to find the central reasons for the transgressions and how they are linked to Roy's activism. In order to accomplish that, the concepts and ideas of Piotr Sztompka (cultural trauma), Ashis Nandy and Arundhati Roy herself will be used, along with other postcolonial authors.

Keywords: Margins; Transgression; India.

E-mail: tais.ankh@gmail.com

Painel 6

The process of teaching and learning a foreign language: images of "mistake" for learners and teachers

Ingrid I. D. G. Herrmann
Supervisor: Deusa M. S. Pinheiro-Passos

On the present communication, we aim at discussing some excerpts from our PhD *corpus*, whose focus is to examine the process of teaching and learning foreign languages. Considering our discursive perspective (ORLANDI, 1997; CORACINI, 1999), which also takes into account psychoanalytical concepts (FREUD, 1919; FINK, 1998), we analyse how learners and teachers of different foreign languages represent their process of learning and teaching and also the effects of those representations. We observe, from the interviewees' utterances (learners and teachers of several languages, such as English, Spanish, German, Italian, Japanese, Chinese, French and Russian), a strong presence of the imaginary that recognizes that the "mistake" is an important mark in that process. Thus, on this presentation, we discuss some representations which had been extracted from our *corpus* about the "mistake" and its effects for the subjects and their relationships with the foreign language, suggesting different meanings for the "mistake" in this process, as we want to highlight.

Keywords: teaching and learning; foreign language; mistake.

E-mail: grego.i@usp.br

THE USE OF CREATIVE WRITING AS A TOOL TO TEACHING ENGLISH AS AN ADDITIONAL LANGUAGE

Carlos Eduardo de Araujo Placido
Supervisor: Marília Mendes Ferreira

Creative Writing (CW) has not been extensively researched in Brazil. For this reason, the main purpose of this academic work is to investigate some possible uses of Creative Writing in the classes of English as an additional language (HELLERMAN, 2008). Based directly on the Cultural Historical Activity Theory (CHAT), this work is divided into three parts. The first part analyses the modern concepts of writing as a process (MURRAY, 1980; ELBOW, 1981; FLOWER & HAYES, 1981). The second part discusses some aspects about CW, knowing that CW does not have fixed and stable features in today's world (POPE, 2005; HYLAND, 2012; MALEY, 2012). The last part is dedicated to share some possible CW contributions to be used as tools to learning, but especially to teaching English as an additional language.

KEYWORDS: Teaching English as an additional language; Creative Writing; Creative Writing as a process.

E-mail: ceplacido@gmail.com

English Language Teaching at a regular school and its relation to some educational problems

Sandro Silva Rocha
Supervisor: Walkyria M^ª Monte Mór

It is intended to be presented the current status of a research aiming at registering some of the problems attributed to public education and its origins as well as linking these to the issue of teaching the English Language in such context. In order to illustrate some of those problems, a field research was initiated at a public school in São Paulo, which brought some reflections to rethink the school model inherited from the 19th-century philosophies, largely discussed from the perspective of the New Literacies by the New London Group. The data collected so far point to some preliminar results of the research: although the didactic, infrastructural and research resources make the access to knowledge more difficult, the school

model adopted seem to influence the relation that learners develop with knowledge and with the social body.

Keywords: Education, English Language Teaching, Pedagogical Practices, Educational Policies, Education and Society.

E-mail: sandro.silvarocha@gmail.com

Painel 7

Experimenting with form in the McCarthy Era: a study of Abraham Polonsky's Force of Evil

Elder Kôei Itikawa Tanaka

Supervisor: Marcos César de Paula Soares

Directed by Abraham Polonsky in 1948, *Force of Evil* combines in its form and content the constant threat of political persecution in the USA during McCarthyism with strategies to deal with film censorship, and a creative freedom rarely seen in Hollywood. This presentation aims to verify how these questions are approached in *Force of Evil* through the analysis of a sequence from the film and the study of its conditions of production based on Polonsky's own statements about his work, as well as Sergei Eisenstein's and Bertolt Brecht's ideas on the use of sound on film.

Keywords: censorship, McCarthyism, Hollywood, film, American politics.

E-mail: elder.tanaka@gmail.com

Edward Albee's Theater – Form and Content

André Luiz Leite

Supervisor: Maria Sílvia Betti

One of the most important playwrights in the context of the post-World War II, Edward Albee has been an inspiration on American Theater and a link between two generations of playwrights – especially in the 1960s. His theatrical debut took place in Berlin, Germany where his one-act play – *The Zoo Story* was premiered in 1959. In the next year, Edward Albee's first play was produced by the Provincetown Playhouse in the United States. In 2004, the playwright wrote a *prequel* (or a first act) for his first play, *Homelife*. The double bill was collectively titled *Peter & Jerry*, the characters of *The Zoo Story*. In 2009, he retitled the play as *At Home at the Zoo*. Based on books by Peter Szondi, Raymond Williams, Frederic Jameson, Anne Ubersfeld, Patrice Pavis and Terry Eagleton, our purpose is to analyze the formal elements in three plays by Albee - *At Home At the Zoo* [(2004)/ (1958)], *The Play About the Baby* (1998) and *The Goat, or Who is Sylvia?* (2002). We intend to discuss Albee's use of misrepresentation to express the emptiness of the dominant ideology in the U.S. and to present his criticism of the *American way of life*.

KEY WORDS: North American Theater; Edward Albee; *At Home At the Zoo*, *The Play About the Baby*; *The Goat, or Who is Sylvia?*

E-mail: andreluiz_leite@usp.br

VISUAL LITERACY AND SENSIBILITIES

Andréa Cotrim Silva

Supervisor: Lynn Mario M. de Souza

We aim to discuss the issue of filmic representation through the aesthetics of violence. The movie *The Help* by Tate Taylor, for instance, underlines the prevalence of violence, arising from the very theme of Civil Rights in the United States. We think that this study, through the Critical Visual Literacy, can be useful for understanding the range of unequal power structures, both in American society as the Brazilian one. In our work, we will rely on the theory of Rancière (2010), more specifically the concept of "distribution of the sensible". If only

the aesthetics (of violence), in its different forms promulgates, according to the French philosopher, the ideological (de) construction of the Other, where the unimaginable happens, we need a further study on the "sensitive" relationship between representation, aesthetic and social to a critique that seeks the development of less violent identities.

KEY WORDS: CINEMA, VIOLENCE, UNITED STATES.

E-mail: cotrim.andrea@gmail.com

Montage in contemporary cinema: reflections on the quote from *Swann's Way* (Marcel Proust) in *Nymphomaniac* (Lars von Trier)

Carla Dórea Bartz
Supervisor: Marcos Soares

The purpose of this presentation is to discuss a quote of *Swann's Way*, the first book of the novel *In Search of Lost Time*, written by Marcel Proust and published in 1913, in *Nymphomaniac*, a film directed by Lars von Trier, and released in Brazilian cinemas in early 2014. This citation appears in the form of a dialogue in which one of the characters evokes a passage from the novel to explain an event in the film. This reference raises questions not only about aesthetic and symbolic significance, but also about formal choices. In the context of film theory, they approach Sergei Eisenstein's theories of montage and avant-garde movements of the early twentieth century such as the modern European novel.

Keywords: Cultural Studies; Cinema; Theories of the Novel; Eisenstein's Montage; *Nymphomaniac*, Lars von Trier.

Panel 8

Teaching for IELTS and beyond.

Caroline Moreira Eufrausino
Supervisor: Laura Izarra

The Language Education Program was released in 2014 due to the need to provide English teaching for students who aspire academic exchange and, for that, is required an international certification exam. IELTS (developed by Cambridge University) and TOEFL (developed by an American private company - Educational Testing Service - ETS) are widely accepted by the most renowned international universities. Thus, by obtaining one of these certifications in English, USP student takes the first step in order to actively participate in the process of internationalization. Nevertheless, the main concern of teachers was not to promote the so-called washback effect by proposing classes as purely a preparation for the exam so that teaching becomes mechanized and very little productive with regard to preparation for internationalization. The challenge then is to propose a critical pedagogy that sees the teaching and learning of English as the possibility for students to appropriate the language and to formulate their own speeches (Giroux 1992; Pennycook 1995). The aim of this paper is to present a short version of a class delivered for students of the Language Education Program in the first term of 2016. The objective was to open possibilities for other discourses about The Northern Ireland different from the one proposed in a Reading Exercise extracted from IELTS. The voice in English that the teacher would try to cultivate would not be the one attached to the British voice or American voice, but one that would allow the student to write against any form of economic, political and cultural domination.

Keywords: Teaching; IELTS; Exams; Critical Pedagogy.

E-mail: caru-moreira@hotmail.com

Learning to (re)view the own writing

Renata de Oliveira Costa
Supervisor: Cláudia Riolfi

This paper focuses on the study of the methodological strategies employed in writing classes within the context of a preparation course for English proficiency tests. Specifically, it deals with the correction and self-correction strategies developed during the writing classes. It was based on the assumption that by reviewing their own text, the student opens up possibilities for the development of the Writing work (RIOLFI, 2003) effects. This concept describes the two-way process through which someone, working on the own text, allows the writing to make changes in his/ her position concerning the writing production. Such a hypothesis was developed during the preparation classes for proficiency exams offered by AUCANI (Agência USP de Cooperação Acadêmica Nacional e Internacional), namely, the Language Education Programme. The course aims to prepare undergraduate students for the international exams required by many universities around the world. However, an English proficiency certificate does not guarantee academic success, concerning the writing of academic papers. For that reason, one of the main concerns of the experience reported in this paper was to prepare the students to review their compositions. For that matter, the teaching strategies employed in the writing classes did not aim to provide prompt answers, but, to help the students examining and reflecting on their texts. It is expected that this study may be a contribution to teachers and researchers interested in the learning and teaching of writing in English as a second language.

Keywords: ESL teaching; English for academic purposes; proficiency exams.

E-mail: renatadeocosta@hotmail.com

The representation of English listening comprehension in proficiency exams: IELTS and TOEFL

Beatriz Marques
Supervisor: Deusa M. S. Pinheiro-Passos

This study aims to question listening comprehension activities in the following English proficiency exams: IELTS (International English Language Testing System) and TOEFL iBT (Test of English as a Foreign Language - internet- Based Test) and TOEFL ITP (Test of English as a Foreign Language - Institutional Testing Program). For this matter Discourse Analysis was used as a theoretical apparatus for carrying out such research (Coracini, 1999; Foucault, 1978; ORLANDI, 2008). Thus, the study not only investigates how the format of the test questions produces a certain concept of the English language, but also reproduces a representation of listening comprehension that serves as a model for the exercises in textbooks.

Keywords: listening; English language ; proficiency exam; dicourse analysis.

E-mail: biminelli@gmail.com

Image and education: teaching English and audiovisual languages

Edison Gomes Junior
Supervisor: Elizabeth Harkot de la Taille

The goal of the communication is to present a didactic sequence that combined vocabulary, writing and an audiovisual text, and was developed in the preparatory course for IELTS, sponsored by AUCANI (USP Agency of National and International Academic Cooperation). The result will support an ongoing research, which discusses the audiovisual text, symbolism and literacy. From a list of adjectives and nouns that express emotions, and after the exhibition of the first few minutes of a North American film, students were asked to choose 12 words that best described the sequence of images and sounds presented. After that, the students were asked to explain their choice through a small academic writing, using connecting adverbs, such as *first*, *second*, *third*, *moreover*, *finally*, etc. The researcher worked with the hypothesis that the students would use words of the same semantic field, as showed

in the list. Some tasks will be exhibited and commented by preserving the secrecy of its authors.

Keywords: language teaching, cinema, audiovisual literacy

E-mail: edigomes2000@uol.com.br

Painel 9

Chaplin twice: a comparison between *The Pawnshop* (1916) and *Modern Times* (1936)

Gabriel Bordignon de Lima

Supervisor: Marcos Soares

There's a scene in *The Pawnshop* in which the Little Tramp examines an alarm clock brought in by a customer. Charlie inspects the object with distrust – the clock seems to be broken –, he carefully takes the mechanism to pieces and suddenly the pieces come to life. The first image of *Modern Times* is a huge clock and in this feature Charlie is a factory worker – a minor cog in the grinding wheels of (film) industry. He and his friend, a gamine played by Paulette Goddard, struggle to survive in the crisis of capitalism. The comparison between these films provides material to understand some changes in the film industry, for instance, the advent of the feature film, the star system, the introduction of sound (COOK, 1981); and changes in industry and labor, like Taylorism and Fordism (BRAVERMAN, 1974). The films also provide some dialectical images exploring the familiar and the strange, through comic transposition, like the alarm clock, an instrument of rationalization but also an onerous object. Images that reveal “elective affinities” to French Surrealism (BENJAMIN, 1929; BRETON, 1924), Brecht's epic theater (BRECHT, 1931), childhood (EAGLETON, 1985) and their revolutionary energies – gaps between the gears.

Keywords: Chaplin, industry, surrealism, epic theater.

E-mail: bordignogabriel@gmail.com

Martha Graham and the Spanish Civil War

Jane Silveira de Oliveira

Supervisor: Marcos César de Paula Soares

Between 1936 and 1937, the American choreographer Martha Graham produced at least three dances, which dealt with fascism and the Spanish Civil War: *Chronicle*, *Immediate Tragedy* and *Deep Song*. Graham created images of exile and emotional devastation through the new language of modern dance. Since the foundation of her dance group in 1926, in New York City, this was the first time that she openly addressed political issues onstage. Based on the idea that art precipitates elements of history and social life, my aim is to analyze a short fragment of *Deep Song* in order to discover some aspects of the form that might reveal connections with the social, political and cultural landscape of the 1930s.

Keywords: Martha Graham; American modern dance; Spanish Civil War

A Radical Theater: a look into Arthur Miller's Reagan Era

Thiago Pereira Russo

Supervisor: Mayumi Denise Senoi Ilari

Arthur Miller has always been widely recognized as an essential part of the American theater canon. Known as a ‘*political playwright*’, Miller, whose plays deal with historical and deeply human subjects, is normally famous for his early plays which have granted him the ‘*canon status*’. This research will look at a play which is radically different from his previous works, be it in formal terms or in content. In “*The Ride Down Mount Morgan*”, Arthur Miller (re)creates

the Reagan Era using a form that is both instigating and politically engaged. The analysis will focus on the differences between Miller's first version of the play, written in 1991 and debuted in the U.K, and the official one, published in 1998, for American audiences. At the core of the play lie the ideals and the stamp of the Reagan man embodied by the form of a farce. The play, which had been denied acceptance within the United States, is now a precious and unexplored piece of work that fascinates because of its form and content.

KEYWORDS: American Theater, Arthur Miller, Political Theater, Reagan Era.

E-mail: wescream@gmail.com

From Brecht to Ravenhill: signs of narrative changes in history

Fabiano Fleury de Souza Campos
Supervisor: Mayumi Denise Senoi Ilari

Aiming on the studies of materialist and cultural theorists such as Roberto Schwarz, Fredric Jameson and Slavoj Žižek, our presentation intends to point at some initial findings related, most of all, to the debut play *Shopping and Fucking* (1996) written by British playwright Mark Ravenhill (1966-). The work of German playwright Bertolt Brecht (1898-1956), his formal innovations and the historical context in which he lived guide our analyses as a mechanism to understand the form in relation to the themes found in the work of Ravenhill and, also, the historical process along the way. In the play *Shopping and Fucking*, every character has their own "little stories", which are micro-narratives serving as a sort of commentary on the play's themes. Narrative elements can also be identified in his later plays. The goal of our oral presentation is an attempt to understand in the work of Ravenhill certain themes and forms which had already appeared on Brecht's work understanding the results of such correspondences in different historical contexts.

Keywords: Ravenhill, Mark; Brecht, Bertolt; narrative

E-mail: fabianofscampos@gmail.com

Painel 10

CULTURAL REPRESENTATIONS IN TEXTBOOKS OF ENGLISH AND PORTUGUESE AS FOREIGN LANGUAGES

Glaucia Roberta Rocha Fernandes
Supervisor: Deusa Maria de Souza-Pinheiro-Passos

The aim of this work is to analyze, by a discursive bias (FOUCAULT, 1979; ORLANDI, 1999; PÉCHEUX, 1988), cultural representations present in six textbooks of English as a foreign language and Portuguese as a foreign language. The status of textbooks as "bearers of the truth" allows their cultural content to have a great influence on the imaginary construction of foreign students about US and Brazilian cultures, as well as to affect the conception that these learners have of themselves, considering that relations between languages are not separate from the constitution of the subjects' identities (Coracini, 2007). We aimed to analyze the possible effects of meaning of the cultural representations expressed in these books to perform a comparative study of the constitutive ideologies of the discourses examined. More broadly, we think that an analysis based on theories of discourse, cultural studies and identity studies can promote reflection in the subjects involved in the process of learning a foreign language with regard to cultural and identity issues related to these materials.

Keywords: Cultural Representations; Discourse; Textbooks.

E-mail: glau.fer.grf@hotmail.com

REPRESENTATIONS OF THE IDENTITY AND CULTURE OF COUNTRYSIDE PEOPLES IN ELEMENTARY SCHOOL TEXTBOOKS

Luiz Otávio Costa Marques

Supervisor: Anna Maria Grammatico Carmagnani

The objective of this work is to analyze representations of the identity and culture of countryside peoples that emerge in a textbook collection, selected by the National Textbook Program (PNLD Campo 2013) and aimed at students who study in Brazilian rural schools. More specifically, four textbooks were analyzed in the areas of Literacy, Portuguese, Geography and History, destined to 2nd to 5th grade students. For the analysis, we relied on the approach of Discourse Analysis, which studies the constitutive relation between discourse and its externality, and the post-structuralist perspective of cultural studies, according to which cultural identities are constructed by language and systems of representation. In the analysis undertaken, there was a predominance of an essentialist view of identity and culture, which silences the cultural diversity of countryside peoples and establishes differences between them and urban peoples.

Keywords: cultural representations, identity, Discourse Analysis, textbook, National Textbook Program.

E-mail: luizocmarques@gmail.com

The (re)construction of the official discourse about English schoolbooks in the PNLD public calls for middle schools

Nathália Horvath Simões

Supervisor: Deusa Maria de Souza Pinheiro Passos

This presentation aims at exposing the current state of our Master's research, presenting part of the comparative analysis. Our objective is to discuss and analyze the changes in three public calls available for the editions of 2011, 2014 and 2017 of the Programa Nacional do Livro Didático (PNLD) in order to problematize how the official discourse progressively constructs the characteristics of the ideal English schoolbook. Created in 1985 to provide schoolbooks for public elementary, middle and high schools in Brazil, the program evaluates schoolbooks relying on criteria established in public calls (publications that specify the legal, material and didactic characteristics of schoolbooks). In this presentation, we intend to discuss and compare the different effects on meaning in these public calls based on the works of Authiez Revuz (1990) and Fairclough (2001) on intertextuality.

Keywords: textbook, PNLD, public call, English

E-mail: nathalia.horvath@gmail.com

Colonised or (de)colonised language? Representations of publishing houses, of subject-student, of subject-teacher and of English language on institutional and commercial sites in EFL teaching

Patrícia Helena Nero

Supervisor: Marisa Grigoletto

This research aims to analyse representations emerged in discourse (verbal and non-verbal) on Pearson and Cengage publishing houses websites for their didactic materials and teaching platforms trade in English learning. In our studies on both British and American publishers, we observe that the discourse on their virtual pages seems to present some historic linguistic features used along their history. Going back to colonising and post-colonising years, following the spread of English as the domineering language, we have analysed the historicity in their discourse. Basing our analysis on Pecheux's theory on DA (Discourse Analysis), whose approach emphasises history and meaning beyond their apparent transparency, we suspect such discourse may still encourage colonising policies while wide spreading English as a globalised and prestigious language in the 21st century. Heller's studies reinforce our suspicion that "among the earliest critiques of globalization are those about the use of English by British

and American corporations to open up markets and create consumers” (2010, p. 105). That is to say, such words and images, seemingly towards the language learning and aligned with charity, may induce Pearson and Cengage sites visitors to believe these corporations intend to aid nations in need of better economic prospects.

Key words: English as a Foreign Language, Applied Linguistics, English Language, Discourse Analysis, New Technologies

E-mail: phnfofy@hotmail.com

Painel 11

Symbolic resolution versus plot resolution: a case study

Alexandre Zorio de Mattos

Supervisor: Sandra Guardini Teixeira Vasconcelos

We would like to argue for the existence of two levels of resolution in a narrative: one would be the resolution (or lack thereof) of the plot in a straightforward sense, based on the evidence presented by the narrator. The other would be the resolution at a symbolic level, which bypasses the demands for verisimilitude, and which may well be in opposition to the resolution of the plot. A model for this approach is David Punter's analysis of E. A. Poe's *The Fall of the House of Usher*, in his *The Literature of Terror* (1980). Recognizing the divergence between these two dimensions of semantic resolution, when it is present, is essential for the interpretation of a literary work. In this communication, we will discuss these theoretical assumptions in José de Alencar's *O Tronco do Ipê*, the effects of ambiguity they generate in the narrative and the possible motivations for their use.

Keywords: plot resolution; ambiguity; José de Alencar; O Tronco do Ipê

E-mail: zorio@usp.br

***Serjeant Musgrave's Dance & Mother Courage and Her Children* Epic Theatre in Post-World War II Britain**

Jonathan Renan da Silva Souza

Supervisor: Mayumi Denise Senoi Ilari

This talk aims to discuss the similarities and differences between the plays *Serjeant Musgrave's Dance* (1959) by British playwright John Arden and *Mother Courage and Her Children* (1939) by German playwright Bertolt Brecht. In order to contrast the plays, it presents characteristics of Epic Theatre as theorized and practiced by Brecht and discussed by authors such as Anatol Rosenfeld. Using analytical and interpretative procedures, this talk considers its entrance in Britain by the mid-20th century as well as some of its characteristics, for instance the addressing of war and the possibility of political action of the individuals. In addition, other themes such as the idea of pacifism and its historical setting and the dialectics between the struggle against the system whereas belonging to its logic are also analysed. Formal aspects are hence highlighted to debate the sociohistorical context and its issues. By doing so, this talk intends to analyse the revolutionary possibilities of the Brechtian theatre in the post-World War II British context, along with its potential to raise debate concerning social changes. In conclusion, it proposes to emphasize the importance of both plays in current times, regarding the problematization of individuals' action against the violence of the system perpetuated by war and its consequences.

KEYWORDS: British Theatre. Epic Theatre. John Arden (1930-2012). Bertolt Brecht (1898-1956). Violence. War.

E-mail: jonathanprecatequese@hotmail.com

Formal-aesthetic challenges in *Blasted* by Sarah Kane

Camila Aparecida Viana Amaral
Supervisor: Mayumi Denise Senoi Ilari

The work aims to study specific formal-aesthetic issues in the 1995 play *Blasted* by British playwright Sarah Kane in order to understand the play's form as related to its sociohistorical context. In general terms, this study aims to investigate the formal procedures used by Kane and the play's relations between theme and form, according to Peter Szondi's assumptions which comprehend that "form could be conceived of as precipitated content". In this sense, we will analyze how themes such as psychological, verbal and physical violence, war, sexual abuse and taboo scenes of heterosexual and homosexual intercourse, for example, among others, are widely used by the playwright and how they are structurally embedded in the plot of the play. The study starts with a brief historical introduction to the political, economic and social context of England in the nineties, followed by an introduction to the play and its theatrical context, to the playwright and to the aesthetic principles of *In-yer-face theatre*. Then, we focus on the analysis of each scene of the play, stressing its relevant issues. Lastly, we analyze the formal relations and the aesthetic choices present in *Blasted*, as related to the social-historical events that the play refers to.

Keywords: Sarah Kane; In-yer-face theatre; British theatre, late 20th century.

E-mail: cah_vianna@hotmail.com

"Macbeth with Macbook": aspects of the fictional time in a drama of the Théâtre du Soleil

Erika Bodstein
Supervisor: Mayumi Denise Senoi Ilari

Ariane Mnouchkine's *Macbeth* is a play about the present time and denounces our current political setting. The tyranny represented through the play's main role - Serge Nicolai is *Macbeth* - refers initially to Nicolas Sarkozy, who served as President of France from 2007 to 2012, and then, in general, to all the major predators of the world's economies. This presentation intends to analyze the fictional time in the work. The play is set at different periods in time, distended between the early 20th century and our days. Old fashioned radio communication and notebooks connected to the internet are joined together in this play. Such mixing-times procedures are also seen in the music and in the costumes. This analysis, focusing on the studies written by Beatrice Picon-Vallin and Hélène Cixous, among others, is presently being discussed in my M.A. dissertation "*Macbeth segundo o Théâtre du Soleil*".

Keywords: English Literature; William Shakespeare; Contemporary Theater; Théâtre du Soleil; *Macbeth*

E-mail: erika.bodstein@usp.br