

**Critical literacy and social agency:
an analysis on learners' transforming practices
in a language extension course**

*Letramento crítico e agência social:
uma análise de práticas transformadoras de aprendizagens
em um curso de extensão para o ensino de línguas*

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Abstract: Upon the understanding of Applied Linguistics as an interdisciplinary field of inquiry that aims to create intelligibility regarding language-centered social problems (MOITA LOPES, 2006), this article introduces a pedagogical instrument, a Critical Multiliteracies Thematic Project, as a means to develop learners' critical social agency. The nature of this educational project derives from the pedagogy of critical sociointeractional literacy (TILIO, 2021, 2020, 2019, 2015), whose understanding of language teaching permeates notions of citizenship that defy hegemonic discourses by prompting the analysis of themes and language, and the adoption of a constant critical stance. As the pedagogical project in focus situates its practices through alternative Brazilian female voices, students of an extension English course are led to respond to the multiple discourses on gender-imbricated matters that dwells their social horizons (VOLÓCHINOV, 2017 [1929]). Hence, by investigating the dialogue established between the project and a student, this article intends to contribute to the production of knowledge on social life. In order to do so, we selected a task that integrates the project and a multimodal digital text produced by a student in response to the project. We close off the article by framing the relevance of ethically committed language education in promoting learners' transforming practices.

Keywords: Critical Literacy; Transforming Practice; Multiliteracies; English Language Education; University Extension

Resumo: A partir do entendimento da Linguística Aplicada como um campo de investigação indisciplinar que busca criar inteligibilidade sobre problemas



sociais centrados na língua(gem) (MOITA LOPES, 2006), este artigo apresenta um instrumento pedagógico, um Projeto Temático de Multiletramentos Críticos, como um meio de desenvolver agência social crítica de aprendizes. A natureza desse projeto educacional advém da pedagogia do letramento sociointeracional crítico (TÍLIO, 2021, 2020, 2019, 2015), cujo entendimento de ensino de língua permeia noções de cidadania que desafiam discursos hegemônicos ao incitar a análise de temas e línguas/linguagens, e a adoção de um constante posicionamento crítico. Como o projeto pedagógico em foco situa suas práticas através de vozes femininas brasileiras alternativas, estudantes de um curso de extensão de língua inglesa são levados a responder a múltiplos discursos sobre questões imbricadas em gênero que habitam seus horizontes sociais (VOLÓCHINOV, 2017 [1929]). Portanto, ao investigar o diálogo estabelecido entre o projeto e uma/um estudante, este artigo tenciona contribuir à produção de conhecimento sobre a vida social. Para fazer isso, nós selecionamos uma tarefa que compõe o projeto e um texto digital multimodal produzido pela/o estudante em resposta ao projeto. Concluimos o artigo enquadrando a relevância da educação eticamente comprometida com a promoção de práticas transformadoras das/dos estudantes.

Palavras-chave: Letramento Crítico; Prática Transformadora; Multiletramentos; Educação de Língua Inglesa; Extensão Universitária

1 Introduction

We are currently living in pandemic times and, although they will eventually pass, the pandemonium is likely to remain. According to Sousa Santos (2021), the pandemonium, a combination of pre-dated social epidemics, such as inequalities of all kinds and violations of human rights, has been heightened by the crises derived from the coronavirus pandemic. Therefore, even after the pandemic is substantially controlled, the pandemonium will keep posing us with critical issues of similar urgency.

To fight pandemonium, research and education are the most powerful instruments we have. In the field of Applied Linguistics, we understand that research in this area seeks to produce knowledge about contemporary social life that enables action upon it, towards its transformation. In its interdisciplinary aspect, it seeks to surpass disciplinary limits, advancing towards new theoretical, methodological and epistemological challenges in search of transforming praxes, through the study of the central role language plays in the construction of social life.

One of these transforming praxes – as it should inevitably be – is the pedagogical praxis. In this sense, the aim of this article is to discuss how language teaching can contribute to social transformation, collapsing the limits and limitations of traditional consolidated methodologies, concerned with and committed to a supposed communicativism. Using language is much more than being able to communicate in a socially accepted way; using language is a political exercise of being, existing, resisting and acting, building knowledge to fight the pandemonium. There is no knowledge without language; there is no life without language. It is time, therefore, to leave the comfort zone and to stop serving colonialist interests and to (re)think language teaching and its objectives.

After a brief presentation of the interdisciplinary perspective of Applied Linguistics adopted here, an alternative pedagogy for language teaching is presented: critical sociointeractional literacy, which has among its main premises the social character of language and the focus on the agent role of critical citizens in social transformation through language. The article ultimately presents a Critical Multiliteracies Thematic Project about alternative female narratives from the global South. We analyze a task that integrates the project in dialogue with a multimodal digital text produced by a student, in order to investigate how the project may contribute to students' agency in transforming practices, in view of a critical production of knowledge on contemporary social life.

2 Literature review

2.1 Indisciplinary Applied Linguistics

Applied Linguistics is an interdisciplinary and transdisciplinary field of research and practice dealing with practical problems of language and communication that can be identified, analysed or solved by applying available theories, methods and results of Linguistics or by developing new theoretical and methodological frameworks in Linguistics to work on these problems. Applied Linguistics differs from Linguistics in general mainly with respect to its explicit orientation towards practical, everyday problems related to language and communication. The problems Applied Linguistics deals with range from aspects of the linguistic and communicative competence of the

individual such as first or second language acquisition, literacy, language disorders, etc. to language and communication related problems in and between societies such as e.g. language variation and linguistic discrimination, multilingualism, language conflict, language policy and language planning. (Available at <https://aila.info/>. Accessed on June 8, 2021.)

This is how the International Association of Applied Linguistics (AILA) defines the field of Applied Linguistics on its web-page. This definition is definitely representative of the area, since it is conveyed by the one that is recognized by most local associations worldwide as the most important association in the area. However, such definition does not contemplate the view many applied linguists, including some Brazilians¹, have of the area, as it is still very focused on problem solving, the application of theories, and linguistics as a parent area.

This was also a consensual definition in Brazil in the 1990s: an interdisciplinary area (which appropriates knowledge from other areas) and a transdisciplinary one (which transforms knowledge from other areas into Applied Linguistics knowledge), that seeks “the solution of language-related problems” (CELANI, 1992). A definition that became classic in Brazil was that of Moita Lopes (1996, p. 22-23):

an area of applied, mediating, interdisciplinary research, focused on solving language use problems, which has a focus on processual language, which collaborates with the advancement of theoretical knowledge, and uses research methods of a positivist and interpretive nature.

Ten years later, Moita Lopes himself revised his initial definition, switching to the understanding of Applied Linguistics as an area of knowledge that seeks to “create intelligibility about social problems in which language has a central role” (MOITA LOPES, 2006, p. 14, our translation). This definition has been adopted by several Brazilian applied linguists and aligns with Applied Linguistics that is known internationally as *critical* (PENNYCOOK, 2021, 2004, 2001) or *transgressive* (PENNYCOOK, 2006). In this perspective, which Moita Lopes (2006) characterizes as *indisciplinary*, Applied Linguistics begins to contribute to social transformation with a

¹ It is noteworthy that, despite this theoretical disagreement among some of the associates, ALAB (Association of Applied Linguistics of Brazil) is also affiliated with AILA.

view to alleviating suffering and pain (PENNYCOOK, 2004; MOITA LOPES, 2009). As Pennycook puts it (2004, p. 798), Applied Linguistics “is not about developing a set of skills that will make the doing of applied linguistics more rigorous, more objective, but about making applied linguistics more politically accountable”.

Making applied linguistics more politically accountable requires the adoption of a critical stance. It is necessary to engage with differences, to recognize political commitments and to consider and to problematize the power relations involved, which cannot be naturalized. Adhering to the paradigm of a transgressive and interdisciplinary Applied Linguistics implies the constant and incessant questioning of traditional Applied Linguistics categories – language, communication, difference, context, text, culture, meaning, literacy etc. – and critical social theory categories – ideology, power, race, gender, sexuality, class, knowledge, politics, ethics etc. (PENNYCOOK, 2004).

Recognizing its own limits and limitations, as well as the concept of “critical” as a problematizing practice (PENNYCOOK, 2004), critical / transgressive / interdisciplinary Applied Linguistics does not intend to prescribe new truths to replace old truths. Its intention is to build understandings about social problems involving the use of language through the ethical problematization of differences and questioning of knowledge, since it is subjectively constructed and ideologically intertwined. This is how Applied Linguistics aims to contribute with research committed with social welfare and the development of critical citizens, capable of promoting social transformation through knowledge use. Besides this comprehensive and epistemological feature, Brazilian Applied Linguistics follows the international trend and concentrates most of its research in issues related to language teaching.

2.2 Doing research on language teaching: the pedagogy of critical sociointeractional literacy as social action and transformation

In the field of Interdisciplinary Applied Linguistics, doing research on language teaching means understanding language teaching as a way of social action and knowledge production about contemporary social life. It requires moving forward from mainstream theoretical and methodological disciplinary limits – imposed mainly by the global North

– towards an epistemology able to understand the role of language in social transformation.

In the field of language teaching and learning, the pedagogy of critical sociointeractional literacy (TILIO, 2015) may be considered an epistemological innovation in Applied Linguistics aiming at social transformation². Instead of the mainstream methods and approaches, it supports language teaching through a pedagogy of literacies. Literacies are understood here as dynamic, interdependent and contextualized (socially, historically and culturally) modes of meaning (written, spoken, visual, spatial, kinesthetic etc.) to use language, to think about it and to (inter)act through it (TILIO, 2020). Kern (2012) highlights seven principles which permeate the idea of literacy: interpretation, alterity, conventions, cultural knowledge, inference, reflection and reflexivity, and knowledge of how language is used in different contexts and through different ways to create meanings.

In contrast with mainstream methodologies, which advocate language learning as a result of skills practice, the pedagogy of critical sociointeractional literacy believes literacy practices may take students beyond learning the language system and its functional use, making them aware of/about narratives that permeate the context(s) in which the language is put into use and that make language understandable. Instead of assigning simplistic and deterministic meanings, literacy practices lead apprentices to deal with uncertainties and ambiguities, to learn new and alternative ways of thinking and expressing themselves, not only to solve problems, but also to problematize; to understand how texts shape culture and how culture shapes texts (KERN, 2012).

In this perspective, learning is sociointeractional because it is not understood as knowledge transmission, but as knowledge construction; learning takes place in the negotiation of meanings in social interactions and teaching is the creation of opportunities for that.

The object of teaching and, therefore, learning is the linguistic and discursive knowledge with which the subject operates by participating in social practices

² The pedagogy of critical sociointeractional literacy has informed two coursebook series for English language teaching: *Voices* (TILIO, 2015) and *Voices Plus* (TILIO, 2018), having the latter been approved for the Brazil's National Textbook Program 2018 (for more information about the National Textbook Program, see <http://portal.mec.gov.br/component/content/article?id=12391:pnld> and <https://www.fnde.gov.br/programas/programas-do-livro>).

mediated by language. Organizing learning situations, in this perspective, supposes: planning interaction situations in which this knowledge is constructed and/or themed; organizing activities that seek to recreate in the classroom enunciative situations of spaces other than the school, considering their specificity and the inevitable pedagogical transposition that the content will suffer; knowing that the school is a space of social interaction where social language practices take place and are detailed, assuming very specific characteristics due to its purpose: teaching. (BRASIL, 1998, p. 22, our translation)

Critical sociointeractional literacy (CSL henceforth) then privileges learning through the analysis of themes and language, and through the adoption of a constant critical stance. Not only does it corroborate with the idea of an informed approach (BROWN, 2015), which sustains the understanding that teachers shall take conscious and informed decisions, but it goes beyond it, proposing a consciousness-raising pedagogy which tries to engage students in the globalized world as active and agentive citizens. It is this critical awareness-raising role that distinguishes the pedagogy of critical sociointeractional literacy from mainstream traditional methods and approaches.

The pedagogical operationalization of the theoretical assumptions aforementioned is based on an interpretation of the Pedagogy of Multiliteracies (THE NEW LONDON GROUP, 1996), starting from a situated practice and aiming to reach a transforming practice (TILIO, 2021).

The situated practice is the creation of conditions to immerse learners in relevant social practices so that learning may take place. Such practices can be familiar, resuming previous experiences and knowledge (*experience the known*), or relevant simulations which may potentially contribute to a better understanding of the knowledge in question (*experiencing the new*) – cf. Kalantzis; Cope, 2012. It is in the situated practice that the thematic content to be taught is framed, with emphasis on transversal and problematizing themes, given their social and educational function. Language teaching can be a privileged space to discuss socially relevant themes and raise awareness among learners of how they are approached in different social spaces, since teaching (about) language only makes sense when it is done through its own use.

The transforming practice is the ideal arrival point for learning. According to The New London Group (1996), the learning result is the condition to develop new knowledge

and meanings from social practices and situated contexts, which are transformed by apprentices as a result of learning. The transforming practice emphasizes learners' agency because not only do they have their practices transformed but they are also expected to have an active participation in the construction of knowledge and in continuous social (re)transformation. In other words, transforming practice aims to make apprentices socioculturally autonomous, to the extent that they are able to manage social interactions and their active and responsible participation in different sociocultural and sociopolitical scenarios and situations (OXFORD, 2015).

Finally, it is important to highlight that this so-called arrival point is not a final destination, but a sort of goal (among several others) to be achieved. And this point of arrival (transforming practice) could become a starting point (situated practice) for new learning paths.

In order to transform the situated practice into transforming practice, there is the instruction, seen as the promotion of a conscious, systematic and analytical understanding of content through the description and interpretation of different modes of meaning. Not only are the analysis and exploration of language itself prioritized (through genres and discourse practices), but also (and mainly) themes and social practices of which the language in focus is constitutive.

The whole pedagogical process is permeated by a critical stance – critical here understood as the propension to problematize practices and deconstruct essentialized and naturalized discourses. This critical stance should be part of the whole pedagogical process, characterizing the learner's posture throughout their learning process. It is this critical stance that may lead students to the understanding, awareness and domain, ethically and responsibly, of their practices – given the historical, social, cultural, political and ideological relations that permeate them. Besides values focused on particular systems of knowledge and social practices (THE NEW LONDON GROUP, 1996), it is also expected that learners assume conscious control over their own language learning process and their situated social uses of the language.

3 Methodology

3.1 University Extension in Brazil: legal parameters and the context of CLAC-UFRJ

Our research is carried out in the context of an extension initiative managed by Faculdade de Letras (Faculty of Languages and Literature - FL), Universidade Federal do Rio de Janeiro (Federal University of Rio de Janeiro - UFRJ). In Brazil, extension activities held in Higher Education institutions are regulated by governmental documents. Two of these documents are Normative Resolution 07³ from Conselho Nacional de Educação (National Council of Education - CNE) and Câmara de Educação Superior (Higher Education Board - CES) of December 18, 2018; and Normative Resolution 01⁴ from UFRJ's Pró-Reitoria de Extensão (Extension Planning Office - PR5-UFRJ) of April 14, 2016. Both Resolutions describe extension activities as those that integrate theoretical and practical knowledge and foster a horizontal dialogue between institutions and the community.

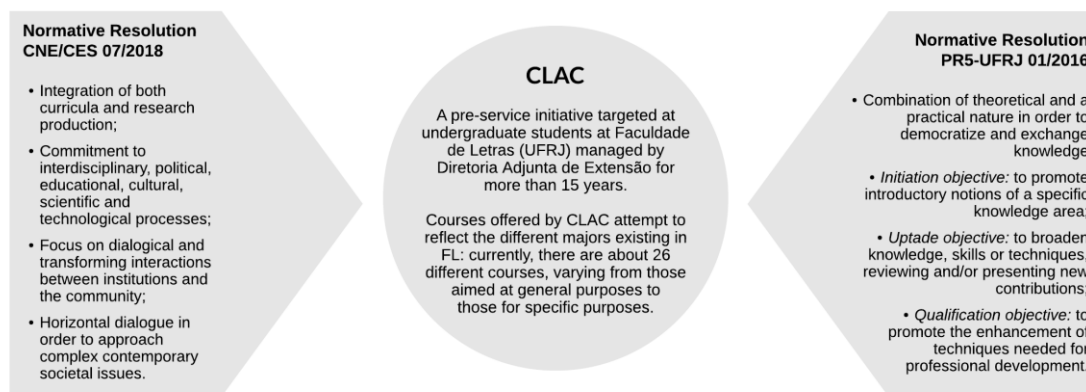
Within University Extension, our study sheds light on the English course from Cursos de Línguas Abertos à Comunidade (CLAC), an extension initiative based at FL-UFRJ that offers society language education courses at affordable fees. According to CLAC's catalog⁵, their courses also aim at providing FL's undergraduate students with an opportunity to engage in pre-service teaching practices in a reflexive, conscious and qualitative manner, under the supervision of faculty professors. Diagram 1 summarizes how each Normative Resolution contributes to our understanding of CLAC's extension nature:

³ Available at: https://www.in.gov.br/materia/-/asset_publisher/Kujrw0TZC2Mb/content/id/55877808.

⁴ Available at: https://xn--extenso-2wa.ufrj.br/images/Resolucao_1-2016.pdf.

⁵ CLAC's current catalog (2019-2020) is available at: <https://drive.google.com/file/d/1q0-z3Nf5d9Cm19kpZd1mgJIDgl5nFs8N/view?usp=sharing>.

Diagram 1 - Relation of CLAC and its legal counterparts for extension activities



Source: own authorship.

The English courses offered by CLAC are coordinated by Rogério Tilio, a faculty member, and taught by tutors, who must undergo a three-stage selection process. Tutors must attend weekly meetings with pedagogical supervisors, design complementary pedagogical materials, plan and teach classes. They are also highly incentivized to participate in research production. Among the tutors, 10 also act as head-tutors, assisting Tilio in the pedagogical coordination of levels, which includes, among other duties, the design of assessment strategies. The two co-authors of this article, Thais Sampaio and Gabriel Martins, are former head-tutors and now act as pedagogical supervisors at CLAC.

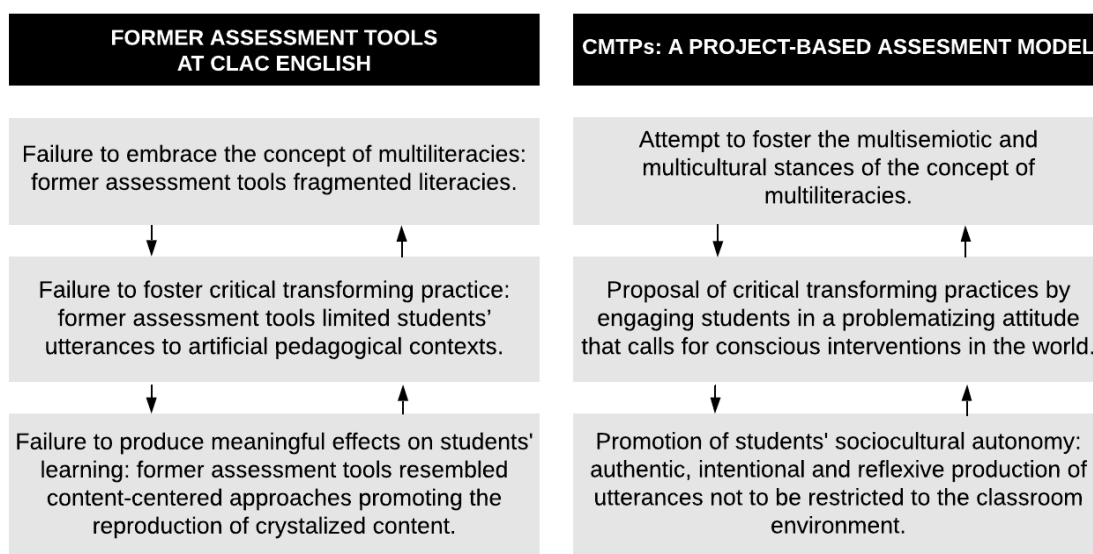
3.2 CMTPs: context, concept and @HerVoiceMatters.BR

The present study is held in the first level of the 8-level course for general purposes. The coursebook adopted, *Voices 1* (TILIO, 2015), addresses themes around the use of the English language in the globalized world, the construction of identities, the variety of family structures in contemporary societies, and the cultural dimension of routines. Moreover, the course aims to explore linguistic topics that are necessary for the analysis and production of texts within the speech genres targeted throughout.

Since 2019, Sampaio and Martins have been committed to rethinking the traditional evaluation format adopted by CLAC English, in order to soften the impact first exams had on beginner-level students. They designed the first thematic project, whose main goal then was to create a less intimidating, more meaningful and processual evaluation format for initial students. Ever since, what we now call Critical Multiliteracies

Thematic Project (henceforth CMTP) became a more coherent means of assessment, and has prompted many investigations in the way⁶. Drawing from our observation that the former evaluation tools were not coherent with the pedagogy we work with, we envisioned the concept of CMTP as an attempt to foster a perspective grounded on the dialogical and historical nature of utterances⁷. Hence, CMTPs (SAMPAIO, 2021) are an evaluation *system* consisting of a series of tasks, processually arranged in order to scaffold one another, with the purpose of exploring a range of literacies within transversal themes (TILIO, 2019), resulting in a final multimodal production that outreaches the classroom boundaries. Thus, it stimulates students to engage in the discussion of a relevant theme and to intervene in the world through language with a reflexive and autonomous attitude. Diagram 2 summarizes how the inconsistencies of previous evaluation tools prompted this new assessment model.

Diagram 2 - Comparison of former and current assessment models at CLAC English



Source: own authorship.

⁶ After implementing the first project, much of its conception was strengthened through the incorporation of critics and theoretical ground thickening; all of which became subject of different analyses (SAMPAIO; MARTINS, 2019, 2020; MARTINS; SAMPAIO, 2020; SAMPAIO, 2021).

⁷ The use of term *utterance* here is grounded on the Bakhtinian understanding of the concept, as to refer to alive forms of language; i.e. those used in social practices, in intimate connection with social life (VOLÓCHINOV, 2019 [1926], p. 117), which are conceived in concrete interactions, socio-historically situated, and are unique and irreproducible (BAKHTIN, 2016 [1952/53]).

Designing a CMTP encompasses the selection of a thematic axis, speech genres (BAKHTIN, 2016 [1952/53]) and texts within these genres. The establishment of a thematic axis should consider its relevance to the development of students' critical engagement and sociocultural autonomy (NICOLAIDES; TILIO, 2011), by encouraging students to produce anti-hegemonic discourses in environments outside the classroom. The selection of speech genres should be informed by how they enable certain social practices; how complex their semiotic resources are; and how they may materialize thematic discussions in authentic utterances. Ultimately, CMTPs propose an approach that reckons the central role played by discourse in contemporary life, which calls for a work *with* and *against* texts (JANKS, 2010) targeted at the reflection on meaning-making processes.

Each CMTP consists of, at least, three tasks⁸: each with a cohesive internal structure and a distinct objective, which will eventually contribute to the ultimate action proposed by the project. Even though the arrangement of each task may vary according to its goals and its pedagogical context, it follows the same bone-structure as the coursebook collection adopted at CLAC. Chart 1 summarizes the overall organization of tasks:

⁸ Originally, CMPTs consisted of six tasks. Even though this length allowed for a more thorough discussion and a more detailed work with linguistic-discursive elements, we observed in previous investigations that such a number of tasks became unfeasible within CLAC's schedule constraints and was tiresome for both students and tutors. Therefore, the number of three tasks was later deemed the minimum to prompt students' engagement with the approached theme, without hindering projects' cohesiveness. However, in adopting the CMPT-model elsewhere, its length may be reconsidered by teachers and coordinators, according to their own institutional schedule.

Chart 1 - Relation of task sections and their corresponding objectives

SECTION	OBJECTIVES
Contextualization	To introduce the subject of the project within different speech genres with the purpose of inviting students to engage in a reflection on the target theme by integrating existing and new knowledge.
Pre Activities	To prepare students to use the target literacies that will be explored in the upcoming section, by activating students' previous knowledge and collectively shaping necessary strategies and attitudes; usually held by exploring the discursive field of targeted texts.
Target activities	To explore target literacies by dealing with texts (production and/or comprehension), studying linguistic-discursive aspects of them, and building problematizing opportunities upon them.
Post Activities	To conclude the proposed activities, by adopting a reflexive and responsive attitude towards the discourses that have arisen throughout; and to build a hook for upcoming Tasks.

Source: Sampaio (2021, our translation)

In this study, we investigate the CMTP @HerVoiceMatters.BR, designed and implemented in 2020. The context of remote learning caused by social isolation measures due to the current coronavirus pandemic has posed us with some critical challenges. First, the remote learning system demanded new and creative ways of planning classes and materials, calling for a balance between the hybridism of digital interactions and the cohesive and processual nature of CMTPs. Furthermore, the online learning system heightened the need for the development of digital literacies, given the deictic nature of (new) (multi)literacies (LEU et al., 2017); i.e. literacies as well as their newness are chronologically and topologically dependable. As a result, the CMTP encompassed digital speech genres *par excellence* and encouraged students to exercise digital citizenship through the production of multimodal texts on social media platforms.

The project proposed a discussion on the construction of identities of women from Brazil, a country in the global South. The project was grounded on the understanding that feminist discourse in Brazil has been influenced by a North-oriented agenda, which is misguided by neoliberal interests (FRASER, 2009), silencing female voices of the South. The project intended to shed light on alternative feminist principles derived from experiences of women that have acknowledged *the colonial difference*⁹, without erasing

⁹ Lugones (2010) establishes a dialogue with Mignolo's multifaceted concept of colonial difference, but refuses to present a single definition of it. Our design of the CMPT @HerVocieMatters.BR is more closely connected to Mignolo's understanding of the colonial difference as a physical and imaginary space, upon which the coloniality of power acts, conflicting with local histories (MIGNOLO, 2000).

it (LUGONES, 2010). A core concept in our project was the notion of community (PAREDES, 2010), in opposition to a feminism that is limited to individual aspirations. As a result, the tasks of the project revolved around narratives of women who strived for an environmentally, socially and epistemologically sustainable feminism (COSTA, 2020).

The CMTP @HerVoiceMatters.BR consisted of four different tasks. Chart 2 summarizes the purposes and the activities of each of them¹⁰:

¹⁰ All tasks that integrate the project @HerVoiceMatters.BR are available at drive.google.com/drive/folders/1ATpkSCiUtoJhFQqwH_ylGnrAZiMZ5Sf?usp=sharing, and students' final productions on their Instagram page are available at www.instagram.com/hervoicematters.br.

Chart 2 - Description of purposes and activities of each task of the CMTF @HerVoiceMatters.BR

TASK	PURPOSE AND ACTIVITIES
<p>Task 1 Reading Literacy</p>	<p>Purpose: To encourage students to discuss challenges faced by women who have experienced oppression due to processes of coloniality and imperialism.</p> <p>Activities: a) Reading of biographical synopses of Sônia Guajajara, (Brazilian activist for indigenous rights), Loujain al-Hathloul (Saudi human rights defender and political prisoner) and Chimamanda Ngozi Adichie (Nigerian writer); and b) Reflection on the relation between their trajectories and their social, geographical and cultural backgrounds.</p>
<p>Task 2 Writing Literacy</p>	<p>Purpose: To produce a biographical synopsis about a Brazilian female public figure of social, political or cultural relevance in local or global contexts.</p> <p>Activities: a) Discussion on female leadership in Latin America; b) Comparative reading of two biographical synopses on Jurema Werneck (Brazilian physician and Executive Director of International Amnesty); c) Discussion on international cooperation and the role English as a Lingua Franca plays in it; and d) Planning and production of a biographical synopsis on a Brazilian female public figure of social, political or cultural relevance in local or global contexts.</p>
<p>Task 3 Video and Oral Literacies</p>	<p>Purpose: To produce an oral report of the text students would have produced in the previous Task. To understand how a selection of biographical features helps shape someone's identity, students are to engage in such a process.</p> <p>Activities: a) Discussion on the representation of black Brazilian women in different kinds of awards based on the reading of headlines about Zezé Motta (actress), Rafaela Silva (judo fighter), and Djamila Ribeiro (philosopher); b) Reflection on different texts produced on the occasion of Djamila Ribeiro's award grant by The Prince Claus Fund (Netherlands); c) Discussion on structural racism based on Ribeiro's philosophical contributions; and d) Production of an oral report of the text students would have produced in the previous Task.</p>
<p>Task 4 Writing Literacy</p>	<p>Purpose: To design an Instagram post, joining different semioses, by adapting the synopses written in Task 2 into social media captions. Being exposed to posts in the platform with a similar objective, students should develop different meaning-making strategies by adopting other resources besides verbal ones (such as emojis, hashtags, profile tags, location tags, photos, sounds and videos).</p> <p>Activities: a) Reflection on Instagram's platform, considering its functions, interaction patterns and relevance in the contemporary world; b) Analysis of an Instagram profile developed by students of the preceding semester, @WeAreBrazilianVoices; c) Comparative reading of three posts, featuring Nilcemar Nogueira (cultural manager), Nátaly Neri (a youtuber and anti-racism activist) and Benedita da Silva (politician); and d) Planning, production, publication and further digital interaction between students within different posts featured in the project's profile.</p>

Source: Adapted from Sampaio (2021).

The tasks were collectively produced by tutors as they were arranged in smaller work groups. Along the process, tutors, head-tutors Sampaio and Martins and coordinator Tilio would gather on video meetings in order to discuss the design of the tasks as well as their application in classes¹¹.

¹¹ In 2020, classes were taught remotely via Google Education service, which includes Google Classroom, Google Drive, Google Docs and Google Meet. Given the nature of this occasion, there was little time for us to adapt into the new virtual environment(s). Overall, educational activities took place in synchronous

3.3 Data curation and procedures of analysis

Given that the purpose of this study is to investigate how the CMTP @HerVoiceMatters.BR may contribute to students' agency in transforming practices, in view of a critical production of knowledge on contemporary social life, we have decided to approach two different materials that composed the project: task 2 (cf. Annexes 1 to 5) of the project, which has prompted students to produce a biographical synopsis on a Brazilian female public figure of social, political and/or cultural relevance; and a student's final production, which has been published on the social media platform *Instagram* (cf. Annex 6). The construction of this bifaceted object of analysis was informed by our understanding that extension activities are dialogical interactions.

Among the four tasks designed for CMTP @HerVoiceMatters.BR, we have selected task 2 for, as it was in charge of prompting students' selection of a Brazilian female public figures, it paved the way for students' final productions. And, within 194 posts produced by students on Instagram account @HerVoiceMatters.BR, we selected one that displayed a high level of engagement, with 38 likes and 8 comments. After all, Instagram is a digital environment where users may share content with the overall purpose of fostering engagement in different levels.

Considering that we have decided to analyze both a task and a student's final production, two are going to be our procedures of analysis. By analyzing task 2 of the project, we intend to investigate how its activities and texts encourage students to partake in transforming practices aimed at the production of anti-hegemonic discourses. Simultaneously, by examining a student's publication, we aspire to interpret how their utterance showcases agency before the practices targeted by the project.

In order to understand how both the task and the student's post foster/showcase the performance of transforming practices, we have established three core concepts to guide our investigation: i) critical literacy, as the "use of technologies of print and other media of communication to analyze, critique, and transform the norms, rule systems and practices governing the social fields of everyday life" (LUKE, 2012, p. 5); ii) active use of language, as a means to socially intervene in students' actual and potential social

and asynchronous modes. Discussions, which are central to the application of a CMTP, happened live, usually with the support of other resources, such as breakout rooms. The mode of delivery of each section of a task is specified in the corresponding documents.

horizons¹² (VOLÓCHINOV, 2017 [1929]); and iii) ethically committed production of anti-hegemonic discourses (MOITA LOPES, 2008), specially from within the proposed thematic axis. For that purpose, we were guided by the systematic analysis of the following stances of our corpus: a) texts, in their various modalities, featured by different moments of the task; b) activities of thematic discussion throughout the task; c) activities of linguistic-discursive analysis throughout the task; d) the student's depiction of the identity and relevance of their chosen public figure; and e) the student's dialogical interactions with other discourses and texts.

4 Results

In this section we will introduce the results of our analysis of the second task composing the target CMTP (see description of task in Chart 2 and see full task in Annexes 1-5) and of the Instagram post designed by a student as a result of this CMTP (see post's reproduction in Annex 6). As previously mentioned, the second task of the project is expected to initiate students in the thematic discussion that will shape the project as a whole. Therefore, the task explicitly leads students to forge an understanding of women's social, political and cultural loci in the global South. Such purpose is induced by the choice of texts and by the activities that are proposed upon them. Chart 3 systematizes the analysis of the contextualization section of the task.

¹² This concept, derived from the Bakhtin Circle, refers to someone's usual social environment(s); that is, the social spaces where they perform their social practices and whose members are their usual interlocutors. In Volóchinov's words, "in the majority of cases, we assume a certain typical and stable social horizon towards which the ideological creation of the social group and of the historical time to which we belong is oriented" (2017 [1929], p. 205, our translation).

Chart 3 - Analysis on the section “Contextualization” of task 2

TARGET ELEMENT	RESULTS SECTION: CONTEXTUALIZATION
Texts/utterances	The task is introduced by a headline by media platform DemocraciaAbierta, whose goal is "to educate citizens to challenge power and encourage democratic debate across the world" through the discussion of social and political issues, with a special focus on the global South. The headline associates the identities of Marielle Franco, Beatriz Sánchez and Claudia Lopez to the prominence of female leadership in Latin America. The headline also suggests that the current feminist scenario in Latin America is drawing to inspire a new generation of women. By delineating the scope of feminism within the Latin American context, the headline reinforces the Project's understanding that feminist discourse should be informed by a local and collective agenda.
Thematic discussion activities	Four questions aim at exploring the headline, by situating the theme of the project. Students are invited to: i) locate the text in a social, historical and geographical frame and to recognize a sense of political transition taking place at the moment the article was produced; ii) to articulate the life narratives of the three women featured in the headline, by understanding how their trajectories intersect and how their fights converge into an act of resistance of the South; iii) to reflect on how female political leaders have inspired younger generations to strive for political change; and iv) to provide the class with examples of new female voices of relevance in the students' context.
Linguistic discursive activities	Activities of that sort were not encompassed here, because they diverge from the objective of this section (i.e. to thematically situate student's forthcoming practices).

Source: own authorship.

The subsequent section of task 2 relied on students' conclusion that several women in Latin America have been playing a central role in resignifying/reshaping excluding political settings. Thus, in this section, students are exposed to two sources of biographical synopsis on International Amnesty's director Jurema Werneck. Our analysis regarding this section is organized in Chart 4:

Chart 4 - Analysis on the section “Before Writing a Biographical Synopsis” of task 2

TARGET ELEMENT	RESULTS SECTION: BEFORE WRITING A BIOGRAPHICAL SYNOPSIS
Texts/utterances	Biographical aspects of Jurema Werneck's life are explored upon two different sources: an excerpt of her Wikipedia's entry and her featured webpage on Global Fund for Women's website. As a relevant physician in Brazil whose work is oriented by intersectional identity features resumed in one's body, Werneck's contributions revolve around themes such as race, gender and sexuality. The choice to work with both texts was grounded on the observation that the two utterances dialogue with each other, as Wikiedia's entry mentions her position at Global Fund for Women. By working with two texts within the same speech genre, we are able to explore the singularity of each utterance, given that their materiality is intertwined with the social practices common to each platform.
Thematic discussion activities	By checking students' understanding of both texts, a first activity focuses on leading their acknowledgement of Werneck's relevance both nationally and internationally. It also proposes that students discuss how Werneck's socioeconomic background and race influenced her education pursuit and further work.
Linguistic discursive activities	As the section's purpose is to recall (un)stable features of biographical synopses, its activities prompt an analysis of the genre, mostly oriented to its theme (selection and depiction of content) and compositional format (disposal/organization of content).

Source: own authorship.

Sequentially, the sections for planning and writing a biographical synopsis propose that students select a female public figure, in light of the ideas collectively forged in class. These sections will prompt students' final production, by guiding their selection of eligible biographical elements that bespeak their construal of the female public figures' identities. As these sections are very straightforward in providing students with tools for planning and building their texts, we did not find the need to scrutinize it in depth in a chart.

The section After Writing wraps up the task by eliciting from students a critical response upon discourses of female voices from the South, as an outcome of their engagement in both dialoguing with the texts featured in the task and designing their own biographical texts. Hence, students are expected to dwell on one of Werneck's ideas and relate it to previous classes' discussions and their own practices, as detailed in Chart 5.

Chart 5 - Analysis on the section “After Writing” of task 2

TARGET ELEMENT	RESULTS SECTION: AFTER WRITING
Texts/utterances	The text features a part of Jurema Werneck's written interview for The Association for Women's Right in Development (AWID). In this part of the interview, Werneck develops the idea of building international bridges, given that the political scenario in Brazil resembles those in different countries. Werneck's ideas in the interview contribute to the building of the CMPT, in that they evoke "joint strategies" aligned with a "transformational agenda", in order to resist "outrageous [oppressive] situations".
Thematic discussion activities	Considering the linguistic complexity of the text, the Task proposes two simple discussions relying on a global comprehension of the text as well as students' background and previous discussions held at CLAC. First, students are prompted to discuss Werneck's general suggestion that women join efforts to resist common oppressions. Then, students are provoked to build meanings upon Werneck's use of the expression "build bridges", and relate it to previous class discussions on the use of English as a Lingua Franca.
Linguistic discursive activities	Activities of that sort were not encompassed here, because they diverge from the objective of this section (i.e. reflect on transforming practices).

Source: own authorship.

The chosen student publication featured 5 pictures, 1 video and a 6-paragraph long caption. The selected public figure is Nyandra Fernandes. Given that Instagram has a high visual appeal, we have decided to begin our analysis from the student's aesthetic choices. Nevertheless, as prompted by the last task of the CMTP, the student succeeded to embrace the understanding that an Instagram post is an utterance in its entirety; i.e. all the semiotic resources that compose it are inextricable in its meaning-making construal. Therefore, they managed to arrange semiotic resources and stylistic choices in a complex production of discourse. Not only did they produce a biographical synopsis about the chosen public figure, but they also maneuvered (and reinforced) political and social discourse evoked by Fernandes's identity. Chart 6 summarizes the observations arisen from our analysis of the post's visual resources:

Chart 6 - Analysis on the Instagram post's visual resources

ELEMENT	RESULTS VISUAL RESOURCES IN THE INSTAGRAM POST
Photograph 1	The first photograph of Nyandra features her posing on a lawn with dry leaves around. Nyandra is wearing winter clothes that are atypical in her hometown, which suggests that she may be posing for the photograph during a trip. It is meaningful that the student has decided to introduce Nyandra through a picture that does not have any explicit connection to her professional background. Instead, the photograph constructs a relaxed atmosphere, which, aligned with Nyandra's laughter, suggests that she has a vivid and friendly personality.
Photograph 2	The second photograph depicts a smiley Nyandra that corroborates her construction as a happy person. Such happiness is framed by an artistic background that crowns her head, in resemblance of royalty. Even though royalty may index ideas of aristocracy in mainstream media, the construction of the narrative of the visual and linguistic resources in the post suggest Nyandra's crown as a sign of leadership, wisdom and empowerment. This interpretation can be reinforced by the very nature of the artistic background that shelters Nyandra in the photograph, a modern oeuvre by the Afro-American neo-expressionist artist, Jean-Michel Basquiat. The presence of such an art piece in the photograph is meaningful to the construction of Nyandra's royalty.
Photograph 3-4	The third and fourth pictures introduce Nyandra on professional occasions. In the third picture, she poses for a photograph, not looking directly into the camera, with a serious face. Such facial expression constructs the idea that Nyandra takes her work very seriously, for she is highly concentrated during her performances. The fourth picture adds a new layer to Nyandra's professional/artistic stance, as it features her wearing traditional clothes and cheerfully holding a tray of fruits, resembling customs derived from Candomblé (a diasporic religion that grounds the artistic performances by Tambores de Olokun, group of which Nyandra is a member).
Photograph 5 and Video	The final visual resources seem to depict Nyandra in the same performance, due to the presence of the same garment and illumination contrast of darkness and gold colors. But the video encompasses more emphatically the movement in Nyandra's work. The mood-lighting inhabits the environment with a visual atmosphere that is complemented by the music. The mixture of sounds and visuals calls for both African-originated rhythms and Carioca Funk beats, which fill the spectacle with rich representativeness. The performance is embodied by contemporary dance moves that also point to multifaceted cultural references.

Source: own authorship.

At last, we concentrate on the Instagram post's caption, by highlighting how the student managed to portray the relevance of the chosen public figure. Though, we engage in such a segmented outline of our analysis, we must once again underline how all the semiotic resources maneuvered by the student are interwoven as codependent elements of a unique utterance. Hence, Nyandra's depiction as an important spokesperson of (marginalized) aspects of the Brazilian culture trespasses the student's writing as it supports and is supported by the selection of visual resources, as well as other complementary semioses featured in the post. Chart 7 arrays the results emerged from our analysis of the post's caption.

Chart 7 - Analysis on the Instagram post's caption

ELEMENT	RESULTS CAPTION OF THE INSTAGRAM POST
Identity: professional dimension	The caption starts off by depicting Nyandra's professional activities, as mostly revolving around dance, both within Tambores de Olokun group and Suave group. The first one is a popular carnival group whose cultural references are mentioned in the student's description, highlighting Nyandra's local presence. On the other hand, the second group is described to allow Nyandra's work to be performed both nationally and internationally, which indexes her professional success.
Identity: personal dimension	Nyandra's identity is also constructed by a depiction of her personal traits, which are inevitably embedded in her professional stances. Depicted as an anti-racism and anti-femicide activist figure, Nyandra's description displays intersectional traits of her personal identity, as being woven by racial, sexual, social and economic matters. Her social resistance is exemplified by her presence in Coletivo Papo de Laje, a social movement that promotes dialogues on race, sexuality and favela.
Pictograms	The entire post features a vivid use of pictograms (emojis) in order to illustrate the ideas being developed. A remarkable characteristic of this post is the student's coherent decision to use emojis featuring black skin, whenever possible. One example is the last pair of emojis that, in order to illustrate the student's appreciation of Fernandes's identity, features a black woman wearing a crown (recalling the idea of royalty previously discussed) and a black woman with a raised fist (a gesture commonly related to the fight for workers' and minorities' rights).
Indexicalization	The student-author makes use of three hashtags to conclude the text. One of them refers to the CMTP. The other ones (#girlpower and #blackwoman) invoke the notion of female empowerment, which has been very present in current mainstream feminism, and the idea of intersectionality, which is a core concept in decolonial branches of feminism.
Engagement strategies	The whole post is designed taking into account its main purpose: to evoke engagement from Instagram users. The post is introduced by the announcement "This is Nyandra Fernandes!", which attempts to spark curiosity in the users, as Fernandes's identity is excitedly encapsulated in the demonstrative pronoun "this". Also, the very use of indexicalization strategies aforementioned calls for users' engagement, for they invite users to react to them. Besides, Nyandra Fernandes is evoked in the post through a tag that redirects users to her personal account. As Nyandra may have received a notification upon being tagged, she interacts with the post's author and other users through the comments section. Finally, the student-author concluded her text by explicitly asking that users engage with her post and Nyandra's account.

Source: own authorship.

5 Discussion

Given that critical literacy (LUKE, 2012) is a founding concept in the pedagogy we work with, the CMTP we analyzed in this study is committed to fostering education as a means to social justice, while nurturing a sense of responsibility for social change and disturbing the grounds on which naturalizing and essentializing discourses are built (TILIO, 2017). We have observed that the student-author of the Instagram post about Nyandra Fernandes makes use of technologies involved in digital communication in order to analyze, question and transform discourses present in the tasks of the CMTP. The student was

exposed to a decolonial perspective on feminism through the texts that composed the task; then, they were engaged in activities targeted at a problematizing practice (PENNYCOOK, 2004). Upon interacting with narratives grounded on principles of an alternative feminism, the student made use of various semiotic resources (written text, pictograms, static and moving images, sounds and hyperlinks) and resignified such principles into their own production. As a result, they managed to produce a semiotically complex utterance whose effects trespassed classroom boundaries, and contributed to an ethical production of anti-hegemonic discourses (MOITA LOPES, 2008).

In the understanding of how stylistic arrangements attempt to build a certain perception of reality, the Instagram post has also demonstrated an active use of language in shaping an identity for Nyandra Fernandes. By selecting lexical items, pictograms and indexicalizers that allude to Nyandra's racial, sexual and social stances, the student was able to successfully build a perception of Nyandra Fernandes that corroborates the multifaceted nature of the public figure's profile. Such a complex construction of Nyandra allows for a dialogue with potential *netizens* that echoes discourses within (an alternative) feminism, and, by echoing them, new discourses are designed as a response to and as to be responded by other ones. By establishing such a dialogue, the student managed to actively intervene in their actual and potential social horizons (VOLÓCHINOV, 2017 [1929]).

6 Conclusion

For this study, we have decided to carry out an investigation on a task of the CMTP @HerVoiceMatters.BR and an Instagram post produced by a student at CLAC-UFRJ in response to the project. Such a decision recalls the dialogical nature of extension, as suggested by legal documents. In this regard, as CMTPs are pedagogical projects aimed at students' transforming practices, tasks and students' utterances are in constant dialogue. Therefore, students' posts are a reply to the project, for students take ownership of the discourses produced by tasks in order to reinforce, transform, resignify and/or deny them.

Both the project and the post play a role in the production of knowledge about contemporary social life: the project attempts to evoke a responsive attitude from

students, whereas the post is representative of such an attitude. Given that the project was held during the COVID-19 pandemic in 2020 and that social life migrated into digital fields, the Instagram post we analyzed in this paper can be seen as a form of web-activism, since it became a means of intervening in the world through the production of anti-hegemonic discourses.

Even though the concept of “decolonial feminism” was not explicitly mentioned throughout the CMTP, decolonial feminist narratives resonated in the curation of texts and proposed activities, supporting students’ search for other female Brazilian voices (other than the ones proposed by the tasks) and understanding of these voices’ social, political and/or cultural relevance. As a result, 104 out of 194 posts introduced black women. Also, posts, such as the one about Nyandra Fernandes, avoided the individualizing values proposed by a neoliberal approach to feminism. Instead of attributing women’s relevance to capital accumulation, female leadership is imbued with actions of social transformation with a view to changing one’s community.

Hence, we conclude that this study contributes to the production of knowledge on social life, in both reporting the dialogical outcomes of a pedagogical project and creating meaning out of it. We have not only investigated how English tutors at CLAC were able to promote a decolonial-feminist agenda in the project’s tasks and how a student responded (and resignified/ reinforced) the project’s discourses, but we have also managed to echo such knowledges on social life, by framing their significance within language education in an extension language course in Brazil.

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Contribution

Rogério Tílio: Conceptualization, Formal Analysis, Investigation, Methodology, Supervision, Validation, Visualization, Writing – original draft, Writing – review & editing; **Thais Sampaio:** Data curation, Formal Analysis, Investigation, Methodology, Project administration, Validation, Visualization, Writing – original draft, Writing – review & editing; **Gabriel Martins:** Data curation, Formal Analysis, Investigation,

Methodology, Project administration, Validation, Visualization, Writing – original draft, Writing – review & editing.

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Annexes

Annex 1 - task 2 of CMTP @HerVoiceMatters.BR (page 1)

	UNIVERSIDADE FEDERAL DO RIO DE JANEIRO FACULDADE DE LETRAS CURSO DE LÍNGUAS ABERTO À COMUNIDADE	
Student's name:	<input type="text"/>	GRADE
Monitor:	<input type="text"/>	/ 2.0 / 2.0
English 1 Head-monitors: Gabriel Martins and Thais Sampaio Term: 2020 Developed by: Gabriel Martins and Thais Sampaio		

Project #HerVoiceMatters | TASK 2

CONTEXTUALIZATION

This section will be discussed in class (Google Meet).

DEMOCRACIAABIERTA

Women: the new political force in Latin America

Feminist movements in the region have taken figures such as Marielle Franco in Brazil, Beatriz Sánchez in Chile and Claudia López in Colombia, to leadership positions, inspiring a whole new generation. *Español*

Source: www.opendemocracy.net/en/democraciaabierta/mujeres-nueva-fuerza-politica-de-america-latina-en/ accessed on August 23, 2020

Read the headline and **discuss** the following questions:

- According to the headline, **what** phenomenon is **happening** in Latin America?
- Why do you think** Marielle Franco, Beatriz Sánchez and Claudia López are important to this phenomenon?
- In your opinion, **what** do women from Brazil, Chile and Colombia **have in common**?
- Can you think** of Brazilian women in our generation that are inspired by these female public figures?

Source: own authorship.

Annex 2 - task 2 of CMTF @HerVoiceMatters.BR (page 2)

BEFORE WRITING

This section will be done in class (Google Meet).

Jurema Werneck

From Wikipedia, the free encyclopedia

Jurema Werneck is the [Brazilian](#) director for [Amnesty International](#) in Brazil. She is a black feminist, physician, author, and doctor in Communication and Culture from the Federal University of Rio de Janeiro. She is also a board member of the [Global Fund for Women](#). Her works include, "Estelização de mulheres um desafio para a bioética?", "Saúde da população negra", "O Livro Da Saúde Das Mulheres Negras", and "Black Women's Health: Our Steps Come Away".




Source: https://en.wikipedia.org/wiki/Jurema_Werneck, accessed on August 23, 2020

GLOBAL FUND FOR WOMEN
Champions for Equality.

WHAT WE STAND FOR OUR WORK LEARN & ACT **DONATE**

Jurema Werneck



Jurema Werneck was born in Morro dos Cabritos, a slum in Rio de Janeiro. She studied medicine and was the only black student in the School of Medicine for many years. Jurema is director of Amnesty International Brazil and co-founder of Criola which works on black women's health, economic development, human rights, political action and dialogue, dissemination of information, and publications. She has more than 20 years of experience working in the field of human rights with social and activism movements, on the issues of race, gender identity, sexual orientation, developing education initiatives, campaigns and communications. Jurema is board advisor at Global Fund for Women and United Nations Population Fund.

Source: <https://www.globalfundforwomen.org/jurema-werneck/>, accessed on August 23, 2020

Source: own authorship.

Annex 3 - task 2 of CMTF @HerVoiceMatters.BR (page 3)

1. Read the following sentences and mark **True (T)** or **False (F)**. Correct the false sentences according to the texts.

a. (?) Jurema Werneck is a journalist interested in feminism, human rights, and political activism.

b. (?) During her college years, Jurema was the only black student in her class.

c. (?) As a Brazilian academic, Jurema's publications are in Portuguese only.

d. (?) Jurema comes from a privileged socioeconomic background.

e. (?) Criola is an institution focused on black women.

2. In TASK 1, we studied different topics that can be present in a biographical synopsis. Review Activity #2 of TASK 1 and answer the following questions:

a. What information about Jurema Werneck's life does the synopsis on Wikipedia mention?

b. What information about Jurema Werneck's life does the synopsis on Global Fund for Women Support's website mention?

REFLECT
How do the synopses build Jurema Werneck's identity?

Source: own authorship.

Annex 4 - task 2 of CMTP @HerVoiceMatters.BR (page 4)

PLANNING A BIOGRAPHICAL SYNOPSIS

This activity will be explained in class (Google Meet). It should be done at a later time and submitted through Google Classroom.

Choose a Brazilian woman of **social, political or cultural relevance** in **local or global contexts** who is still alive. Brainstorm what you know about this person in the table below. Add more kinds of information if you want or need.

I chose *(person's name)* because *(reason)*.

Basic information	
Profession	
Relevant works	

WRITING A BIOGRAPHICAL SYNOPSIS

This activity will be explained in class (Google Meet). It should be done at a later time and submitted through Google Classroom.

Now use the information you searched to write a **biographical synopsis** of the person you selected. Decide what you want to include in it and the best way to organize it.

Source: own authorship.

Annex 5 - task 2 of CMTP @HerVoiceMatters.BR (page 5)

AFTER WRITING

This activity will be explained in class (Google Meet). It should be discussed later through Google Classroom.

The Association for Women's Rights in Development (AWID) interviewed Jurema Werneck to hear her thoughts on Brazilian politics. Read a part of the interview and, then, discuss the following questions:

1. Why do you think Jurema Werneck **suggests** women (and men) communicate more?
2. In your opinion, **what** does she mean by **building bridges**? **How** can people use English as an instrument to "build bridges"?

AWID: Lastly, can you say something about the international solidarity that Brazilian feminists and women's movements need **going forward**?

JW: We need to continue **putting**² pressure on the Brazilian government and Brazilian Parliament from the **outside**³, the same way we are trying to do it internally. All the protests and mobilizations are necessary and are welcomed, demonstrations in Brazilian embassies and consulates. We need to **send**⁴ a message to the Government that they are **being seen**⁵, and that their voice, that of the mainstream media and the corporations supporting them, **should**⁶ not be the only voices informing the world about what is going on in Brazil. (...) We **need**⁷ to also continue **to build bridges**⁸ to act as global movements, so that we can build a **joint**⁹ strategy, considering what is **happening**¹⁰ around the world (the situation in Syria, attacks in different parts of the world such as Turkey and Germany, Trump in the US Presidency and the conservative **wave**¹¹ everywhere). We need to **join**¹² forces to develop a common transformational agenda, to resist all of the **outrageous**¹³ situations that we are seeing **across**¹⁴ the world.

Adapted from Alpizar Duran, L. Interview with Brazilian Feminist Activist Jurema Werneck. *Development* 60, 7–11 (2017). <https://doi.org/10.1057/s41301-017-0135-4>

LANGUAGE	
Suffix -ing : indicates gerund, is used to express ongoing events.	
GLOSSARY	
¹ to go forward: ir adiante ² to put: colocar ³ outside: fora ⁴ to send: enviar ⁵ to be seen: ser visto, ser observado ⁶ should: deve ⁷ to need: necessitar	⁸ to build bridges: construir pontes ⁹ joint: conjunta ¹⁰ to happen: acontecer ¹¹ wave: onda ¹² to join (forces): unir (forças) ¹³ outrageous: ultrajante ¹⁴ across: ao redor

In **TASK 3**, you will have the opportunity to watch a video about another Brazilian female public figure of social, political and cultural relevance. Then, you will also talk about the woman you chose to represent.

Source: own authorship.

Annex 6 - Instagram post produced by a student

hervoicematters.br This is Nyandra Fernandes!

Nyandra Fernandes, born and raised in Circular da Penha, located in the north of Rio de Janeiro, was born on January 23, 1995.

She is a dancer for the group @tamboredeolokun, a percussion and dance group whose inspiration and reference is the language of candomblé and the musical rhythm of Pernambuco maracatu 🇧🇷

Also a creative interpreter of the dance company @suaveoficialrj that in her spectacle 🇧🇷 unites contemporary dance to "passinho do funk", dance of the favelas of Rio de Janeiro. Through the dance company @suaveoficialrj, Nyandra performed in Brazil and Europe for four years, bringing the culture of Rio de Janeiro's favelas to the world 🌍 through art.

Today she is 25 years old, an undergraduate 🇧🇷 major in Dance at the Federal University of Rio de Janeiro (UFRJ), a black artist continuing on her journey in the fight against racism and femicide legitimized by the Brazilian State. In this sense, she is part of the collective @coletivo_papodelaje team, which seeks to approach a collective look at themes related to the black body, slum and LGBTQI+, seeking to collect and dialogue with the access and rights of all. 🇧🇷


I chose to talk about Nyandra Fernandes because the way she transmits through art her power and her critical view of society, inspires me and I believe it inspires other people too. A young, black, peripheral woman traveling the world exhibiting a culture of the favelas that have such a marginalized view, is an act of inspiring courage. 🇧🇷

So, did she also inspire you? Swipe your finger to see a little of her work, if you want to know a little more about Nyandra, follow her on profile @newandra_and don't forget to like this post.

#HERVOICEMATTERS #GIRLPOWER
#BLACKWOMAN

Developed by: @calu.23

Camila Luiza is a Social Work student at UFRJ, 25 years old and from Rio de Janeiro.



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