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**ANTIRACIST CRITICAL LITERACY: INVESTIGATING THE CONSTRUCTION
OF CRITICAL SYMBOLIC COMPETENCE IN ENGLISH LANGUAGE LEARNERS**

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Monografia apresentada à Universidade
Federal Rural do Semi-Árido como requisito
para obtenção do título de Licenciado em
Letras-Inglês.

Advisor: Prof. Dr. Jeová Araújo Rosa Filho

CARAÚBAS

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EPIGRAPH

Vou aprender a ler
Pra ensinar meus camaradas
Vou aprender a ler
Pra ensinar meus camaradas
'Prender a ler
Pra ensinar meus camaradas

Maria Bethânia

ABSTRACT

This paper presents a narrative of an action research project developed through the implementation of a pedagogical project entitled *Melodies of Change* in an eighth-grade class of a middle school, in the English language subject. The project utilized two songs to promote an antiracist critical literacy practice. Our study aimed to analyze the development of what we have termed "Critical Symbolic Competence" (CSC) in English language learners. To achieve this goal, our research was structured into three areas: theoretical, methodological, and practical. In the theoretical realm, we grounded our study in scholars who understand language as discourse (Bakhtin, 1990; Fairclough, 2008, 2013), as well as researchers who discuss the concept and pedagogical implications stemming from the critical literacy perspective (Janks, 2010, 2016; Abednia; Crookes, 2018) and critical pedagogy theorists (Freire, 1970; Luke, 1997, 2012; Giroux, 2010), through which we developed the operational concept of CSC. The methodological area consists of the development of an antiracist critical literacy project, structured around Janks' (2010) Redesign Cycle. The practical area involves the implementation of the antiracist critical literacy project in a real classroom setting to investigate the development of CSC. In analyzing the practical aspect of our study, we found that the discourses performed by the learners during classroom interactions indicate the development of CSC, which can be observed through movements of conscientization, problematization, and transformation of racist practices in the analyzed texts.

Keywords: Critical symbolic competence; Antiracist critical literacy; Redesign Cycle.

RESUMO

Este trabalho apresenta uma narrativa de uma pesquisa-ação desenvolvida a partir da implementação de um projeto pedagógico intitulado *Melodies of Change* em uma turma de oitavo ano do Ensino Fundamental, na disciplina de Língua Inglesa. O projeto utilizou duas músicas para promoção de uma prática de letramento crítico antirracista. Com esse projeto, nosso estudo teve como objetivo analisar o desenvolvimento daquilo que nomeamos como “Competência Crítica Simbólica” (CCS) em aprendizes de língua inglesa. Para alcançar tal objetivo, nossa pesquisa se estruturou em três âmbitos: teórico, metodológico e prático. No âmbito teórico, fundamentamos nosso estudo em autores que compreendem língua como discurso (Bakhtin, 1990; Fairclough, 2008, 2013), bem como em pesquisadores que discutem o conceito e repercussões pedagógicas provenientes da perspectiva de letramento crítico (Janks, 2010, 2016; Abednia; Crookes, 2018) e em teóricos da pedagogia crítica (Freire, 1970; Luke, 1997, 2012; Giroux, 2010), a partir dos quais elaboramos o conceito operacional CCS. O âmbito metodológico consiste na elaboração de um projeto de letramento crítico antirracista estruturado a partir do Ciclo de Redesign de Textos proposto por Janks (2010). Quanto ao âmbito prático, este consiste na implementação do projeto de letramento crítico antirracista em um contexto real de sala de aula para a investigação do desenvolvimento de CCS. Ao analisarmos o âmbito prático do nosso estudo, averiguamos que os discursos performatos pelos aprendizes nos momentos de interação em sala de aula apontam para o desenvolvimento de uma CCS, que pode ser averiguada a partir de movimentos de conscientização, problematização e transformação de práticas de racismo nos textos analisados.

Palavras-chave: Competência crítica simbólica; Letramento crítico antirracista; Ciclo de redesign.

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LIST OF ABBREVIATIONS AND ACRONYMS

CSC Critical Symbolic Competence

SC Symbolic Competence

S Student

Ss Students

T Teacher-researcher

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1. INTRODUCTION

Thinking about English language teaching from a critical perspective means believing that, through language, it is possible to promote social change (Rosa Filho; Oliveira, 2021). This is because, within this teaching paradigm, language is understood not only as a means of communication and expression but also as a symbolic and socially situated practice (Fairclough, 2008); as discourse capable of subverting structures that promote inequality and reconstructing fairer ways of living in society. In this way, the English learner, while acquiring a second language, also learns to observe the world with an analytical perspective concerning the texts that circulate to us.

Focusing on the development of reflective and analytical competencies leads the English learner beyond improving reading and writing skills in a second language. It enables the individual to understand, analyze, and question texts related to the social, political, and cultural context in which they are embedded, transcending the literal meanings of these texts, and reaching their ideological dimensions. Thus, learners become capable of decoding the world around them, not just written words. However, this does not mean neglecting the linguistic aspects of language learning; rather, it means extending teaching to include interpretation and social change, turning the learning experience into a social practice (Tilio, 2019).

For teaching a second language along these lines, working with authentic textual genres¹ in critical literacy is fundamental. Teaching a second language becomes meaningful by adopting authentic texts and activities that stimulate learners' genuine social interactions through the use of the taught language (Tilio, 2019). At this point, it is worth defining that the term “text” here is understood as a multimodal construction (Rojo; Moura, 2019), whose constitution is essentially partial, meaning that texts are not neutral (Janks, 2016), as they are tasked with convincing the reader of a particular point of view.

Recognizing texts as discursive materialities that express worldviews, interests, and ideological positions (Fairclough, 2008, 2013) of specific groups is essential, especially in the teaching of a widely used global foreign language. English, due to its hegemony and status as a lingua franca², can become a privileged vehicle for the dissemination of the interests of

¹ We understand authentic textual genres to be those texts produced for the most diverse types of communication, whose main purpose is not didactic and pedagogical application.

² The term refers to the use of English as the main tool of communication between speakers of different languages in inter- and intra-national contexts.

dominant groups, thus perpetuating discourses that reinforce unequal power relations. In this context, linguistic issues intertwine with social problems, forming an interface where critical literacy operates, transforming language education into a space of resistance and social transformation.

Regarding, more specifically, antiracist critical literacy in a second language, we consider that this new political phase we are living through requires an even more careful educational approach to address issues of race, racism, and social justice (or the lack thereof). Through the study of language, our students might understand what it means to be a citizen, not only in the legal sense but also in the civic sense, as participants in a diverse and unequal society. Antiracist critical literacy, however, will not eliminate the inequalities present in our society or in its educational institutions, but it can help teachers and the students to recognize, name, and subvert them discursively and symbolically through language (Grayson, 2018).

Based on the preceding observations, our research presents a pedagogical practice of antiracist critical literacy. To promote our practice of antiracist critical literacy, we structured a pedagogical project based on the Redesign Cycle developed by Janks (2010), which methodologically guides a critical praxis of language teaching through work with texts. Additionally, we used Fairclough's (2008, 2013) critical discourse analysis model for the design of activities. Our project, titled *Melodies of Change*, uses two songs—"Black, Brown and White" by Big Bill Broonzy (1938), and "I Wish I Knew How It Would Feel to Be Free" by Nina Simone (1967)—to encourage students to develop what we refer to here as "critical symbolic competence³."

This research is structured around three interrelated dimensions: theory, methodology, and pedagogical practice. It draws on theoretical assumptions related to critical literacy in the development of a methodological proposal, aiming to investigate the development of critical symbolic competence in English learners. To carry out this investigation, we started with the following research question: How can critical symbolic competence be observed in a real classroom context with English learners?

We established the following general objective: to analyze the development of critical symbolic competence in English learners. The specific objectives are structured across three areas: theoretical, methodological, and practical. The theoretical objective is (1) to develop an operational concept that can be applied didactically and investigatively in an antiracist critical literacy project; the methodological objective is (2) to develop a methodological proposal that

³ This term will be used throughout this research as a conceptual apparatus. In subsection 2.2, the term will be introduced.

enables the development of an antiracist critical literacy practice; and the practical objective is (3) to implement an antiracist critical literacy project that fosters the development of critical symbolic competence in English learners.

This research is based on three theoretical axes. The first explores the concept of language as discourse and social practice (Fairclough, 2008, 2013; Bakhtin, 1990). The second discusses the concept of critical pedagogy, from which we developed the operational concept of "critical symbolic competence" (Freire, 1970; Luke, 1997, 2018, 2012; Giroux, 2010; and Kincheloe, 2008). Finally, the third axis reflects on the concept of critical literacy and its pedagogical implications (Luke, 1997, 2012; Norton, 2007; Janks, 2010, 2016; Abednia; Crookes, 2019; and Freire, 1998, 1992).

Methodologically, this research is qualitative in nature and is characterized as action research (Thiollent, 2022). The adoption of this type of research is justified by the opportunity it offers to promote a dialogical movement between theory and practice. In other words, action research allows us to explore, in the practical classroom context, the theoretical foundations of critical literacy that guide us. This movement aligns with a Marxist conception of "Praxis," which, according to Freire (1970), refers to practice informed by reflection, aimed at transformation.

The research has both a pedagogical and an investigative scope. The pedagogical scope involves the development of an English teaching project from the perspective of critical literacy, using Janks' (2010) Redesign Cycle for methodological organization and Fairclough's (2008, 2013) discourse analysis model. The investigative scope refers to the analysis of data derived from students' textual productions and classroom debates, aiming to investigate the development of critical repertoires. To substantiate the pedagogical and investigative scope of our research, and to establish a foundation from which we can guide our didactic structuring and define an investigative system, we developed an operational concept, which we refer to as critical symbolic competence.

Regarding the textual organization, this research includes, in addition to this introductory chapter, a theoretical chapter divided into three subsections. In the third chapter, we describe the methodological procedures carried out. In the fourth chapter, we interpret and analyze the data generated from the implementation of the antiracist critical literacy project. Finally, in the fifth chapter, we present our final considerations.

2. THEORETICAL FRAMEWORK

Any investigative process requires a precise definition of the phenomenon to be examined. Therefore, in this chapter, we present a theoretical-conceptual discussion of the main concepts related to the conception of critical literacy. We begin, in subsection 2.1, by defining our conception of language, which is understood here as discourse (Fairclough, 2008, 2013; Bakhtin, 1990). In subsection 2.2, we discuss the concept of Critical Pedagogy, from which we elaborate on what we understand as “critical symbolic competence” (Freire, 1970; Luke, 1997, 2018, 2012; Giroux, 2010; Kincheloe, 2008). Finally, we reflect on the concept and pedagogical repercussions arising from the perspective of critical literacy (Luke, 1997, 2012; Norton, 2007; Janks, 2010, 2016; Abednia; Crookes, 2019; Kleiman, 1995; Tfouni, 1988; Soares, 1998).

2.1 Language as discourse

In a critical epistemology of English language teaching and literacy, it is essential, from the outset, to understand the intrinsic relationships that language establishes with society. This understanding comes through the conceptualization of language as discourse, which implies viewing language as a social practice, considering that discursive manifestations are essentially social practices. Defining language as discourse is to recognize that it is so closely tied to its speakers, social dimensions, power relations, and the ideological principles that guide it that its dissociation from these factors is impossible (Cavalcante Filho; Torga, 2011)

In this context, Bakhtin's (1990) ideas help us comprehend these connections between language and society. In his work “Marxism and the Philosophy of Language,” the Russian philosopher distances himself from the structuralist current and presents considerations about language that reflect his Marxist convictions. Bakhtin lists speech as the object of his interest for linguistic analysis and notes that it is not an individual phenomenon, as Saussure suggested, because speech is conditioned by the contexts of enunciation, which are always rooted in social structures. If speech, that is, language, is influenced by the social process, then it also shares in its same dynamics. It is in this sense that Bakhtin (1990) points out that

social conflicts are reflected in language, which, in a dialectical relationship, will also serve as material for these conflicts.

By conveying meanings in a social context, language is imbued with ideological layers that carry the interests and struggles of the social groups that operate it. As Bakhtin (1990) states, the sign is ideological; it is through words that ideologies are materialized and socially conveyed. It is precisely because of its ideological nature that Fairclough (2013) argues that language is at the center of power and disputes over it. According to this author, when discursive practices function in an automated manner—naturalized to appear as common and universal practices—they usually act in favor of maintaining unequal power relations that serve the interests of dominant classes. When configured in this way, Fairclough (2013) points out that discursive practices are acting ideologically.

These characteristics of the social dynamics of language, intertwined with power and ideology relations, are embedded in the conceptualization of language as discourse proposed by Fairclough (2008). This author, in his argument about the importance of using linguistic analysis as a method to investigate social change, emphasizes that by employing the term *discourse* to refer to language in his analyses, he understands the use of language as a form of social practice. By doing so, the author distances himself from the notion of language as merely an individual activity, as suggested by formalist currents of linguistic analysis. According to the author, conceiving discourse as a social practice implies understanding it as a mode of action of individuals upon the world and others and as a form of representation.

For Fairclough (2008), discourse is constituted through a dialectical interaction with social relations: discourse constitutes social relations and is also constituted by them. This implies that discourse both reflects the power relations present in society and is influenced by them. Discourse, therefore, is socially constitutive, playing a role in the construction of all dimensions of the social structure. It is not merely a practice or a means of representing the world but a way through which we construct and attribute meaning to this world.

Fairclough (2008) briefly mentions three dimensions of the constitutive effects of discourse. First, discourse contributes to the structuring of individual identities. Second, it contributes to the constitution of social relationships. Finally, discourse is crucial for the development of our systems of knowledge and beliefs. However, Fairclough (2008) focuses his discussion on discourse concerning ideology and power. The analyst understands discursive practices as material forms of ideologies, which are, in turn, significations of reality shaped by various dimensions of discursive practices that help create, maintain, or

change power relations. The author is thus interested in ideological struggle as a dimension of discursive practices, a struggle for reshaping discursive practices and the ideologies embedded in them in the context of restructuring or transforming power relations.

Fairclough (2013) points out that discursive practices manifest in linguistic form through texts. Thus, the analyst proposes a model of critical discourse analysis that encompasses three processes, which are interconnected with three discursive dimensions. The processes of analysis are: the linguistic analysis of the text (or textual analysis), the analysis of discursive practices, and the analysis of social practices, which includes investigating the social and historical contexts in which discursive practices are produced. This three-dimensional framework allows for an understanding of how texts, as material forms of discursive practices, are shaped and, in turn, shape the ideological and power relations in a society.

The conceptualization of language as discourse and the in-depth description of the dynamics of this practice concerning social structures, presented by Fairclough (2008, 2013) and Bakhtin (1990), help us understand how language can be used to construct a society structured by asymmetrical power relations. This comprehension likewise implies that if these relations are discursively constructed, through the reshaping of discourses, they can be deconstructed and reconstructed to reflect fairer ways of living in society through the reflection and analysis of the texts that surround us.

Moreover, the understanding of discourse leads us to perceive language as a symbolic practice through which we can construct meanings, shape identities, and mediate cultural and social relations. It is through discourse, in its dimensions of representation, action, and power, that we become capable of confronting traditional hegemonic positions that mask injustice and oppression under the guise of normalcy.

2.2 From critical pedagogy to "critical symbolic competence": in search of a conceptual elaboration

In a world where social stratification into classes and the relentless pursuit of profit through the exploitation of labor still represent obstacles to achieving the common good, pedagogical practices that question established patterns and commit to the task of transforming reality through critical conscientization become indispensable. Such practices that effectively take on this responsibility are grounded in the concept of *Critical Pedagogy*,

which considers the critical reading of the world and, above all, intervention in the social order as essential conditions for building an egalitarian, conscious, and just society (Targino; Rosa Filho, 2021)

We can find the foundation of this thought in the postulates developed by Paulo Freire (1970) regarding education. Freire's Marxist-based critical pedagogy begins with the principle that learners must become aware of their condition as oppressed individuals in order to become autonomous subjects and liberate themselves from the oppression in which they find themselves. In his most influential work, *Pedagogy of the Oppressed*, Freire (1970) argues that this conscientization comes through a problematizing education, where learners are taught to view situations previously taken for granted with a sense of estrangement, thus prompting them to question these situations.

In this seminal work, the author presents his proposal for a problematizing education as a counterpoint to the traditional model of education, which he metaphorically refers to as "banking," wherein knowledge is "deposited" into learners' minds, and they passively receive it. Freire's proposed model emphasizes the importance of active participation by the learners. To achieve this, problematizing education draws on themes related to the learners' sociocultural context as a strategy to engage and motivate them to critically engage with the personal, social, and political dilemmas that surround them. Through dialogue and problematization, learners are encouraged to take a critical stance toward these dilemmas and develop skills of analysis and reflection.

In general, Freire's thought views education from a humanist perspective, as part of a societal project that aims to equip learners with critical reflection and self-management skills for building a society grounded in the ideals of freedom and democracy. Thus, critical pedagogy conceives education as an essentially political and positioned practice, in the sense that it is not neutral, since it actively engages in the fight against oppressive ideological forces.

Kincheloe (2008) also reminds us that critical pedagogy is associated with a notion of praxis committed to the task of alleviating human suffering. This approach seeks to discuss and incorporate the affective, and emotional dimensions and everyday experiences of learners into educational practices to connect students as individuals and as members of social groups. In this context, critical educators show particular concern for groups of individuals who experience suffering, and whose lives are impacted by discrimination and misery. Acting from this concern, educators seek the roots of this suffering by investigating the power structures

and the ideological and hegemonic dimensions that underlie them.

The very meaning of critical consciousness, according to the author, suggests the need to promote new forms of understanding that bring us closer to the ideals of empathy, understanding, and initiative to mitigate the suffering of others. A keen understanding and active participation in the struggle against inequality are distinguishing features of critical consciousness (Kincheloe, 2008).

Cervetti, Damico, and Pardales (2001) support this view when they explain that critical literacy theories, such as critical pedagogy, have their roots in critical social theory, particularly in its concern with reducing human suffering and building a more just world through the critique of social and political problems and the proposition of alternatives. The term "critical" in this context refers to the act of "criticizing" oppression and exploitation and actively fighting for a more just society.

Giroux (2010), in turn, shows us, through his attempt to synthesize Paulo Freire's thoughts, some elements to understand critical pedagogy as a mechanism for preserving democracy. The researcher explains that critical pedagogy creates an environment where students are called upon to recognize and exercise their capacity to act critically as engaged citizens. He argues that it creates a space where the unrestricted freedom to question and the encouragement of reflection play a central role in fulfilling the purposes of public education and higher education, also acting in the preservation of democracy. It is both a political and moral practice, a form of critical literate knowledge and engagement.

Luke (1997) complements this view by stating that critical pedagogy operates from a dialectical perspective of individual development and social history, considering them as a reflection of class consciousness and struggle. Becoming literate, in this context, means seeking "critical consciousness" to understand individuals' social relations with the means of production and to define actions that lead to changing these relations and material conditions.

In light of these considerations, we can say that the meaning of "critical" has a dual orientation: one that leads to consciousness-raising, enabling an understanding of social realities, and another that leads to action, encouraging the transformation of these realities through active and emancipatory engagement. In other words, "being critical" refers to the ability to denaturalize established and conventionalized practices, revealing the social and historical forces that sustain them, and seeking alternatives and solutions that promote the restructuring of these practices.

However, beyond defining the meaning of critical, we are equally interested in

understanding how criticality can be developed in a classroom context through the didactic elaboration of a pedagogical practice, as well as investigated based on parameters that allow us to create analytical instances. In this attempt to establish a foundation from which we can substantiate both the pedagogical and investigative scope of our research, for a didactic structuring and for constructing an investigative system, we developed an operational concept, which we refer to as "critical symbolic competence" (CSC).

The concept of CSC refers to the term "Symbolic Competence" coined by Kramsch (2006). According to the author, Symbolic Competence encompasses the ability to understand the symbolic value of cultural forms and memories evoked by different systems, use the semiotic diversity of multiple languages to reframe views of events, create alternative realities, and find a subject position "between languages." Furthermore, it also involves a critical analysis of language and understanding the challenges to the subject's autonomy and integrity in the face of unitary ideologies and a totalizing culture.

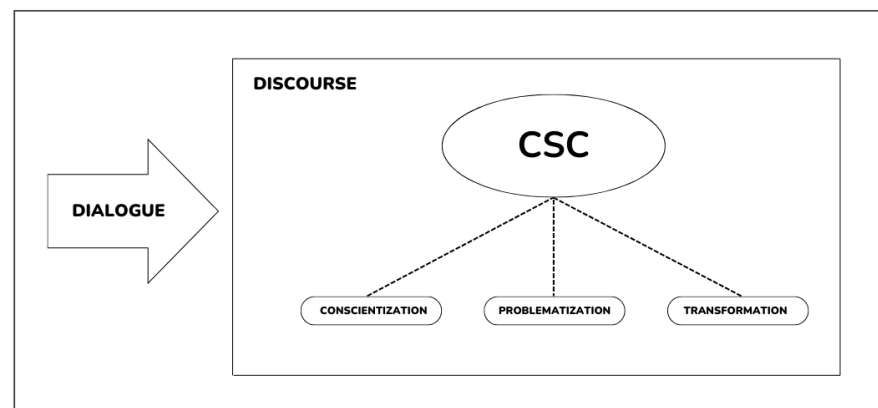
Therefore, based on this concept and exploring the notion of language as discourse presented in section 2.1 of this work, we can think of CSC from two fundamental points: (1) as a competence collaboratively constructed in social interactions, both in the classroom and the world; and (2) as a symbolic competence, which is materialized in and through discourse in its instances of representation, action, and power. Establishing these two points allows us to visualize how CSC can be embodied (through discourse) and constructed (collaboratively through dialogue and social interaction). However, we still need to define how we can mobilize CSC in a classroom (in the development of activities, assessments, setting objectives, and the dynamics of teacher-student and student-student interaction), as well as recognize in practice whether students have indeed developed CSC.

For this, we draw on the work developed by Freire (1967) with farmers in the interior of Rio Grande do Norte state, which was based on using the workers' vocabulary universe to promote a critical pedagogical practice. This experience shows us how criticality can be developed by introducing elements from learners' sociocultural context and encouraging dialogue as a powerful resource for reflective and transformative praxis. Furthermore, Freire's (1967) work presents us with *Conscientization*⁴, *Problematization*, and *Transformation* as the principles of critical pedagogical practice. Therefore, we use these three principles as systematic elements of our operational concept (critical symbolic competence).

⁴ In this paper, we have tried to align our terminology with the concepts presented by Freire (1967). We have, therefore, chosen to use the term "conscientization" instead of "awareness". The latter, however, will appear in this text when we base our argument on other authors who also support our study.

Conscientization refers to the practice of recognizing how meanings are constructed in the texts that circulate to us. *Problematization* is related to the act of questioning and denaturalizing these meanings and discursive realities, analyzing the power relations and hegemonic forces underlying textual productions. As for *Transformation*, this element explores the potential to construct transgressive and counter-hegemonic discourses that challenge and reconfigure conventionalized practices and power relations, thus promoting equality and social justice through the reconstruction of texts. In the figure below, we visually schematize our operational concept through a diagram (Figure 1).

Figure 1: Critical Symbolic Competence



Source: produced by the authors

The diagram shows that dialogue, that is, the social interaction between individuals and the world, is a way to achieve CSC. However, the concept of dialogue here goes beyond the mere exchange of verbal information; it refers to the notion of dialogicality developed by Freire (1970). For Freire, it is through the word that humans achieve the dignity of their existence. Therefore, the author emphasizes that dialogue should be used by individuals as a tool for struggle and self-affirmation as critical beings. Finally, the diagram illustrates that CSC is materialized through discourse and understood in terms of conscientization, problematization, and transformation.

Thus, the development of the operational concept based on the guiding principles of critical pedagogy and the systematization of its three constitutive conceptual elements (conscientization, problematization, and transformation) allowed us to select a methodological framework, design tasks and objectives for our antiracist critical literacy project. Additionally, it enabled the creation of an investigative system, allowing us to determine whether students have developed CSC.

2.3 Critical literacy: conceptualization and didactic possibilities

The term *literacy* is related to the processes of learning and mastering reading and writing skills in a language (Rojo; Moura, 2019). However, beyond the ability to decode letters and words, the concept of literacy also encompasses the capacity to engage in practices of comprehension, interpretation, and (re)construction of meaning through the use of written language in various political and sociocultural contexts.

In Brazilian literature on this field of study, one of the earliest mentions of the term *literacy* can be found in Leda Tffouni's (1988) work *Adultos não alfabetizados: o avesso do avesso*. In this book, the author introduces the term *literacy* and distinguishes it from the concept of literacy acquisition⁵, highlighting that the former is associated with a social realm, while the latter relates to an individual sphere.

Tffouni (1988) explains that literacy acquisition refers to the process of learning to write, which includes learning to read, write, and participate in linguistic practices. This process typically occurs in the context of formal schooling, meaning through formal instruction. Literacy acquisition, in this sense, pertains to the individual realm. Literacy, on the other hand, as the author clarifies, highlights the socio-historical aspects of writing acquisition. It includes both literate and non-literate individuals, thus distancing itself from the individual sphere and focusing on the social (Tffouni, 1988).

Later, further efforts to conceptualize literacy were made by Kleiman (1995) in her book *Os significados do letramento: uma nova perspectiva sobre a prática social da escrita*. The author asserts that the collection of studies that make up the work, despite using different methodological orientations, share the understanding that literacy consists of a "set of social practices, whose specific modes of operation have important implications for the ways in which the subjects involved in these practices construct relations of identity and power"⁶ (our translation) (Kleiman, 1995, p.11).

Subsequently, in the volume titled *Letramento: um tema em três gêneros*, Soares (1998) reviews the scientific production related to the concept of literacy. In this work, the researcher discusses the conceptual plurality of the term literacy and the difficulty of

⁵ We adopted the term "literacy acquisition" as a translation for "alfabetização" in Brazilian Portuguese, and we use the term "literacy" to refer to "letramento".

⁶ Brazilian Portuguese version: "conjunto de práticas sociais, cujos modos específicos de funcionamento têm implicações importantes para as formas pelas quais os sujeitos envolvidos nessas práticas constroem relações de identidade e de poder" (Kleiman, 1995, p.11).

formulating a universal concept that is applicable to all investigative areas that analyze this phenomenon.

However, Soares (1998) identifies that the multiple definitions of the term literacy fall into two broad dimensions. The first dimension defines literacy from an individual perspective, considering the individual knowledge involved in this practice. The second dimension approaches the term from a social perspective, emphasizing the importance of social practices in the formation of literacy. From this discussion, Soares (1998) concludes that “the concept of literacy involves a set of factors that range from individual skills and knowledge to social practices and functional competencies, and even ideological values and political goals”⁷ (our translation) (Soares, 1998, p. 81).

The author's approach to formulating a definition for the term literacy emphasizes the dialogue between the individual and the social, in a co-constructive relationship. According to Luke (1997), it was the more recent approaches of ethnography, cultural studies, and feminist theory that played a major role in leading to the growing recognition of literacy not as a mere skill to be learned, but as a practice that is socially constructed and locally negotiated.

Nevertheless, despite the utility and importance of this conception of literacy, some educators prefer to conceptualize literacy from a broader perspective, one that considers political aspects and social struggles, often referring to it as "critical literacy." For educators interested in critical literacy, the written text, or any other form of meaning representation, constitutes a site of struggle, negotiation, and social change (Norton, 2007).

According to critical social theory, critical literacy considers that texts are the result of ideological and sociopolitical forces and, therefore, must be examined through methods of social critique. Furthermore, based on the teachings of Freire, who lays the foundations for this approach through critical pedagogy, critical literacy emphasizes that literacy practices should always advocate for social justice, freedom, and equity (Cervetti; Damico; Pardales, 2001).

It is important to note that while there is evidently an emphasis on the discussion of social issues, which reveals the revolutionary essence inherent in critical literacy, this approach does not neglect the development of linguistic aspects. In fact, it is based on the understanding that comprehension of the world around us, including its social, political, and

⁷ Brazilian Portuguese version: “o conceito de letramento envolve um conjunto de fatores que variam de habilidades e conhecimentos individuais a práticas sociais e competências funcionais e, ainda, a valores ideológicos e metas políticas”. (Soares, 1998, p. 81).

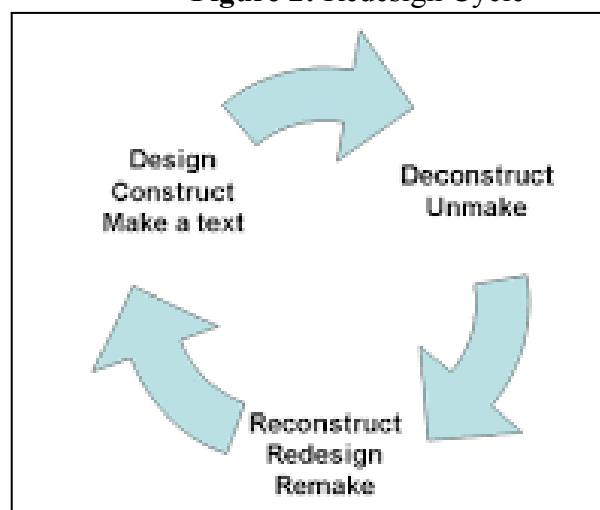
cultural structures, precedes the understanding of the written word. As Freire (1988) repeatedly suggests, the reading of the world precedes the reading of the word.

Janks (2010) argues that critical literacy practices must consider issues of power, diversity, and access to the texts that surround us. According to the Janks (2010), this is possible through engagement with and distancing from texts, which she describes as reading with the text and reading against the text. In other words, the author advocates that it is necessary to both read texts with a critical stance and to estrange them.

These processes are interdependent; the insidious practice of one without the other can lead to pitfalls. The author explains that reading a text without positioning oneself critically may cause the learner to passively accept the text. On the other hand, estranging the text without first engaging with it means rejecting it automatically, without first establishing a dialogue with it. Without this dialogue, according to the author, we cannot say that we have truly read the text. Additionally, Janks (2010) includes a step of text reconstruction in this process, arguing that practices of engagement with and distancing from texts are sterile if we cannot reshape the ideological and power relations present in them.

Therefore, the author suggests the operationalization of these processes through a cyclical methodological design that she calls the “Redesign Cycle” (Figure 2). Through this cycle, learners can engage in practices of reading, problematization, and reconstruction of texts, leading to the construction of what we understand as CSC.

Figure 2: Redesign Cycle



Source: Janks (2010)

The methodological framework proposed by Janks (2010) guides a practice of critical literacy through stages of Design, Deconstruction, and Redesign of texts. Design is the term

the author uses to refer to the process of creating and shaping texts, considering the multi-semiotic aspects of the meaning-making choices that compose their production. According to Janks (2010), focusing on the Design of texts allows us to address how the set of signs that work in constructing the meanings present in texts—words, layout, images, colors, fonts, sound, textual genre, lexical structures, among others—are selected and organized.

The Deconstruction phase consists of the process of estranging the text being read. In this phase, the aim is to make learners denaturalize the discursive practice represented in the text. This is where what Janks (2010) refers to as reading against the text is concretized. Students are led to analyze, question, and reflect on the discourses present in the texts.

Redesign, on the other hand, involves transforming the texts. Since its genesis in Freirean critical pedagogy and Marxist social theory, critical literacy has always been conceived as a form of social and political action. Within Janks's (2010) model, Redesign demonstrates the potential of critical literacy to contribute to social transformation and change. In this sense, Redesign not only reformulates the texts but also the textual practices and subjectivities, as well as the power relations discursively constructed in society and conveyed by the texts.

It is important to clarify that although it may seem that the “Redesign Cycle” proposed by Janks (2010) suggests the idea that we should remodel only those texts whose Design reflects and perpetuates unequal power relations—thereby excluding from our scope the work with texts that already aim to challenge these relations (such as the songs used in our project)—the author emphasizes that even texts that aim to shed light on unequal power relations need to be analyzed and deconstructed.

This is because texts that are already “Redesigns” of unequal power relations also carry ideologies and interpretations that can be critically analyzed and questioned, allowing for a deeper understanding of social issues and the context of their productions. Thus, not only oppressive texts constitute the scope of critical literacy, but any textual material (including multimodal texts) that, as is common with any text, manifests the discursive relations of a society.

3. METHODOLOGICAL ASPECTS OF THE RESEARCH

In this chapter, we address the methodological procedures employed in our study. Here, we will discuss the nature of our investigation (subsection 3.1), which is configured as

qualitative research, and classified as action research. We will also present the research context and participants (subsection 3.2). Subsequently, we will present the textual material used in the antiracist critical literacy practice, as well as justify the choice of such material (subsection 3.3). Next, we will systematize the pedagogical and investigative aspects of our study (subsection 3.4). In the following subsection, we present the critical literacy project “Melodies of Change” (subsection 3.5). Finally, we describe the strategies for data generation (subsection 3.6).

3.1 Nature of the research

The research conducted is a qualitative investigation, configured as action research (Thiollent, 2022). The choice of a qualitative approach is due to the fact that it allows us to subjectively examine the process of developing CSC among English learners. Dörnyei (2007), in discussing methodological approaches in applied linguistics, elaborates on the concept of qualitative research and describes the basic aspects that characterize this approach in general. Below, we highlight some of the aspects described by the author that were integrated into our study, thereby outlining our methodological trajectory.

According to Dörnyei (2007), qualitative research utilizes a wide range of data, including recorded interviews, various types of texts, and classroom episode capture, among others. In the data processing stage, much of the data is transformed into text format (for example, the transcription of classroom moments made in this research), as most qualitative data analysis is performed with words. Dörnyei (2007) also explains that a shared goal of all qualitative methods is to interpret a set of meanings, whether cultural or personal, in the observed phenomena. For this, the data must reflect rich and complex details. Thus, to obtain a thorough description, virtually any relevant information can be considered qualitative data, including mentions of participants' pauses or hesitations when answering a particular question, intonation when expressing themselves, and facial or bodily gestures accompanying speech when taking a position, among others.

Another characteristic mentioned by the author is the research environment. Due to the fact that the goal of qualitative research is to describe social phenomena as they occur naturally, qualitative investigations take place in the natural environment. To obtain a sufficient level of detail about the research context, the study generally occurs through immersive contact in the research environment.

According to Dörnyei (2007), qualitative research is interested in internal meanings, that is, the subjectivity of the participants. Thus, the qualitative investigator is concerned with the opinions, experiences, and feelings that make up individuals' subjectivity. Because these are internal issues, based on the meanings that subjects attribute and bring to situations, only the participants themselves can reveal the meanings and interpretations of their experiences of interaction with the world. For this reason, the qualitative researcher seeks to understand social phenomena from the perspective of the “insiders.”

Finally, the author mentions that qualitative investigations are fundamentally interpretative, which means that the results of the research are a product of the subjective interpretation that the researcher makes of the data. In this case, the researcher is the main mediation mechanism in the research, and for this reason, the interpretation of the data is always influenced by the personal position of the investigator, who, in turn, is a construct of their personal history, culture, gender, social class, age, and race.

In addition to its qualitative nature, as already mentioned, our study is configured as action research. Thiollent (2022) defines this type of research as an empirical-based social investigation, designed and implemented in close relation to a practical action, in which researchers and participant representatives of the situation are involved in a collaborative and participatory manner.

The author also points out that although the methodology of action research is discussed in technical-organizational contexts with different social and ideological commitments, many proponents of this type of research conceive its use as a form of emancipatory action directed toward social groups belonging to the marginalized lower classes. In this sense, action research is understood as a form of social and political engagement that acts in favor of the causes of the dominated classes.

Kincheloe (2003) proposes that one of the essential stages of action research from an emancipatory perspective is the conception of teaching as a liberating act grounded in praxis. In the critical perspective of action research advocated by the author, the meaning of praxis falls upon a Marxist notion of pedagogical practice, of which Freire is a proponent, in which praxis is understood as informed and reflective practice. Therefore, according to Kincheloe (2003), as the teacher-researcher develops a system of meanings that guides the design of the research, chooses the methods, interprets the data, and conducts reflective analysis, they necessarily alter their way of seeing the world and acting upon it.

3.2 Research context and participants

The study was conducted in a public school of the state education network in the city of Janduí-RN. The school is located in the urban area of the municipality; it has good facilities and offers classes for both elementary and high schools in three shifts. For the project, we chose a class of 8th grade with 24 students. The participants are students who live in both the urban and rural areas of the municipality and are aged between 13 and 14 years.

To profile the students, we applied a physical questionnaire in the classroom with eleven questions, organized into four sections. The first section addressed information such as name, age, ethnicity, and place of residence (urban or rural). The second section focused on the students' relationship with music, investigating their preferred music genres, whether they are interested in learning English through songs, and whether they usually pay attention to the lyrics of the songs they listen to.

The third section of the questionnaire specifically investigated whether the students would be interested in participating in an antiracist critical literacy project. In this section, we asked if the students had ever witnessed or knew someone (among family and friends) who had experienced racism, as well as if they had participated in projects or campaigns that combat racism. In the last section of the questionnaire, we asked if the students had access to the internet at home and if they owned any device to listen to music.

In addition to the profile questionnaire, students were given an Informed Consent Form, requesting authorization from their parents or guardians for the voluntary participation of the students in the project, as well as for the use of the activities and recordings made during classroom interactions. The form was prepared in accordance with Resolução 466/2012-CNS/CONEP of Universidade Federal Rural do Semi-Árido (ANNEX 3). Out of the 24 students in the class, 12 returned the form signed by their parents or guardians. Thus, the *corpus* of analysis for this work is composed of recordings of the interactions of these 12 students, whose guardians authorized their participation and the use of the information in the project.

3.3 About the selection of songs and the context

To promote our pedagogical proposal, we used two songs as support for the development of an English language teaching practice that would enable us to achieve the objective of this work. The selected songs for the project were “Black, Brown and White”

(1938) by Big Bill Broonzy, and "I Wish I Knew How It Would Feel to Be Free" (1967) by Nina Simone. Both songs have in common that they are performed by black artists and reflect in their lyrics the struggle against racism in American society.

The songs were composed in the context of racial segregation and the fight for civil rights for the black population in the United States, a period that extended from 1870 to 1968. The songs are manifestations of protest against the violence and institutionalized discrimination that established itself in American society, restricting the rights of the black population to share the same spaces and enjoy the same conditions that were accessible to white people.

In a society still in the process of reconstruction following the American Civil War, a set of segregationist laws was established in the Southern states in the mid-1860s aimed at limiting the rights of the black population. These laws became known as the "Jim Crow Laws," a term that referred to the theatrical character "Jim Crow" created and popularized by comedian Thomas D. Rice. The artist built his character based on racist stereotypes that ridiculed black people by characterizing them as rogues, drunks, and fools, thereby popularizing the theatrical practice that became known as "Black Face."

According to the Brazilian historian Karnal (2015), the segregationist laws established a separation between blacks and whites people in public spaces such as public transport, theaters, and parks, and in private establishments like restaurants, shops, and hotels, among others. From 1885, the majority of Southern schools were segregated into schools for whites and others for blacks. This "apartheid" policy was supported by the fallacious discourse of "separate but equal."

It is in this context that white supremacist groups emerged, advocating for the extermination of the African American population. From these groups, the Ku Klux Klan (KKK) arose, a secret organization that based itself on violence against minority groups, such as Jews and blacks.

This policy of restricting rights and violence against the African American population began to be more firmly challenged with the civil rights movements, which gained strength between 1954 and 1968. Among the most prominent figures in these movements was the pacifist leader Martin Luther King, who, on the steps of the Lincoln Memorial in Washington, delivered the emblematic speech "I Have a Dream," expressing his desire to live in an egalitarian society free from discrimination. The manifestos based on tactics of civil

disobedience led by King were responsible, between 1950 and 1960, for the dismantling of the segregationist laws based on the idea of “separate but equal.”

The songs selected for our project echo these demands and serve as instruments of resistance and struggle against racism. Therefore, this is why these songs were chosen for our proposal. Although, on one hand, current compositions also take on the responsibility of fighting against contemporary racial discrimination, and perhaps are closer to the students, the choice of older songs, on the other hand, allows learners to draw a historical parallel with present-day issues and realize that the struggle for equal rights is ongoing, not limited to a specific social context or a bygone era.

Furthermore, the period of the Jim Crow laws in the United States represents a chapter in recent history where the rights of the black population were systematically attacked. Thus, revisiting this period from the perspective of those who suffered oppression and who used their art as tools of protest is a symbolic act. In our view, this choice has the potential to enhance our critical pedagogical practice.

Songs are historical and cultural records; they act upon us, awakening sentimental involvement through the narratives recited and melodic apparatus, which together aid in constructing the poetic messages we seek to convey. The use of music engages students emotionally with tasks and helps them establish personal connections with the compositions (Grason, 2018). Additionally, the multi semiotic and multisensory aspects of songs can contribute to the simultaneous development of different linguistic competencies (reading, listening, speaking, writing) in a second language. In the case of the selected songs, they also contribute to raising conscientization about social injustices, prompting students to engage in the process of composing a CSC.

In this sense, Janks (2010) points out that texts have designs on us. As consumers of textual meanings, we must be able to identify the truths that texts construct and that, in turn, shape them. It is also essential for us to be able to presume their social implications and perceive how they act in the construction of subjectivities. As Janks (2010) teaches us, critical reading, combined with an ethics of social justice, is essential in the struggle to defend our own rights and the rights of others.

3.4 Pedagogical and investigative dimensions of the study

To achieve the central objective of this study — to analyze the development of Critical Symbolic Competence in English language learners — our work was structured within a pedagogical and investigative framework. Guided by the notion of Praxis advocated in this study, we developed the pedagogical and investigative dimensions while observing the theoretical foundations that underpin our work.

As previously mentioned, the pedagogical scope pertains to the teaching procedures employed in this work. In contrast, the investigative scope corresponds to the processes of generating and subsequently analyzing data derived from classroom interactions. The table below systematizes these two dimensions:

Table 1- Research structure

Pedagogical Dimension	Investigative Dimension
Theoretical reading	Elaboration of the operational concept
Defining the project theme	Application of profile questionnaire
Elaboration of the antiracist critical literacy project	Data generation: classroom debates and textual production
Implementation of the antiracist critical literacy project	Data transcription and analysis

Source: produced by the authors

3.5 Antiracist critical literacy project

Our project was structured based on Janks's (2010) Redesign Cycle and is organized into four stages: Tuning In; Reading and Interpreting Lyrics; Tuning into Criticality; and Critical Composition. The activities related to the project were developed over four weeks, totaling eight classes (two classes per week).

In addition to Janks's (2010) methodological framework, we also considered Fairclough's (2008, 2013) critical discourse analysis model, which provided us with theoretical foundations for structuring critical tasks when working with texts. This model considers three dimensions of discourse, which are associated with three analysis processes. The discursive dimensions are: the object of analysis (which encompasses language in verbal, visual, or multimodal texts); the processes through which texts are produced and received (written, edited, drawn, read, listened to, watched, their textual genre, and the relationships

they establish with other texts); and the socio-historical and contextual conditions that govern these dimensions.

Each of these dimensions demands a different type of analysis process, namely, textual analysis, analysis of discursive practice, and analysis of social practice. Each of these processes allows for a distinct yet complementary analysis of how the discourse on racism, as denounced in the songs, is constructed, interpreted, and situated in a broader social context. These analysis processes were distributed among the tasks in the Reading and Interpreting Lyrics and Tuning into the Criticality stages of our project, aiding in the structuring of the Design and Deconstruction phases of the Redesign Cycle (Janks, 2010).

The adoption of this critical discourse analysis model in the activities stems from the understanding that ideologies and power relations are materialized through discourse and conveyed through texts. Therefore, to help students identify and comprehend the ideologies and power relations present in the analyzed songs, it is necessary to utilize procedures of critical discourse analysis. Thus, the project followed the organization below:

Chart 1 - “Melodies of change” antiracist critical literacy project

Redesign cycle	Didactic stages	Objectives	Implementation
Design	<i>Tuning in</i>	- Present the antiracist critical literacy project. - Explore students' prior knowledge about racism.	LESSON 1 - Presentation of the proposal - Application of the participants' profile questionnaire - Conversation circle (What I know)
		- Understand the lyrics of the songs. - Understand the concept of figures of speech. - Provide exposure to the songs being studied.	LESSON 2 - Introduction of the concept of figures of speech - Use of songs to exemplify figures of speech - Homework: identification of the figures of speech present in the songs (textual analysis)
	<i>Reading and interpreting the lyrics</i>	- Recognize how meanings are constructed in the texts that circulate to us. - Identify the use of figures of speech in the songs. - Analyze how figures of speech contribute to the creation of meanings within the text. - Understand the metaphorical meanings of the songs through	LESSON 3 - Recap of the previous lesson (Do figures of speech help convey the meaning of the songs?) - Group quiz about figures of speech
			LESSON 4 - Homework: group research to discuss questions about the

		the comprehension of the linguistic resources used in their compositions.	songs (analysis of discursive practice).
Deconstruction	<i>Tuning into criticality</i>	- Question and deconstruct these meanings and discursive realities by analyzing the power relations and hegemonic forces underlying the textual productions. - Debate the theme of racism based on the lyrics of the songs. - Develop students' critical analysis skills and reflection on manifestations of racism in society.	LESSON 5 - Activity: group research on the social context of the production of the songs (analysis of social practice).
			LESSON 6 - Debate around the question "How do the lyrics of the songs reflect current experiences of discrimination and injustice?" (use journalistic articles, advertisements, and clips from comedy programs) - Guidelines for the production stage
Redesign	<i>Critical composition</i>	- Transform textual and social realities through the construction of transgressive and counter-hegemonic discourses that challenge and reconfigure practices and power relations. - Explore students' creative capacity in tasks that remodel the realities expressed in the songs.	LESSON 7 - Culminating moment where students present their productions
			LESSON 8 - Circle of discussion about the production process

Source: produced by the authors

Following the Redesign Cycle proposed by Janks (2010), our project comprised the Design phase, which included the Tuning In and Reading and Interpreting Lyrics stages. The Tuning In stage involved presenting the project "Melodies of Change" to the students. In this stage, we explained how the activities within the project would unfold and its objectives. Subsequently, we distributed consent forms for participation in the research, which, due to the students being minors, needed to be signed by parents or guardians, authorizing both participation in the research and the use of the generated data for analysis.

This stage aimed to introduce the theme we would work on throughout the project. Initially, we sought to ascertain the students' prior knowledge about racism and figures of speech. During this stage, the students were also introduced to the songs that would be our objects of analysis.

Through textual analysis and the discursive practice of the songs, the Reading and Interpreting Lyrics stage aimed to enable students to identify the Design processes of the texts, which facilitated awareness of the meanings constructed in the productions. In this stage, we introduced the concept of figures of speech and conducted activities to identify the figures of speech present in the songs, which constituted a textual analysis of the compositions. Additionally, we promoted a discussion about how these rhetorical resources construct the literal, metaphorical, and ideological meanings expressed in the lyrics, as well as addressing the context of the production of the songs, elements of intertextuality, and the discursive genre of the songs (Jazz and Blues), thereby conducting an analysis of the discursive practice of the texts.

The Deconstruction phase included the Tuning Into Criticality stage, which aimed to motivate learners to problematize manifestations of racism in society based on the lyrics of the songs. In this stage, students conducted a social analysis of the lyrics through a classroom research activity. For this analysis, we formulated four questions intended to help students understand the era in which the songs were written, what was happening at that time, which socio-historical events may have motivated the composition of the songs, and what relation they might have with those events.

Furthermore, to explore the students' repertoire of knowledge and engage them in the discussion, we asked whether they were familiar with current songs that address the same themes as the studied songs. We then encouraged the students to reflect on why such songs are still being composed today. To encourage them to recognize representations of racism in the present, we utilized advertisements, videos from humor programs, and journalistic articles, allowing learners to relate the lyrics of the songs to contemporary issues.

Finally, in the Redesign phase, we have the last stage of the project, which we named Critical Composition. This stage aimed to investigate the transformative potential of the students. As previously discussed, in Janks' (2010) model, the Redesign is the stage in which learners reconstruct texts and textual realities, reflecting on their production of more equitable ways of living in society. Thus, we suggested that in this stage, students come together in groups and collaboratively produce materials such as videos, posters, and social media posts that raise conscientization about the importance of combating racism. Although we provided guidance and suggestions for material production, we made it clear to the students that they were free to use their creativity to create campaigns as they deemed appropriate, exploring

various formats and textual modalities. This allowed each production to be unique and original.

Still, in the Critical Composition stage, we held a culminating moment of the project, in which the students could present their productions and discuss the creation process. In this stage, we conducted the final data collection of our research by capturing the students' opinions about the production process and also through the analysis of their productions.

It is relevant to observe that the structuring elements of our operational concept (conscientization, problematization, and transformation) were incorporated as objectives in the Reading and Interpreting Lyrics, Tuning Into Criticality, and Critical Composition stages of our project. This demonstrates the practical application of the operational concept (CSC) in both the investigative and pedagogical aspects of our study.

3.6 Data generation and analysis strategies

Understanding CSC as a collaboratively constructed practice in social interactions, both in the classroom and the world, and as a symbolic action that is materialized in and through discourse, the focus of our investigation lies in the discursive realm. In other words, we focus on discourse because it is through it that learners perform CSC, along with its constitutive conceptual elements: conscientization, problematization, and transformation.

To investigate the discourses produced by the students, we employed recording, systematization, and transcription procedures during classroom debate moments, which were named episodes and subsequently analyzed. To preserve the identity of the participants and establish a systematic approach to transcription, we assigned pseudonyms to the participants and created the following table of symbols and conventions:

Table 2: Symbols and conventions for transcription

Symbol	Convenção
T	Teacher-Researcher
S	Student
Ss	More than one student
...	Pause
(...)	Long pause

Source: adapted from McKay (2006)

In addition to the transcriptions of the moments of interaction in the classroom, the productions created by the students during the Redesign phase were also explored. For the analysis, we selected only a sample of the productions due to the space limitations of this monographic work.

The excerpts for the transcription of the interactive moments in the classroom referred to as episodes, were pre-selected. From the planning of the project, we included dialogue moments in all stages of classroom practices. The questions that guided these interactions were semi-structured, allowing flexibility for the formulation of new provocations as the dialogue developed in the classroom. Thus, the excerpts for the transcriptions of the episodes were planned previously.

4. DATA ANALYSIS

In this chapter, we present the analysis of the data generated through the implementation of the antiracist critical literacy project *Melodies of Change*. Throughout the chapter, we aim to achieve the general objective of this study, which is to analyze the development of Critical Symbolic Competence in English language learners. The analysis will be systematized according to the project's execution flow.

In subsection 4.1, we describe and analyze the discourses produced by the students through the pedagogical practices developed in the Tuning In stage. From subsection 4.2, in the Reading and Interpreting Lyrics stage, we begin the analysis of the constituent elements of CSC. In this stage, we analyze the students' practice of *Conscientization*. In subsection 4.3, we analyze the students' interactions during the Tuning into Criticality stage, whose main objective was to promote the practice of *Problematization* of the social issues presented in the songs. Finally, subsection 4.4 presents the analyses of the interactions and productions carried out by the students in the Critical Composition stage, which aims to explore the students' potential for *Transformation* of the songs and their social realities.

It is important to highlight that, although we follow this organization, we understand that discourses are not linear manifestations that adhere to an organizational flow with predictable logic. On the contrary, discourses are spontaneous and arise as meanings are constructed through interaction with the text, people, and the world. Thus, it is possible, for example, to recognize in the students' discourses practices of Transformation at moments when the pedagogical practice aimed to work on Conscientization. When such moments

occur, we will proceed with the analysis, as the systematic approach in this section serves solely organizational purposes for the textual structure.

4.1 Stage 1: *Tuning in*

As an initial approach to the theme addressed during the project, we displayed the video titled “The Doll Test” (Figure 3), which documents a psychological experiment conducted with Italian black children. This video recreates, with Italian children, an experiment originally carried out in the 1940s in the United States with African American children to investigate the degree of marginalization they felt due to prejudice and racial discrimination. In the video, the children are presented with two dolls, one black and one white, and are then questioned about their preferences and perceptions regarding them. The questions include which doll is “good” or “bad,” “pretty” or “ugly,” which they prefer, and finally, which doll looks more like them.



Source: Youtube

The selection of the video is justified by its ability to provide a visual and concrete example of the effects of racial discrimination, which facilitates understanding and stimulates debate about the impressions and reflections that the video provokes. Moreover, the video allowed us to explore the emotional dimensions of the students, which were accessed through questions that focused on the emotions evoked by the video. This process was important, as antiracist critical literacy goes beyond simply conveying information; it is a continuous process that, although reflective and analytical, must also be integrated and driven by emotions (Grayson, 2018).

The questions to provoke dialogue were initially asked in English and then translated into Portuguese. This strategy was adopted at this initial moment so that students would feel comfortable responding in the language they felt most at ease with, without losing their own ways of expressing themselves (Janks, 2010). Thus, the language was not a limiting factor for participation in the discussion moments.

Episode 1 - Emotional dimensions of a critical literacy practice

1. **T:** How did you feel watching the doll test video? Como você se sentiu
2. assistindo ao teste da boneca?
3. **Ss:** Desconfortável!
4. **S. Joel:** Indignado.
5. **T:** Why did you feel like that? Por que você se sentiu assim?
6. **S. Joel:** Porque são crianças que não aceitam elas mesmas.
7. **T:** What does the doll test show about what children understand by beauty?
8. O que o teste de boneca mostra sobre o que as crianças entendem por
9. beleza? Vocês lembram?
10. **S. Luís:** A sociedade acha que a criança bonita, o modelo tem que ser
11. branco. E é o mesmo padrão de beleza, que o preto não é bonito, e sim o
12. branco, sabe? A sociedade, ela ingere isso. A sociedade ingere isso também
13. que as crianças fazem. Porque o modelo de beleza é o branco e não o
14. negro... que motiva ela a falar que ela não é bonita e que quem é bonito
- são os brancos.
15. **T:** How would you feel if you realized that a doll that looked like you was
16. considered ugly or bad? Como você se sentiria se você percebesse que uma
17. boneca parecida com você é considerada feia ou ruim?
18. **Ss:** Triste.
19. **S. Luís:** Triste e desconfortável, já que a sociedade faz isso, falando que os
20. brancos têm muito mais direito e são mais bonitos.
21. **S. Carolina:** Muito mal.

In lines 1-2, we can observe the attempt of the teacher-researcher to assess the students' feelings regarding the video. In lines 3-4, we see that several students responded that they felt "uncomfortable," while the student Joel stated that he felt "indignant." The fact that the students express these feelings indicates that they were able to recognize that there is a problem in the experience portrayed in the video. When asked about the reason for feeling this way (line 5), the student Joel points to the recognition of an identity and self-acceptance problem in the children's statements. His response suggests an initial understanding of the implications of racism and discrimination. However, in this statement, he does not clearly articulate the relationship between racism and the children's self-acceptance issues.

To encourage the students to reflect on the issues raised by the video, the teacher-researcher, in lines 7-9, poses a question that guides the discussion towards a more focused analysis of the video's content. Between lines 10-14, we see that Luís explicitly identifies the influence of society on beauty standards; he relates the perception of beauty to cultural and social influence.

We note in Luís's speech a mobilization of knowledge about social realities and power structures based on skin color. Although the video opens the door for such interpretation, it is clear that the student makes connections based on a consciousness already present in his repertoire of knowledge. This becomes evident when, unlike his colleague Joel in line 6, Luís absolves the children of responsibility for their attitudes and attributes it to society. This approach reveals that he goes beyond the content of the video and sees the situation from a broader perspective. When addressing critical visual literacy processes, Janks *et al.* (2013) explain that interpretive movements like that of student Luís occur because the reader's or viewer's interpretation depends on the meanings obtained from the text and those that he brings to the text based on his own world experiences.

In the next moment, between lines 15-17, the teacher-researcher again tries to motivate the students to engage affectively with the interpretive task. This is because when dealing with problematic situations — whether real or fictional — and experiencing the emotions (positive or negative) that arise from them, students can establish deeper connections with the curricular content. This is particularly relevant when we seek to engage students' emotional perceptions about issues of race, prejudice, and racism (Grayson, 2018). The students' speeches reveal feelings of sadness and discomfort, possibly triggered by an uncomfortable effort of otherness as they imagine experiencing the pain of others.

After the dialogue about the impressions of the video, we began a conversation circle entitled “What I know”, aimed at exploring the students' prior knowledge about racism. Questions were asked about what they understood by racism and whether they knew of or had experienced cases of racism. The dialogue conducted in this stage is presented below:

Episode 2 - What I know about racism

22. **T:** What do you understand by racism? O que você entende por racismo?
23. **S. Saulo:** É o preconceito, bullying, desigualdade e desrespeito.
24. **T:** Someone else? Mais alguém tem alguma opinião?
25. **S. Luís:** O racismo é... como eu posso falar... O racismo... Muitas pessoas
26. racistas querem dividir por classe social. Como, por exemplo, dividir os
27. negros e os brancos. Como antigamente criavam escolas, uns para negros,
28. outros para brancos. Fazendo com que as pessoas negras se sintam
29. oprimidas.
30. **S. Djamila:** Se o preconceito for com a cor da outra pessoa, se o... como é
31. que eu falo? ...Se o preconceito for com a cor da outra pessoa e desavença
32. também, vai ser racismo. Mesmo se for branco, amarelo e índio. Sabe?
33. **T:** What examples of racism do you know of? Quais exemplos de racismo
34. vocês conhecem?
35. **S. Luís:** Todo mundo odeia o Chris.
36. **S. Elias:** Vinícius Júnior.
37. **S. Emanuel:** Balotelli, Daniel Alves, Vinicius Júnior.
38. **S. Gabriel:** O goleiro Aranha.

39. **T:** Does racism have any effects on people's lives? O racismo tem algum
 40. efeito na vida das pessoas?
 41. **S. Luís:** O Vinícius Júnior deixou... Vinícius Júnior entrou em depressão.
 42. Então muitos deles [jogadores] tentaram... Muitos deles tentaram parar a
 43. carreira, entraram em depressão.
 44. **T:** How would you feel if you had experienced racism? Como você se
 45. sentiria se você tivesse passado por uma situação parecida com a de
 Vinícius Júnior?
 46. **S. Alexandre:** Triste. Tipo, como o Vinícius Júnior, que pegou depressão.

This moment of dialogue is initiated by a question (line 23) posed by the teacher-researcher regarding the general idea that the students have about racism. We can begin the analysis of this interaction by observing how the students define racism and its manifestations. The student Saulo (line 24) relates racism to various forms of oppression that are not limited to isolated individual actions but also involve structural and systemic problems. The student Luís, in turn, understands racism in historical and structural terms; his response reflects a critical awareness of the historical roots and the existence of an institutionalized system of oppression. Right from the start, we can notice in the speeches of both students aspects of a CSC, as their responses reflect what Freire (1998) considers an essential characteristic of critical conscientization: the understanding of forms and structures of oppression.

In the speech of the student Djamila (lines 31-33), we see an understanding of racism that goes beyond the dichotomy of black and white. Her speech suggests a broader perception of the power dynamics that can oppress different ethnic and racial groups. The hesitations before formulating and expressing her idea may indicate that she is in a process of meaning-making, possibly negotiating meanings and constructing her understanding of racism at that moment. Moments like this occur because we usually do not have the time to meticulously choose each word or grammatical structure; instead, we focus on what we want to express, allowing the words to choose themselves (Janks, 2010). Another important aspect to highlight is the lexical choice of the word "desavença" (disagreement) made by the student in her formulation. Such a choice can be interpreted as an attempt to capture a notion of symbolic and physical violence linked to the practice of racism.

In the following moment, the students were asked about examples of racism they know. This questioning aimed to encourage the students to find in their knowledge repertoire, realities, and world experiences situations they identify as practices of racism. This process of extracting content from the reality of learners for critical analysis is, according to Freire

(1967), fundamental to engaging learners in debates about the personal, social, and cultural dilemmas of their environment, being a crucial stage in developing critical consciousness.

In response to this question, some students mentioned examples widely publicized by the media, such as the cases of the player Vinícius Júnior and the goalkeeper Aranha cited between lines 37-39. Unlike his peers, who mentioned highly publicized episodes of racism, Luís (line 36) cites the television series "Everybody Hates Chris." Although the story of the protagonist of this comedy series is marked by clear examples and historical representations of racial discrimination in the United States, Luís's mention of this series draws our attention because it is common for the comedic genre to leave representations of racism opaque to the inattentive eyes of viewers, making the joke understood in itself, without recognizing its underlying social critique. Therefore, Luís's citation of the series demonstrates a critical stance towards the discourses behind the humorous narrative of the black boy from Brooklyn, evidencing a CSC, represented by the manifestation of a conscientization of that social reality.

Subsequently, we asked the students if they believed that racism has any impact on the lives of those who suffer this type of violence. Again, the students referenced the case of Vinícius Júnior. When describing the psychological state of the player after the attacks, it was possible to notice in the tone of voice and expressions of the students a state of emotion, possibly stemming from a feeling of empathy for their idol. We see again in this moment of interaction traces of a CSC in its principle of conscientization. This is because, according to Kincheloe (2008), the very notion of conscientization from a critical literacy perspective implies the development of empathy, understanding, and action to alleviate the suffering of others.

To encourage the students to move away from a relatively comfortable position of merely identifying the suffering of others, the next question sought to know how they would feel if they were to experience the same oppression lived by the athlete (lines 45-46). At this moment, we observe that the student Alexandre (line 47) establishes a connection with Vinícius Júnior's reaction, explaining the pain he would feel based on the feelings expressed by the player. This student's response can be understood in light of what Luke (2018) describes as one of the two pathways through which it is possible to build critical conscientization.

According to the author, for those who experience oppression, the path to critical begins with externalization and analysis, starting with naming the experience of oppression, which can later translate into action. On the other hand, for those who do not directly

experience oppression, the path to developing critical consciousness begins with an effort to reposition themselves and put themselves in the place of the other. Thus, the feelings expressed by the student demonstrate this process of repositioning and an attempt to understand the experiences of others, as mentioned by Luke (2018).

It is important to mention that although this stage of the project did not aim to investigate the development of CSC in its structural elements (conscientization, problematization, and transformation), it was possible to observe, in several passages, students manifesting a CSC regarding the social realities discussed. This is particularly significant when we understand texts as materialities of the discursive practices of a social environment (Fairclough, 2008), as it demonstrates that students are attentive to the hegemonic discourses that shape the power relations around us and, thus, possess tools for a conscious reading of texts. In this sense, we observe here what Freire (1988) points out as a process of meaning-making that precedes even the reading of the written word: the reading of the world.

Through reading the lyrics and listening to the songs, at the end of this stage, students had their first contact with the songs subject to analysis. To facilitate understanding, we translated the lyrics of the songs into Portuguese. Thus, while listening to the songs being played, students could follow the lyrics through a printed version in both English and Portuguese.

Subsequently, the teacher-researcher introduced the linguistic content that would be worked on throughout the project through a dialogic-expository class, which explored the conceptualization and exemplification of figures of speech. In the final moments of the class, students received instructions to carry out an activity that, due to time constraints, should be started in class and completed at home. The task involved a textual analysis of the songs, aiming to identify and catalog the figures of speech present in the lyrics of the songs.

4.2 Etage 2: *Reading and interpreting the lyrics*

This stage of the project aimed primarily to motivate students to develop conscientization, which involves the practice of recognizing how meanings are constructed in the texts that circulate to us. As mentioned previously, although aspects of conscientization were identified in students' speech during interactions in the earlier stage, it was only in this stage that activities were developed specifically to foster students' conscientization about the analyzed texts.

In conducting a general review of the field of critical literacy in the context of second language teaching, Abednia and Crookes (2019) argue that part of the work of critical educators is to provide students with a "toolkit" for critically reading the world and texts. In this study, the "toolkit" referred to by the authors consists of assessment activities, which were designed based on the critical discourse analysis model proposed by Fairclough (2008; 2013) and distributed throughout the stages of Reading and Interpreting Lyrics and Tuning into Criticality. These activities aimed to encourage students to investigate the discourses present in the texts through processes of textual analysis, analysis of discursive practice, and analysis of the social practice of the studied texts. This triad of analytical activities facilitated the understanding of what Janks (2010) refers to as the Design of texts.

Texts are inevitable sources of knowledge on the subject in classes where critical reading is the primary focus, and therefore facilitating and assessing students' comprehension is a stage often carried out at the beginning of critical literacy practices (Abednia; Crookes, 2019). There are various ways to achieve this; in this work, the first activity conducted was a textual analysis for homework, in which students were required to identify and catalog the figures of speech present in the songs. In the following class, the activity was corrected collectively on the board, and subsequently, the teacher-researcher facilitated another moment of debate aimed at deepening students' understanding of the textual aspects of the meaning choices in the songs. As the interactions in this stage were extensive, we chose to divide it into three parts. The dialogues are systematically presented below:

Episode 3 - Textual analysis: step 1

47. **T:** How do figures of speech influence the emotion or tone of the songs?
48. Como as figuras de linguagem influenciam as emoções e o tom da música?
49. [...] Tem um trecho em uma das músicas que diz o seguinte: "I wish I could be
50. like a bird in the sky", "Eu queria poder ser como um pássaro no céu".
51. **T:** Temos uma comparação com o pássaro, né? Vocês acham que o uso
52. dessa figura de linguagem, essa comparação com o pássaro, influencia na
53. mensagem da música? [...] O que significa ser como um pássaro?
54. **S. Luís:** Que ela quer ser livre, a cantora quer ser livre.
55. **T:** Muito bem, rapaz.
56. **T:** Do you think the songs would have the same impact if they were written
57. differently, without the figures of speech? Vocês acham que se essa música
58. fosse escrita completamente sem essas figuras de linguagem ela teria outro
59. significado?
60. **Ss:** sim!
61. **T:** Então a qual conclusão a gente chega aqui? Que as figuras de linguagem
62. são importantes na composição da música, não é isso?
63. **S. Joel:** Isso, na mensagem que a música quer passar.
64. **T:** Muito bem, Joel. E qual a mensagem das músicas, sobre o que elas
65. falam?
66. **S. Joel:** Sobre a liberdade.

67. **T:** Mas liberdade de quê? Qual o tema geral retratado nas músicas?
 68. **S. Joel:** Racismo e discriminação?
 69. **T:** Isso, muito bem. Então seria se libertar de quê?
 70. **S. Joel:** Do racismo.

The dialogue begins with the teacher-researcher questioning the students about their perceptions regarding the use of figures of speech in the songs (lines 48-49). Through these questions, the teacher-researcher seeks to encourage students to reflect on how the lexical and stylistic choices are carefully made by the producers of the texts to serve specific purposes in constructing meaning within the productions.

However, it became evident, both in the students' expressions and in the silence that followed the question (line 51), that the students had difficulty understanding the inquiry posed by the teacher-researcher. This led the teacher-researcher, in the next moment, to attempt to rephrase the question, this time using an excerpt from one of the songs as an illustrative example (lines 50-53). Nevertheless, in trying to clarify the question, the teacher-researcher inadvertently made it biased, introducing an expectation of response into the inquiry (lines 51-53).

In this initial moment of critical dialogue, two points warrant particular attention. The first pertains to how the questions are structured and presented. Although the teacher-researcher intended to promote deeper reflection, the complexity of the original question may have become a barrier to students' understanding, hindering the fluidity of the dialogue. The second point relates to the impact of rephrasing the question. In attempting to facilitate comprehension, the teacher-researcher inserted an expectation of response that may have limited the students' interpretive freedom, directing their reflections instead of encouraging them more openly and critically.

The formulation of questions in a critical dialogue is a central and challenging aspect, as it is through the provocations of the teacher that students are stimulated to exercise their analytical and critical reflection skills. Therefore, when crafting questions, it is essential to consider not only the aspects of the text that need to be critically questioned but also how that questioning will be conducted. This is particularly relevant when working with children and adolescents, as the task of engaging them in critical practices tends to be cognitively challenging in itself (Abednia; Crookes, 2019).

The tendency to guide students toward an expected response can be interpreted as a manifestation of the teacher-researcher's expectation to achieve a specific outcome in the practice of conscientization and textual analysis. This expectation may be rooted in the educational model to which the teacher-researcher was exposed, which, according to Freire

(1998), is characterized as a "banking" model of education, where the existence of right and wrong answers is presumed. Thus, even within a critical literacy approach, the practices and expectations of the teacher-researcher may interfere with their performance and the construction of critical praxis, as evidenced in the questions posed in lines 52 and 54, and again in lines 62 and 63.

Despite the initial difficulties in formulating the questions, there were moments when the students showed signs of conscientization. During subsequent discussions, some students began to reflect on the intentionality behind the lexical choices in the songs. An example of this occurs in line 55, when student Luís identifies the songwriter's intention, noting that the composition was created to express a desire for freedom. In line 64, student Joel complements the teacher-researcher's speech, recognizing that figures of speech play a role in constructing the message of the text. This process of dismantling and deconstructing the text enhances our perception of the choices made by the speaker. Each choice brings to light what has been selected while leaving it in the background or obscuring what has been discarded. By directing our attention to these selections, we have the opportunity to analyze them and reflect on their impacts, which is an essential step in conscientization (Janks, 2016).

Episode 4 - Textual analysis: step 2

71. **T:** A gente tem um trecho aqui da música que diz o seguinte: "I wish I
72. could break all the chains holding me" Eu desejo poder quebrar todas as
73. correntes que me prendem. Que figura de linguagem nós temos aqui,
- Emanuel?
74. **S. Emanuel:** Comparação!
75. **T:** Tem certeza? Cadê os elementos comparativos?
76. **S. Luís:** Metáfora?
77. **T:** Isso. Muito bom. O que significa a metáfora da "corrente" aqui na
- música?
78. **S. Alexandre:** Ela significa que a pessoa está sendo presa ou está sendo
- mantida em algum lugar.
79. **T:** Bem, como vocês identificaram que as músicas falam sobre racismo,
- preconceito, então o que a palavra "corrente" evoca?
80. **Ss:** Escravidão!
81. **S. Alexandre:** Escravidão! Porque no tempo que a escravidão existia, os
82. negros eram acorrentados e chicotados pelos brancos com chicotes de
- couro.
83. **T:** Muito bom. Mas essa música não foi escrita na época da escravidão.
84. Então, as correntes podem simbolizar o que mais nesse contexto?
85. **S. Alexandre:** Discriminação e racismo.
86. **T:** Temos outro trecho aqui, com outra metáfora. Diz o
87. seguinte: "I wish I could share all the love that's in my heart. Remove all
88. the bars that keep us apart" Eu desejo poder compartilhar todo amor que
89. há em meu coração. Remover todas as barreiras que nos mantêm
90. separados. Que barreiras seriam essas?
91. **S. Alexandre:** O racismo da sociedade, a discriminação.
92. **T:** Can you identify examples of discrimination in the songs? Vocês
93. conseguem identificar exemplos de discriminação nas músicas?
94. **S. Alexandre:** Esse aqui: "If you was white, should be all right. If you was

95. brown, stick around. But as you's black, hmm, brother, get back ...” Se
 96. você fosse Branco ficaria bem se você era marrom, você fique por aqui,
 97. mas como você é negro irmão volte Volte volte.
 98. **T:** Tem uma representação de racismo aqui?
 99. **S. Alexandre:** Ele tá falando que o branco, ele tem mais favorabilidade.
 100. Por exemplo, se você fosse branco, você teria uma vida melhor, uma vida
 101. mais favorecida, mas como você é negro, você é pobre, essas coisas.
 102. Significando essas coisas assim.
 103. **T:** Muito bem, rapaz. Muito bom exemplo, tenta identificar mais algum em
 outra música.
 104. **S. Djamila:** Tem uma parte que diz assim: “If you're black and gotta work
 105. for a living. This is what they will say to you” (se você é negro e precisa
 106. trabalhar pra viver, isso é o que vão dizer para você). Então ele já tem em
 107. mente que os negros tem mais responsabilidade, é ... Tem tipo uma
 108. obrigação, é ... São coisas mais difíceis para eles, entendeu? E para os
 109. brancos as coisas são mais fáceis e para os negros são coisas mais difíceis.
 110. Aí tem uma parte da música que diz assim, eles dizem que se você for
 111. branco tudo ficará bem se você for marrom, fique por aqui, mas se você é
 112. negro, irmão, volta, volta volta volta.
 113. **T:** Isso, Djamila, muito bom exemplo.
 114. **S. Alexandre:** Eu achei um, olha. “I went to an employment office. Got a
 115. number 'n' I got in line. They called everybody's number. But they never
 116. did call mine” Fui a um escritório de empregos. Tenho um número e entrei
 117. na fila. Eles ligaram para o número de todo mundo. Mas eles nunca ligaram
 118. para o meu. Significando que eles não queriam dar um emprego para um
 negro.
 119. **T:** Vocês acham que essas práticas identificadas nas músicas ainda são
 comuns hoje em dia?
 120. **S. Alexandre:** Sim, infelizmente ainda tem muitos casos de pessoas que
 121. não dão empregos a negros, que chingam só por que a outra pessoa é negra
 122. e dão mais favorabilidade aos brancos.
 123. **T:** Você acha que essas práticas são naturais? ... Assim, por que você acha
 124. que essas práticas de racismo podem ser vistas como naturais por algumas
 pessoas?
 125. **S. Alexandre:** É ... Tipo, não é natural, é comum ... O racismo, a
 126. discriminação já vem do tempo da escravidão, as pessoas fazendo racismo,
 ai virou uma coisa comum.

The second stage of the textual analysis begins with the teacher-researcher motivating the students to analyze the texts based on the figures of speech they identified in the textual analysis activity conducted at home. This stage aimed to deepen students' analysis of how linguistic choices contribute to the construction of meanings within the text (lines 71-73). Following the identification of the figure of speech present in the excerpt highlighted by the teacher-researcher, the students became actively engaged in practices of analysis and reflection.

The dialogue shows that the students were able to identify the presence of a metaphor (line 76) and connect it to a socio-historical context. The association with slavery (line 80) is immediate, demonstrating that the students understand the metaphor of the "corrente" (chain) as a representation of restriction and dehumanization. Here, it is interesting to analyze how the students activate social and historical repertoires to interpret the metaphor, which reflects

a conscientization that goes beyond the mere identification of figures of speech. This moment demonstrates what Janks (2016) points out as an essential analytical movement in critical reading, as, in the author's view, reading texts involves understanding much more than just linguistic aspects.

Posteriorly, we can observe the teacher-researcher's attempt to have students analyze the texts within the historical framework in which they were produced (lines 83-84). In the subsequent moment (line 85), student Alexandre, based on the identification of the metaphor made by colleague Luís (line 76), manages to align his interpretation with the social context in which the song was written. Analyzing texts both at the linguistic level and in terms of the historical and social context in which that discursive form was constructed are fundamental steps within the critical discourse analysis model proposed by Fairclough (2008; 2013). It is again possible to point out in these interactions the principles of a CSC in one of its structuring conceptual elements: conscientization, which, as per our elaboration, consists of the practice of recognizing how meanings are constructed in texts.

In the following moments, it was observed that the students began to automate their analyses, associating any new excerpt with the same interpretations already made, such as "discrimination" and "racism." An example of this can be seen in lines 85 and 91, where student Alexandre essentially repeats his previous statement. Although they do not appear in the transcription due to our attempt to synthesize the dialogue, the same pattern observed in Alexandre was also reflected in the remarks of other students during the lesson. Thus, to avoid the adoption of an automated and unexamined "*modus operandi*" in analyzing texts, the teacher-researcher asked whether the students could identify examples of discrimination and racism (line 92) that the students pointed out in their interpretations of the figures of speech.

This prompted the students to analyze larger segments of text. The students demonstrated a good perception of the representation of racism in the song lyrics, recognizing the racial favoritism expressed in the song "Black, Brown, and White." Djamila and Alexandre's analysis of how racism impacts opportunities (such as jobs) reveals that they understand the problem of discrimination denounced by the author of the song.

After identifying examples of racism in the songs, the teacher-researcher attempts to encourage the students to extend their analyses regarding the racist practices denounced in the songs to the present day (line 119). Between lines 120 and 122, it is possible to observe that student Alexandre notes the persistence of discriminatory situations today similar to those he identified in the song lyrics. In the following question, the teacher-researcher asks the students

why such practices may be seen as natural. At this moment, we see Alexandre making a distinction between “natural” and “common” (lines 125-126). Alexandre makes an important distinction between natural and common, which shows a significant level of critical conscientization. He recognizes that racist practices are not “natural,” meaning they are not part of a biological or inevitable order. Instead, he perceives that these practices are historically constructed and perpetuated over time, becoming common. In other words, Alexandre realizes that racist practices are discursively constructed and maintained over time, achieving an ideological status that allows them to constitute social structures (Fairclough, 2008).

Finally, this episode of dialogue illustrates how CSC emerges in students' discursive interactions through conscientization. The critical reading performed by the learners highlights analytical and reflective movements that Janks (2010) refers to as reading with the text and reading against the text. First, we see the students mobilizing worldly knowledge and constructing the meanings of the texts not only based on what the text presents but also on their repertoires of knowledge acquired in their social interactions. Second, it is possible to observe how the students position themselves concerning the texts, denaturalizing and questioning the social and discursive practices they encounter as they navigate between the literal and metaphorical meanings that the texts evoke. Thus, they manage to understand the processes of creation and modeling of texts, taking into account the linguistic and discursive aspects that guide the choices of meaning that compose the production, a process that Janks (2010) conceptualizes as Design.

4.3 Stage 3: *Tuning into criticality*

This stage of the project aimed primarily to stimulate the practice of problematization, which is related to the act of questioning and denaturalizing the meanings and discursive realities, analyzing the power relations and hegemonic forces underlying textual productions. To expand the discussion triggered by the songs in the previous stage to contemporary issues, we selected video excerpts from humor programs and advertisements to motivate students to problematize practices of racism in textual productions within the contemporary context.

We initiated the discussion by presenting two video excerpts from humor programs that aired on television and generated debates due to their references to the practice of blackface. The first video features a segment from the program *Zorra Total*, broadcast in

2013, where the character Adelaide, played by Rodrigo Sant'Anna, is portrayed in a comedic and caricatured manner as a black woman living in a community⁸. With her exaggerated mannerisms and relaxed demeanor, Adelaide reinforces stereotypes and raises social questions.

Figure 4: Character Adelaide



Source: Youtube

The second video features the character Ivonete, portrayed by Paulo Gustavo in the program *220 Volts*, a lower-middle-class woman with a strong personality and spontaneous demeanor, also constructed stereotypically. We used both characters to encourage students not to interpret the videos as isolated examples but as part of a broader discursive practice that reflects and perpetuates certain social stereotypes.

Figure 5: Character Ivonete



Source: Youtube

Abednia and Crookes (2019) argue that one of the usual ways teachers carry out the process of problematization of texts is through discussions guided by questions that stimulate

⁸ The term "community" refers to peripheral areas of large cities, popularly known in Brazil as "Favelas" (Slums).

critical thinking. For the formulation of the questions in this stage, we again followed Fairclough's (2008; 2013) discourse analysis model used for the analysis of the songs in the previous stage. Thus, we encouraged students to investigate the texts in this phase through three levels of analysis: linguistic analysis, which focuses on textual and language elements; discursive practice analysis, which explores the textual genre; and social analysis, which situates the productions within a historical-social context. The interactions generated from the videos are presented below:

Episode 5 - Problematizing humor videos

127. **T:** Sobre a linguagem das personagens. Vocês acham que a forma como
128. elas falam indica que elas são pessoas alfabetizadas? Vieram à escola?
129. **S. Alice:** Não!
130. **S. Joel:** Não, porque ela [personagem interpretada por Rodrigo Sant'ana]
131. mora num canto cheio de ladrão. Então se ela tivesse mais dinheiro, se
132. fosse estudada, ela sairia desse canto.
133. **T:** Muito bom. Sobre o gênero desses dois vídeos, eles são de qual gênero?
134. São drama, são... Comédia.
135. **S. Alice:** Comédia.
136. **T:** Vocês acham que esses vídeos são antigos?
137. **Ss:** Não!
138. **T:** Sobre as duas personagens, elas têm algo em comum?
139. **S. Joel:** São negras.
140. **T:** Os atores, vocês acham que eles são brancos ou são negros?
141. **S. Alice:** Esse daqui é o Paulo Gustavo. Ele é branco. Tipo minha cor.
142. **T:** As duas personagens são negras, mas os atores são brancos, não é?
143. **T:** A forma como são representadas aqui essas duas personagens negras, o
144. que vocês têm a dizer sobre elas?
145. **S. Luís:** De que a sociedade representa eles como se fossem... como se
146. todos negros não tivessem alfabetização, que morassem no fim do mundo,
147. tipo, numa situação muito precária. Uma coisa que não é bem retratada,
148. porque alguns negros são bem sucedidos, tem uma... tem uma renda média.
149. E não... e são muito bem alfabetizados.
150. **T:** Então vocês acham que essa forma como elas são representadas são
151. semelhantes? Vocês acham que há uma estereotipização aqui das duas
152. personagens? [...] Estereótipos. Vocês entendem o que é?
153. **S. Alice:** Não, não sei o que é.
154. **T:** Estereótipo é você representar uma pessoa com características é... muito
155. manjadas, sabe? Características fixas que nem sempre representam a
- realidade.
156. **T:** Vocês acham que as personagens são estereótipos? Elas são
157. caracterizadas com características fixas, que estão presentes nas duas?
158. **S. Alice:** Sim. São pobres... são... negras, ambas são... meio que humoradas
159. **T:** Então há padrões que se repetem nas duas personagens?
160. **Ss:** Sim!
161. **T:** Esses estereótipos, esses padrões, são positivos ou negativos?
162. **Ss:** Negativos!
163. **T:** Por que?
164. **S. Luís:** Porque a sociedade representa como se todos negros não tivessem
165. alfabetização e nem tivessem boas condições de viver.
166. **T:** Quem se beneficia com esses estereótipos e quem é atingido?
167. **S. Luís:** Quem tem benefício é os brancos que fazem o programa e os
- negros são atingidos.

At the beginning of the dialogue, the teacher-researcher encourages students to conduct a linguistic analysis of the characters' dialogues (lines 127-128). We see that in lines 130 and 132, student Joel states that the language used by the characters does not correspond to that of an educated person, justifying his position with the statement from the character Adelaide, who claims to live in a precarious environment. In lines 133 and 136, the teacher-researcher seeks to have students identify the genre and social context in which the videos were produced. In doing so, the teacher-researcher aimed to have students situate the productions as specific discursive practices framed temporally within the current context.

After this moment, the discussion progresses towards a more directed investigation of elements characterizing the two characters (lines 138-142). When asking students about their perceptions regarding how the characters are constructed, we see student Luís beginning to denaturalize the discourses presented in the videos (lines 145-149). He identifies that there is a pattern of representation that reinforces the idea that black people are always marginalized, uneducated, or living in extreme poverty. This shows that Luís is problematizing the hegemonic discourse that associates blackness with precarity and lack of opportunities, recognizing the presence of a discourse of stereotyping.

The teacher-researcher identifies that students have perceived the existence of a pattern in the two productions, so he introduces the concept of stereotype, which until that moment was unknown to the students. After this, in line 158, student Alice synthesizes the patterns she identifies between the characters, thereby demonstrating her awareness of how these stereotypes are constructed and represented through the characters. It is generally observed that students identify these stereotypes as negative (line 162).

When asked why they consider the stereotypes negative, student Luís, in lines 164 and 165, acknowledges that these representations perpetuate a homogeneous and distorted view related to skin color. This is a key point of problematization, as the student questions the assumptions that underpin these images, recognizing that they are not simply aesthetic or humorous choices, but part of an oppression system that operates through discursive and imagistic mechanisms within the humorous genre. In doing so, he denaturalizes the view that the two characters represent a perception of reality that has been constructed neutrally.

When questioned about who benefits and who is affected by this stereotypical view of how black people are represented, student Luís demonstrates conscientization that the creation and perpetuation of racial stereotypes are not accidental but benefit privileged groups while harming black individuals. Luís, by saying that “Quem tem benefício é os brancos que fazem

o programa e os negros são atingidos” (the ones who benefit are the whites who make the show), shows signs of conscientization, as he identifies the existence of an asymmetrical power relationship that marginalizes one group in favor of another's interests through a semiotic construction involving visual, linguistic, and discursive elements.

In this interaction, it was possible to observe that students were capable of seeing the videos beyond the jokes and humorous elements that comprise the characters. By analyzing the productions in parallel, students managed to understand the videos not as isolated cases but as part of a discursive practice common to a textual genre, which employs multisemiotic elements to propagate a discourse that organizes individuals into unequal positions of power, based on skin color. Grayson (2018) points out that by using critical lenses to problematize texts, students become capable of considering how texts may reflect a broader structural ideology, hierarchies, inequalities, or a combination of these elements.

Continuing the problematization process, two advertisements for beauty products from the multinational brand Dove were presented to students. The first advertisement is part of a 2011 campaign that exhibits a kind of visual transition where a black woman, positioned under the word "before," is followed by a white woman located under the word "after." At the time of its launch, this advertisement generated controversies for referencing old soap advertising campaigns that employed similar strategies to portray black skin as dirty.

Figure 6: Dove advertisement



Source: Google images

We began the dialogue with an analysis of the genre of the beauty product advertisement, using the same strategy applied to the previous videos, to prevent students from analyzing the productions in isolation. As Jank (2010) points out, one of the goals of critical literacy is to expose power mechanisms, denaturalize common-sense assumptions, and reveal that these assumptions are constructions reflecting the social order, benefiting some groups at the expense of others. In this sense, we believe that by identifying patterns in discursive practices, students can more easily perceive and problematize the discourses conveyed by these productions. The discussions generated from the analysis of the first advertisement follow below:

Episode 6 - Problematizing a beauty product advertisement

168. **T:** Essa é uma propaganda de que gênero?
 169. **S. Alice:** De beleza.
 170. **T:** Bom. O que é que tem escrito aqui em cima?
 171. **Ss:** Antes e depois.
 172. **T:** Muito bem. Vamos ver o que diz esse enunciado. Vou ler então “Visibly
 173. more beautiful skin from the most unexpected of places - your shower”,
 174. “Pele visivelmente mais bonita no lugar mais inesperado - seu chuveiro”.
 175. **T:** Vocês já identificaram que é uma propaganda, não foi? De produtos de
 176. beleza. Preste atenção nos elementos da imagem.
 177. **S. Luís:** Essas três mulheres, uma é negra, uma é tipo amarela, parda, e
 outra é branca.
 178. **T:** Há um degradê de cores, não é? O que vocês acham que essa imagem
 representa?
 179. **S. Alice:** Que ele serve para todas as peles.
 180. **S. Joel:** Não! Tá dizendo “antes e depois”. A mulher negra tá no antes e a
 181. mulher branca tá no depois.
 182. **T:** E o que isso quer dizer?
 183. **S. Joel:** Racismo.
 184. **T:** Por quê?
 185. **S. Luís:** É de que uma pele negra parece ser suja, essas coisas. E usando o
 186. sabonete, vai ficar branca. Como a sociedade pensa.
 187. **T:** Muito bom. Vocês acham que é antiga essa propaganda? Da mesma
 188. época das músicas?
 189. **Ss:** Não.

At the beginning of the dialogue, we see the teacher-researcher’s attempt to make students observe the multi-semantic elements that comprise the advertisement. We see that student Luís identifies that the arrangement of the three women in the image forms a kind of gradient that goes from black to white. When asked about what they think the image represents, student Alice suggests that the difference in skin tones between the three women indicates that the product is suitable for all skin types (line 179). Her response may indicate that she interpreted the image as an attempt to include different skin tones, without realizing the problematic meaning of the visual structure of “before and after.”

Janks (2010) argues that when we confront texts that provoke discomfort, the discourses that shape our beliefs and values provide us with the critical distance necessary to problematize them. However, according to the author, it is much more challenging to critique texts with which we feel comfortable. This reasoning from Janks (2010) seems to clarify student Alice's initial interpretation and the subsequent statement from student Joel (line 180). As a white girl, the discourses and beliefs shaping Alice may not have led her to feel immediately uncomfortable with the text. On the other hand, Joel, possibly because he is a brown-skinned boy, may have been exposed to experiences that allowed him to denaturalize the content.

The same can apply to student Luís, who, like Joel, also identified as brown in the profile questionnaire. Luís's statement (lines 185-186) complements Joel's interpretation and deepens the critical and problematized analysis. By mentioning "como a sociedade pensa" (how society thinks), Luís problematizes the underlying ideologies that the advertisement evokes, linking the ad to historical practices of racial exclusion and devaluation.

In addition to the practices of problematization identified in the students' statements, it is interesting to observe how the CSC is collaboratively constructed in this dialogue excerpt. We see that as the discussion progresses, the students complement each other's statements, adding layers of analysis that deepen the debate and understanding of the discourses underlying the advertising production.

The next advertisement analyzed by the students was also for a Dove product. The advertised product is a nourishing lotion, whose packaging indicates its use for "normal and black skin." When launched in 2015, the product generated controversy by conveying the idea that black skin is not normal.

Figure 7: Dove product



Source: Google images

To start the discussion around the discourse conveyed through the Dove product, the teacher-researcher translates what is written on the product label and then asks the students for their opinions. The interaction between the teacher-researcher and the students demonstrates the process of problematization as the students begin to question the discourses present in the Dove advertisement and their relationship with racial issues. The interactions generated from the analysis of the product image are systematically presented below:

Episode 7 - Problematizing the Dove product

190. **T:** A gente tem aqui Dove novamente. Aqui a gente tem o seguinte:
 191. "Nourishing Lotion for Normal to Dark Skins." Loção nutritiva para peles
 192. normais a negras. o que vocês acham que a palavra "normal" quer dizer
 193. nesse contexto?
 194. **S. Luís:** Que a pele negra é diferente e que a pele normal é a branca. É que
 195. a negra é uma pele não normal, tipo... anormal para a sociedade.
 196. **T:** Muito bom. A gente tem aqui algo semelhante ao que a gente faz com o
 197. lápis de cor, né?
 198. **S. Luís:** O lápis! A gente diz lápis cor de pele. Eu falo diferente. Falo rosa
 199. claro.
 200. **S. Alice:** Eu falo rosa.
 201. **S. Joel:** Eu falo bege.
 202. **T:** Por que vocês acham que ainda usamos essas expressões que associam
 203. "cor de pele" ao bege, a ideia do que é normal?
 204. **S. Luís:** Porque as pessoas aprenderam que o normal é o branco e que o
 205. negro, na sociedade, é sujo, não normal.
 206. **T:** Por que vocês acham que a Dove escolheu fazer a propaganda dessa
 207. forma? Qual a intenção?
 208. **S. Joel:** Tipo, eu acho que é pra vender mais, porque eu acho que quem
 209. compra mais são os brancos, ai eles já fazem, tipo é ... pensando que os
 210. brancos que vão comprar.
 211. **T:** Vocês perceberam semelhança entre as propagandas?
 212. **S. Joel:** Todas são racistas. Todas são da Dove, de produtos de beleza.

The teacher-researcher's initial question about the meaning of the word "normal" in the advertisement (lines 190-193) prompts Luís to reflect on the implicit association between white skin and normality. Luís recognizes that the advertisement reinforces a racial hierarchy, indicating that the concept of "normal" is based on racist social norms (lines 194-195). The teacher-researcher expands this reflection by connecting the discussion to the everyday practice of referring to "skin-colored pencil," another manifestation of the normalization of whiteness as the standard. This question aimed to help the students understand how these discourses are present in their routines and are deliberately reproduced. At this moment, the students quickly express their disagreement with this expression and cite their subversive behaviors concerning the discourse behind it (lines 198-201).

When asked about the persistence of expressions like "skin-colored pencil," student Luís explains that people have been taught to associate the concept of normality with the image of white people (lines 204-205). His statement reveals the recognition of a discourse

that naturalizes whiteness as the universal standard, defining what is considered "normal" and relegating everything that deviates from this reference to the condition of "abnormal."

Janks (2016) points out that understanding that texts are partial and work to convince the reader of a particular point of view is an important step in critical literacy. Thus, the teacher-researcher's next question interrogated the students about the intentionality behind the Dove product advertisement (lines 206-207). Between lines 208 and 210, student Joel highlights that the choice of words and packaging aligns with a market strategy, suggesting that Dove is targeting a white clientele. This observation indicates that Joel recognizes the existence of a market logic that privileges white consumers, reflecting the hegemonic forces present in the advertising discourse.

Janks (2010) argues that critical literacy entails learners being able to recognize that textual productions are selective representations of reality. Through the practice of problematization, students perceive that they are not subjected to this slice of reality and that they can question and transform texts to represent a different set of interests. In both moments of dialogue above, it was possible to observe that the students do not submit to the meanings conveyed by the advertisements; on the contrary, they problematize and subvert discourses that normalize racist practices.

Finally, to conclude this stage of the dialogue, whose objective was to investigate the development of problematization practices, the teacher-researcher sought to lead the students to establish connections between the manifestations of racism present in songs and those disseminated in humorous programs and advertisements. In this way, it was possible to broaden the student's perception of racism as a structural practice that transcends social and temporal contexts, highlighting the need for its constant combat.

Episode 8 - End of the stage

213. **T:** Há alguma semelhança entre essas propagandas e vídeos com as músicas
 214. que a gente tem trabalhado?
 215. **S. Luís:** Sim. De como a sociedade prende os negros e tratam eles mal.
 216. **T:** Você consegue citar algum exemplo de como as músicas e as
 217. propagandas se assemelham?
 218. **S. Luís:** Aquela "Preto, Marrom e Branco" que ele fala a diferença racial
 219. com que eles tratam as pessoas. Brancos, tudo bem. Com se fosse um
 220. semáforo: os brancos são verde, os pardos são amarelo e os negros são
 221. vermelho, já que os pretos não tem tanta liberdade.
 222. **T:** Muito bem. A gente viu que as músicas são um pouco antigas, mas as
 223. propagandas e os vídeos são bastante atuais. Isso mostra alguma coisa sobre
 224. a nossa sociedade?
 225. **S. Luís:** Significa que mesmo que o tempo passe, a sociedade e o racismo
 226. não vão mudar. Porque o racismo vai passando de geração em geração
 227. como tipo uma transmissão.
 228. **T:** A gente vê uma persistência dessas práticas, mas vocês acreditam que é

229. possível mudar essa realidade?
 230. **S. Luís:** Sim. Se todo mundo tratar os negros bem. Se os pais não
 231. ensinarem racismo para os filhos, aí a questão racial tende a sumir.
 232. **T:** Vocês seriam capazes de mudar essa realidade? Como?
 233. **S. Joel:** Sim. Matando Donald Trump, aquele racista. [risos]
 234. **T:** Vamos pensar em práticas menos violentas. [risos] O que vocês
 235. poderiam fazer para mudar?
 236. **S. Joel:** Criar campanhas e ... conscientizar as pessoas.

It is evident that student Luís quickly associates both advertisements with racism (line 215), demonstrating that he perceives a continuity in the way society marginalizes black people, both in the past and present. This indicates that the student recognizes racism as a historical practice that persists in different discursive formats. Next, the teacher-researcher asks the student if he can extract from the song excerpts that can be paired with the humorous sketches. Between lines 218 and 221, student Luís explains the similarity between the songs and the material analyzed in this stage using the metaphor of a traffic light. By stating that black people are represented by the red light, as they have less freedom, he highlights his understanding of the power dynamics that structure racially divided society. The student demonstrates that he understands that these discourses are linked to power relations that favor white people.

When questioned about why advertisements and humorous programs today reflect similar racist discourses to those denounced in non-contemporary songs (lines 222-224), student Luís again recognizes the presence of hegemonic forces that operate through historical and cultural practices, disseminating racism across generations. By using the metaphor of "transmission" to describe the passage of racism, he reveals a critical understanding of how racist discursive practices are maintained and naturalized over time through institutions and cultural habits.

When asked about the possibility of changing this reality (lines 228-229, 233), Luís suggests that racism could disappear if children are not taught to be racist, identifying education and family upbringing as sites of intervention (lines 230-231). Joel, in turn, offers an unusual response (line 234), which, although exaggerated, reveals political conscientization by recognizing how certain figures of power bear the responsibility for perpetuating racist practices. With his humorous remark, he demonstrates an understanding that the practice of combating racism also involves political engagement that should result in conscious voting directed toward political figures who do not propagate discourses rooted in racial inequality.

Finally, Joel mentions that through campaigns and conscientization, it is possible to change reality (line 237). In the students' final statements, we see progress toward the practice of transformation, which is a structuring element of CSC that will be investigated more precisely in the next stage of Critical Composition. In this stage, therefore, the students utilized the semiotic diversity of language to formulate views on events (Kramsch, 2005); their statements, at various points, converged with what we conceptualize as CSC, particularly in its structuring element: problematization. The discussions generated in this stage concluded the Deconstruction phase proposed in the Redesign Cycle developed by Janks (2010).

4.4 Stage 4: *Critical composition*

A distinctive characteristic of critical literacy is its emphasis on combining critical reflection with transformative action (Abednia & Crookes, 2019), which Freire (1970) defines as praxis. Transformation, as previously conceptualized, refers to the practice of constructing transgressive and counter-hegemonic discourses that challenge and reconfigure conventionalized power relations and practices, promoting equality and social justice through the reconstruction of texts.

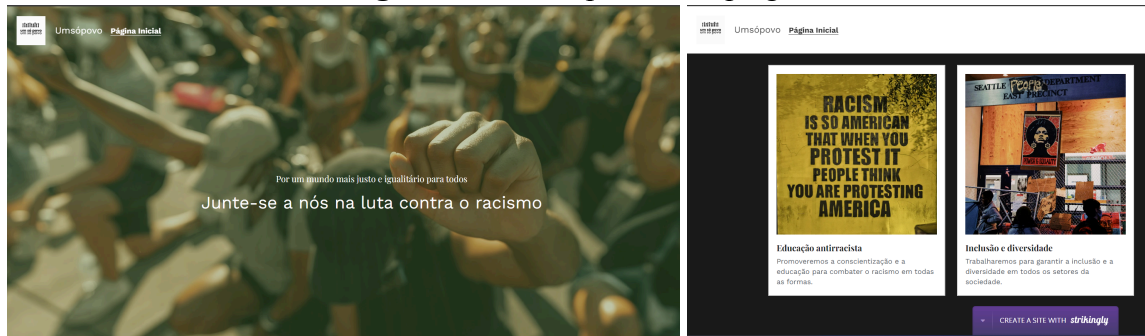
We suggested that, in this phase, students organize themselves into groups to collaboratively create materials such as videos, posters, and social media posts to transform the analyzed songs into resources capable of raising public awareness about the importance of combating racism. Although we provided guidance and suggestions for creating the materials, we emphasized that the students had the creative freedom to develop the campaigns in whatever format and genre they found most appropriate. This resulted in unique and original productions.

Altogether, the students collaboratively produced five creations. However, for the purposes of this study, we selected only three due to the length of the research. We asked the students to present their productions and explain the motivations behind creating the materials, offering them an opportunity to express their transformative drive. The first production analyzed was a website created by the students as part of a campaign they named "Um só povo."

This collaborative project reflects the transformative potential of critical literacy, highlighting the student's ability to actively engage in the fight against racism through the creative use of diverse semiotic modes and genres. By allowing the students to take control of

their materials, the project encourages not just critical thinking but also the application of this criticality to real-world issues, embodying Freire's concept of praxis.

Figure 8: “Um só povo” campaign website



Source: produced by Group 1

On this website, the students published digital posters and antiracist protest slogans. As the cover image for the site, the students used a picture depicting various people united in a protest movement for the rights of the Black population. At the center of the image, a slogan stands out, inviting others to join the fight against racism, framing it as the path to a more just and equal world. Additionally, the students included images with protest slogans and explained the causes they advocate for in the antiracist struggle, such as ensuring the inclusion of diversity in all sectors of society and promoting antiracist education that raises conscientization about the importance of fighting racial discrimination.

The website directly challenges the idea of a social hierarchy based on skin color, as denounced in the song "Black, Brown, and White." Through impactful slogans, images, and texts, the students emphasize the importance of collective action to transform social reality and build a world free from discrimination and prejudice. They articulate counter-hegemonic discourses centered on promoting equality and respect for differences, highlighting these principles as the path to achieving equity in rights. The table below systematizes the analysis of Group 1's production.

Table 3: Analysis of the students' productions (Group 1)

Group 1	
Title	Um só povo
Means of dissemination	Site
Multimodal resources	• Images • Text

Antiracist discourses	• It challenges traditional narratives of power that segment and separate people based on their skin color; • Racial differences should not be used to justify discrimination or inequality; • Equal rights and respect for differences.
Transformative potential	The campaign goes against the practice of racial segregation denounced in the songs analyzed. The hierarchical logic of access to opportunities, based on skin color, exposed in the song “Black, Brown, and White”, is confronted by the promotion of a discourse of equality. In this way, the campaign aims to involve as many people as possible in the fight for the rights of the black population.

Source: Adapted from Rosa Filho (2019)

As mentioned previously, the students had a presentation session in which they could express their motivations for creating the material. During this moment, the teacher-researcher aimed to hear from the students how they viewed the transformative potential of their productions. The dialogue that arose from the presentation is systematized in Episode 9 below:

Episode 9 - Presentation of the production (Group 1)

237. **S. Luís:** nossa campanha se chama “Um só povo”, nossa campanha luta
 238. pelo direito dos negros e nós vamos explicar o que todos podem fazer para
 239. ajudar. No nosso site promovemos a conscientização e educação para
 240. combater o racismo em todas as formas.
 241. **T:** Por que vocês fizeram esse site, de que forma ele pode ajudar a mudar a
 242. sociedade?
 243. **S. Luís:** Nós criamos para divulgar e conscientizar as pessoas de que o
 244. racismo não é correto e... mesmo se for branco e se não tiver nada a ver
 245. com esses casos de racismo ajudar, para que não haja guerra.
 246. **T:** Vocês acham que o site pode ajudar a mudar a situação atual?
 247. **S. Luís:** Sim, se nós continuarmos divulgando e fazendo protestos nas
 248. ruas, entendeu? Nós podemos mudar.

The conscientization and problematization movements enabled the students to recognize, denaturalize, and feel motivated to reconstruct sociopolitical realities using their processes of meaning-making and their actions in the world (Cervetti, Damico, and Pardales, 2001). In Episode 9, we observe the student Luís' speech, which can be analyzed through the lens of CSC, particularly regarding the practice of transformation. Between lines 238 and 241, Luís explains the purposes of the campaign "Um só povo," suggesting that it challenges traditional power narratives that segment and separate people based on their skin color.

Additionally, Luís proposes that the campaign not only educates but also encourages direct action, such as street protests, as part of a process of social transformation (lines 248-249). For him, dissemination and protests can have a significant impact on society. The

student highlights the crucial role of activism and education in transforming power relations. The production by Group 1, along with Luís' speech, constructs a transgressive discourse that translates the denunciation of racist practices expressed in the analyzed songs into concrete actions. The redesign of the songs by the students structured a discourse of unity, pointing to ways of overcoming racism and encouraging others to engage in the fight. As Janks (2010) highlights, critical awareness, combined with an ethic of social justice, is essential in defending both our rights and the rights of others.

The second production presents a parody of the video *The Doll Test*, created individually by the student Saulo. In the video, the student initially utters a series of racist expressions directed at the black doll as a way to exemplify how racism is implicit in everyday expressions. He then explains that his remarks toward the doll are manifestations of racism. The student emphasizes the importance of combating practices like these and uses the black doll to discuss the importance of valuing the physical traits of the black phenotype. Furthermore, he highlights the need to respect Afro-Brazilian culture, underscoring its importance in shaping Brazilian identity and its role in resisting discrimination and prejudice.

Figure 9: Antiracism conscientization video



Source: produced by Group 2

The student's video presents two contrasting discourses as a strategy to simultaneously reveal the prejudice present in everyday expressions and indicate paths toward building a society based on respect and equality. The transformation strategy employed by the student reflects what Luke (2018) describes as deconstructive critical competence, which involves using discursive materiality as a means to question ideological discourses, creating a counterpoint or counter-discourse that challenges reality as it is presented.

Table 4: Analysis of the students' productions (Group 2)

Group 1	
Title	The doll test
Means of dissemination	WhatsApp groups
Multimodal resources	• Sound; • Video; • Images.
Antiracist discourses	• Respect for racial differences; • Equal rights; • Combating physical and mental violence caused by racism; • Valuing the physical and cultural characteristics of Afro-Brazilian peoples.
Transformative potential	The video exemplifies racist expressions, raising conscientization about the existence of veiled racism that often goes unnoticed in everyday expressions and practices. It then emphasizes the importance of valuing the physical traits of the black phenotype and respecting Afro-Brazilian cultures. In this way, the video presents a powerful counter-discourse that combats cultural, physical, and veiled racism.

Source: Adapted from Rosa Filho (2019)

In presenting his work, the student Saulo emphasizes the importance of clarifying how racism manifests in its various forms, highlighting it as both physical and psychological violence. During his speech, Saulo adopts an enlightening tone, going beyond merely showing his video. He takes an active stance, as he is aware of the limitations of the video as a communication medium, and he assumes the responsibility of explaining how the mechanisms of racial oppression operate historically and socially. His presentation reveals a transformative intention, showcasing his desire to unveil power structures and promote social change.

Episode 10 - Presentation of the production (Group 2)

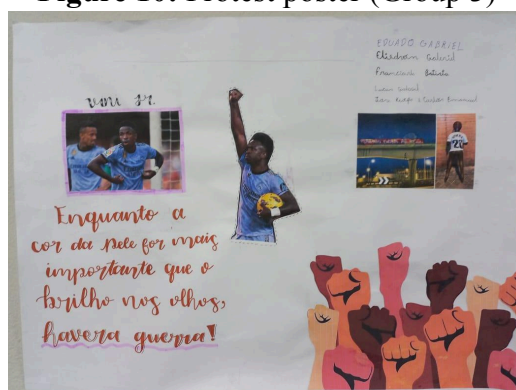
249. **S. Saulo:** Pessoal, gostaria de dizer a vocês que o racismo é uma violência
 250. mental e também pode ser uma violência física. Um exemplo, uma dona de
 251. casa trata a empregada mal por ela ser negra e outro exemplo foi na época
 252. da escravidão quando os portugueses escravizaram os negros e assoltavam
 253. eles com chicotes. É por isso que nós temos que respeitar porque todos
 254. somos iguais.
 255. **T:** Como o seu vídeo pode ajudar a fazer com que esses exemplos que você
 256. citou não aconteçam mais?
 257. **S. Saulo:** O meu vídeo é um vídeo muito comum que explica que todos
 258. somos iguais e merecemos respeito. Nós não somos iguais na cor, mas
 259. temos que ser tratados iguais.

When asked how his work can combat the physical and mental violence mentioned, Saulo describes his video as "common" (line 258). His statement suggests that the student chose a low-complexity video to make it easily understandable and accessible to everyone, especially those who, being accustomed to using racist expressions, do not recognize them as forms of symbolic violence. This attitude aligns with what Luke (2018) describes as the first step toward transformative action against oppression: naming, or recognizing a practice as a form of injustice or abuse.

Saulo's speech also acknowledges racial differences, stating that "Nós não somos iguais na cor, mas temos que ser tratados iguais" (we are not equal in color, but we must be treated equally) (lines 259-260). This suggests an understanding that the equality of treatment should transcend racial differences. By intertwining historical and everyday facts in constructing his awareness argument, he demonstrates a connection between theoretical knowledge and transformative practice, creating a synergy that strengthens both understanding and transitive action (Kincheloe, 2008).

The third group decided to produce a protest poster against racism, choosing football player Vinícius Júnior as the central figure, who has become a symbol in the fight against racism in football after suffering racist attacks from fans. The name of the player, along with that of other athletes, had already been mentioned several times by the students to exemplify cases of racism and its psychological impacts on victims. The poster also included clenched fists in a protest position, a symbol of resistance and the fight against racial discrimination. Additionally, prominently featured was the famous phrase from Jamaican musician Bob Marley, contrasting skin color with the "brightness of the eyes" — a metaphor for individuality and human essence. The phrase reinforces the idea that dignity and humanity should transcend differences, promoting peace through overcoming racial hierarchy.

Figure 10: Protest poster (Group 3)



Source: produced by Group 3

In their production, the students articulate a series of multi-semiotic elements in the process of meaning-making (Tilio, 2019). They construct the message they wish to convey through the combination of symbolic elements, such as the raised fists and the phrase spoken by Bob Marley. These symbols serve as iconic representations of resistance and equality, widely recognized in antiracist movements. Additionally, by using the image of Vinícius Júnior, the students position him as a contemporary symbol of the fight against racism, particularly in the context of football, where cases of racism have been extensively denounced.

The choice of Vinícius Júnior not only refers to the specific instance of racism he faced but also seeks to raise public awareness of the persistence of this issue in society. As Kincheloe (2008) argues, developing a critical consciousness requires forms of understanding that promote empathy and active engagement in alleviating the suffering of others. Thus, by mobilizing these elements, the students demonstrate not only a critical understanding of inequality but also a commitment to social transformation.

Table 5: Analysis of the students' productions (Group 3)

Group 1	
Title	Todos juntos contra o racismo
Means of dissemination	School mural
Multimodal resources	• Images; • Drawings; • Phrases of effect.
Antiracist discourses	• Denounces the dehumanization of people because of the color of their skin; • Promotes empathy in the face of racism; • Unity in the fight for respect for differences.
Transformative potential	The production combines elements in a way that sensitizes the audience and provokes reflection on the persistence of racism. They use a widely publicized case of discrimination to raise conscientization and evoke feelings of empathy toward similar situations. The students emphasize the need for continuous and committed action toward social change.

Source: Adapted from Rosa Filho (2019)

During the presentation, Emanuel explained that the poster was created to address and report recent events of racism (lines 263-265). He clarified that the gesture of a raised hand on the poster symbolizes the fight against racism. When asked about the poster's potential to raise awareness among others, Emanuel initially showed confidence in its ability to provoke

reflection. However, when challenged to elaborate on how the images could create an impact, Emanuel became hesitant (line 270), and his final response indicated a belief that the images could sensitize people.

Episode 11 - Presentation of the production (Group 3)

260. **T:** Por que vocês fizeram esse cartaz? o que significa os elementos
 261. presentes nele?
 262. **S. Emanuel:** A gente fez o cartaz para relatar coisas que aconteceram
 263. recentemente, acontecimentos recentes sobre racismo. A mão para cima
 264. significa a luta contra o racismo.
 265. **T:** Vocês acham que ao colar o cartaz na parede, vocês são capazes de
 266. conscientizar outras pessoas?
 267. **S. Emanuel:** Sim.
 268. **T:** De que forma?
 269. **S. Emanuel:** Ai você me quebra, professor [risos].
 270. **T:** Você trouxe casos de racismo no seu cartaz, você acha que essas
 271. imagens são capazes de conscientizar outras pessoas?
 272. **S. Emanuel:** As pessoas se sentiriam que não é certo fazer o racismo e que
 273. devem combater.

The interaction demonstrates the students' attempt to use the poster as a tool for raising conscientization about racism, reflecting an understanding of how visual elements can symbolize meanings that generate engagement, empathy, and resistance. Emanuel's explanation of the symbolism of the raised hand suggests an effort to build meaning and engage the audience in the fight against racism. Thus, by utilizing their own processes of meaning-making and mobilizing themes from their everyday lives, the students construct their forms of action in the world through texts (Abednia; Crookes, 2019).

This stage of the Melodies of Change project concludes the Redesign phase of the cycle developed by Janks (2010). As mentioned earlier, the Redesign phase expresses the transformative potential of critical literacy. Through discursive remodeling, materialized in various textual forms, the students were able to transform not only the analyzed songs but also the power relations discursively constructed in society. In this stage, the students mobilized knowledge and multimodal, sensory materials to subvert discourses and promote genuine social change.

5. FINAL CONSIDERATIONS

This research aimed to analyze the development of CSC in English language learners. To achieve this, we developed a pedagogical practice of antiracist critical literacy. To promote

our critical literacy practice, we created a pedagogical project titled “Melodies of Change”, which was structured based on the Text Redesign Cycle proposed by Janks (2010).

The project used two songs as a starting point for critical analysis and reflection. Based on the work and dialogues produced by the learners throughout the project, recorded and classified as episodes, we observed that the discursive practices of the learners, performed in the classroom context, indicate the construction of critical symbolic competence, understood in terms of *Conscientization*, *Problematization*, and *Transformation*.

The analysis of the songs allowed students to perceive how the meanings of texts are constructed through linguistic choices. Initially, the focus of the analysis was on the figures of speech present in the songs. However, in subsequent stages, the analysis expanded to other textual modalities, such as videos and advertisements, where other aspects contributing to the construction of textual meanings were examined. We refer to this understanding of how these elements function in constructing meanings as conscientization.

Later, the students were able to recognize that the meanings constructed in the texts relate to discursive practices that privilege some groups while marginalizing others. From the songs, students identified that the practices of racism denounced in the lyrics continue to persist today, being perpetuated by discourses conveyed in diverse textual materials, such as comedy programs and beauty product advertisements. With this understanding, students began to problematize these practices and discourses, analyzing the power relations that sustain these dynamics and the hegemonic forces underlying them.

Finally, aware of the need to build a more just and equal society, the students sought to promote change through their processes of meaning-making. In this way, they transformed the practices of racism denounced in the songs and propagated by advertisements and comedy programs into new materials that challenge the *status quo*. The result was the creation of posters, conscientization videos, and a website, among other content that reconfigures unequal power relations and promotes equality and social justice, thereby performing what we conceptualize as transformation.

Furthermore, our research also presents results in methodological and theoretical domains. Methodologically, based on the Freirean perspective of praxis, the study structures a practice of antiracist critical literacy in a real classroom context, providing a pedagogical model that can be replicated to promote discussions about racism and other relevant social issues. The methodology adopted integrates the use of multimodal texts, such as songs, intending to encourage critical analysis and active participation from students. However, its

application can be expanded to incorporate different types of textual materials, encompassing productions from various modalities and semiotic resources.

Theoretically, this work is grounded in principles of critical pedagogy and the perception of language as discourse for formulating an operational concept applicable both didactically and scientifically. In this sense, we present the concept of CSC as a collaboratively constructed competence within social interactions, in the classroom and the world; and as a symbolic practice, which is materialized in and by discourse in its instances of representation, action, and power. Additionally, we demonstrate how this competence can be systematically analyzed and methodologically mobilized through the key aspects of conscientization, problematization, and transformation.

Regarding the limitations of this study, we can identify the short duration of time as a significant constraint. Our critical pedagogical practice lasted a total of four weeks, with each week dedicated to a specific stage of the project. Considering that the English language class consists of only two 45-minute sessions per week, we had less than two hours per week to promote activities focused on reflection and critical analysis. Although using out-of-class moments was a strategy to mitigate this limitation, we understand that to avoid superficial approaches, the practice of antiracist critical literacy should have been extended over a longer period.

Thus, critical literacy projects should not be confined to a single school term but be incorporated continuously and systematically throughout the curriculum. This avoids the limitation of a lack of extended follow-up, which restricts the depth of discussions and the full development of students' analysis and critical reflection skills, especially on complex and urgent topics like racism.

Additionally, while our project encouraged students to articulate themselves discursively through the movements of conscientization, problematization, and transformation of racist practices and discourses in society, it is important to emphasize that the approach of critical literacy is not limited to working solely with controversial themes. This perspective allows for exploring any topic that motivates students to develop a critical stance toward a wide range of issues, whether social, cultural, political, or personal.

Thus, future research can develop critical literacy projects that address different themes, broadening the scope of topics to be discussed in the classroom to involve discussions related to the specific sociocultural contexts of the learners' local communities. Such research can utilize textual materials such as community legends, popular sayings, or even oral genres,

like life stories and narratives of resistance, as well as visual texts, such as murals, paintings, and photographs. In this sense, research can also involve interdisciplinary approaches, allowing for the development of a more comprehensive perspective on social realities and themes.

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APPENDIX A- PROFILE QUESTIONNAIRE

Nome:

Idade: _____

Localidade:

Zona Urbana :18

Zona Rural: 3

Gênero:

12 Masculino

9 Feminino

() Outro

() Prefiro não responder

Raça/Etnia:

10 Branco

2 Negro

8 Pardo

1 Indígena

() Prefiro não responder

Você gosta de ouvir músicas?

21 Sim

() Não

Quais são seus gêneros musicais favoritos?

3 Pop

4 Rock

8 Hip-hop/Rap

6 MPB

10 Funk

6 Sertanejo

() Outro: _____

Você costuma prestar atenção nas letras das músicas que ouve?

21 Sim

() Não

Você tem amigos ou familiares que já enfrentaram racismo?

8 Sim

8 Não

1 Prefiro não responder

Você está interessado em aprender mais sobre racismo e discriminação através da música?

16 Sim

5 Não

Você já se envolveu em algum projeto ou atividade que aborda questões sociais antes?

5 Sim

15 Não

() Se sim, qual/quais: _____

Você tem acesso à internet em casa?

21 Sim

() Não

Você possui algum dispositivo para ouvir música (smartphone, computador, tablet)?

21 Sim

() Não

APPENDIX B - SONGS USED

I Wish I Knew How It Would Feel to Be Free (Nina Simone) I wish I knew how It would feel to be free I wish I could break All the chains holding me I wish I could say All the things that I should say Say 'em loud say 'em clear For the whole round world to hear I wish I could share All the love that's in my heart Remove all the bars That keep us apart I wish you could know What it means to be me Then you'd see and agree That every man should be free I wish I could give All I'm longin' to give I wish I could live Like I'm longin' to live I wish I could do All the things that I can do And though I'm way over due I'd be starting a new Well I wish I could be Like a bird in the sky How sweet it would be If I found I could fly Oh I'd'd soar to the Sun And look down at the sea Than I'd sing cos I know, yeah Then I'd sing cos I know, yeah Then I'd sing cos I know I'd know how it feels Oh I'd know how it feels to be free Yeah, Yeah! Oh, I'd know how it feels Yes I'd know Oh, I'd know How it feels How it feels To be free	Eu gostaria de saber como seria ser livre Eu desejo saber como É se sentir livre Eu desejo poder quebrar Todas as correntes que me prendem Eu desejo poder dizer Todas as coisas que eu gostaria de dizer Dizer em alto e bom som Para o mundo todo ouvir Eu desejo poder compartilhar Todo amor que há em meu coração Remover todas as barreiras Que nos mantém separados Eu desejo que você saiba O que significa ser quem sou Então você veria e concordaria Que todo homem deve ser livre Eu desejo poder dar Tudo que eu puder dar Eu desejo poder viver Tudo que eu puder viver Eu desejo poder fazer Todas as coisas que eu puder fazer E quando eu chegar no limite Começarei tudo de novo Bem, eu desejo poder ser Como um pássaro no céu Quão doce seria Se eu encontrasse um jeito de voar Oh, eu voaria alto para o sol E olharia lá embaixo para o mar Então cantaria que eu sei - yea Então cantaria que eu sei - yea Então cantaria que eu sei Eu saberia como é a sensação Oh, eu saberia como é se sentir livre Yea Yea! Oh, eu saberia como é a sensação Sim, eu saberia Oh, eu saberia Como é a sensação Como é a sensação De ser livre
Strange Fruit (Billie Holiday) Southern trees bear a strange fruit Blood on the leaves and blood at the root Black bodies swinging in the southern breeze Strange fruit hanging from the poplar trees Pastoral scene of the gallant south The bulging eyes and the twisted mouth	Fruta estranha Árvores do sul produzem uma fruta estranha, Sangue nas folhas e sangue nas raízes, Corpos negros balançando na brisa do sul, Fruta estranha penduradas nos álamos. Pastoril cena do valente sul, Os olhos inchados e a boca torcida,

Scent of magnolias, sweet and fresh Then the sudden smell of burning flesh Here is fruit for the crows to pluck For the rain to gather, for the wind to suck For the sun to rot, for the trees to drop Here is a strange and bitter crop	Perfume de magnólias, doce e fresca, Depois o repentino cheiro de carne queimada. Aqui está a fruta para os corvos arrancarem, Para a chuva recolher, para o vento sugar, Para o sol apodrecer, para as árvores deixarem cair, Aqui está a estranha e amarga colheita.
Black, Brown And White (Big Bill Broonzy) This little song that I'm singin' about People you know it's true If you're black and gotta work for a living This is what they will say to you They says: If you was white, should be all right If you was brown, stick around But as you's black, hmm, brother, get back, get back, get back I was in a place one night They was all having fun They was all buyin' beer and wine But they would not sell me none They said: If you was white, should be all right If you was brown, stick around But if you black, hmm brother, get back, get back, get back Me and a man was workin' side by side This is what it meant They was paying him a dollar an hour And they was paying me fifty cent They said: If you was white, 't should be all right If you was brown, could stick around But as you black, hmm boy, get back, get back, get back I went to an employment office Got a number 'n' I got in line They called everybody's number But they never did call mine They said: If you was white, should be all right If you was brown, could stick around But as you black, hmm brother, get back, get back, get back I hope when sweet victory With my plough and hoe Now I want you to tell me brother What you gonna do about the old Jim Crow? Now if you was white, should be all right	Preto, marrom e branco Essa musiquinha sobre a qual estou cantando Pessoas que você conhece, é verdade Se você é negro e precisa trabalhar para viver Isso é o que eles vão dizer para você Eles dizem: Se você fosse branco, tudo ficaria bem Se você era marrom, fique por aqui Mas como você é negro, hmm, irmão, volte, volte, volte Eu estava em um lugar uma noite Eles estavam todos se divertindo Eles estavam todos comprando cerveja e vinho Mas eles não me venderiam nada Eles disseram: Se você fosse branco, tudo ficaria bem Se você era marrom, fique por aqui Mas se você é negro, hmm irmão, volte, volte, volte Eu e um homem estávamos trabalhando lado a lado Isso é o que significava Eles estavam pagando a ele um dólar por hora E eles estavam me pagando cinquenta centavos Eles disseram: Se você fosse branco, tudo ficaria bem Se você fosse marrom, poderia ficar por aqui Mas como você é negro, hmm garoto, volte, volte, volte Fui a um escritório de empregos Tenho um número e entrei na fila Eles ligaram para o número de todo mundo Mas eles nunca ligaram para o meu Eles disseram: Se você fosse branco, tudo ficaria bem Se você fosse marrom, poderia ficar por aqui Mas como você é negro, hmm irmão, volte, volte, volte Espero que quando a doce vitória Com meu arado e enxada Agora eu quero que você me diga irmão O que você vai fazer com o velho Jim Crow?

If you was brown, could stick around But if you black, whoa brother, get back, get back, get back	Agora, se você fosse branco, deveria ficar bem Se você fosse marrom, poderia ficar por aqui Mas se você é negro, ei irmão, volte, volte, volte
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APPENDIX C- TEXTUAL ANALYSIS ACTIVITY

Orientações	Nos espaços em braco, escreva em inglês exemplos das figuras de linguagem encontradas nas músicas trabalhadas.
Definição de Figuras de linguagem	Figuras de linguagem são recursos estilísticos utilizados na comunicação para tornar a linguagem mais expressiva e impactante. Elas ajudam a transmitir emoções, destacar ideias e criar imagens na mente do leitor ou ouvinte. Existem várias figuras de linguagem, cada uma com um propósito específico. Elas são comumente utilizadas em poemas, músicas e propagandas para fazer com que o texto vá além do seu sentido literal.
Aliteração	Repetição de sons consonantais iguais ou semelhantes no início ou interior das palavras em uma frase ou verso. Exemplo: "Black, oh brother, get back, get back, get back/Black, oh irmão, volte, volte, volte"
Personificação	Atribui características humanas a seres inanimados, animais ou ideias abstratas. Exemplo: "The wind whispered through the trees/O vento sussurra entre as árvores"
Antítese	Acontece quando palavras de sentidos diferentes, mas que não interferem no significado, aparecem na mesma frase. Exemplo: "Suddenly laughter turned to tears/De repente do riso fez-se o pranto."
Comparação	Estabelece uma relação explícita de semelhança entre dois elementos, utilizando palavras como "como", "tal", "assim como" ou "parecido com". Exemplo: "She's as strong as a bull/Ela é forte como um touro."
Hipérbole	Utilizada para passar uma ideia de intensidade por meio de expressões exageradas intencionalmente. Exemplo: "I'm starving to death/Eu estou morrendo de fome."

Metáfora	Comparação implícita entre dois elementos diferentes, sem usar "como" ou "assim como". Exemplo: "Life is a stage/A vida é um palco."
Ironia	Uso de palavras com sentido contrário ao que realmente se quer dizer, geralmente para efeito humorístico ou crítico. Exemplo: "What a beautiful mess you made!/Que bela bagunça você fez!"
Anáfora	Repetição de uma ou mais palavras no início de versos ou frases consecutivas. Exemplo: "Everything passes, everything changes, everything transforms/Tudo passa, tudo muda, tudo se transforma."
Paradoxo	Junção de ideias aparentemente contraditórias, que desafiam a lógica comum. Exemplo: "Paradise is hell for those who don't know how to love it/O paraíso é um inferno para quem não sabe amá-lo."
Eufemismo	Suavização de uma expressão considerada dura ou desagradável. Exemplo: "He got through this for the better/Ele passou desta para melhor" (em vez de "Ele morreu").
Metonímia	Substituição de uma palavra por outra com a qual tem uma relação de proximidade. Exemplo: "Vou ler Shakespeare" (em vez de "I will read Shakespeare/Vou ler obras de Shakespeare").

APPENDIX D - DISCURSIVE PRACTICE ANALYSIS ACTIVITY

Orientações	Escolha uma música estudada durante as aulas (I Wish I Knew How It Would Feel to Be Free ou Black, Brown And Whit) e faça uma busca na internet para responder às questões abaixo. Se achar necessário, inclua imagens, textos ou outras músicas para melhor ilustrar sua resposta.
Intertextualidade	Você consegue identificar outras músicas, propagandas ou eventos históricos mencionados ou relacionados na canção? O que você acha que o cantor queria dizer com essa música?
Prática discursiva	De que forma a música fala sobre a vida em sociedade? Ela mostra ou questiona alguma prática social ou cultural?
Relações de poder	A música fala sobre algum tipo de injustiça ou sobre empoderar alguém? Quem são as pessoas ou grupos mencionados na canção?
Gênero textual	Qual gênero musical da canção? Existe alguma relação entre o gênero musical e a cultura e grupo social ao qual o cantor faz parte?
Correlação com o contexto do aluno	Você conhece alguma música da atualidade que trata do mesmo tema?

APPENDIX E - SOCIAL PRACTICE ANALYSIS ACTIVITY

Orientações	Escolha uma das músicas estudadas durante as aulas (I Wish I Knew How It Would Feel to Be Free ou Black, Brown And Whit) e faça uma busca na internet para responder às questões abaixo. Se achar necessário, inclua imagens, textos ou outras músicas para melhor ilustrar sua resposta. Vocês devem apresentar respostas escritas para cada pergunta.
Contexto social	Em que época e lugar a música foi criada? O que estava acontecendo nessa época?
Ideologia	Que ideias ou mensagens você vê na música? Quais posicionamentos/práticas ela confronta?
Mudança social	De que forma a música pode ter ajudado a mudar algo na sociedade? Quem você acha que a música está defendendo ou representando?
Correlação com o contexto social atual	Na sua opinião, por que músicas desse tipo ainda são produzidas atualmente? Você consegue lembrar de algum acontecimento recente que tenha a ver com o que a música fala?

APPENDIX F - QUIZ ABOUT FIGURES OF SPEECH

QUIZ TIME	TEAMS    ICE HEARTS SHARDIUS NIGHTMARE MELODIOUS BASTARDS	MULTIPLE CHOICE 1. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "THIS PLACE IS LIKE A GHOST TOWN/ESTE LUGAR É COMO UMA CIDADE FANTASMA"? COMPARAÇÃO EUFEMISMO PERSONIFICAÇÃO
ANSWER 2. A FRASE "THE WIND WAS A HOWLING WOLF/O VENTO ERA UM LOBO UIVANTE" É UM EXEMPLO DE PERSONIFICAÇÃO TRUE FALSE	MULTIPLE CHOICE 3. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "HER SILENCE WAS DEAFENING/SEU SILÊNCIO ERA ENSURDECEDOR"? PARADOXO METONÍMIA IRONIA	ANSWER 4. A FRASE "SHE SELLS SEA SHELLS BY THE SEA SHORE/ELA VENDE CONCHAS À BEIRA-MAR" É UM EXEMPLO DE ALITERAÇÃO. TRUE FALSE
MULTIPLE CHOICE 5. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "HIS HEART WAS COLD IRON/SEU CORAÇÃO ERA DE FERRO FRIO"? HIPÉRBOLE METÁFORA COMPARAÇÃO	ANSWER 6. A FRASE "HE KICKED THE BUCKET/ELE BATEU AS BOTAS" É UM EXEMPLO DE EUFEMISMO. TRUE FALSE	MULTIPLE CHOICE 7. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "HE IS A LION IN BATTLE/ELE É UM LEÃO NA BATALHA"? IRONIA METÁFORA COMPARAÇÃO
ANSWER 8. A FRASE "THE CLASSROOM WAS A ZOO/A SALA DE AULA ERA UM ZOOLOGICO" É UM EXEMPLO DE COMPARAÇÃO TRUE FALSE	MULTIPLE CHOICE 9. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "SILENTLY, SOFTLY, THE SNOW FALLS/SILENCIOSAMENTE, SUAVEMENTE, A NEVE CAI"? PERSONIFICAÇÃO ANÁFORA ALITERAÇÃO	MULTIPLE CHOICE 10. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "SHE HAS A PICASSO IN HER LIVING ROOM/ELA TEM UM PICASSO EM SUA SALA DE ESTAR"? HIPÉRBOLE METONÍMIA METÁFORA
MULTIPLE CHOICE 11. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "HE PASSED AWAY PEACEFULLY/ELE FOI DESSA PARA MELHOR EM PAZ"? IRONIA COMPARAÇÃO EUFEMISMO	MULTIPLE CHOICE 12. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "THE DAY IS COLD AND MY BODY IS HOT/O DIA ESTÁ FRIO E MEU CORPO ESTÁ QUENTE"? PARADOXO ANTÍTESE METONÍMIA	MULTIPLE CHOICE 13. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "ALWAYS ON MY MIND, ALWAYS IN MY HEART/SEMPRE EM MINHA MENTE, SEMPRE EM MEU CORAÇÃO"? ANÁFORA METÁFORA PARADOXO
MULTIPLE CHOICE 14. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "WHAT A GREAT IDEA TO START A FIRE INSIDE THE HOUSE/QUE ÓTIMA IDEIA PARA ACENDER UMA FOGUEIRA DENTRO DE CASA"? IRONIA EUFEMISMO ALITERAÇÃO	MULTIPLE CHOICE 15. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "TIME IS A THIEF/O TEMPO É UM LADRÃO"? COMPARAÇÃO IRONIA METÁFORA	MULTIPLE CHOICE 16. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "I'VE TOLD YOU A MILLION TIMES/EU JÁ LHE DISSE UM MILHÃO DE VEZES"? METÁFORA HIPÉRBOLE PARADOXO

MULTIPLE CHOICE

17. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "SHE SWIMS LIKE A FISH/ELA NADA COMO UM PEIXE"?

☐ METÁFORA ☐ COMPARAÇÃO ☐ PERSONIFICAÇÃO

MULTIPLE CHOICE

18. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "SUDDENLY LAUGHTER TURNED TO TEARS/DE REPENTE, O RISO SE TRANSFORMOU EM LÁGRIMAS"?

☐ METONÍMIA ☐ IRONIA ☐ ANTÍTESE

MULTIPLE CHOICE

19. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "THE LEAVES DANCED IN THE WIND/AS FOLHAS DANÇARAM COM O VENTO"?

☐ PERSONIFICAÇÃO ☐ COMPARAÇÃO ☐ HIPÉRBOLE

MULTIPLE CHOICE

20. QUAL É A FIGURA DE LINGUAGEM PRESENTE NA FRASE "BLACK, OH BROTHER, GET BACK, GET BACK, GET BACK/BLACK, OH IRMÃO, VOLTE, VOLTE, VOLTE"?

☐ ANTÍTESE ☐ PARADOXO ☐ ALITERAÇÃO

ANSWER

21. A FRASE "PETER PIPER PICKED A PECK OF PICKLED PEPPERS/PEDRO PIMENTA PEGOU UM PUNHADO DE PIMENTAS EM CONSERVA" É UM EXEMPLO DE ALITERAÇÃO.

☐ TRUE ☐ FALSE

ANSWER

22. A FRASE "THE STARS DANCED PLAYFULLY IN THE MOONLIT SKY/AS ESTRELAS DANÇAVAM ALEGREMENTE NO CÉU ILUMINADO PELA LUA" É UM EXEMPLO DE PERSONIFICAÇÃO.

☐ TRUE ☐ FALSE

ANSWER

23. A FRASE "TIME IS A THIEF/O TEMPO É UM LADRÃO" É UM EXEMPLO DE IRONIA.

☐ TRUE ☐ FALSE

ANSWER

24. A FRASE "I'M SO HUNGRY I COULD EAT A HORSE/ESTOU TÃO FAMINTO QUE PODERIA COMER UM CAVALO" É UM EXEMPLO DE EUFEMISMO.

☐ TRUE ☐ FALSE

WHO WAS THE WINER?



APPENDIX G - GUIDELINES FOR FINAL PRODUCTION

MELODIES OF CHANGE

Orientações para a produção de campanha antirracismo

Ao longo deste bimestre, debatemos representações de racismo em nossa sociedade. Através de músicas, conseguimos reconhecer e problematizar manifestações racistas que muitas vezes nos passam despercebidas. Nesse processo, a linguagem foi nossa principal ferramenta para a análise e reflexão crítica. Contudo, mais do que reconhecer e problematizar o racismo ao nosso redor, é fundamental que saibamos combater a discriminação racial e o preconceito. Para isso, a linguagem pode novamente ser uma poderosa ferramenta de transformação social.

Portanto, nesta etapa avaliativa, vocês terão que **criar uma campanha antirracismo** para conscientizar outras pessoas sobre a importância do combate ao preconceito e a discriminação racial. Para essa campanha, vocês podem produzir materiais como cartazes, vídeos, posts de redes sociais, paródias ou qualquer outro material de sua preferência que chame a atenção para o tema que trabalhamos.

A atividade pode ser produzida em grupos de até 6 **alunos** ou **individualmente**. O grupo, ou indivíduo, deve produzir **apenas um material** (cartaz, vídeo, posts nas redes sociais, paródias, entre outros de sua preferência) e **divulgá-lo digital ou fisicamente** através de rede social, murais da escola, YouTube, entre outros.

A produção deverá ser apresentada em sala de aula no dia **30/07**. Aqueles que não produzirem a atividade no prazo e não apresentarem justificativa para a não produção ficarão sem nota. Dia **30/07** também é a data limite para a entrega das demais atividades, caso haja alguém que ainda não tenha finalizado.

Por fim, lembro que vocês estão livres para **escolher entre o uso do inglês ou português** em suas produções. Caprichem, essa avaliação corresponde a um quarto da nota do segundo bimestre (**2,5 pontos**).

A seguir, trago algumas **sugestões** de produções e ferramentas que vocês podem utilizar para realizar a tarefa.



Este símbolo indica a presença de um link. Ao clicar nesse link, você será redirecionado para uma ferramenta ou um vídeo tutorial

SUGESTÕES DE PRODUÇÃO E ORIENTAÇÕES

CARTAZES FÍSICOS

- **Escolha uma mensagem principal:** pensem em uma frase ou slogan claro contra o racismo, como "Todos Somos Iguais".
- **Use imagens:** vocês podem usar desenhos ou imagens que mostrem representem, por exemplo, união e diversidade.
- **Cores e layout:** utilize cores chamativas e organize as informações de forma clara para transmitir melhor a mensagem.
- **Seja criativo:** use sua criatividade com desenhos, recortes ou adesivos.
- **Revise o cartaz:** verifique a clareza da mensagem e a correção dos textos.
- **Assine seu cartaz:** coloque seu nome ou grupo no cartaz.
- **Meio de divulgação:** divulgue o cartaz na sala de aula ou em espaços de socialização da escola.

VÍDEOS

- **Escolha uma mensagem principal:** defina uma mensagem clara contra o racismo, como "Racismo Não Tem Vez", por exemplo.
- **Roteiro:** escreva um roteiro simples e direto. Inclua falas que expliquem sua mensagem e como todos podem ajudar a combater o racismo.
- **Imagens e cenas:** você pode incluir imagens e cenas que reforcem a mensagem que desejam passar.
- **Música e efeitos:** você pode adicionar uma trilha sonora adequada e efeitos sonoros para destacar pontos importantes.
- **Seja Criativo:** use sua criatividade com animações, gráficos ou imagens.
- **Revise e edite:** verifique a clareza do vídeo e edite para remover erros e melhorar a qualidade.
- **Meio de divulgação:** escolha uma rede social onde o material será divulgado, como Instagram, Tiktok ou WhatsApp, por exemplo.

POSTS PARA REDES SOCIAIS

- **Mensagem principal:** crie uma frase curta e impactante contra o racismo, como "Diga Não ao Racismo".
- **Imagens e gráficos:** vocês podem utilizar imagens e gráficos que reforcem sua mensagem e chamem a atenção.
- **Seja conciso:** mantenha o texto breve e direto ao ponto.
- **Inclua hashtags:** use hashtags relevantes como #Antirracismo, #Igualdade, #Diversidade.
- **Incentive a ação:** convide as pessoas a compartilhar o post e a participar ativamente na luta contra o racismo.
- **Revise o Conteúdo:** Verifique se não há erros e se a mensagem está clara.
- **Assine seu post:** Adicione seu nome ou grupo ao post e mencione que o material se trata de uma atividade escolar da disciplina de língua inglesa.
- **Meio de divulgação:** escolha uma rede social onde o material será divulgado, como Instagram, Tiktok ou WhatsApp, por exemplo.

SUGESTÕES DE PRODUÇÃO E ORIENTAÇÕES

PARÓDIA

- **Escolha uma música:** selecione uma música popular que todos conheçam.
- **Reescreva a letra:** adapte a letra para transmitir uma mensagem contra o racismo, mantendo o tom da música.
- **Use humor e criatividade:** utilize humor e criatividade para engajar o público, mas mantenha o respeito e a seriedade do tema.
- **Ensaie:** Pratique a paródia várias vezes para garantir que a performance esteja clara e confiante.
- **Grave e edite:** Grave a performance e edite para melhorar a qualidade do áudio e vídeo.
- **Assine sua paródia:** adicione créditos com os nomes dos participantes e informe que a música trata-se de uma atividade da disciplina de língua inglesa.
- **Meio de divulgação:** vocês podem divulgar a paródia no youtube ou em redes sociais.

QUADRINHO

- **Escolha uma mensagem principal:** defina uma mensagem clara contra o racismo, como "Todos Merecem Respeito".
- **Crie personagens diversos:** crie personagens de diferentes etnias e culturas para mostrar a diversidade.
- **Desenvolva uma história:** crie uma história simples que ilustre situações de racismo e como elas podem ser combatidas. Mostre exemplos de amizade, respeito e união.
- **Use diálogos impactantes:** escreva diálogos que transmitam sua mensagem de forma clara e direta. Utilize falas que promovam a conscientização e o respeito.
- **Pense em cenas significativas:** elabore cenas que representem a mensagem principal. Use expressões faciais e corporais para mostrar emoções dos personagens.
- **Utilize cores e layouts atraentes:** use cores vivas para atrair a atenção e organize os quadrinhos de maneira clara e fácil de seguir.
- **Revise Seu Quadrinho:** verifique se a mensagem está clara e se não há erros. Peça a alguém para dar uma olhada e sugerir melhorias.
- **Assine seu trabalho:** coloque seu nome ou grupo nos créditos do quadrinho.
- **Meio de divulgação:** escolha um meio de divulgação do seu quadrinho, como sala de aula, espaço de socialização da escola ou virtualmente por meio de redes sociais.

SUGESTÕES DE FERRAMENTAS PARA PRODUÇÃO

CANVA

O Canva é uma plataforma online e também aplicativo de design gráfico bem intuitiva e acessível. Ela é ideal para criar diversos tipos de conteúdos visuais, como cartazes, vídeos, posts em redes sociais, quadrinhos, apresentações, entre outros. O Canva permite que os usuários trabalhem colaborativamente de forma simultânea em um design.

TIKTOK

TikTok é uma plataforma de mídia social que permite aos usuários criar, compartilhar e descobrir vídeos curtos, geralmente acompanhados de música, efeitos especiais e filtros. A plataforma também oferece uma ampla gama de ferramentas de edição que permitem aos usuários criar vídeos criativos e envolventes.

PIXTON

Pixton é uma plataforma online que permite criar quadrinhos personalizados de maneira simples. Com uma ampla gama de ferramentas e opções, você pode desenhar personagens, adicionar diálogos e criar cenários para contar histórias impactantes. Ideal para quem deseja explorar a criatividade e transmitir mensagens de forma visual, Pixton oferece recursos que facilitam a criação de quadrinhos para projetos escolares, campanhas de conscientização e muito mais.

KINEMASTER

O KineMaster é um aplicativo de edição de vídeo disponível para dispositivos móveis que oferece uma ampla gama de recursos para criar vídeos. O KineMaster permite cortar, adicionar efeitos, ajustar a velocidade, incluir legendas e incorporar transições de maneira fácil e eficiente. O aplicativo também suporta múltiplas camadas de vídeo, áudio e texto, proporcionando flexibilidade para criar conteúdos criativos.

YTMP3

O YTMP3 é uma ferramenta online que facilita a conversão de vídeos do YouTube em arquivos de áudio MP3 ou vídeo MP4. Você só precisa copiar e colar o link do vídeo desejado, selecionar o formato de saída e clicar em "Converter". O YTMP3 oferece uma maneira de converter vídeos do youtube em áudios para incluir em vídeos produzidos por você.

AVALIAÇÃO DAS PRODUÇÕES

Vocês serão avaliados de acordo com os seguintes critérios:

- **Criatividade:** as produções devem fazer uso criativo de texto escrito, imagens, cores sons ou qualquer outro recurso audiovisual que colaborem na construção da mensagem que se busca transmitir.
- **Mensagem:** a mensagem deve ser clara e de fácil compreensão.
- **Apresentação:** os estudantes devem falar sobre o processo de criação, esclarecendo as motivações para a escolha do gênero da produção (cartaz, quadrinho, música, etc.) e dos elementos visuais, textuais e mensagem que buscam transmitir.
- **Correção:** as produções devem estar livres de erros ortográficos e gramaticais. Lembrem-se que se trata de uma atividade escolar.

DÚVIDAS E ACOMPANHAMENTO

Esta é uma atividade simples que pretende explorar a capacidade criativa e transformadora de cada um de vocês. Embora este arquivo contenha orientações detalhadas e estritas, quero que vocês se sintam à vontade para produzir o que desejarem, usando a linguagem de acordo com a criatividade de vocês. Nesse processo criativo, caso tenham alguma dúvida ou precisem de mais sugestões, sintam-se à vontade para entrar em contato comigo pelo WhatsApp através do seguinte número: (84) 9 9941-0471. Conheço o potencial de vocês; deem o seu melhor e foquem no processo e na relevância do trabalho, não apenas na nota.

Até mais e boas criações!

Atenciosamente, teacher Ivo.

APPENDIX H- TRANSCRIPTIONS FORM CLASSROOM INTERACTIONS

Episode - Analyzing the advertisement

1. **T:** Aqui a gente tem mais uma propaganda, da... H&M. A camisa diz o seguinte. “The coolest monkey in the jungle” (O macaco mais legal da floresta). O que vocês acham?
2. **S. Alice:** Sinceramente, eu acho que o menino não sabe ler.
3. **T:** Qual a ideia dessa propaganda aqui?
4. **S. Joel:** Dizer que... Dizer... Eu acho que os negros são... Macacos.
5. **Júlia:** Que os negros são macacos e que vivem na flaresta.
6. **S. Luíz:** Comparar com macaco. São representados como macaco, que são selvagens e vivem nas florestas. Faz uma referência.
7. **T:** Faz uma referência a macaco, né? Muito bem.

Episode- Analyzing the news

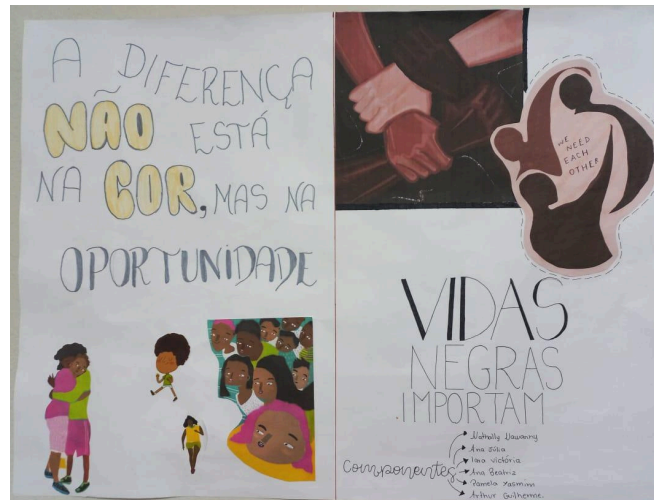
8. **T:** O que vocês acham dessas notícias?
9. **S. Luíz :** Ambas são racismo de classes diferentes, é claro. Vinícius Júnior é famoso, as crianças não tanto.
10. **S. Djamila:** Vinícius Júnior é bem famoso, assim, ele é conhecido pela maioria das pessoas e mesmo assim times rivais fazem é... racismo contra ela.
11. **T:** Isso mostra que nem mesmo pessoas famosas estão livres do racismo, né?
12. **Natally:** Isso.
13. **Ivo:** Aqui temos duas notícias, uma fala de crianças praticando racismo e outra fala de adultos passando pela mesma situação. O que isso diz sobre a nossa sociedade?
14. **S. Luíz:** De que eles aprendem desde de pequenos a fazer racismo. Tipo, alguns pais, inclusive em desenhos e séries da pra ver isso, que alguns pais não aceitam que seus filhos brancos tenham amigos negros. Como, por exemplo, em Super Choque que os pais do amigo branco não gostam da amizade deles, do Super Choque com o menino branco. Ai com o tempo os pais vão ensinando essas coisas para os filhos e no final os filhos viram adultos muito racistas.
15. **T:** Realmente. Muito bem.

Episode- Student's opinion after the lesson

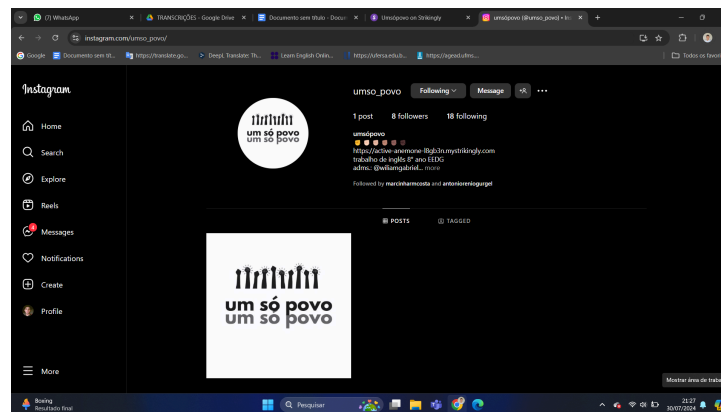
16. **S. Djamila:** As pessoas também olham Jesus como se ele fosse branco. A maioria das figuras que eles divulgam é ele com o olho azul, branco, loiro. Sendo que na história, na matéria da história, ele pode ter a possibilidade de ser negro.
17. **T:** Porque ele é do lá do oriente, né, do deserto?
18. **S. Djamila:** É. Aí, a pele deles era mais possível de ser mais queimada. Porque é a maneira de as crianças, sabe?
19. **T:** Ai por que você acha que representam ele como branco?
20. **S. Djamila:** As crianças... Como é que eu posso explicar? As crianças acharem mais bonito. Porque a maioria das crianças...
21. **T:** Pode falar, pode falar, do jeito que você souber.
22. **S. Djamila:** Tipo, é a maneira...De atrair a atenção. Sim, é isso aí.
23. **T:** De deixar ele esteticamente mais bonito?
24. **S. Djamila:** Sim, é. Nos olhos dele, porque as cores mais bonitas são brancas e não negras. Mas isso também começou de antigamente. Porque se fosse hoje em dia... Tipo, se fosse, começaria a fazer as imagens dele hoje em dia.

25. **S. Djamila:** Porque o racismo tá bem menor. Eu acho que teria a possibilidade de criar imagens...
26. **T:** Diferentes, né? Mais diversificadas. Do que só aquele homem de olhos azuis e pele branca, né? Muito bom.

APPENDIX J - LEARNS' FINAL PRODUCTION AWARENESS POSTER



INSTAGRAM PROFILE



CLASSROOM PRESENTATION



ANNEX 1 - TEACHER CONSENT TERM

ESTADO DO RIO GRANDE DO NORTE SECRETARIA
DA EDUCAÇÃO, DA CULTURA, DO ESPORTE E DO
LAZER DO DO ESTADO DO RIO GRANDE DO NORTE
ESCOLA ESTADUAL PROFESSOR DANIEL GURGEL

TERMO DE ANUÊNCIA

Declaro para os devidos fins que estou de acordo com a execução do projeto de pesquisa intitulado “Melodies of Change: Fighting Racism through Music”, sob a coordenação e responsabilidade do pesquisador Prof. Ivo Camargo André Alves, e assumo o compromisso de apoiar o desenvolvimento da referida pesquisa a ser realizada nesta instituição, no período de 05/07/2024 a 26/07/2024, após a devida aprovação no Sistema CEP/CONEP.

Janduí, 11 de junho de 2024.

Kaique Kayonan Lopes Delfino
Professor de Língua Inglesa

ANNEX 2 - SCHOOL CONSENT TERM



ESTADO DO RIO GRANDE DO NORTE
SECRETARIA DA EDUCAÇÃO, DA
CULTURA, DO ESPORTE E DO LAZER DO
DO ESTADO DO RIO GRANDE DO NORTE
ESCOLA ESTADUAL PROFESSOR DANIEL GURGEL

TERMO DE ANUÊNCIA

Declaramos para os devidos fins que estamos de acordo com a execução do projeto de pesquisa intitulado "Melodies of change: fighting racism through music", sob a coordenação e a responsabilidade do pesquisador Prof. Ivo Camargo André Alves, e assumimos o compromisso de apoiar o desenvolvimento da referida pesquisa a ser realizada nessa instituição, no período de 06/07/2024 a 26/07/2024, após a devida aprovação no Sistema CEP/CONEP.

Janduís, 10 de junho de 2024.

Márcia Rejane de Medeiros Costa

Marcia Rejane de Medeiros Costa

Diretora

Márcia Rejane de Medeiros Costa

DIRETORA - AUT. 07/2024

Mat.: 131.875-6/1 - CPF: 063.989.554-98

ANNEX 3 - FREE AND INFORMED CONSENT FORM

TERMO DE CONSENTIMENTO LIVRE E ESCLARECIDO

(Elaborado de acordo com a Resolução 466/2012-CNS/CONEP)

Solicitamos a sua autorização para que seu filho participe como voluntário(a) da pesquisa qualitativa “**Letramento crítico e ensino de língua inglesa: insights de uma experiência de sala de aula**”, sob responsabilidade do pesquisador e orientador **Jeová Araújo Rosa Filho** e de seu pesquisador assistente **Ivo Camargo André Alves**, tendo por objetivo investigar o desenvolvimento da criticidade em alunos de inglês a partir de uma proposta metodológica de letramento crítico.

Para a realização deste trabalho, serão implementadas práticas pedagógicas alinhadas ao objetivo da pesquisa durante as aulas de língua inglesa ao longo de quatro semanas (de 6 a 26 de julho de 2024). Durante as aulas, os alunos participarão de atividades, dinâmicas e debates sobre o tema do racismo, que será explorado por meio de músicas. Simultaneamente, os alunos estudarão e realizarão atividades relacionadas ao eixo de estudo do idioma, que, no contexto do nosso projeto de letramento, foca no ensino de figuras de linguagem.

Esclarecemos que manteremos em anonimato, sob sigilo absoluto, durante e após o término do estudo, todos os dados que identifiquem os participantes da pesquisa. Informamos também que após o término da pesquisa, serão destruídos de todo e qualquer tipo de mídia que possa vir a identificá-lo(a) tais como filmagens, fotos, gravações etc., não restando nada que venha a comprometer o anonimato de participação agora ou futuramente.

Na pesquisa qualitativa, habitualmente, não existe desconforto ou riscos físicos. Entretanto, o participante poderá se sentir desconfortável em compartilhar informações pessoais, confidenciais ou falar sobre alguns tópicos que causem incômodo. Portanto, deixamos claro que nenhum participante precisará responder a qualquer pergunta ou compartilhar informações obtidas em debate/entrevista/pesquisa, caso a considere de ordem pessoal ou sinta qualquer desconforto em falar.

Caso você sinta algo dentro desses padrões, comunique aos pesquisadores para que sejam tomadas as devidas providências. Imediatamente abandonaremos o uso de qualquer possível informação que seja avaliada pelo participante como imprópria.

A participação nesta pesquisa é de grande valor. Através dela, buscaremos desenvolver estratégias que busquem contribuir com o ensino de línguas inglesa no Brasil.

O participante terá os seguintes direitos: o recebimento de uma via assinada do TCLE, a garantia de esclarecimento e resposta a qualquer pergunta; a liberdade de abandonar a pesquisa a qualquer momento sem prejuízo para si ou para seu tratamento (se for o caso); a garantia de que em caso aja algum dano a sua pessoa (ou o dependente). Caso haja gastos adicionais, os mesmos serão absorvidos pelos pesquisadores.

Duas vias deste documento estão sendo rubricadas e assinadas por você e pelo pesquisador

assistente, **Ivo Camargo André Alves**. Guarde cuidadosamente a sua via, pois é um documento que traz importantes informações de contrato e garante os seus direitos como participante da pesquisa.

Afirmadas as responsabilidades acima, Eu, **Ivo Camargo André Alves**, me responsabilizo em cumprir as exigências aqui expostas. Em caso de dúvidas e esclarecimentos, você deve procurar os pesquisadores **Jeová Araújo Rosa Filho** (jeova.araujo@ufersa.edu.br) ou **Ivo Camargo André Alves** (ivo.alves@alunos.ufersa.edu.br).

Pesquisador assistente

Responsável pelo participante