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CÂMPUS LONDRINA**

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**A LITERATURA NAS AULAS DE LÍNGUA INGLESA: CONTRIBUIÇÕES PARA O
ENSINO-APRENDIZADO E PARA A FORMAÇÃO DE LEITORES**

PRODUTO EDUCACIONAL

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Produto educacional do Mestrado apresentado ao Programa de Pós-graduação em ensino – PPGEN, do Câmpus Londrina, da Universidade Tecnológica Federal do Paraná, como requisito parcial à obtenção do título de Mestre em Ensino de Ciências Humanas, Sociais e da Natureza.

Orientador: Prof. Dr. Mauricio Cesar Menon

LONDRINA

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TERMO DE LICENCIAMENTO

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Introdução

O lançamento de *Letramento literário: teoria e prática* (2006), de Rildo Cosson, foi, sem dúvida, um grande marco para o ensino de literatura e para o trabalho com textos literários em sala de aula. Configurado como uma espécie de manual que enfatiza o processo de escolarização da literatura, o livro passa a sensação de ser uma conversa entre professores, trazendo exemplos de sequências didáticas elaboradas a partir de leituras propostas e o relato de sua aplicação. Ele traz também sugestões de oficinas que podem ser aproveitadas pelos leitores-professores, bem como uma profunda reflexão sobre a prática da disciplina literária, o valor social da literatura e a promoção da leitura na escola:

[...] devemos compreender que o letramento literário é uma prática social e, como tal, responsabilidade da escola. A questão a ser enfrentada não é se a escola deve ou não escolarizar a literatura, como bem nos alerta Magda Soares, mas sim como fazer essa escolarização sem descaracterizá-la, sem transformá-la em um simulacro de si mesma que mais nega do que confirma seu poder de humanização (COSSON, 2006, p. 23).

Revestido da convicção impressa na citação acima, o autor enfatiza que a leitura não pode ser simplesmente exigida como tarefa contendo uma avaliação ao seu fim; ela deve ser construída com base em mecanismos, que cabem à escola desenvolver, visando à proficiência da leitura literária. Dessa forma, são propostas as sequências didáticas, grande contribuição da obra que, embora não tenham sido seguidas à risca por mim, me inspiraram no delineamento das atividades com textos literários que proponho e que intitulei “unidades didáticas”. Em suma, as etapas da sequência de Cosson são: a *motivação*, que, geralmente de forma lúdica, promove o interesse do aluno pelo texto que será lido; a *introdução*, na qual são apresentados o autor e a obra; a *leitura*, etapa que deve ser cumprida com o que o autor chama de “intervalos”, nos quais se afere o progresso e o entendimento do aluno; e a *interpretação*, dividida em dois momentos: interior, no qual há a decifração, o “encontro do leitor com a obra” (ibid., p. 65) e exterior, que é a “materialização da interpretação como ato de construção de sentido em uma determinada comunidade” (ibid., p. 65). A passagem abaixo deixa claros os objetivos que o autor pretende alcançar por meio do procedimento que delineou:

[...] na escola é preciso compartilhar a interpretação e ampliar os sentidos construídos individualmente. A razão disso é que, por meio do compartilhamento de suas interpretações, os leitores ganham consciência de que são membros de uma coletividade e de que essa coletividade fortalece e amplia seus horizontes de leitura (COSSON, 2006, p. 65).

O professor destaca ainda que tal sequência, chamada “básica”, em algumas situações pode ser expandida, caso em que passará a carregar tal adjetivo em seu nome. Optando-se por esta forma de trabalhar, ter-se-á no momento de *interpretação*, além da compreensão global, o aprofundamento de um dos aspectos que seja pertinente aos propósitos do que está sendo ensinado. Logo após, há os momentos de *expansão*, focados na intertextualidade e levando em conta obras anteriores e posteriores ao texto em discussão, e a *avaliação*.

Compartilhando com Rildo Cosson a ideia de que a abordagem da literatura deve ser mais bem sistematizada, o contato com os textos literários mais efetivo, e dirigindo o olhar para a LI – sob o ponto de vista de quem vive os problemas descritos no capítulo anterior e que percebe e denuncia a praticamente total ausência da literatura nos materiais didáticos da disciplina – resolvi elaborar os cadernos de apoio, que trazem os textos literários como foco de aulas de inglês, buscando resgatar uma metodologia de ensino que vá além da repetição das estruturas comunicativas mais básicas ou da compreensão de textos de cunho informativo que não contemplam estilística, polissemia, aspectos culturais e históricos, além de não compartilharem com os textos literários aquela que, possivelmente, seja sua maior contribuição, conforme postulado por Antonio Candido (1999):

Sabemos que a instrução dos países civilizados sempre se baseou nas letras. Daí o elo entre formação do homem, humanismo, letras humanas e o estudo da língua e da literatura. Tomadas em si mesmas, seriam as letras humanizadoras, do ponto de vista educacional? Seja como for, a sua função educativa é muito mais complexa do que pressupõe um ponto de vista estritamente pedagógico. A própria ação que exerce nas camadas profundas afasta a noção convencional de uma atividade delimitada e dirigida segundo os requisitos das normas vigentes. A literatura pode *formar*, mas não segundo a pedagogia oficial, que costuma vê-la ideologicamente como um veículo da tríade famosa, — o Verdadeiro, o Bom, o Belo, definidos conforme os interesses dos grupos dominantes, para reforço da sua concepção de vida. Longe de ser um apêndice da instrução moral e cívica (esta apoteose matreira do óbvio, novamente em grande voga), ela age com o impacto indiscriminado da própria vida e educa como ela, — com altos e baixos, luzes e sombras. Daí as atitudes ambivalentes que suscita nos moralistas e nos educadores, ao mesmo tempo fascinados pela sua força humanizadora e temerosos da sua indiscriminada riqueza [...]

Dado que a literatura, como a vida, ensina na medida em que atua com toda a sua gama (CANDIDO, 1999, p. 84, grifo do autor).

Antes, contudo, de desenvolver os cadernos de apoio, pensei em um modo de quantificar as impressões que colho em sala de aula. Desse modo, elaborei uma série de perguntas (apêndice A) em questionário aplicado para alunos do terceiro ano do EM. Após a análise dos resultados – que descreverei no próximo capítulo, juntamente ao relato da experiência de aplicação do produto educacional – realizei outra pesquisa, desta feita com os professores (apêndice B), aferindo a possibilidade de uma mudança metodológica nas aulas de LI visando a um maior espaço para a literatura.

Por fim, considerei necessário selecionar textos que, além de atenderem ao anseio da proposta, pudessem ser emblemáticos na promoção do entendimento de uma linha do tempo literária, oferecendo aos alunos, além de tudo, um olhar além da história. Tendo também em vista que a proposta é para o enriquecimento das aulas, julguei primordial contemplar diferentes gêneros literários no material criado. Dessa maneira, obtive o seguinte:

- *Beowulf*, poema oriundo da tradição oral anglo-saxônica, ilustrando os primórdios da Literatura Inglesa, o *Old English*, a mitologia nórdica dos vikings e a influência do cristianismo;
- *Hamlet*, de William Shakespeare, peça de teatro representativa do chamado período Elisabetano (1558-1603) e que simboliza a influência da tragédia e da comédia no Renascimento inglês;
- *Robinson Crusoe*, de Daniel Defoe, romance inspirado nas narrativas de viagem, situado no Séc. XVIII, que nos serve como ilustração de um período de transição entre o Renascimento e o Romantismo;
- *Frankenstein*, de Mary Shelley, de 1818, exemplo de romance oriundo do gótico que marcou uma reação ao cientificismo exacerbado que tomara de assalto o pensamento a partir do final do Séc. XVIII;
- *The oval portrait*, de Edgard Allan Poe, um dos contos mais curtos do autor oitocentista que influenciou sobremaneira a literatura fantástica e de terror, com uma temática que discute a relação entre a arte e a vida;
- *If*, de Rudyard Kipling, poema de 1895 que traz elementos do modernismo e uma temática ainda muito atual;

- *1984*, romance distópico de George Orwell escrito em 1948 que delinea uma sociedade vivendo sob restrições severas impostas por um governo totalitário, que, por meio da palavra, controla presente, passado, futuro e a gama de pensamentos dos cidadãos.

Em posse dos textos, busquei traçar as unidades didáticas seguindo um passo a passo que tornasse a compreensão global mais fácil e uniforme para alunos e professores, traçando uma série de etapas e atividades assim denominadas:

- *Engagement: what it is...*: nesta primeira etapa, o professor apresenta o texto a ser trabalhado a partir de um elemento externo a ele, conforme proposto por Rildo Cosson, de uma maneira lúdica, visando a despertar o interesse dos alunos pela leitura e atividades posteriores;

- *Ladies and gentlemen...*: apresentação do autor, do texto e de seu contexto histórico de produção;

- *Read it!*: em sala de aula, é a leitura em voz alta feita pelo professor e acompanhada silenciosamente pelos alunos;

- *Pay attention to...*: momento em que o professor destaca traços importantes do texto para a aula em questão, podendo ser um aspecto estilístico, linguístico, conceitual, etc;

- *... As well*: após solicitar que os alunos realizem uma segunda leitura, o professor deve estimular, por meio de perguntas, uma compreensão mais aprofundada do texto, pedir que os alunos associem-no a seu contexto histórico de produção, dividam suas impressões e, por fim, destaquem algo que acreditem que o professor deva também destacar;

- *What about today?*: Com base nas discussões ocorridas em sala de aula, destacar o que se pode aproveitar do texto na contemporaneidade, traços temáticos que ainda sejam atuais ou outras contribuições que possam ser pretendidas ou enxergadas pelo professor;

- *LANGUATURE (Language + literature)*: etapa que só deve ocorrer em caso de o texto ter sido usado para o ensino ou destaque de algum tópico gramatical, envolvendo explicações mais detalhadas e atividades para esse fim;

- *Text-web (Read, watch and listen)*: momento de intertextualidade – cuja intenção é apenas citar, e não esgotar as possibilidades - no qual são apresentados outros textos, filmes e músicas que influenciaram ou tenham recebido alguma forma de intervenção por parte do texto trabalhado.

Os planos de aula para alunos e professores estarão disponíveis no *site* <https://cadernosdeapoio.com/cadernosdeapoio>, também criado por mim exclusivamente para esse fim. Para deixar a apresentação mais clara no presente trabalho, optei por primeiramente apresentar os cadernos dos professores, com as orientações pertinentes e marcações e orientações necessárias grafadas em azul. Em seguida, trago o material a ser disponibilizado para os alunos.

Abaixo, a reprodução da página inicial do *website* no qual, separadamente, é possível acessar todas as unidades didáticas disponíveis e também enviar perguntas, fazer comentários e, até mesmo, propor outras atividades ou obras para eventual adição aos cadernos.

Cadernos de apoio

Home | Metodologia e estrutura | Professores | Alunos | Contato

Cadernos de apoio

Prof. Ms. Fernando Bruno Antonelli Molina Benites

No decorrer de meu curso de Mestrado em Ensino de Ciências Humanas na UTFPR, deparei-me com a necessidade de criar um produto educacional que auxiliasse a prática de ensino e a promoção da aprendizagem em minha principal área de atuação: a Língua Inglesa.

Apaixonado por Literatura e Artes, crítico da abordagem instrumental proposta para as aulas de línguas estrangeiras e desapontado com a praticamente absoluta ausência de textos literários nos materiais didáticos que conheço, trabalho e já trabalhei, cheguei, juntamente a meu orientador Prof. Dr. Maurício Cesar Menon, aos cadernos de apoio.

Com eles, pretendemos perfazer parte do percurso do conteúdo de Língua Inglesa no Ensino Médio, utilizando para isso textos literários que nos servirão de base para promover o ensino dos tópicos necessários, as discussões pertinentes, os diálogos com outras obras e com nossa realidade, fomentando assim o gosto pela leitura literária em nossos alunos.

Inspirados nas sequências didáticas de Rildo Cosson (vide Metodologia e estrutura), propomos, para todas as aulas, diferentes momentos em que o texto literário estará sempre em primeiro plano. Nosso trabalho é fruto de longas e aprofundadas pesquisas, nas quais vasculhamos a história do ensino das línguas estrangeiras no Brasil e buscamos evidências que destacassem a proficiência da leitura a partir dos clássicos da Literatura; por fim, recorremos ao currículo de escolas norte-americanas, inglesas e canadenses que comprovassem que o ensino significativo da língua deve ocorrer juntamente ao da leitura literária.

Neste site, compartilho o resultado final do trabalho e as experiências vividas. Aqui, vocês encontrarão os planos de aulas para uso dos alunos e professores, além de um espaço para contato, onde poderão compartilhar novas ideias, tirar suas dúvidas e relatar suas aulas. Espero que aproveitem, usem e divulguem!

A literatura assume muitos saberes. [...] Se, por não sei que excesso de socialismo ou de barbárie, todas as nossas disciplinas devessem ser expulsas do ensino, exceto uma, é a disciplina literária que deveria ser salva, pois todas as ciências estão presentes no monumento literário. A literatura faz girar os saberes, não fixa, não feticheza nenhum deles; ela lhes dá um lugar indireto, e esse indireto é preciso. Por um lado, ele permite designar saberes possíveis – insuspeitos, irrealizados: a literatura trabalha nos interstícios da ciência; está sempre atrasada ou adiantada com relação a esta. [...] A ciência é grosseira, a vida é sutil, e é para corrigir essa distância que a literatura nos importa. Por outro lado, o saber que ela mobiliza nunca é inteiro nem derradeiro; a literatura não diz que sabe alguma coisa, mas que sabe de alguma coisa; ou melhor, que ela sabe algo das coisas – Roland Barthes

Este site foi criado com WIX.com. [Crie Seu Site >](#)

Figura 1 – Reprodução da página inicial do website *Cadernos de apoio*
 Fonte: Disponível em: <<https://cadernosdeapoio.wixsite.com/cadernosdeapoio>>.
 Acesso em 05 mar. 2018

1. Cadernos de apoio – suplemento para o professor

1.1 “Beowulf” (professores) – ref. págs. 53 a 57 (alunos)

BEOWULF

- Engagement:

- Professor, mostrar as seguintes imagens para os alunos, perguntando o que conhecem sobre cada um dos heróis, as características de cada um deles, o que representam, a quem servem, os vilões que enfrentam, etc. Perguntar suas opiniões sobre heróis em geral, se têm um preferido e se acham que suas histórias sempre foram inventadas, contadas e recontadas, fazendo parte do cotidiano e da vida das pessoas.



Figura 2 – Super homem herói
Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/super-homem-her%C3%B3i-1043679/>>. Acesso em 20 ago. 2017



Figura 3 – Super heróis painel metal

Fonte: Pixabay. Disponível em:
<<https://pixabay.com/pt/super-her%C3%B3is-c%C3%B4mico-painel-metal-246897/>>. Acesso em 20 ago. 2017



Figura 4 - Spiderman

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/hist%C3%B3ria-em-quadrinhos-spiderman-1982767/>>. Acesso em 20 ago. 2017



Figura 5 – Florença Hércules Centauro

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/floren%C3%A7a-h%C3%A9rcules-centauro-1785588/>>. Acesso em 20 ago. 2017



Figura 6 – Ironman herói história em quadrinhos

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/ironman-her%C3%B3i-hist%C3%B3ria-em-quadrinhos-1043700/>>. Acesso em 20 ago. 2017



Figura 7 – Batman retrato personalizado

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/batman-retrato-personalizado-1091127/>>. Acesso em 20 ago. 2017

- *Ladies and gentlemen....:*

- Professor, destacar que *Beowulf* é o mais importante texto do período anglo-saxônico, no qual a produção literária da Britânia – futura Inglaterra - girava em torno da realidade cultural da ilha, isto é, as conquistas e invasões, além de versar sobre personagens guerreiros e heróis. *Beowulf* inaugurou a poesia épica em LI, com uma narrativa baseada nas tradições orais e centrado no herói da tribo dos gautas, que, com grande braveza, coragem e força, livra os dinamarqueses da ameaça de dois monstros demoníacos e é coroado rei de seu povo. Já idoso, combate e mata um temido dragão, batalha esta que custa a sua vida. (PRIESTLEY; SPEARS, 1963, p. 27).

Composto provavelmente entre os Sécs. VII e VIII, seu único manuscrito data do Séc. XI. A partir do conteúdo do texto, percebe-se uma tipificação anglo-saxônica de ideias de conduta e moral, o que nos permite supor que seu autor possa ser um saxão cristianizado, que a partir de lendas pagãs e do folclore local elaborou o poema. Há também quem defenda que, no Séc. XI, monges católicos, ao copiarem o manuscrito, adicionaram a ele referências cristãs, respeitando as qualidades morais do herói e valorizando o conflito homem *versus* mal (PRIESTLEY; SPEARS, 1963, p. 27).

Probably written between the centuries VII and VIII, the poem introduces us to Beowulf, an idealized Anglo-saxon hero that could represent something else or different, such as a Germanic God or an allegory for a Greek myth, for instance (FLETCHER, 2010, p. 13). Fact is that the poem brings a more dramatic than clear narrative, exposing a conflict between men and evil, with a strong characteristic of the oral marks from the period under discussion. Also influenced by Christianity, the poem focuses on the hero's personal traits and achievements in its narrative.

- *Read it!:*

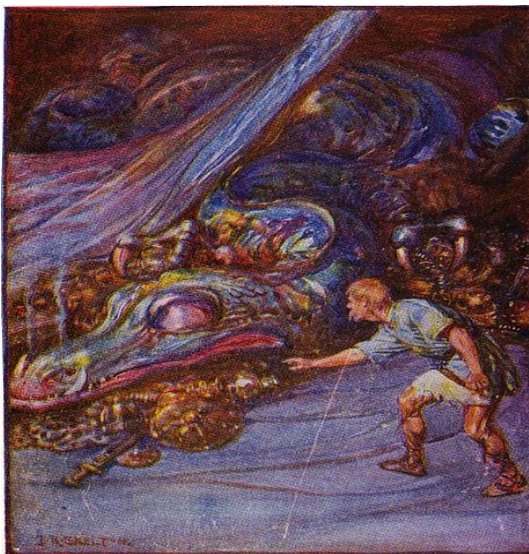


Figura 8 – Stories of Beowulf slave stealing golden cup
Autor: Henrietta Elisabeth Marshall (1908)
Fonte: Wikicommons. Disponível em

<https://commons.wikimedia.org/wiki/File:Stories_of_Beowulf_slave_stealing_golden_cup.jpg>. Acesso em 20 jan. 2018.

In the darkness dwelt a demon-sprite,
 Whose heart was filled with fury and hate,
 When he heard each night the noise of revel,
 Loud in the hall, laughter and song.
 To the sound of the harp the singer chanted
 Lays he had learned, of long ago;
 How the **Almighty** had made the earth,
 Wonder-bright lands, washed by the ocean;
 How He set triumphant, sun and moon
 To lighten all men that live on the earth.
 He brightened the land with leaves and branches;
 Life He created for every being,
 Each in its kind, that moves upon earth.
 So, happy in hall, the heroes lived,
 Wanting naught, till one began
 To work them woe, a wicked fiend.
 The demon grim was **Grendel** called;
 Marsh stalker huge, the moors he roamed.
 The joyless creature had kept long time
 The lonely fen, the lairs of monsters,
 Cast out from men, an exile accurst.
The killing of Abel, brother of Cain
Was justly avenged by the Judge Eternal.

(PRIESTLEY; SPEARS, 1963, p. 29, emphasis added).

- Pay attention to...:

- Professor, avisar aos alunos que a passagem em questão é a da apresentação do herói Beowulf. Destacar que Grendel, chamado de “demônio”, é o monstro a ser combatido, e chamar a atenção para as linhas 7, 22 e 23, nas quais são citados o “Todo Poderoso” – Deus - e Caim e Abel, dois personagens bíblicos – clara influência cristã no poema.
- Destacar que, de um modo geral, a história contada se associa aos modos de vida pagãos das tribos germânicas, mas, como o poema só chegou à sua versão escrita depois da conversão da Inglaterra ao cristianismo, há a presença de elementos cristãos. Contudo, predominam, de fato, as concepções pagãs daqueles povos primitivos, com sua crença no destino e seu sentido de resignação, além de sua crença na justiça baseada na vingança (FRANCA NETO; MILTON, 2009, p.

17-18)

- Explicar que uma característica da poesia da época é o uso dos kennings, figura de linguagem próxima à metáfora, caracterizada pela substituição de um nome comum por outro, de preferência a junção de duas palavras. Nesse sentido, Beowulf é uma kenning para “urso” (bear), utilizando as palavras “abelha” (bee) e “lobo” (wolf) – “o lobo das abelhas”. O próprio sobrenome Shakespeare é uma kenning para a palavra “soldado”: “shake” (verbo chacoalhar) e “spear” (espada) – “o que chacoalha a espada” (PARADISO, 2014, p. 41). O poema também abusa das aliterações, repetições de sons consonantais, visando o ritmo.

- Com 3.182 versos com as chamadas “head-rhymes” (rimas internas) no inglês arcaico original, Beowulf é dividido em três partes: na primeira, o monstro Grendel mata os guerreiros de Hrothgar, rei dos dinamarqueses, e o jovem guerreiro Beowulf, príncipe dos gautas (tribo sueca) chega com um grupo de companheiros se colocando a serviço de Hrothgar para eliminar o monstro. Em uma épica batalha, Beowulf lhe arranca um braço, ele foge e morre em um pântano. Na segunda parte, a mãe de Grendel, que também é um monstro, se esforça por vingar a morte do filho, realizando novos ataques ao rei. Beowulf sai à sua procura e mergulha no pântano, vencendo-a. Na terceira parte, os anos se passaram, e Beowulf, já ancião e rei da Suécia, tem suas terras ameaçadas por um dragão. Ele o enfrenta, mas morre em virtude de uma mordida envenenada. O poema se encerra com a descrição dos funerais de Beowulf. Paralelamente à história, dá-se um retrato da sociedade na corte de um guerreiro, dos banquetes, e do poeta presente em meio aos guerreiros, entoando em seus versos os feitos dos lutadores (FRANCA NETO; MILTON, 2009, p. 17-18).

- Check the words in bold in the poem. What do they say about it?

- The word “Beowulf” is a kenning. Do you know what it is?

“A kenning is a metaphorical compound phrase that replaces a single, concrete noun. A kenning employs figurative language to represent the simpler concept, such as using the phrase ‘battle-sweat’ to refer to blood. Kennings are plentiful in Old Norse and Old English poetry and prose” (www.literarydevices.com). In the case of “Beowulf”, it is the compound of “Bee” and “Wolf”, referring to a bear. Kennings were very common in the period under discussion, and we still can find it in the contemporary vocabulary. Take a look at some examples:

Couch potato (a sedentary person who is sitting in front of the TV very often);

Cancer-stick (a cigarette);

Bookworm (someone who likes reading and, consequently, reads a lot);

Head-hunter (a person who looks after new employees at a high level).

- Alliterations – repetition of consonant sounds – are also largely used in *Beowulf*.

In the **darkness** dwelt a **demon-sprite**.../ **Whose** heart was filled with **fury** and **hate**.../ **Huge** heap of wood... / ... lamenting their **lord**.../ **Comrades** and **kinsmen** swore by his **sword** / ...**slaves** of

soldiers.../ **S**prawled in **s**leep, **s**uspecting nothing.../ ...heaped at his door by **h**ell-forged **h**ands...

These alliterations are crucial to the rhyme scheme of the poem, called “head rhyme”

In the darkness **dwelt** **a demon**-sprite,
 Whose heart was **filled** **with fury** and hate,
 When he heard each **night** **the noise** of revel,
 Loud in **the hall**, **laughter** and song.

- Antes de falar das aliterações, lembre os alunos que a intertextualidade se dá em três níveis: estrutural, temático e referencial.

They can be seen in many other poems...

The Raven, Edgar Allan Poe (1845)

*Once upon a midnight dreary, while I pondered, weak and weary,
 Over many a **quaint** and **curious** volume of forgotten lore,
 While I **nodded**, **nearly napping**, suddenly there came a tapping*

... and song lyrics, too.

Let it be, The Beatles (LENNON; MCCARTNEY, 1969)

*When I **find** myself in times of trouble
Mother Mary comes to me
 Speaking words of wisdom, let it be*

- ... *As well:*

- Professor, é esperado neste momento que os alunos destaquem as características pessoais do herói e seus feitos, preparando uma ligação com o próximo tópico, em que será possível estabelecermos uma relação com os heróis contemporâneos. É também esperado que eles sejam capazes de citar alguns outros poemas épicos, e, caso não o façam, você deve citar alguns famosos, como *A Odisséia*, de Homero, por exemplo.

- Now that you know Beowulf’s story, talk to a friend about the following topics:

What are the main characteristics of the hero?

Where or on whom else do we find these characteristics?

Do you know anyone who is similar to Beowulf?

Considering the steps he took to become a king and his death, what can we say about the heroes' existence? What lesson does it bring to us?

Do you know any other poem which is similar, in structure or theme, to Beowulf?

What is it?

- What about today?:

- Professor, retomar as discussões da apresentação da aula, mostrando que Beowulf é um herói com algumas características em comum com os outros heróis apresentados. Destacar as assertivas de Northrop Frye em sua teoria dos arquétipos, “um sistema sofisticado de um grupo de fórmulas básicas oriundos de culturas primitivas” (1990, p. 74). Esquematizando treze possibilidades de gêneros para tratar do herói, o crítico literário descreveu cinco delas, a saber: mito (gênero literário que traz o herói como uma divindade), lenda ou conto popular (onde o herói é superior aos demais por ser diretamente favorecido por um poder divino ou por ocorrências e poderes sobrenaturais), tragédia e épico (nos quais o herói é um líder, superior aos demais homens por suas características, sejam elas físicas ou da personalidade), comédia e ficção realista (homem comum) e ironia (em que desponta o herói inferior, “piores” que os demais por ter menos poder, qualidades ou inteligência).

- What is the importance of heroes to people?

- What importance does sharing stories have in our culture?

- Text-web (Read, watch and listen):

- Professor, retome alguma ou algumas das figuras de heróis trazidas no início da aula e aborde o diálogo existente entre filmes e revistas e quadrinhos com o poema Beowulf. Não se esqueça de destacar que, enquanto “A Odisseia” é um épico clássico – o que inclui sua estrutura –, “O Senhor dos Anéis” tem, em verdade, natureza épica. A menção a essa obra pode trazer ricas contribuições dos alunos; aproveite-as!

- When it comes to subject, several literary works precede and succeed Beowulf:

The Odyssey (A Odisséia - Homero, Grécia, Séc. VI a.C. – poema épico);

The Lord of the Rings (O Senhor dos Anéis, J.R.R. Tolkien, Inglaterra, 1937-1949 – romances fantásticos);

- At least four adaptations have already been filmed:

Grendel Grendel Grendel (Alexander Stitt, Austrália, 1981);

Beowulf – o guerreiro das sombras (Graham Baker, Estados Unidos, 1999);

A lenda de Grendel (Sturla Gunnarson, Reino Unido/ Islândia/ Canadá, 2005);

A lenda de Beowulf (Robert Zemeckis, Estados Unidos, 2007).

1.2 *Hamlet*, William Shakespeare (professores) – ref. págs. 58 a 63 (alunos)

Hamlet, William Shakespeare

- *Engagement:*

- Mostrar para os alunos a seguinte imagem, perscrutando seu conhecimento sobre ela. Explorar as informações que eles trouxeram ao máximo.



Figura 9 – Hamlet William Shakespeare

Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/hamlet-william-shakespeare-62850/>>.
Acesso em 18 ago. 2017

- Escrever no quadro: “To be or not to be, that is the question” e seguir o mesmo procedimento. É esperado que os alunos saibam o nome da peça e do autor, mas não muito mais do que isso.

- *Ladies and gentlemen...:*

- Aclamado como maior autor de todos os tempos, William Shakespeare (1564-1616) ultrapassou os limites de criação de sua época, sendo sua obra ao mesmo tempo o melhor retrato da Inglaterra renascentista e um caleidoscópio de diferentes visões de mundo, qualidade esta que só pode ser atribuída ao trabalho de artistas que se desprenderam das influências únicas e empreenderam esforços no sentido de compreender e traduzir a personalidade humana em diferentes personagens. “Shakespeare era além de seu tempo, um autor de vasto e criativo vocabulário, sensível aos sentimentos humanos, fossem eles bons ou maus, além de ser um dos escritores que melhor conseguiu criar um personagem a partir de descrições físicas e psicológicas” (PARADISO, 2014, p. 70). Escreveu 154 sonetos, 2 poemas narrativos e 38 peças de teatro, entre comédias, tragédias e históricas (FRANCA NETO; MILTON, 2009, p. 74).

- Escrita entre 1600 e 1601, *Hamlet* é uma tragédia que gira em torno do jovem príncipe

dinamarquês que dá nome à peça. No início da trama, ele, que acaba de retornar de seus estudos na Inglaterra, recebe a visita do fantasma de seu pai, revelando-lhe a trama que culminou com seu assassinato e a coroação de seu irmão Claudius, que se casa com a viúva – mãe de Hamlet – e torna-se rei em seu lugar. A partir desse momento, Hamlet busca vingança, fingindo-se de louco para conseguir estar sempre próximo ao círculo de confiança do novo rei, parecendo-lhes inofensivo e buscando a melhor forma de empreender sua incumbência.

- Para Harold Bloom (1998, p. 6-7) “listar as maiores qualidades de Shakespeare é quase um absurdo: onde começar? Onde terminar? O autor escreveu a melhor poesia e a melhor prosa em LI, talvez, não apenas em LI, mas em qualquer idioma ocidental. Tal qualidade é, por sua vez, inseparável da força de seu raciocínio - Shakespeare pensava com mais abrangência e originalidade do que qualquer outro autor. [...] Ele excedeu a todos os predecessores e inventou o humano, o que hoje entendemos por humano. [...] Podemos relutar em admitir a natureza literária da nossa cultura, especialmente agora que tantos entre os que nos provêm de literatura a partir de instituições formam coro a proclamar a morte das letras. No entanto, um número significativo de norte-americanos que creem adorar a Deus, na verdade, adora três grandes personagens literários: Javé, descrito pela Autora J (primeira autora de Gênesis, Êxodo e Números), Jesus, segundo o Evangelho de Marcos, e Alá, segundo o Alcorão. Não estou sugerindo que passemos a adorar Hamlet, mas Hamlet é o único rival secular dessas grandes personalidades precursoras. Como elas, Hamlet parece ser mais do que um personagem literário ou dramático. Seu efeito na cultura mundial é incalculável. Depois de Jesus, Hamlet é a figura mais citada do Ocidente - ninguém roga-lhe graças,mas ninguém pode ignorá-lo por muito tempo. [...] Ao mesmo tempo familiar e estranho, o enigma de Hamlet é emblemático do grande enigma que constitui o próprio Shakespeare: uma visão que é tudo e nada, um indivíduo que era todos e ninguém, uma arte tão infinita que nos contém, e que há de continuar abraçando os que vierem depois de nós”.

- Probably you have already heard of William Shakespeare. What do you know about him?

- What do you think is taken into consideration to entitle a writer “the best of all times”?

William Shakespeare was born in 1564 and died in 1616. His life has coincided with the Renaissance; however, it is very difficult to put all his characteristics under the sign of a single period or style. He wrote 154 sonnets, 2 narrative poems and 38 theater plays, including comedies, tragedies and historical. All his works show a deep and brilliant analysis of human soul and behavior, evidencing that he was certainly ahead of his time. Shakespeare is a sort of a part of everyone’s life in the East world.

- *Hamlet* is a tragedy. Usually, in a tragedy, the protagonist dies at the end. But knowing the end is not enough to understand a plot – in the case of *Hamlet*, it is

necessary to point out, at least, madness, ghosts, betrayals and passion. What role do you think they play?

- In which context was the famous sentence “To be or not to be...” said?

- *Read it!*:

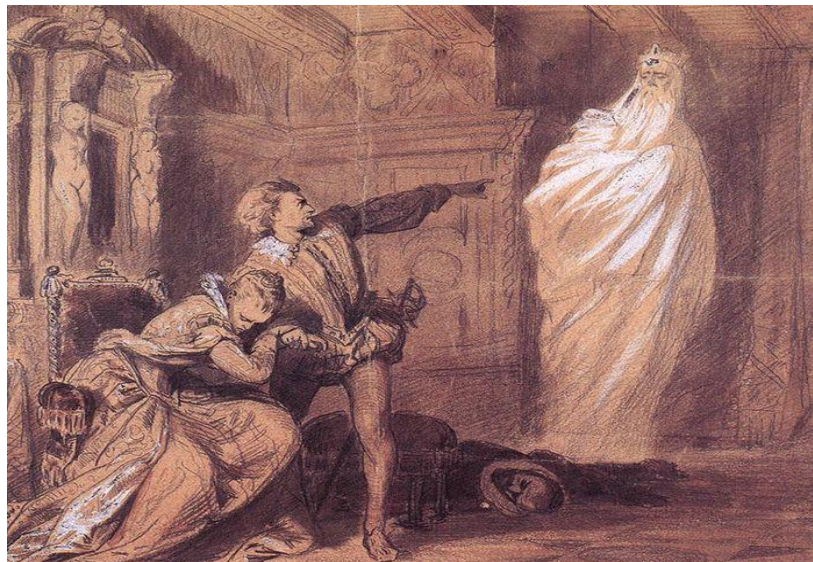


Figura 10 – Hamlet

Autor: Mihály Zichy (1827-1906)

Fonte: Wikicommons. Disponível em <https://commons.wikimedia.org/wiki/File:Mih%C3%A1ly_Zichy_-_Hamlet_-_WGA25979.jpg>. Acesso em 20 jan. 2018.

Act III, Scene I, “A room in the castle”

*Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA,
ROSENCRANTZ, and GUILDENSTERN*

KING CLAUDIUS And can you, by no drift of circumstance, Get from him why he puts on this confusion, Grating so harshly all his days of quiet With turbulent and dangerous lunacy?

ROSENCRANTZ He does confess he feels himself distracted; But from what cause he will by no means speak.

GUILDENSTERN Nor do we find him forward to be sounded, But, with a crafty madness, keeps aloof, When we would bring him on to some confession Of his true state.

QUEEN GERTRUDE Did he receive you well?

ROSENCRANTZ Most like a gentleman.

GUILDENSTERN But with much forcing of his disposition.

ROSENCRANTZ Niggard of question; but, of our demands, Most free in his reply.

QUEEN GERTRUDE Did you assay him? To any pastime?

ROSENCRANTZ Madam, it so fell out, that certain players We o'er-raught on the way: of these we told him; And there did seem in him a kind of joy To hear of it: they are about the court, And, as I think, they have already order This night to play before him.

LORD POLONIUS 'Tis most true: And he beseech'd me to entreat your majesties To hear and see the matter.

KING CLAUDIUS With all my heart; and it doth much content me To hear him so inclined. Good gentlemen, give him a further edge, And drive his purpose on to these delights.

ROSENCRANTZ We shall, my lord.

Exit ROSENCRANTZ and GUILDENSTERN

KING CLAUDIUS Sweet Gertrude, leave us too; For we have closely sent for Hamlet hither, That he, as 'twere by accident, may here Affront Ophelia: Her father and myself, lawful espials, Will so bestow ourselves that, seeing, unseen, We may of their encounter frankly judge, And gather by him, as he is behaved, If 't be the affliction of his love or no That thus he suffers for.

QUEEN GERTRUDE I shall obey you. And for your part, Ophelia, I do wish That your good beauties be the happy cause Of Hamlet's wildness: so shall I hope your virtues Will bring him to his wonted way again, To both your honours.

OPHELIA Madam, I wish it may.

Exits QUEEN GERTRUDE

LORD POLONIUS Ophelia, walk you here. Gracious, so please you, We will bestow ourselves. To OPHELIA Read on this book; That show of such an exercise may colour Your loneliness. We are oft to blame in this, - 'Tis too much proved - that with devotion's visage And pious action we do sugar o'er The devil himself.

KING CLAUDIUS *Aside* O, 'tis too true! How smart a lash that speech doth give my conscience! The harlot's cheek, beautied with plastering art, Is not more ugly to the thing that helps it Than is my deed to my most painted word: O heavy burthen!

LORD POLONIUS I hear him coming: let's withdraw, my lord.

Exit KING CLAUDIUS and POLONIUS

Enters HAMLET

HAMLET To be, or not to be: that is the question: Whether 'tis nobler in the mind to

suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them? To die: to sleep; No more; and by a sleep to say we end The heart-ache and the thousand natural shocks That flesh is heir to, 'tis a consummation Devoutly to be wish'd. To die, to sleep; To sleep: perchance to dream: ay, there's the rub; For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause: there's the respect That makes calamity of so long life; For who would bear the whips and scorns of time, The oppressor's wrong, the proud man's contumely, The pangs of despised love, the law's delay, The insolence of office and the spurns That patient merit of the unworthy takes, When he himself might his quietus make With a bare bodkin? who would fardels bear, To grunt and sweat under a weary life, But that the dread of something after death, The undiscover'd country from whose bourn No traveller returns, puzzles the will And makes us rather bear those ills we have Than fly to others that we know not of? Thus conscience does make cowards of us all; And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprises of great pith and moment With this regard their currents turn awry, And lose the name of action - Soft you now! The fair Ophelia! Nymph, in thy orisons Be all my sins remember'd. (SHAKESPEARE, 1992, p. 61-63).

- Pay attention to...:

- Professor, destacar os grifos no texto que marcam o ritmo que rege a encenação da peça. O efeito poético das encenações de Shakespeare e seu ritmo contagiante eram fruto da preocupação do autor com uma espécie de versificação das falas. A escrita que alude à oralidade, como em "remember'd", "undiscover'd", "o'er", "'tis" e outras marcas comprovam tal aspecto.

- Falar sobre a metalinguagem com os alunos. Destacar que o texto teatral é metalinguístico, ao trazer as rubricas (ou didascálias), ou seja, só a leitura do texto não oferece uma dimensão completa; é preciso vê-lo encenado.

- Lembrar que, embora Hamlet finja estar louco no decorrer da peça, é impossível não associar seu longo discurso à aparição do fantasma de seu pai: "To be or not to be..", "to die: to sleep", "No traveller returns...".

- Do you think it is possible to write and read poetry in a theater play?

- What is *metalanguage*?

"Any language or symbolic system used to discuss, describe or analyze another language or symbolic system" (wordreference.com/definition/metalanguage).

Knowing this, how can a theatrical text be considered metalinguistic?

- What relationship can be established between Hamlet's speech and his father's appearance in the beginning of the play?
- A madman represents certain things in literature nowadays. Is this the same thing it represented in the renaissance? What other functions may Hamlet's madness have in the historical context of the writing?

- ...As well:

- Professor, é esperado que as perguntas instiguem os alunos a visualizar outros aspectos da peça, como o apelo transcendental de seu enredo, a ideia de justiça e vingança, a traição e falta de escrúpulos nas disputas por poder e o conceito de culpa e perdão.
- How do you think the play ends? Remember it is considered a tragedy.
- After your teacher tells you the end, answer: was it fair? Would you write it in a different way?
- Does this play have a moral?
- Which aspects of human behavior are outstanding in the play plot?

- What about today?:

- Professor, ligando este estágio da aula ao anterior, atentar para os aspectos do comportamento humano e para sua permanência. O homem de hoje é igual ao de ontem? E será o de amanhã igual aos que o antecederam?
- What if Hamlet lived in the currentness? What would his reaction be?
- Do you think the plot brings contemporary issues? If so, are these problems timeless?

- Text-web (Read, watch and listen):

- Tendo em vista que a ideia não é esgotar as referências, mas sim elencar algumas delas para que os alunos tenham noção da grandiosidade da obra e tenham seu interesse por ela despertado, sugiro que inicie este momento da aula trazendo algumas das outras citações muito replicadas de *Hamlet*:

Frailty, thy name is woman, Act I, Scene II (Fragilidade, teu nome é mulher)

Something is rotten in the state of Denmark, Act I, Scene IV (Há algo de podre no

reino da Dinamarca);

There are more things in heaven and Earth than are dreamt of in your philosophy, Act I, Scene IV (Há mais coisas no céu e na terra do que pode sonhar sua vã filosofia);

Though this be madness, yet there is method in it, Act II Scene III (Embora seja loucura, ainda há aí método);

There is nothing either good or bad, but thinking makes it so, Act II, Scene II (Nada é bom ou mau em si; depende do julgamento que fizermos).

- Lembrar que *Hamlet* é uma trama que tem como evento deflagrador uma disputa de poder: o fantasma do rei acusa seu irmão e a rainha por sua morte, em um claro complô para a tomada de poder. Esse é um tema muito comum em alguns filmes.

- Movies:

Homem mau dorme bem (Akira Kurosawa, Japão, 1960);

O Rei Leão (Rob Minkoff, Roger Allers, Estados Unidos, 1994);

A morte se veste de negro (Stacy Title, Estados Unidos, 1999);

Inimigos do Império (Feng Xiaogang, China, 2006).

- Em 2001, foi lançado no Brasil pela gravadora Die Hard Records o álbum *William Shakespeare's Hamlet*, contendo 19 faixas que contam, sucessivamente, a tragédia, enfatizando diferentes personagens e nuances da obra, interpretadas por diversos artistas dos gêneros rock e heavy metal. Professor, acessar o link da canção - disponível em <https://www.youtube.com/watch?v=KgA3hGata48> (acesso em 10 dez. 2017) e distribuir cópia da letra para os alunos.

- Song *To be* (VILLA; RIBALTA, 2001)

To be like a lamb, hast innocent eyes
 Or be like a wolf
 Bark at the moon my remorse
 To be a barbarian with nothing but strenght
 Be a wise man
 Who hath diplomacy as a friend
 Or remain sober in this insane world
 To be a madman, speak crazy sharped words
 To be or not to be, that's the question
 This like being something
 Without knowing tomorrow
 And what is tomorrow
 But a page never turned

Where shall we go
 When we stop to be something
 What will remain without the human flesh?
 Shouldst I be an angel and forgive or
 Shouldst I be death and take away the souls?
 To be or not to be, that's my only question
 What do I think I am,
 But something that thinks?
 I search deeply in my existence
 For a reason to be or not to be
 Even knowing what we might not be
 May come along with what me might...
 That's the question! To be or not to be...

1.3 *Robinson Crusoe*, Daniel Defoe (professores) – ref. págs. 64 a 68 (alunos)

ROBINSON CRUSOE, Daniel Defoe

- Engagement:

- Professor, dar início à aula propondo uma atividade em grupos de quatro ou cinco alunos. Mostrar a eles a seguinte imagem e pedir que tentem imaginar uma história em que possam evidenciar todos esses elementos: uma ilha deserta, o cristianismo, a aventura, o capitalismo e a ascensão da burguesia e o triunfo da civilização, cultura e sociedade europeias. Dar a eles alguns minutos para discutirem e pedir que apresentem suas histórias em seguida.

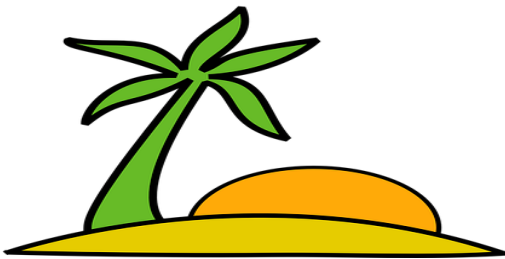


Figura 11 – Praia ilha palmeira sol
Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/praiailha-palmeira-sol-f%C3%A9rias-23898/>>. Acesso em 03 set. 2017



Figura 12 – Cruz céu Cristo
Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/cruz-céu-cristo-azul-jesus-2536209/>>. Acesso em 03 set. 2017



Figura 13 – Adventure
Fonte: Autoria própria.



Figura 14 – Moedas dinheiro finanças
Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/moedas-dinheiro-financas-116466/>>. Acesso em 03 set. 2017



Figura 15 – Paris Louvre arte Monalisa turismo
Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/paris-louvre-arte-monalisa-turismo-1325512/>>. Acesso em 03 set. 2017

- *Ladies and gentlemen...:*

- Professor, há muito a ser dito aqui. Começar destacando que o romance é uma narrativa de viagem, gênero que até o Séc. XVI esteve preocupado com as descrições dos territórios e dos costumes dos nativos. Bom exemplo a ser citado é a famosa carta de Pero Vaz de Caminha. No entanto, há romances que, diferentemente, enfatizam a ficcionalização do fato, turno que, embora amparado na realidade, mantém a primazia, sendo um “instrumento revelador da subjetividade de seus narradores” (PARADISO, 2014, p. 158). É nesse contexto que se encontra *Robinson Crusoe*, de 1719, um relato típico do colonialismo que traz “uma narração pessoal e também uma descrição de situações exteriores ao sujeito, porém, sob seu próprio ponto de vista” (ibid., p. 159). Os relatos de viagem do Séc. XVIII foram, assim, marcados pela subjetividade: o imperialismo ultramarino fazia parte do imaginário dos ingleses da época; entretanto, a temática “viagem” acabava por fazer um pano de fundo para outros acontecimentos.

- Abordando a chegada do europeu a terras inóspitas, a obra parece ter como tema a ideia do “homem precedendo a sociedade”: após, em sua juventude, embarcar sem aviso em um navio, apenas tendo em mente a ideia de buscar aventuras, o personagem-título passa por altos e baixos diversos, sendo escravizado, tendo naufragado e, finalmente, sendo resgatado por um navio português que o traz ao Brasil, onde se estabelece como senhor de engenho. Decide partir para a África em busca de escravos, a serviço de comerciantes brasileiros, vindo a naufragar e a ser o único sobrevivente da tripulação. É assim que Robinson Crusoe vai se estabelecer na ilha deserta, onde passa 27 anos, dois meses e dezenove dias (WATT, 1990, p. 61).

- Sua solidão é preenchida pela leitura da Bíblia e pelo trabalho em benfeitorias na ilha. A temática principal do livro acaba por se revelar muitos anos depois de Robinson Crusoe chegar à ilha, ao deparar-se com um grupo de canibais e resgatar um que seria sacrificado, a quem dá o nome de *Friday*, ensinando-lhe a LI e o cristianismo, uma representação metonímica do efeito da chegada do europeu a territórios “selvagens”.

- Explicar aos alunos que o trecho a ser lido é um dos muitos em que Robinson tenta, com sucesso, explicar o conceito de Deus a Friday, que recebe as palavras de bom grado. Destacar também que o nativo põe-se em posição de completa submissão ao inglês, tendo-o como seu salvador e, segundo pensa, devendo-lhe a vida.

- Written in 1719, *Robinson Crusoe* is situated in a period in which the travelers’ reports were based on the subjective: having the “travels” as a background, these narratives focus on the travelers’ impressions about territories, people and their customs, serving as metonymic representations of the arriving of the European in inhospitable lands.

- Three aspects are essential to address Robinson Crusoe as the representative of civilization on the book: work, obstinacy and Christianity. He works on the island with the intention of settling down; has the objective of leaving the island and works with this purpose; and spends his free time reading the Holy Bible.

- These three aspects are very clear when he saves a native, *Friday*, from being sacrificed. Robinson teaches Friday about Christianity and makes him part of the routine he has always had on the island.

- *Read it!*:



Figura 16 – Robinson Von Offterdinger and Zweigle Kap
 Autor: Offterdinger and Zweigle (1880)
 Fonte: Wikicommons. Disponível em

<https://commons.wikimedia.org/wiki/File:Robinson_von_Offterdinger_und_Zweigle_Kap_10.jpg> Acesso em 20 jan. 2018.

I inquired if he could tell me how I might go from this island, and get among those white men. He told me, 'Yes, yes, you may go in two canoe.' I could not understand what he meant, or make him describe to me what he meant by two canoe, till at last, with great difficulty, I found he meant it must be in a large boat, as big as two canoes. This part of Friday's discourse I began to relish very well; and from this time I entertained some hopes that, one time or other, I might find an opportunity to make my escape from this place, and that this poor savage might be a means to help me. During the long time that Friday had now been with me, and that he began to speak to me, and understand me, I was not wanting to lay a foundation of religious knowledge in his mind; particularly I asked him one time, who made him. The creature did not understand me at all, but thought I had asked who was his father - but I took it up by another handle, and asked him who made the sea, the ground we walked on, and the hills and woods. He told me, 'It was one Benamuckee, that lived beyond all;' he could describe nothing of this great person, but that he was very old, 'much older,' he said, 'than the sea or land, than the moon or the stars.' I asked him

then, if this old person had made all things, why did not all things worship him? He looked very grave, and, with a perfect look of innocence, said, 'All things say O to him.' I asked him if the people who die in his country went away anywhere? He said, 'Yes; they all went to Benamuckee.' Then I asked him whether those they eat up went thither too. He said, 'Yes.' From these things, I began to instruct him in the knowledge of the true God; I told him that the great Maker of all things lived up there, pointing up towards heaven; that He governed the world by the same power and providence by which He made it; that He was omnipotent, and could do everything for us, give everything to us, take everything from us; and thus, by degrees, I opened his eyes. He listened with great attention, and received with pleasure the notion of Jesus Christ being sent to redeem us; and of the manner of making our prayers to God, and His being able to hear us, even in heaven. He told me one day, that if our God could hear us, up beyond the sun, he must needs be a greater God than their Benamuckee, who lived but a little way off, and yet could not hear till they went up to the great mountains where he dwelt to speak to them. I asked him if ever he went thither to speak to him. He said, 'No; they never went that were young men; none went thither but the old men,' whom he called their Oowokakee; that is, as I made him explain to me, their religious, or clergy; and that they went to say O (so he called saying prayers), and then came back and told them what Benamuckee said. By this I observed, that there is priestcraft even among the most blinded, ignorant pagans in the world; and the policy of making a secret of religion, in order to preserve the veneration of the people to the clergy, not only to be found in the Roman, but, perhaps, among all religions in the world, even among the most brutish and barbarous savages. (DEFOE, 2014, p. 343-347).

- *Pay attention to...:*

- Professor, destacar que a obra é narrada em primeira pessoa, caracterizando o gênero "relato"; além disso, o diálogo não é trazido de forma organizada e completa, servindo de exemplo ao fluxo das ideias do narrador.
- Revelar aos alunos que o livro é permeado por trajetórias ascendentes: primeiramente, Robinson, de jovem aventureiro a senhor de uma ilha, que de lá sai e retorna levando todo o necessário para que ela seja devidamente colonizada; em segundo lugar, de *Friday*, resgatado de um ritual sacrificial, tratado a princípio como "pobre selvagem" – poor savage – por Robinson, e depois como "bom cristão" – good Christian.
- Por fim, destacar que não é possível fazer a leitura da obra sem notar que sua temática revela a

ascensão da burguesia, o protestantismo, o colonialismo e o capitalismo. O sucesso do tripé que sustenta Robinson – trabalho, obstinação e cristianismo – é representativo da ordem mundial, econômica e social na qual o autor acreditava.

- Who narrates this story? What is in evidence in the excerpt above: the dialog or the thoughts?

- Knowing that Robinson Crusoe is nothing but an adventurous young man in the beginning of the book and a rich man who gets back to the island with the purpose of colonizing it at the end of the story, and *Friday* escapes from his sacrifice to be called a “good Christian” and to start making part of the European civilization, what do you think the book aims to reveal?

- The rise of the merchant class (the Burgeous), Protestantism, Colonialism and Capitalism. How can you read these items on the book?

- ... *As well:*

- Professor, é esperado que as perguntas tenham permitido aflorarem algumas reflexões acerca da religiosidade – tanto as coincidências entre as crenças de Robinson e Friday a princípio e o pensamento de Robinson acerca da classe religiosa dominando os fiéis -, bem como sobre a visão imperialista trazida pelo romance: Robinson dá nome ao selvagem e o ensina a chamá-lo de “mestre”, abusa do uso do pronome possessivo na referência à ilha e passa a denominá-la “colônia” ao final da obra.

- Is it correct to say that Robinson Crusoe and Friday had something in common in terms of belief? What do Robinson’s statements about the native’s ritual tell us about our own religion(s)?

- What do “I” and “my” and their repetitions reveal about the colonizers’ mentality?

- Would you say *Robinson Crusoe* has a lot to do with the real history? Why (not)?

- *What about today?:*

- Professor, destacar que, além de tudo o que foi visto, Robinson Crusoe é um dos textos mais importantes da literatura inglesa do século XVIII, considerado por muitos também como o inaugurador da forma estética que marcou o romance do século seguinte e, logo, do romance moderno (WATT, 1990, p. 65).

- Perguntar se os alunos conseguem enxergar as características do sentimento de superioridade daqueles que têm maior poder econômico e cultural nas relações hoje estabelecidas entre pessoas, países e etc.

- How could the feeling of superiority explain many of the relationships established

between people, countries and others nowadays? Do economy and culture play an important role on these relationships?

- *Text-web (Read, watch and listen):*

- Professor, destacar aqui que a inspiração para Robinson Crusoe veio do jovem escocês Alexander Selkirk que, em 1704, após desentendimentos com o capitão do navio pirata em que navegava, foi deixado em uma ilha do arquipélago Juan Fernandez, no litoral chileno, onde viveu por quatro anos até ser resgatado por outro navio (http://www.bbc.com/portuguese/videos_e_fotos/2012/10/121002), acesso em 10 dez. 2017). Hoje, tal ilha é chamada de Robinson Crusoe. Mostrar para os alunos o vídeo registrando as belezas da ilha (disponível em <https://www.youtube.com/watch?v=FhRVDQhrJhU>), acesso em 10 dez. 2017).

- Did you know Robinson Crusoe is based on a true story?

- Its narrative style and subject have inspired several other works, as:

Gulliver's travels (As viagens de Gulliver, Jonathan Swift, 1726);

Treasure Island (A ilha do tesouro, Robert Louis Stevenson, 1882).

- From the many adaptations to the movies, the ones that stand out are:

Robinson Crusoe (George F. Marion, Estados Unidos, 1916);

Robinson Crusoe (M. A. Wetherell, Inglaterra, 1927 – filme mudo);

Náufrago do Pacífico (Jeff Musso, Estados Unidos, 1951);

As aventuras de Robinson Crusoe (Luís Buñuel, Mexico, 1954);

Robinson Crusoe (George Miller, Rod Hardy, Estados Unidos, 1996).

- Other movies have also been based on Robinson Crusoe's story:

Robinson Crusoe moderno (Edward Shuterland, Estados Unidos, 1932);

Lenda de Robinson Crusoe (Josef Von Báky, Alemanha, 1957);

Robinson Crusoe em Marte (Ib Melchior, John C. Higgins, Estados Unidos, 1964);

Fantástico Robinson Crusoe (Byron Paul, Estados Unidos, 1966);

O náufrago (Robert Zemeckis, Estados Unidos, 2000);

As aventuras de Robinson Crusoe (Bem Stassen, Vincent Kastellot, Estados Unidos, 2016 – animação para o público infantil).

1.4 *Frankenstein*, Mary Shelley (professores) – ref. págs. 69 a 72 (alunos)

Frankenstein, Mary Shelley

- Engagement:

- Usar, na sequência, as seguintes cenas:

- “It’s alive”, do filme *Frankenstein*, de 1931, disponível em <https://www.youtube.com/watch?v=1qNeGSJaQ9Q> (acesso em 14 ago. 2017).

- “Frankenstein – the creation”, do filme *Mary Shelley’s Frankenstein*, de 1994, disponível em <https://www.youtube.com/watch?v=EOcJwt8XB4M> (acesso em 14 ago. 2017).

- “Best scene from Frankenstein”, do filme *Mary Shelley’s Frankenstein*, de 1994, disponível em https://www.youtube.com/watch?v=Nm4jeqvA_JQ (acesso em 14 ago. 2017).

As três retratam o momento da criação do monstro, semelhantemente à leitura que será realizada.

- Have you ever heard about Frankenstein? Who is it? What do you know about it?

Pay attention to the videos your teacher will show you and discover a little bit more about the creature!

- Ladies and gentlemen....:

- Professor, destacar o contexto de produção de *Frankenstein*: em 1818, aos 19 anos, Mary Shelley, o marido – o poeta Percy Shelley – e o poeta Lord Byron, em férias, decidiram fazer uma competição de contos de terror. Mary veio com as bases da narrativa que seria *Frankenstein*, transformado mais tarde em um romance epistolar.

- Sendo um marco tanto para o gótico, nos quais a natureza tem um papel muitas vezes hostil e ameaçador, sendo responsável por momentos de tensão – “o gótico acaba tendo um bom espaço no Romantismo justamente por ser neste período que a natureza protagoniza muitos poemas e prosas [...] transformando-se em um clichê para histórias de terror na forma de cenários assustadores: noite, névoa, pântanos, neve, árvores retorcidas, etc.” (PARADISO, 2014, p. 211) – quanto para a ficção científica, o enredo da obra destaca implicações morais, éticas e religiosas advindas do mau uso da ciência, abordando a relação entre criador e criatura e reafirmando o mito do bom selvagem, no qual a natureza pura é corrompida pelo homem frio e egoísta (FRANCA NETO; MILTON, 2009, p. 153).

- A obra gira em torno do jovem cientista Victor Frankenstein, que, juntando partes de diferentes corpos humanos que recolhera em cemitérios, consegue dar vida à criatura utilizando a eletricidade. Para muitos, a história é uma metáfora para a condição dos menos favorecidos no período de efervescência da revolução industrial: assim como acontece ao monstro, muitas pessoas à margem da sociedade são xingadas, julgadas pela aparência e acabam optando pela revolta e vingança, trazendo à tona questões envolvendo amor, afeto, preconceito e justiça social.

- *Frankenstein* allows its readers to perform different readings. It can be both

associated with the social problems brought by Industrial Revolution – and their emotional outputs – and to the concept of creation evidencing the creator-creatures' relationship. Furthermore, it is also considered by some a sample of how mankind perverts the nature and society perverts the pure, without mentioning the warning towards the progress of science and its moral implications.

- *Read it:*



Figura 17 – Frankenstein, Monster, Boris Karloff.

Fonte: Pixabay. Disponível em <<https://pixabay.com/pt/frankenstein-monstro-boris-karloff-394281/>>. Acesso em 05 mar. 2018.

It **was** on a dreary night of November that I **beheld** the accomplishment of my toils. With an anxiety that almost **amounted** to agony, I **collected** the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It **was** already one in the morning; the rain **pattered** dismally against the panes, and my candle **was** nearly burnt out, when, by the glimmer of the half-extinguished light, I **saw** the dull yellow eye of the creature open; it **breathed** hard, and a convulsive motion **agitated** its limbs. How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I **had endeavoured** to form? His limbs **were** in proportion, and I **had selected** his features as beautiful. Beautiful! Great God! His yellow skin scarcely **covered** the work of muscles and arteries beneath; his hair **was** of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriences only **formed** a more horrid contrast with his watery eyes, that **seemed** almost of the same colour as the dun-white sockets in which they **were** set, his shrivelled complexion and straight black

lips. The different accidents of life are not so changeable as the feelings of human nature. I **had worked** hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I **had deprived** myself of rest and health. I **had desired** it with an ardour that far exceeded moderation; but now that I **had finished**, the beauty of the dream **vanished**, and breathless horror and disgust **filled** my heart. Unable to endure the aspect of the being I **had created**, I **rushed** out of the room and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude **succeeded** to the tumult I **had before endured**, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it **was** in vain; I **slept**, indeed, but I **was** disturbed by the wildest dreams (SHELLEY, 2014, p. 58).

- Pay attention to:

- Professor, dando sequência ao que fora apresentado, destacar que após o momento da criação, o cientista é tomado pelo terror, fugindo e abandonando sua criatura. Tal acontecimento flerta com a concepção deísta, que aceita a ideia de Deus, mas não que este intervenha no mundo – uma espécie de “criação seguida pelo abandono à própria sorte”. Há também um diálogo com a Bíblia Sagrada: “Então o Senhor arrependeu-se de ter feito o homem sobre a terra; e isso cortou-lhe o coração” (Gn. 6:6), momento em que Deus decepciona-se com o comportamento de sua maior criação.

- Fato é que, a partir daí, delinea-se a história da fuga do criador perseguido pela criatura, que vai descobrindo a vida nas relações que vai estabelecendo – culpando seu criador pelo trauma do “abandono”.

- Afraid of the possible outcomings of his creation, the scientist runs away, being chased by a creature that aims to find its creator due to blaming him for all its misfortunes. What do you think will happen to them?

-...As well:

- Professor, é esperado que os alunos fiquem surpresos ao saber que “Frankenstein” é, na verdade, o cientista. Explorar tal fato, e, mesmo que já o saibam, provocá-los com perguntas do tipo “quem é então o monstro?”, “em um contexto social como o da época, o que significava não ter nem um nome?”, “seria o monstro uma metáfora ou uma metonímia?”, etc.

- Destacar mais uma vez que o romance é epistolar, ou seja, composto por cartas escritas pelo cientista. Falar da linguagem elaborada que o caracteriza.

- About subject and language, what else can you think of?

- *What about today?:*

- Todas as possíveis leituras de *Frankenstein* são muito atuais e certamente temas de interesse dos alunos. Dependendo do tempo, pode-se pensar em uma série de atividades, como debates sobre alguns dos temas, seminários apresentados por diferentes grupos – cada um abordando uma interpretação diferente -, produção de texto, entre outros. O objetivo é que os alunos se envolvam mais ativamente, visto que aquilo que poderia ser dito nesta parte já foi bem explorado anteriormente.

- Follow your teacher's instructions and have fun while learning!

- **LANGUATURE:**

- Professor, o texto lido será usado para trabalhar o conceito de tempos verbais referentes ao passado. Apresentaremos aos alunos o Past Simple e o Past Perfect. Sugere-se que suas significações sejam abordadas da seguinte forma (destaque para as cores que já foram usadas no texto):

- Pay attention to the following sentences:

His limbs **were in proportion, and I **had selected** his features as beautiful.**

[...] but now that I **had finished, the beauty of the dream **vanished**.**

Unable to endure the aspect of the being I **had created, I **rushed** out of the room.**

Very formally written by the scientist, the testimonial allows us to learn two different verb tenses: the **Past Perfect** and the **Past Simple**. But what do they mean?

- Explicar usando as linhas do tempo; sugere-se que, após a explicação, sejam aplicados exercícios que atentem para a relação entre os tempos, com reconhecimento de outras passagens no texto e frases para serem completadas pelos dois tempos verbais em questão.

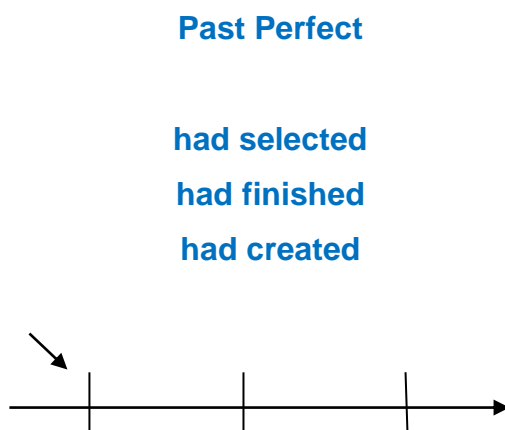


Figura 18: Past Perfect
Fonte: autoria própria.

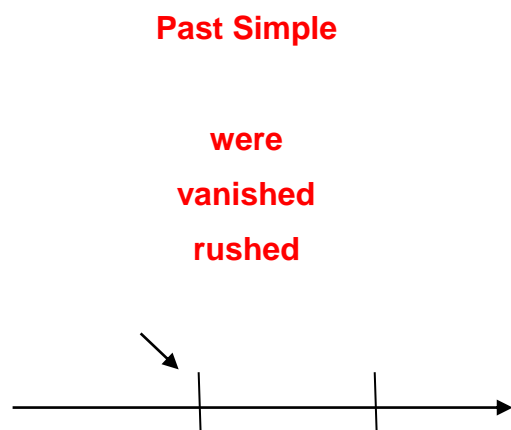


Figura 19: Past simple
Fonte: autoria própria.

- *Text-web (Read, watch and listen):*

- Professor, lembrar que foram elencados como temas da obra a relação entre criador e criatura e o avanço da ciência, dando ao homem a possibilidade de perpetrar um ato – o da criação da vida – que é, em verdade, única e exclusivamente divino. Sobre isso, aproveitar duas referências citadas pela própria obra:

Paradise Lost (John Milton, 1667, epic poem about the creation and falling of men) – three of its verses appear in Frankenstein’s epigraph, and, in the story, is one of the books read by the creature.

Of Man’s first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse, that, on the secret top
Of Oreb, or of Sinai, didst inspire
That shepherd who first taught the chosen seed
In the beginning how the heavens and earth
Rose out of Chaos: or, if Sion hill
Delight thee more, and Siloa’s brook that flowed
Fast by the oracle of God, I thence
Invoke thy aid to my adventurous song,
That with no middle flight intends to soar
Above th’ Aonian mount, while it pursues
Things unattempted yet in prose or rhyme.
Who first seduced them to that foul revolt?

Th’ infernal Serpent; he it was whose guile,
Stirred up with envy and revenge, deceived
The mother of mankind, what time his pride
Had cast him out from Heaven, with all his host
Of rebel Angels, by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equalled the Most High,
If he opposed, and with ambitious aim
Against the throne and monarchy of God,
Raised impious war in Heaven and battle proud,
With vain attempt. Him the Almighty Power
Hurl’d headlong flaming from th’ ethereal sky,
With hideous ruin and combustion, down
To bottomless perdition, there to dwell
In adamant chains and penal fire,
Who durst defy th’ Omnipotent to arms.

(MILTON, 2014, p. 2)

The myth of Prometheus is also present – remember that the title is “Frankenstein or the modern Prometheus”:

The tragic and rebel Titans’descendent Prometheus (whose name means “forethought”) is a Greek myth that has been heavily absorbed by western culture. Prometheus had made a creature from clay, and stole the fire hidden in the Olympus in order to provide life to his creation. As a punishment, Zeus sent him Pandora, a beautiful woman who carried a box containing all evil that could be imagined – and she was supposed to spread this evil through earth. However, Prometheus resisted to Pandora’s charm, what made Zeus decide to chain him on a cliff where an eagle came to devour Prometheus’ liver. The liver reconstituted itself during the night, and, in the following day, the eagle came one more time in an eternal cycle of horror and pain. (Disponível em <http://www.portalsaofrancisco.com.br/historia-geral/prometeu>), acesso em

12 dez. 2017. Tradução minha).

- Many adaptations have been filmed:

Frankenstein (James Whale, Estados Unidos, 1931). Este filme teve um apelo comercial imenso, gerando sequências que cada vez mais se distanciavam da obra de Mary Shelley e constituíam-se em uma franquia de terror. Destacam-se *A noiva de Frankenstein* (1935), *O filho de Frankenstein* (1939, dirigido por Rowland W. Lee), *O fantasma de Frankenstein* (1942, Erie C. Kenton), *Frankenstein encontra o Lobisomen* (1943) e *A casa de Frankenstein* (1944);

Frankenstein de Mary Shelley (Kenneth Branagh, Estados Unidos/Inglaterra, 1994).

- Other movies have also been inspired in Frankenstein:

Frankweenie (Tim Burton, Estados Unidos, 2012);

Frankenstein – o monstro das trevas (Roger Corman, Estados Unidos, 1990).

1.5 “The oval portrait”, Edgar Allan Poe (professores) – ref. págs. 73 a 78 (alunos)

The Oval Portrait, Edgar Allan Poe

- Engagement:

- Mostrar para os alunos o vídeo “The oval portrait (animated short)” (disponível em <<https://www.youtube.com/watch?v=cuHQV65Bazw>>, acesso em 21 ago. 2017). Pausar o vídeo após os primeiros 50 segundos e perguntar a eles que tipo de história eles acham que estão assistindo a, como chegaram a essa conclusão e perguntar o que geralmente esperam que aconteça em histórias do tipo. Perguntar também se gostam. Passar o vídeo até o fim.

- What kind of story is this? How could you get to this conclusion?

- What usually happens in stories like this?

- Do you like this kind of story?

- Ladies and gentlemen...:

- Professor, começar a contextualizar autor e obra a partir da grande contribuição de Poe (1809-1849) na afirmação do conto (short story) como um importante gênero e na criação das histórias de mistério, a ele atribuída. Poe foi um importante escritor a utilizar a temática gótica e o suspense, lançando mão, em especial, da ambientação gótica, do cenário soturno e apavorante para grande parte de suas histórias, desdobrando o gótico tradicional e chegando ao que se denomina literatura de terror e de horror do século XIX, influenciando a ficção científica. Também foi o primeiro escritor norte-americano a tentar usar seu ofício como única atividade econômica, o que lhe trouxe sérias dificuldades financeiras no final da vida.

- Escrito em 1842, *The oval portrait* nos traz uma reflexão acerca da relação entre arte e vida, alertando para a negligência da última na busca pela perfeição da primeira.

- Edgar Allan Poe was born in 1809. He was the first American author to try to make a living through writing, what has brought him some difficulties before he died, in 1849. He is considered the inventor of the thrilling stories, and also he is certainly the one who gave to short stories an importance which had never been attributed to them before.

- The gothic style and mysterious atmosphere of his stories allows him to write about many different themes. In the present short story, he deals with life and art relationship, warning to the danger of neglecting the second to pursue perfection in the first.

- Read it!:



Figura 20 – Rackham Poe Oval Portrait
 Autor: Arthur Rackham (1867-1939)

Fonte: Wikicommons. Disponível em <https://commons.wikimedia.org/wiki/File:33_rackham_poe_ovalportrait.jpg>. Acesso em 20 jan. 2018.

The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room- since it was already night- to light the tongues of a tall candelabrum which stood by the head of my bed- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least

alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

Long- long I read- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought- to make sure that my vision had not deceived me- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the background of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea- must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within

the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

"She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to pourtray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood

entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved: - She was dead!

(POE, 2014, p. 5-10).

- *Pay attention to...:*

- Professor, observar que o conto e o filme só trazem em parte a mesma história: Edgar Allan Poe contou uma “história dentro da história”, ou seja, a partir da narrativa sobre o viajante que, ferido, encontra abrigo no castelo, desenvolve a história principal - a da jovem que se casou com o pintor que “tinha outro amor: a arte”. Notar que a segunda história tem início à meia-noite, horário carregado de simbologias na cultura ocidental e que, depois de seu desfecho, não nos é trazida a impressão do viajante que tanto ficou admirado com o retrato e que narrou tal história enquanto ia lendo-a em um livro que versava sobre as pinturas do aposento em que estava.

- Alguns destaques importantes do conto são o ambiente (um castelo abandonado nas montanhas), o horário em que o retrato oval é avistado (meia-noite), os traços de vida da jovem que vão se apagando (não nos é dado saber se por ciúme da arte, se por uma doença que não pode ser percebida pelo marido, aborto em sua empreitada para terminar o quadro) e a fala do artista ao terminar o quadro: “This is indeed life itself” – “Isso é vida de verdade” – enquanto a esposa está morta.

- Atentar para a estrutura clássica do conto (conforme gráfico presente no material do aluno) e pedir que identifiquem qual das duas histórias se enquadra na estrutura apresentada e quais são os fatos que evidenciam os momentos: situação inicial (o retrato avistado chamando a atenção do viajante) – complicação (a revelação de que o artista tinha “outro amor” e a descrição progressiva da vida se esvaindo) – o clímax (as cores do quadro terem aparentemente sido “roubadas” do rosto da modelo) – e o desfecho (o quadro terminado e a esposa morta).

- Is it correct to say that *The oval portrait* brings a story inside another story? If so, what are these stories?

- The wounded narrator doesn't have the opportunity to state his opinion about the story he read. Why do you think it happens? Whose opinion about the story is important?

- The short story is built in a simple way, bringing some details that reveal a little of its intention and atmosphere. Think of these:

Where does it happen? At what time is the portrait seen by the narrator?

What does the artist say when he finishes the painting and what is happening to his wife at this moment?

- A classical short story plot usually consists of:

Exposition – conflict – rising action – climax – falling action – resolution

And they are “organized” like this:

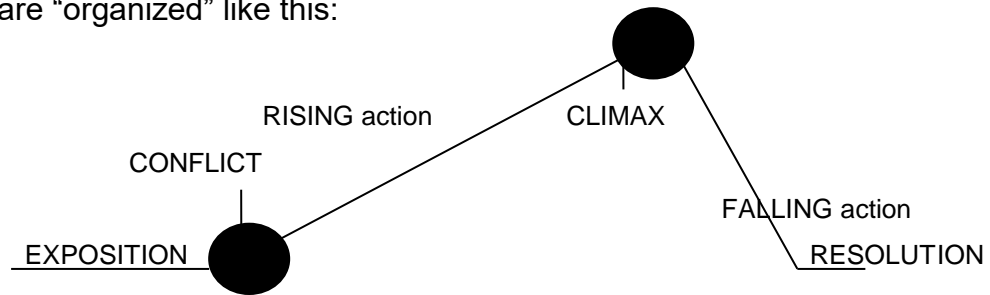


Figura 21: Short story elements

Fonte: autoria própria.

Can you identify these parts on *The oval portrait*?

- ...As well:

- Professor, é esperado que os alunos questionem por que o autor optou por contar uma história dentro da outra, e também por que decidiu não encerrar a primeira. Observar que muitas são as respostas possíveis: podemos interpretar sua escolha de diversas formas, desde sendo um motivo para o uso da estética do gótico – o castelo abandonado, a atmosfera sombria, o mistério – até uma amostra de que a arte talvez só interessasse a quem nada melhor tivesse para fazer – fato que poderia ser ilustrado pelo quarto fechado de uma casa abandonada e pelo viajante ferido e febril em uma noite insone. De qualquer modo, dizer que vale o fato de os questionamentos acerca da história principal serem deixados por conta do leitor, bem como da interpretação e entendimento dos motivos que levaram à construção da história da forma que foi feita. Caso os alunos não percebam essas questões, provocá-los com perguntas:

- Why is there a “story” inside other “story”? What was the author’s intention with it?
- How does the secondary story end? Would you have a suggestion for its ending?
- Do you think this story contains a “moral”? If so, what is it?

- *What about today?*:

- Professor, pode-se dizer que o conto traz a ideia da não subsistência dos elementos em competição: a mulher e a arte disputaram o amor do artista, prevalecendo a segunda; a arte e a vida disputaram o espaço do castelo, prevalecendo novamente a permanência da arte; o momentâneo (vida) perdeu lugar para o etéreo (a arte). A morte é um tema recorrente nas obras de Edgar Allan Poe, porém, neste conto, ela não se dá por ódio ou vingança, mas sim pelo fato de o artista amar somente por meio da arte, ficando de olhos e coração fechados para outros fatos e sentimentos.

- Mostrar para os alunos que o conto é uma representação do Romantismo: a mulher é, por todo o tempo, observada pelos homens – pelo marido para a composição do retrato e pelo viajante (que sabemos ser um homem por estar acompanhado de um “valet” – termo usado para criado de senhores do sexo masculino) – tendo sua rara beleza eternizada na tela, um ideal bem romântico de

“beleza etérea”.

- Fazer uma reflexão acerca da arte e da vida: qual a relação entre elas? Imitação, escape, oposição... dar espaço para os alunos opinarem e trazerem/buscarem outros exemplos.

- Who and what are the opposites in this story?

- Life and art have an antagonistic relationship in this short story. Do you share the author's opinion about this or do you have a different way of thinking? What is art and life relationship today?

- Beauty, specially the female one, is treated as eternal in the story. This is typical from the romantic era, when the good things used to be idealized. What about today? What is the importance of beauty and how do you see it?

- *Text-web (Read, watch and listen):*

- Professor, destacar que, de tudo o que foi lido, possivelmente seja na estética gótica e na atmosfera de mistério e suspense que residam as mais importantes contribuições de Edgar Allan Poe, sendo que muitos escritores inspiraram-se nesses elementos para compor a sua obra. Não deixar, no entanto, de observar dois elementos principais:

- Pay attention to the following excerpt: “not less in fact than in the fancy of Mrs. Radcliffe”. Who is Mrs. Radcliffe?

Ann Radcliffe (1764-1823) foi a pioneira daquilo que ficou conhecido como “horror gótico”. Romances como *The romance of the forest* (1791), *The Italian* (1797) e *The mysteries of Udolpho* (1794) influenciaram autores como Lord Byron e Edgar Allan Poe na criação de suas histórias e no uso da estética escolhida.

- Have you ever heard of the myth of Pygmalion?

Professor, explicar que esse mito, embora o faça de maneira inversa, também reflete acerca do problema da relação da arte com a vida, sendo que a primeira não satisfaz o personagem principal, levando-o a precisar da segunda – basicamente, o oposto do que é contado por Poe.

Tired of vagrancy and lewdness, Pygmalion decided to live by himself. Working as a sculptor, carved a marble woman of extreme beauty and fell in love with it. While observing his creation, he used to think that the best art was the one that disguised art (OVÍDIO, 2003). In fact, the statue was so perfect that it seemed to be alive, and, several times, Pygmalion touched it to certify it was not real. Deeply in love, Pygmalion hugged, kissed, and finally, started to share his own bed with the statue. Once, Pygmalion asked the Gods to make his statue alive and the Gods granted it [...] We can notice that Pygmalion loved his creation but couldn't be pleased only with the art. Rejecting real women, he couldn't resist to the perfection of the marble sculpture, wishing it could come alive. Art can be perfect, but without life, is not complete. (OLIVEIRA, A. P. de, 2012, p. 5, tradução minha).

- Book:

The picture of Dorian Gray (O retrato de Dorian Gray, romance, Oscar Wilde, 1890)

- Professor, se possível, acessar o Youtube – www.youtube.com – e digitar o título do conto em seu campo de busca. Mostrar para os alunos as diversas adaptações que lá estão disponíveis, dando destaque e, se possível, assistindo, ao vídeo do filme *Vivre sa vie* (1962) de Jean-Luc Godard, disponível em https://www.youtube.com/watch?v=Zq_ytGRD5do, acesso em 12 dez. 2017, em que o personagem principal faz a leitura de parte do conto em voz alta.

- Movie:

Vivre sa vie (Jean Luc Godard, França, 1962).

1.6 “If”, Rudyard Kipling (professores) – ref. págs. 79 a 81 (alunos)

If, Rudyard Kipling

- Engagement:

- Escrever título no quadro e tocar música “If you can’t beat them, join them” da banda Queen (disponível em <<https://www.youtube.com/watch?v=6ENsh4thPFA>>, acesso em 18 ago. 2017). Dizer aos alunos que o título em inglês é um ditado muito popular também no Brasil. Perguntar: Que ditado é esse? **(Se você não pode contra eles, junte-se a eles)**

- This is a very popular saying also in Brazil. What proverb is this?

- Ladies and gentlemen...:

- Escritor do final do período Vitoriano (1837-1901) – época do reinado da Rainha Vitória e de verdadeira afirmação econômica, colonial, industrial e cultural da Inglaterra (FRANCA NETO; MILTON, 2009, p. 165) - Rudyard Kipling ficou famoso pelo livro que escreveu um ano antes de nos trazer esse poema – *The Jungle Book* (1894). Indiano de nascença, Kipling estudou na Inglaterra até os 17 anos e retornou à Índia em 1882. Foi vencedor do Premio Nobel de Literatura em 1907.

- The poem “If” was written in 1895 by Rudyard Kipling. Pay attention to its message.

- Read it!:

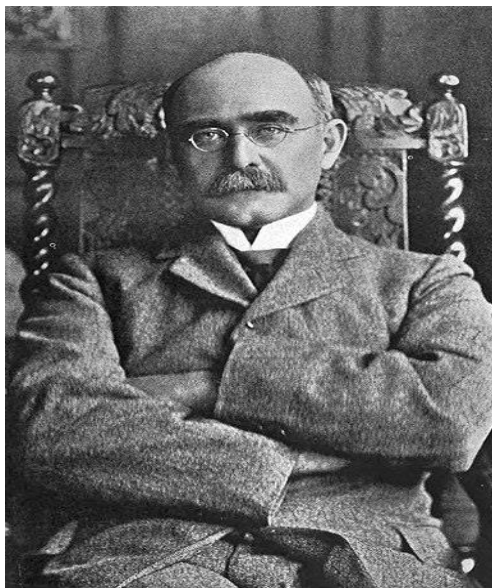


Figura 22 – Rudyard Kipling’s photograph
Autor: Não especificado (1914)

Fonte: Wikicommons. Disponível em <https://commons.wikimedia.org/wiki/File:Rudyard_Kipling%27s_Photo%20graph.jpg>. Acesso em 20 jan. 2018.

If you can keep your head when all about you
 Are losing theirs and blaming it on you,
 If you can trust yourself when all men doubt you,
 But make allowance for their doubting too;
 If you can wait and not be tired by waiting,
 Or being lied about, don't deal in lies,
 Or being hated, don't give way to hating,
 And yet don't look too good, nor talk too wise:

If you can dream—and not make dreams your master;
 If you can think—and not make thoughts your aim;
 If you can meet with Triumph and Disaster
 And treat those two impostors just the same;
 If you can bear to hear the truth you've spoken
 Twisted by knaves to make a trap for fools,
 Or watch the things you gave your life to, broken,
 And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
 And risk it on one turn of pitch-and-toss,
 And lose, and start again at your beginnings
 And never breathe a word about your loss;
 If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
 Or walk with Kings—nor lose the common touch,
 If neither foes nor loving friends can hurt you,
 If all men count with you, but none too much;
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance run,
 Yours is the Earth and everything that's in it,
 And—which is more—you'll be a Man, my son!

(KIPLING, 1895, available in www.poets.org).

- Pay attention to...:

- Professor, destacar que há uma imensa diferença de conteúdo, embora o título da música e a ideia central do poema dividam a mesma estrutura, falando de coisas que não sabemos se conseguiremos e criando possibilidades. Enquanto **IF YOU CAN'T BEAT THEM, JOIN THEM** apresenta-nos uma hipótese com resultado imediato, **IF (IF YOU CAN KEEP YOUR HEAD [...] IF YOU CAN TRUST [...] IF YOU CAN WAIT [...] IF YOU CAN DREAM [...] IF YOU CAN MAKE [...] IF YOU CAN FORCE [...] YOU'LL BE A MAN, MY SON)** traz-nos uma série de etapas e tarefas a serem cumpridas para alcançar-se uma única virtude – uma hipótese bem mais difícil, embora possível. A música revela-nos uma postura bem mais pessimista, enquanto o poema nos incita a perseverar.

- How can you compare the message of the poem to the message of the song? Are they similar in content?

- And what about structure? Are they the same?

- Why do you think these two messages are so different?

- To whom was the song written? And the poem?

-...As well:

- Professor, destacar a diferença na interlocução das obras – enquanto o “you” da música é irrestrito, ou seja, não determina um interlocutor específico, o “you” do poema revela-se em seu último verso – “my son”. Ou seja, Kipling dava um conselho para seu filho. Sabendo disso, pedir para, em pares, discutirem por que a diferença das mensagens e discutir os conselhos dados pelo pai, escolhendo três que acharem os mais valiosos, expondo para todo o grupo depois.

- Now that you know to whom the song and the poem were respectively written, talk to your partner and choose three of the father’s pieces of advice that you consider the most important or remarkable. Which qualities do they make you think of?

- What about today?:

- Professor, aproveitar os conselhos destacados pelos alunos e, elencando-os no quadro, ir enumerando valores que representam, como por exemplo, humildade, paciência, modéstia, autoconfiança, generosidade, confiabilidade, perseverança, autocontrole, não deixar corromper-se, arriscar-se, etc. Perguntar o que pensam sobre esses valores e se acreditam que vão querer transmiti-los para seus filhos. Estimular que deem exemplos de situações em que esses valores estão presentes e também debates acerca deles.

- Values such as humbleness, patience, modesty, self-confidence, generosity, trustworthiness, perseverance, self-control, honesty, risk-taking, etc. make

themselves present in some of the father's pieces of advice. Are these values still relevant? Will they still be relevant to your children?

- LANGUAGE:

- Professor, aproveitar os exemplos colocados no quadro para explicação da estrutura e significação da "First Conditional Sentence (First "IF" clause).

Relação de causa e consequência com resultado esperado

IF + PRESENT --> MODAL (POSSIBILITY) + VERB (or) IMPERATIVE

Trazendo outros exemplos e exercícios relevantes

- Pay attention to the following sentences:

IF YOU CAN'T BEAT THEM, JOIN THEM

IF ALL MEN COUNT ON YOU [...] YOU'LL BE A MAN, MY SON!

Both of them express a cause and consequence relationship with an expected result. They share the structure that allows us to classify them as conditional sentences, or "if clauses".

IF + PRESENT → MODAL (POSSIBILITY) + VERB (or) IMPERATIVE

- Text-web (Read, watch and listen):

- Destacar que "If" tem sido usado como um poema motivacional, que é comum encontrar mensagens inspiradoras e de auto-ajuda que o trazem em destaque. Passar vídeo ilustrando isso (<https://www.youtube.com/watch?v=M6aY3Gc5QXc>, acesso em 18 ago 2017)

- Book:

Charles R. Smith Jr., "If", 2007 (livro ilustrado com temática esportiva).

- Song:

Roger Whittaker, "A song for Erik", 1972 (letra é o poema adaptado).

Disponível em https://www.youtube.com/watch?v=MRzqeJ6_7dk, acesso em 18 ago. 2017).

1.7 1984, George Orwell (professores) – ref. págs. 82 a 86 (alunos)

1984, George Orwell

- Engagement:

- Mostrar videoclipe da música “Testify”, da banda Rage Against the Machine (disponível em <https://www.youtube.com/watch?v=Q3dvbM6Pias>, acesso em 18 ago. 2017) e dar aos alunos cópia da letra traduzida (conforme abaixo).

- Explorar a letra e o clipe com os alunos, falando sobre o contexto em que a canção foi lançada – 2000, ano de eleição para presidente nos EUA – e sua relação direta e indireta com o livro a ser trabalhado. A primeira pode ser observada nos versos finais - “Who controls the past now controls the future / Who controls the present now controls the past/ Who controls the past now controls the future/ Who controls the present now?” -, inspirados em trechos do livro, e a segunda pode ser percebida na temática dos discursos moldados para o controle da população por meio da classe política.

Testify	Testemunhe
The movie ran through me The glamour subdue me The tabloid untie me I'm empty please fill me Mister anchor assure me That Baghdad is burning Your voice it is so soothing That cunning mantra of killing I need you my witness To dress this up so bloodless To numb me and purge me now Of thoughts of blaming you Yes the car is our wheelchair My witness your coughing Oily silence mocks the legless As we travel now in coffins But on the corner, the jury's sleepless We found your weakness And it's right outside our door	O filme passou sobre mim O glamour me dominou O tabloide me desamarra Eu estou vazio, por favor me encha Senhor âncora me assegure Que Baghdad está queimando Sua voz é tão tranquila Aquele esperto mantra para matar Eu preciso de você minha testemunha Para vestir isso bem e pálido Para me adormecer e me purificar agora De pensamentos para te culpar Sim o carro é nossa cadeira de rodas Minha testemunha tosse O silêncio pegajoso zomba o aleijado Que viaja agora em um caixão Na esquina, a insônia do júri Nós achamos sua fraqueza E está ali do outro lado de nossa porta
Now testify	Agora testemunhe
With precision you feed me My witness I'm hungry Your temple it calms me, so I can carry on My slaving sweating the skin right off my bones On a bed of fire I'm choking on the smoke that fills my home The wrecking ball rushing My witness your blushing The pipeline is gushing While here we lie in tombs While on the corner, the jury's sleepless We found your weakness And it's right outside your door	Com precisão você me alimenta Minha testemunha, eu estou com fome Seu templo me acalma, então eu posso continuar Minha escravidão faz minha pele e meus ossos suarem Numa cama de fogo eu me sufoco com a fumaça que enche minha casa A bola quebrada corre Testemunhando sua vergonha O encanamento está jorrando Enquanto aqui nós mentimos em tumbas Enquanto nas esquinas, o júri está sem dormir Nós achamos sua fraqueza E ela está ali do outro lado de sua porta

Now testify	Agora testemunhe
Mass graves for the pump and the price is set	Covas em massa para encher e o preço já está acertado
Who controls the past now controls the future Who controls the present now controls the past Who controls the past now controls the future Who controls the present now?	Quem controla o passado agora controla o futuro Quem controla o presente agora controla o passado Quem controla o passado agora controla o futuro Quem controla o presente agora?
Now testify	Agora testemunhe

(WILK; COMMERFORD; MORELLO; ROCHA, 1999).

- Ladies and gentlemen...:

- Professor, apresentar sucintamente autor e obra: George Orwell foi o pseudônimo adotado por Eric Artur Blair (1903-1950) em um momento em que experimentou uma profunda mudança de vida: após servir a Polícia Imperial Britânica na Índia e viver praticamente na mendicância após retornar a Londres, começou a destilar suas críticas em seus escritos rebeldes, desiludido com as barbáries dos regimes socialistas – que antes defendera – e preocupado com o futuro, ameaçado pela tirania política que caracterizava diferentes governos em sua época (www.britannica.com/biography/GeorgeOrwell). Considerado um dos maiores autores em LI do Séc. XX, suas obras mais famosas são aquelas em que imprimiu a consciência das injustiças sociais, a perspicácia com a linguagem e a sátira e a crítica aos governos totalitários. *Animal Farm* (A revolução dos bichos, 1945) – um curto romance satírico de denúncia ao totalitarismo - e *1984* (1949) – um romance distópico – são suas principais obras, com as quais influenciou o pensamento de gerações e criou neologismos que acabaram sendo incorporados ao vocabulário comum (RODDEN, 2007, p. 10, tradução nossa).

- Have you ever read a novel whose main theme is politics? If so, what was it like? If not, what do you think a novel like this is like?

- Did you know that “George Orwell” is Eric Arthur Blair’s penname? And that the adoption of this name has to do with a deep change of life?

- Check if you have already heard these words or expressions:

Big Brother – doublethink – newspeak – room 101 – thoughtcrime – orwellian.

Did you know that George Orwell created all of them and they all have become part of our vocabulary?

- Read it!:



Figura 23 – Cropped-big-brother-is-watching-you-1984.png
 Autor: Sstrobeck 23, sob licença CC-BY-SA-4.0

Fonte: Wikicommons. Disponível em: <

Acesso em 19 jul. 2017.

The Ministry of Truth — Minitrue, in Newspeak — was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 meters into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty. The Ministry of Love was the really frightening one. There were no windows in it at all (ORWELL, 2014, p. 6-7).

'How is the Dictionary getting on?' said Winston, raising his voice to overcome the noise. 'Slowly,' said Syme. 'I'm on the adjectives. It's fascinating.' He had brightened up immediately at the mention of Newspeak [...] 'The Eleventh Edition is the definitive edition,' he said. 'We're getting the language into its final shape—the shape it's going to have when nobody speaks anything else. When we've finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We're destroying words —scores of them, hundreds of them, every day. We're cutting the language down to the bone. The Eleventh Edition won't contain a single word that will become obsolete before the year 2050.' [...] 'It's a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn't only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take 'good', for instance. If you have a word like 'good', what need is there for a word like 'bad'? 'Ungood' will do just as well — better, because it's an exact opposite, which the other is not. Or again, if you want a stronger version of 'good', what sense is there in having a whole string of vague useless words like 'excellent' and 'splendid' and all the rest of them? 'Plusgood' covers the meaning, or 'doubleplusgood' if you want something stronger still. Of course we use those forms already. But in the final version of Newspeak there'll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words— in reality, only one word. Don't you see the beauty of that, Winston? It was B.B.'s idea originally, of course,' he added as an afterthought.

(ORWELL, 2014, p. 66-67).

- *Pay attention to...:*

- Professor, destacar que os dois trechos lidos são consonantes com todo o restante do livro. O autor não fala diretamente do regime político – ele vai permitindo ao leitor entender o governo por meio das descrições da paisagem, de diálogos, de fatos e acontecimentos na vida do protagonista e do desenrolar da narrativa. Assim, a arquitetura no primeiro trecho e o diálogo no segundo – cuja temática é a redução progressiva do vocabulário ocasionada pelo governo – são elementos que causam no leitor a impressão pretendida.

- Pedir para os alunos pensarem na importância das palavras e no que seria tentar se comunicar sem conhecer as palavras exatas para representar o que se quer. Indo mais longe, pedir que os alunos imaginem o que se tornaria nossa vida se usássemos as palavras que nos foram determinadas por alguém com um sentido diferente daquele que conhecemos.

- Todos os aspectos da vida do cidadão são controlados pelo governo. Destacar que dificilmente qualquer pessoa concordaria com isso; assim, Orwell nos mostrou que a maneira que o governo tem de chegar a esse resultado é minando o entendimento das pessoas, ou seja, usando palavras para representar coisas diferentes das que realmente representam. Daí o slogan: “War is peace. Freedom is slavery. Ignorance is strength”.

- *1984* é considerado a melhor descrição da gradual e progressiva alienação do indivíduo, que termina não com a eliminação deste, mas sim com o seu aceite e reverência às ideias a que antes fazia oposição (FRANCA NETO; MILTON, 2009, p. 235).

- *1984* is a literary masterpiece due to the indirect description of the government through the aspects of the everyday life of a citizen. Knowing this, what aspects of the government can you be aware of by reading these excerpts?

- What is the relationship between words and things they represent? What if words represented different things? What if things didn't have words to represent them? Think of this.

- What do you think is the end of the protagonist? Is he killed by the government? What is the greatest victory the government can achieve in your opinion?

- ...As well:

- Professor, uma associação natural (e muito bem vinda) que se espera nesse momento é a que se pode fazer com o programa de televisão “Big Brother”. Explorar tal associação, explicando que no livro, o personagem “Big Brother” é o governante onipresente que vê a todos e não é visto por ninguém, abarcando em si ao mesmo tempo a proximidade de um irmão mais velho – e a ideia de cuidado a que tal imagem alude – e a do poder infinito e impessoal.

- É esperado também que os alunos perguntem ou até mesmo citem governos que sejam parecidos com o descrito na obra. Sugiro que evite polarizações ideológicas e que volte a afirmar que o contexto em que o livro foi escrito era um contexto de muita dor por conta dos governos totalitários que já haviam fracassado, como o nazismo e o fascismo, e de uma experiência que se mostrava, dia após dia, mais restritiva e traumática para os seus cidadãos – o socialismo da União Soviética.

- É válido também tentar que os alunos percebam o valor das obras literárias como um meio de contar aquilo que a história oficial não conta, relatando fatos a partir da ótica do indivíduo imerso em uma época que, normalmente, só nos é apresentada de um ponto de vista externo.

- Where else have you seen the expression “Big Brother”?

- To what extent is *1984* a fictional book? What can we say about the context in which it was written?

- What's the importance of literature for our knowledge of history?

- *What about today?:*

- Professor, lembrar neste momento a introdução e primeiro passo da aula, no qual o videoclipe foi mostrado. Lembrar que a temática da obra não deixa de ser o poder, e, por isso, podemos dizer que é não só um livro atual, como também atemporal.
- Convidar os alunos a dividir as conclusões que foram obtidas quando da reflexão acerca das palavras e questionar: se o controle é apoiado na palavra, quando esse controle começa a ser praticado? É esperado que os alunos associem a reflexão ao videoclipe e compreendam que os discursos são feitos em torno das palavras que queremos ouvir, mas será que elas representam o que achamos que representam?
- Lembrá-los de que escolhemos nossos representantes, conferindo a eles poder. Como fiscalizar esse poder? Nossa sociedade faz isso? Estamos sujeitos a estar sob um regime como o de 1984? Como nos prevenir?
- Evitar as polarizações e embates, mas estimular a participação dos alunos e criar inúmeras atividades que possam ser imensamente relevantes, inclusive em um contexto interdisciplinar.
- The control through words starts necessarily in the speech. Is this statement correct?
- In the video clip, we could see two opponents saying the same words. Do you think those words really represent what you think they do?
- How can we, when and after choosing our representatives, know if they are doing what they said they would? What are the dangers of not doing this?
- Is it possible to live under a government just like the one described in 1984?

- *Text-web (Read, watch and listen):*

- Professor, sugiro escolher para este momento uma distopia contemporânea, provavelmente conhecida pelos alunos ou por meio dos livros ou pelos filmes que já foram lançados. Analise os pontos de conexão que podem ser estabelecidos a esta altura e explore as informações que forem eventualmente trazidas pelos alunos.
- Books from the series:
The hunger games (Jogos Vorazes, Suzanne Collins, Estados Unidos, 2008 – 2010);
Divergent (Divergente, Veronica Roth, Estados Unidos, 2011 – 2013).
- Destacar também algumas distopias clássicas que têm como tema a relação entre governantes e governados.
- Books:
Brave new world (Admirável mundo novo, Aldous Huxley, Inglaterra, 1932);
Fahrenheit 451 (Ray Bradbury, Estados Unidos, 1953);
A clockwork Orange (Laranja mecânica, Anthony Burgess, Inglaterra, 1962);

- Destacar que todos os romances e séries de livros mencionados foram transformados em filmes em diferentes épocas (inclusive o próprio 1984). Dito isso, apresentar alguns outros filmes que têm inspiração no tema desenvolvido por Orwell e pelos demais autores.

- Movies:

Brazil (Terry Gilliam, Estados Unidos, 1985);

Equilibrium (Kurt Wimmer, Estados Unidos, 2002);

V de vingança (James McTeigue, Estados Unidos, 2006);

O doador de memórias (Phillip Noyce, Estados Unidos, 2014).

- Song:

- Ofertar a letra traduzida para os alunos (conforme abaixo) e passar videoclipe da música, disponível em <<https://www.youtube.com/watch?v=x5Jb6cTroBg>>, acesso em 14 dez. 2017.

In 1973, David Bowie released the song *1984* in his album *Diamond Dogs*. Listen, read the lyrics and follow the translation:

1984	1984
Someday they won't let you, now you must agree The times they are a-telling and the changing isn't free You've read it in the tea leaves and the tracks are on tv Beware the savage jaw Of 1984 They'll split your pretty cranium and fill it full of air And tell that you're eighty but brother, you won't care You'll be shooting up on anything tomorrow's never there Beware the savage jaw Of 1984 Come see, come see, remember me? We played out an all night movie role You said it would last But I guess we enrolled In 1984 (who could ask for more) 1984 (who could ask for mor-or-or-or-ore) (Mor-or-or-or-ore) I'm looking for a vehicle I'm looking for a ride I'm looking for a party I'm looking for a side I'm looking for the treason that I knew in '65 Beware the savage jaw Of 1984	Algum dia eles não te deixarão, agora você concorde Os tempos não são convincentes, e a mudança não é livre Você já deve ter lido as folhas de chá, e as faixas estão na TV Cuidado com a Lei/Mandíbula Selvagem De 1984 Eles vão dividir o seu belo crânio e preenchê-lo com ar E dizer que você está "nos 80's", mas irmão, não se preocupe Você será atirado sobre qualquer coisa, o nunca do amanhã Cuidado com a Lei/Mandíbula Selvagem De 1984 Venha ver, venha ver, lembra-se de mim? Nós fazemos papéis um filme a noite toda Você disse que iria durar, mas eu acho que nos matriculamos Em 1984 (quem poderia pedir mais) 1984 (quem poderia pedir mais) (Mais) Estou à procura de um veículo, eu estou procurando uma carona Estou à procura de uma festa, eu estou procurando por um lado Eu estou olhando para a traição que eu sabia em '65 Cuidado com a Lei/Mandíbula Selvagem De 1984

(BOWIE, 1973)

1.2 Cadernos de apoio

1.2.1. "Beowulf" (alunos)

Lesson 1

Beowulf

Lesson 1

- Engagement:



Figura 24 – Super homem herói
Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/super-homem-her%C3%B3i-1043679/>>. Acesso em 20 ago. 2017



Figura 25 – Super heróis painel metal
Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/super-her%C3%B3is-c%C3%B4mico-painel-metal-246897/>>. Acesso em 20 ago. 2017



Figura 26 - Spiderman

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/hist%C3%B3ria-em-quadrinhos-spiderman-1982767/>>. Acesso em 20 ago. 2017



Figura 27 – Florença Hércules Centauro

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/floren%C3%A7a-h%C3%A9rcules-centauro-1785588/>>. Acesso em 20 ago. 2017



Figura 28 – Ironman herói história em quadrinhos

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/ironman-her%C3%B3i-hist%C3%B3ria-em-quadrinhos-1043700/>>. Acesso em 20 ago. 2017



Figura 29 – Batman retrato personalizado

Fonte: Pixabay. Disponível em:

<<https://pixabay.com/pt/batman-retrato-personalizado-1091127/>>. Acesso em 20 ago. 2017

- *Ladies and gentlemen...:*

Probably written between the centuries VII and VIII, the poem introduces us to Beowulf, an idealized Anglo-saxon hero that could represent something else or different, such as a Germanic God or an allegory for a Greek myth, for instance (FLETCHER, 2010, p. 13). Fact is that the poem brings a more dramatic than clear narrative, exposing a conflict between men and evil, with a strong characteristic of the oral marks from the period under discussion. Also influenced by Christianity, the poem focuses on the hero's personal traits and achievements in its narrative.

- *Read it!:*

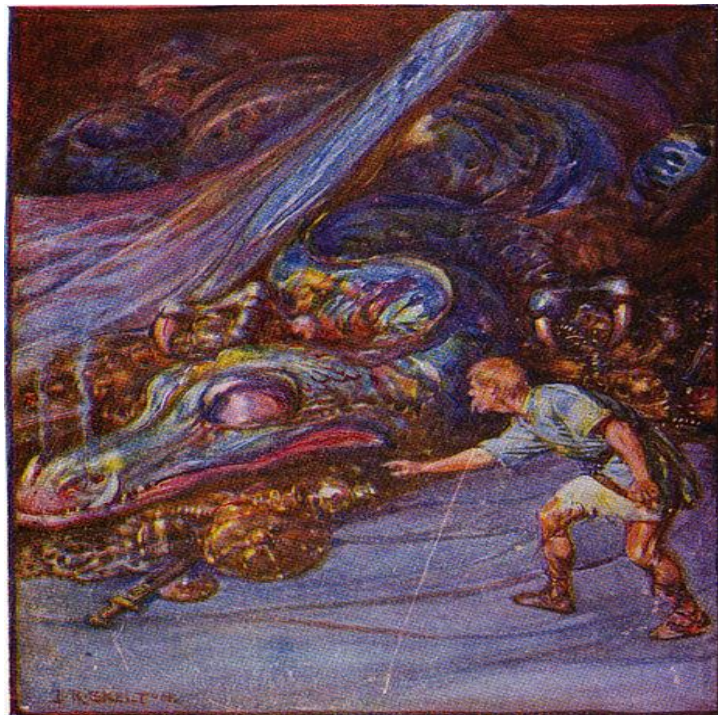


Figura 30 – Stories of Beowulf slave stealing golden cup

Autor: Henrietta Elisabeth Marshall (1908)

Fonte: Wikicommons. Disponível em

<https://commons.wikimedia.org/wiki/File:Stories_of_Beowulf_slave_stealing_golden_cup.jpg>. Acesso em 20 jan. 2018.

In the darkness dwelt a demon-sprite,
Whose heart was filled with fury and hate,
When he heard each night the noise of revel,
Loud in the hall, laughter and song.
To the sound of the harp the singer chanted
Lays he had learned, of long ago;
How the **Almighty** had made the earth,

Wonder-bright lands, washed by the ocean;
 How He set triumphant, sun and moon
 To lighten all men that live on the earth.
 He brightened the land with leaves and branches;
 Life He created for every being,
 Each in its kind, that moves upon earth.
 So, happy in hall, the heroes lived,
 Wanting naught, till one began
 To work them woe, a wicked fiend.
 The demon grim was **Grendel** called;
 Marsh stalker huge, the moors he roamed.
 The joyless creature had kept long time
 The lonely fen, the lairs of monsters,
 Cast out from men, an exile accurst.
The killing of Abel, brother of Cain
Was justly avenged by the Judge Eternal.

(PRIESTLEY; SPEARS, 1963, p. 29, emphasis added).

- *Pay attention to...:*

- Check the words in bold in the poem. What do they say about it?
- The word "Beowulf" is a kenning. Do you know what it is?

"A kenning is a metaphorical compound phrase that replaces a single, concrete noun. A kenning employs figurative language to represent the simpler concept, such as using the phrase 'battle-sweat' to refer to blood. Kennings are plentiful in Old Norse and Old English poetry and prose" (www.literarydevices.com). In the case of "Beowulf", it is the compound of "Bee" and "Wolf", referring to a bear. Kennings were very common in the period under discussion, and we still can find it in the contemporary vocabulary. Take a look at some examples:

Couch potato (a sedentary person who is sitting in front of the TV very often);

Cancer-stick (a cigarette);

Bookworm (someone who likes reading and, consequently, reads a lot);

Head-hunter (a person who looks after new employees at a high level).

- Alliterations – repetition of consonant sounds – are also largely used in *Beowulf*.

In the **darkness dwelt** a **demon-sprite**.../ **Whose heart** was filled with **fury** and **hate**.../ **Huge heap** of wood... / ... **lamenting** their **lord**.../ **Comrades** and **kinsmen** **swore** by his **sword** / ...**slaves** of **soldiers**.../ **Sprawled** in **sleep**, **suspecting** nothing.../ ...**heaped** at his door by **hell-forged hands**...

These alliterations are crucial to the rhyme scheme of the poem, called “head rhyme”

In the darkness **dwelt** a **demon**-sprite,
 Whose heart was **filled** **with fury** and hate,
 When he heard each **night** **the noise** of revel,
 Loud in **the hall**, **laughter** and song.

They can be seen in many other poems...

The Raven, Edgar Allan Poe (1845)

*Once upon a midnight dreary, while I pondered, weak and weary,
 Over many a **quaint** and **curious** volume of forgotten lore,
 While I **nodded**, **nearly napping**, suddenly there came a tapping*

... and song lyrics, too.

Let it be, The Beatles (LENNON; MCCARTNEY, 1969)

*When I **find** myself in times of **trouble**
Mother Mary comes to me
 Speaking words of wisdom, let it be*

- ... As well:

- Now that you know Beowulf’s story, talk to a friend about the following topics:

What are the main characteristics of the hero?

Where or on whom else do we find these characteristics?

Do you know anyone who is similar to Beowulf?

Considering the steps he took to become a king and his death, what can we say about the heroes’ existence? What lesson does it bring to us?

Do you know any other poem which is similar, in structure or theme, to Beowulf?

What is it?

- *What about today?:*

- What is the importance of heroes to people?
- What importance does sharing stories have in our culture?

- *Text-web (Read, watch and listen):*

- When it comes to subject, several literary works precede and succeed Beowulf:

The Odyssey (A Odisséia - Homero, Grécia, Séc. VI a.C. – poema épico);

The Lord of the Rings (O Senhor dos Anéis, J.R.R. Tolkien, Inglaterra, 1937-1949 – romances fantásticos);

- At least four adaptations have already been filmed:

Grendel Grendel Grendel (Alexander Stitt, Australia, 1981);

Beowulf – o guerreiro das sombras (Graham Baker, Estados Unidos, 1999);

A lenda de Grendel (Sturla Gunnarson, Reino Unido/ Islândia/ Canada, 2005);

A lenda de Beowulf (Robert Zemeckis, Estados Unidos, 2007).

1.2.2. *Hamlet*, William Shakespeare (alunos)

Lesson 2

Hamlet, William Shakespeare

Lesson 2

- Engagement:



Figura 31 – Hamlet William Shakespeare

Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/hamlet-william-shakespeare-62850/>>.
Acesso em 18 ago. 2017

- Ladies and gentlemen...:

- Probably you have already heard of William Shakespeare. What do you know about him?
- What do you think is taken into consideration to entitle a writer “the best of all times”?

William Shakespeare was born in 1564 and died in 1616. His life has coincided with the Renaissance; however, it is very difficult to put all his characteristics under the sign of a single period or style. He wrote 154 sonnets, 2 narrative poems and 38 theater plays, including comedies, tragedies and historical. All his works show a deep and brilliant analysis of human soul and behavior, evidencing that he was certainly ahead of his time. Shakespeare is a sort of a part of everyone’s life in the East world.

- *Hamlet* is a tragedy. Usually, in a tragedy, the protagonist dies at the end. But knowing the end is not enough to understand a plot – in the case of *Hamlet*, it is necessary to point out, at least, madness, ghosts, betrayals and passion. What role

do you think they play?

- In which context was the famous sentence “To be or not to be...” said?

- *Read it!*:

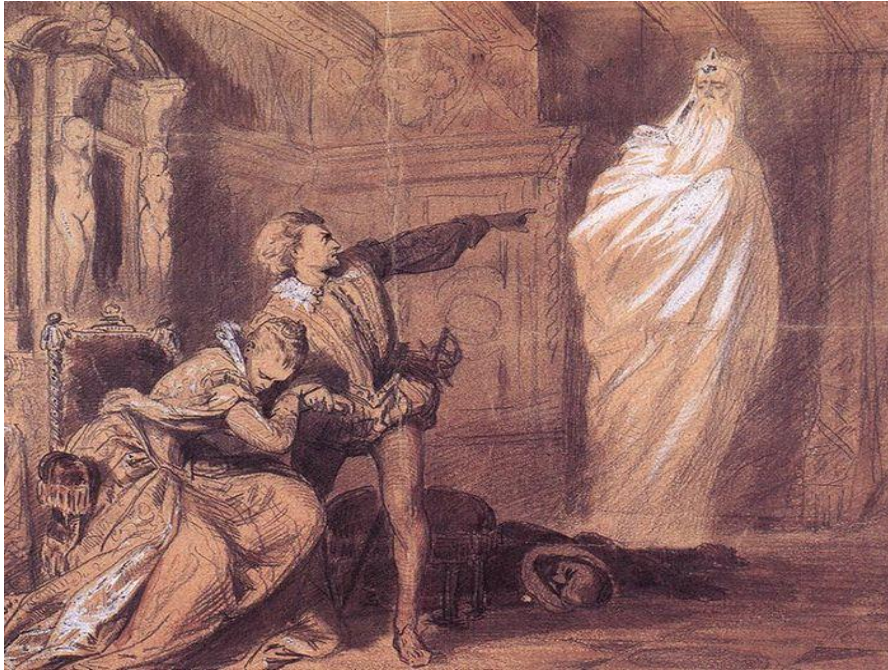


Figura 32 – Hamlet

Autor: Mihály Zichy (1827-1906)

Fonte: Wikicommons. Disponível em <https://commons.wikimedia.org/wiki/File:Mih%C3%A1ly_Zichy_-_Hamlet_-_WGA25979.jpg>. Acesso em 20 jan. 2018.

Act III, Scene I, “A room in the castle”

*Enter KING CLAUDIUS, QUEEN GERTRUDE, POLONIUS, OPHELIA,
ROSENCRANTZ, and GUILDENSTERN*

KING CLAUDIUS And can you, by no drift of circumstance, Get from him why he puts on this confusion, Grating so harshly all his days of quiet With turbulent and dangerous lunacy?

ROSENCRANTZ He does confess he feels himself distracted; But from what cause he will by no means speak.

GUILDENSTERN Nor do we find him forward to be sounded, But, with a crafty madness, keeps aloof, When we would bring him on to some confession Of his true state.

QUEEN GERTRUDE Did he receive you well?

ROSENCRANTZ Most like a gentleman.

GUILDENSTERN But with much forcing of his disposition.

ROSENCRANTZ Niggard of question; but, of our demands, Most free in his reply.

QUEEN GERTRUDE Did you assay him? To any pastime?

ROSENCRANTZ Madam, it so fell out, that certain players We o'er-raught on the way: of these we told him; And there did seem in him a kind of joy To hear of it: they are about the court, And, as I think, they have already order This night to play before him.

LORD POLONIUS 'Tis most true: And he beseech'd me to entreat your majesties To hear and see the matter.

KING CLAUDIUS With all my heart; and it doth much content me To hear him so inclined. Good gentlemen, give him a further edge, And drive his purpose on to these delights.

ROSENCRANTZ We shall, my lord.

Exit ROSENCRANTZ and GUILDENSTERN

KING CLAUDIUS Sweet Gertrude, leave us too; For we have closely sent for Hamlet hither, That he, as 'twere by accident, may here Affront Ophelia: Her father and myself, lawful espials, Will so bestow ourselves that, seeing, unseen, We may of their encounter frankly judge, And gather by him, as he is behaved, If 't be the affliction of his love or no That thus he suffers for.

QUEEN GERTRUDE I shall obey you. And for your part, Ophelia, I do wish That your good beauties be the happy cause Of Hamlet's wildness: so shall I hope your virtues Will bring him to his wonted way again, To both your honours.

OPHELIA Madam, I wish it may.

Exits QUEEN GERTRUDE

LORD POLONIUS Ophelia, walk you here. Gracious, so please you, We will bestow ourselves. To OPHELIA Read on this book; That show of such an exercise may colour Your loneliness. We are oft to blame in this,- 'Tis too much proved - that with devotion's visage And pious action we do sugar o'er The devil himself.

KING CLAUDIUS *Aside* O, 'tis too true! How smart a lash that speech doth give my conscience! The harlot's cheek, beautied with plastering art, Is not more ugly to the thing that helps it Than is my deed to my most painted word: O heavy burthen!

LORD POLONIUS I hear him coming: let's withdraw, my lord.

Exit KING CLAUDIUS and POLONIUS

Enters HAMLET

HAMLET To be, or not to be: that is the question: Whether 'tis nobler in the mind to suffer The slings and arrows of outrageous fortune, Or to take arms against a sea of troubles, And by opposing end them? To die: to sleep; No more; and by a sleep to say we end The heart-ache and the thousand natural shocks That flesh is heir to, 'tis a consummation Devoutly to be wish'd. To die, to sleep; To sleep: perchance to dream: ay, there's the rub; For in that sleep of death what dreams may come When we have shuffled off this mortal coil, Must give us pause: there's the respect That makes calamity of so long life; For who would bear the whips and scorns of time, The oppressor's wrong, the proud man's contumely, The pangs of despised love, the law's delay, The insolence of office and the spurns That patient merit of the unworthy takes, When he himself might his quietus make With a bare bodkin? who would fardels bear, To grunt and sweat under a weary life, But that the dread of something after death, The undiscover'd country from whose bourn No traveller returns, puzzles the will And makes us rather bear those ills we have Than fly to others that we know not of? Thus conscience does make cowards of us all; And thus the native hue of resolution Is sicklied o'er with the pale cast of thought, And enterprises of great pith and moment With this regard their currents turn awry, And lose the name of action - Soft you now! The fair Ophelia! Nymph, in thy orisons Be all my sins remember'd. (SHAKESPEARE, 1992, p. 61-63).

- *Pay attention to...:*

- Do you think it is possible to write and read poetry in a theater play?
- What is *metalinguage*?

"Any language or symbolic system used to discuss, describe or analyze another language or symbolic system" (wordreference.com/definition/metalinguage).

Knowing this, how can a theatrical text be considered metalinguistic?

- What relationship can be established between Hamlet's speech and his father's appearance in the beginning of the play?
- A madman represents certain things in literature nowadays. Is this the same thing it represented in the renaissance? What other functions may Hamlet's madness have in the historical context of the writing?

- ...As well:

- How do you think the play ends? Remember it is considered a tragedy.
- After your teacher tells you the end, answer: was it fair? Would you write it in a different way?
- Does this play have a moral?
- Which aspects of human behavior are outstanding in the play plot?

- What about today?:

- What if Hamlet lived in the currentness? What would his reaction be?
- Do you think the plot brings contemporary issues? If so, are these problems timeless?

- Text-web (Read, watch and listen):

Frailty, thy name is woman, Act I, Scene II (Fragilidade, teu nome é mulher)

Something is rotten in the state of Denmark, Act I, Scene IV (Há algo de podre no reino da Dinamarca);

There are more things in heaven and Earth than are dreamt of in your philosophy, Act I, Scene IV (Há mais coisas no céu e na terra do que pode sonhar sua vã filosofia);

Though this be madness, yet there is method in it, Act II Scene III (Embora seja loucura, ainda há aí método);

There is nothing either good or bad, but thinking makes it so, Act II, Scene II (Nada é bom ou mau em si; depende do julgamento que fizermos).

- Movies:

Homem mau dorme bem (Akira Kurosawa, Japão, 1960);

O Rei Leão (Rob Minkoff, Roger Allers, Estados Unidos, 1994);

A morte se veste de negro (Stacy Title, Estados Unidos, 1999);

Inimigos do Império (Feng Xiaogang, China, 2006).

- Song *To be* (VILLA; RIBALTA, 2001)

To be like a lamb, hast innocent eyes
 Or be like a wolf
 Bark at the moon my remorse
 To be a barbarian with nothing but strenght
 Be a wise man
 Who hath diplomacy as a friend
 Or remain sober in this insane world
 To be a madman,
 Speak crazy sharped words
 To be or not to be, that's the question
 This like being something
 Without knowing tomorrow
 And what is tomorrow
 But a page never turned

Where shall we go
 When we stop to be something
 What will remain without the human flesh?
 Shouldst I be an angel and forgive or
 Shouldst I be death and take away the souls?
 To be or not to be, that's my only question
 What do I think I am,
 But something that thinks?
 I search deeply
 In my existence
 For a reason to be or not to be
 Even knowing what we might not be
 May come along with what me might...
 That's the question! To be or not to be...

1.2.3. *Robinson Crusoe*, Daniel Defoe (alunos)

Lesson 3

Robinson Crusoe, Daniel Defoe

Lesson 3

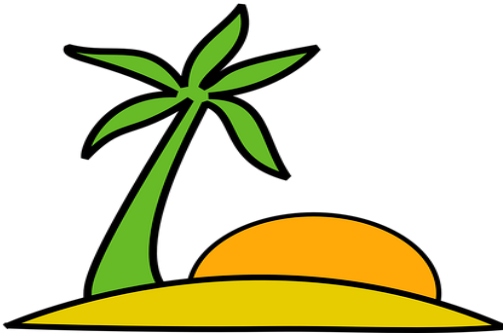
- Engagement:

Figura 33 – Praia ilha palmeira sol
 Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/praiasilha-palmeira-sol-f%C3%A9rias-23898/>>. Acesso em 03 set. 2017



Figura 34 – Cruz céu Cristo
 Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/cruz-céu-cristo-azul-jesus-2536209/>>. Acesso em 03 set. 2017



Figura 35 – Adventure
 Fonte: Autoria própria.



Figura 36 – Moedas dinheiro finanças
 Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/moedas-dinheiro-finanças-116466/>>. Acesso em 03 set. 2017



Figura 37 – Paris Louvre arte Monalisa turismo
 Fonte: Pixabay. Disponível em: <<https://pixabay.com/pt/paris-louvre-arte-monalisa-turismo-1325512/>>. Acesso em 03 set. 2017

- *Ladies and gentlemen...:*

- Written in 1719, *Robinson Crusoe* is situated in a period in which the travelers' reports were based on the subjective: having the "travels" as a background, these narratives focus on the travelers' impressions about territories, people and their customs, serving as metonymic representations of the arriving of the European in inhospitable lands.
- Three aspects are essential to address Robinson Crusoe as the representative of civilization on the book: work, obstinacy and Christianity. He works on the island with the intention of settling down; has the objective of leaving the island and works with this purpose; and spends his free time reading the Holy Bible.
- These three aspects are very clear when he saves a native, *Friday*, from being sacrificed. Robinson teaches Friday about Christianity and makes him part of the routine he has always had on the island.

- *Read it!:*



Figura 38 – Robinson Von Offterdinger and Zweigle Kap
 Autor: Offterdinger and Zweigle (1880)
 Fonte: Wikicommons. Disponível em

<https://commons.wikimedia.org/wiki/File:Robinson_von_Offterdinger_und_Zweigle_Kap_10.jpg> Acesso em 20 jan. 2018.

I inquired if he could tell me how I might go from this island, and get among those white men. He told me, 'Yes, yes, you may go in two canoe.' I could not understand what he meant, or make him describe to me what he meant by two canoe, till at last, with great difficulty, I found he meant it must be in a large boat, as big as two canoes. This part of Friday's discourse I began to relish very well; and from this time I entertained some hopes that, one time or other, I might find an opportunity to make

my escape from this place, and that this poor savage might be a means to help me. During the long time that Friday had now been with me, and that he began to speak to me, and understand me, I was not wanting to lay a foundation of religious knowledge in his mind; particularly I asked him one time, who made him. The creature did not understand me at all, but thought I had asked who was his father - but I took it up by another handle, and asked him who made the sea, the ground we walked on, and the hills and woods. He told me, 'It was one Benamuckee, that lived beyond all;' he could describe nothing of this great person, but that he was very old, 'much older,' he said, 'than the sea or land, than the moon or the stars.' I asked him then, if this old person had made all things, why did not all things worship him? He looked very grave, and, with a perfect look of innocence, said, 'All things say O to him.' I asked him if the people who die in his country went away anywhere? He said, 'Yes; they all went to Benamuckee.' Then I asked him whether those they eat up went thither too. He said, 'Yes.' From these things, I began to instruct him in the knowledge of the true God; I told him that the great Maker of all things lived up there, pointing up towards heaven; that He governed the world by the same power and providence by which He made it; that He was omnipotent, and could do everything for us, give everything to us, take everything from us; and thus, by degrees, I opened his eyes. He listened with great attention, and received with pleasure the notion of Jesus Christ being sent to redeem us; and of the manner of making our prayers to God, and His being able to hear us, even in heaven. He told me one day, that if our God could hear us, up beyond the sun, he must needs be a greater God than their Benamuckee, who lived but a little way off, and yet could not hear till they went up to the great mountains where he dwelt to speak to them. I asked him if ever he went thither to speak to him. He said, 'No; they never went that were young men; none went thither but the old men,' whom he called their Oowokakee; that is, as I made him explain to me, their religious, or clergy; and that they went to say O (so he called saying prayers), and then came back and told them what Benamuckee said. By this I observed, that there is priestcraft even among the most blinded, ignorant pagans in the world; and the policy of making a secret of religion, in order to preserve the veneration of the people to the clergy, not only to be found in the Roman, but, perhaps, among all religions in the world, even among the most brutish and barbarous savages. (DEFOE, 2014, p. 343-347).

- *Pay attention to...:*

- Who narrates this story? What is in evidence in the excerpt above: the dialog or the thoughts?
- Knowing that Robinson Crusoe is nothing but an adventurous young man in the beginning of the book and a rich man who gets back to the island with the purpose of colonizing it at the end of the story, and *Friday* escapes from his sacrifice to be called a “good Christian” and to start making part of the European civilization, what do you think the book aims to reveal?
- The rise of the merchant class (the Burgeous), Protestantism, Colonialism and Capitalism. How can you read these items on the book?

- *... As well:*

- Is it correct to say that Robinson Crusoe and Friday had something in common in terms of belief? What do Robinson’s statements about the native’s ritual tell us about our own religion(s)?
- What do “I” and “my” and their repetitions reveal about the colonizers’ mentality?
- Would you say *Robinson Crusoe* has a lot to do with the real history? Why (not)?

- *What about today?:*

- How could the feeling of superiority explain many of the relationships established between people, countries and others nowadays? Do economy and culture play an important role on these relationships?

- *Text-web (Read, watch and listen):*

- Did you know Robinson Crusoe is based on a true story?
- Its narrative style and subject have inspired several other works, as:
Gulliver’s travels (As viagens de Gulliver, Jonathan Swift, 1726);
Treasure Island (A ilha do tesouro, Robert Louis Stevenson, 1882).
- From the many adaptations to the movies, the ones that stand out are:
Robinson Crusoe (George F. Marion, Estados Unidos, 1916);

Robinson Crusoe (M. A. Wetherell, Inglaterra, 1927 – filme mudo);

Náufrago do Pacífico (Jeff Musso, Estados Unidos, 1951);

As aventuras de Robinson Crusoe (Luís Buñuel, Mexico, 1954);

Robinson Crusoe (George Miller, Rod Hardy, Estados Unidos, 1996).

- Other movies have also been based on Robinson Crusoe's story:

Robinson Crusoe moderno (Edward Shuterland, Estados Unidos, 1932);

Lenda de Robinson Crusoe (Josef Von Báky, Alemanha, 1957);

Robinson Crusoe em Marte (Ib Melchior, John C. Higgins, Estados Unidos, 1964);

Fantástico Robinson Crusoe (Byron Paul, Estados Unidos, 1966);

O náufrago (Robert Zemeckis, Estados Unidos, 2000);

As aventuras de Robinson Crusoe (Bem Stassen, Vincent Kastellot, Estados Unidos, 2016 – animação para o público infantil).

1.2.4. *Frankenstein*, Mary Shelley (alunos)

Lesson 4

Frankenstein, Mary Shelley

Lesson 4

- Engagement:

- Have you ever heard about Frankenstein? Who is it? What do you know about it? Pay attention to the videos your teacher will show you and discover a little bit more about the creature!

- Ladies and gentlemen...:

- *Frankenstein* allows its readers to perform different readings. It can be both associated with the social problems brought by Industrial Revolution – and their emotional outputs – and to the concept of creation evidencing the creator-creatures' relationship. Furthermore, it is also considered by some a sample of how mankind perverts the nature and society perverts the pure, without mentioning the warning towards the progress of science and its moral implications.

- Read it:

Figura 39 – Frankenstein, Monster, Boris Karloff.

Fonte: Pixabay. Disponível em <<https://pixabay.com/pt/frankenstein-monstro-boris-karloff-394281/>>. Acesso em 05 mar. 2018.

It **was** on a dreary night of November that I **beheld** the accomplishment of my toils. With an anxiety that almost **amounted** to agony, I **collected** the instruments of life around me, that I might infuse a spark of being into the lifeless thing that lay at my feet. It **was** already one in the morning; the rain **pattered** dismally against the panes, and my candle **was** nearly burnt out, when, by the glimmer of the half-extinguished light, I **saw** the dull yellow eye of the creature open; it **breathed** hard, and a convulsive motion **agitated** its limbs. How can I describe my emotions at this catastrophe, or how delineate the wretch whom with such infinite pains and care I **had endeavoured** to form? His limbs **were** in proportion, and I **had selected** his features as beautiful. Beautiful! Great God! His yellow skin scarcely **covered** the work of muscles and arteries beneath; his hair **was** of a lustrous black, and flowing; his teeth of a pearly whiteness; but these luxuriations only **formed** a more horrid contrast with his watery eyes, that **seemed** almost of the same colour as the dun-white sockets in which they **were** set, his shrivelled complexion and straight black lips. The different accidents of life are not so changeable as the feelings of human nature. I **had worked** hard for nearly two years, for the sole purpose of infusing life into an inanimate body. For this I **had deprived** myself of rest and health. I **had desired** it with an ardour that far exceeded moderation; but now that I **had finished**, the beauty of the dream **vanished**, and breathless horror and disgust **filled** my heart. Unable to endure the aspect of the being I **had created**, I **rushed** out of the room and continued a long time traversing my bedchamber, unable to compose my mind to sleep. At length lassitude **succeeded** to the tumult I **had before endured**, and I threw myself on the bed in my clothes, endeavouring to seek a few moments of forgetfulness. But it **was** in vain; I **slept**, indeed, but I **was** disturbed by the wildest dreams (SHELLEY, 2014, p. 58).

- *Pay attention to:*

- Afraid of the possible outcomings of his creation, the scientist runs away, being chased by a creature that aims to find its creator due to blaming him for all its misfortunes. What do you think will happen to them?

-...*As well:*

- About subject and language, what else can you think of?

- *What about today?:*

- Follow your teacher's instructions and have fun while learning!

- **LANGUAGE:**

- Pay attention to the following sentences:

His limbs **were** in proportion, and I **had selected** his features as beautiful.

[...] but now that I **had finished**, the beauty of the dream **vanished**.

Unable to endure the aspect of the being I **had created**, I **rushed** out of the room.

Very formally written by the scientist, the testimonial allows us to learn two different verb tenses: the **Past Perfect** and the **Past Simple**. But what do they mean?

Past Perfect

had selected

had finished

had created

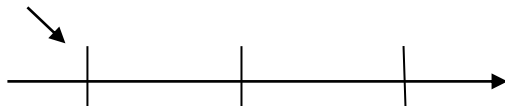


Figura 40: Past Perfect
Fonte: autoria própria.

Past Simple

were

vanished

rushed



Figura 41: Past simple
Fonte: autoria própria.

- *Text-web (Read, watch and listen):*

Paradise Lost (John Milton, 1667, epic poem about the creation and falling of men) – three of its verses appear in Frankenstein's epigraph, and, in the story, is one of the books read by the creature.

Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the World, and all our woe,
With loss of Eden, till one greater Man
Restore us, and regain the blissful seat,
Sing, Heavenly Muse, that, on the secret top
Of Oreb, or of Sinai, didst inspire

Th' infernal Serpent; he it was whose guile,
Stirred up with envy and revenge, deceived
The mother of mankind, what time his pride
Had cast him out from Heaven, with all his host
Of rebel Angels, by whose aid, aspiring
To set himself in glory above his peers,
He trusted to have equalled the Most High,

That shepherd who first taught the chosen seed
 In the beginning how the heavens and earth
 Rose out of Chaos: or, if Sion hill
 Delight thee more, and Siloa's brook that flowed
 Fast by the oracle of God, I thence
 Invoke thy aid to my adventurous song,
 That with no middle flight intends to soar
 Above th' Aonian mount, while it pursues
 Things unattempted yet in prose or rhyme.
 Who first seduced them to that foul revolt?

If he opposed, and with ambitious aim
 Against the throne and monarchy of God,
 Raised impious war in Heaven and battle proud,
 With vain attempt. Him the Almighty Power
 Hurl'd headlong flaming from th' ethereal sky,
 With hideous ruin and combustion, down
 To bottomless perdition, there to dwell
 In adamant chains and penal fire,
 Who durst defy th' Omnipotent to arms.

(MILTON, 2014, p. 2)

The myth of Prometheus is also present – remember that the title is “Frankenstein or the modern Prometheus”:

The tragic and rebel Titans' descendent Prometheus (whose name means “forethought”) is a Greek myth that has been heavily absorbed by western culture. Prometheus had made a creature from clay, and stole the fire hidden in the Olympus in order to provide life to his creation. As a punishment, Zeus sent him Pandora, a beautiful woman who carried a box containing all evil that could be imagined – and she was supposed to spread this evil through earth. However, Prometheus resisted to Pandora's charm, what made Zeus decide to chain him on a cliff where an eagle came to devour Prometheus' liver. The liver reconstituted itself during the night, and, in the following day, the eagle came one more time in an eternal cycle of horror and pain. (Disponível em <http://www.portalsaofrancisco.com.br/historia-geral/prometeu>, acesso em 12 dez. 2017. Tradução nossa).

- Many adaptations have been filmed:

Frankenstein (James Whale, Estados Unidos, 1931). Este filme teve um apelo comercial imenso, gerando sequências que cada vez mais se distanciavam da obra de Mary Shelley e constituíam-se em uma franquia de terror. Destacam-se A noiva de Frankenstein (1935), O filho de Frankenstein (1939, dirigido por Rowland W. Lee), O fantasma de Frankenstein (1942, Erie C. Kenton), Frankenstein encontra o Lobisomen (1943) e A casa de Frankenstein (1944);

Frankenstein de Mary Shelley (Kenneth Branagh, Estados Unidos/Inglaterra, 1994).

- Other movies have also been inspired in Frankenstein:

Frankweenie (Tim Burton, Estados Unidos, 2012);

Frankenstein – o monstro das trevas (Roger Corman, Estados Unidos, 1990).

1.2.5. "The Oval Portrait", Edgar Allan Poe (alunos)

Lesson 5

The Oval Portrait, Edgar Allan Poe

Lesson 5

- Engagement:

- What kind of story is this? How could you get to this conclusion?
- What usually happens in stories like this?
- Do you like this kind of story?

- Ladies and gentlemen...:

- Edgar Allan Poe was born in 1809. He was the first American author to try to make a living through writing, what has brought him some difficulties before he died, in 1849. He is considered the inventor of the thrilling stories, and also he is certainly the one who gave to short stories an importance which had never been attributed to them before.
- The gothic-influenced style and mysterious atmosphere of his stories allows him to write about many different themes. In the present short story, he deals with life and art relationship, warning to the danger of neglecting the second to pursue perfection in the first.

- Read it!:

Figura 42 – Rackham Poe Oval Portrait
 Autor: Arthur Rackham (1867-1939)

Fonte: Wikicommons. Disponível em <https://commons.wikimedia.org/wiki/File:33_rackham_poe_ovalportrait.jpg>. Acesso em 20 jan. 2018.

The chateau into which my valet had ventured to make forcible entrance, rather than permit me, in my desperately wounded condition, to pass a night in the open air, was one of those piles of commingled gloom and grandeur which have so long frowned among the Appennines, not less in fact than in the fancy of Mrs. Radcliffe. To all appearance it had been temporarily and very lately abandoned. We established ourselves in one of the smallest and least sumptuously furnished apartments. It lay in a remote turret of the building. Its decorations were rich, yet tattered and antique. Its walls were hung with tapestry and bedecked with manifold and multiform armorial trophies, together with an unusually great number of very spirited modern paintings in frames of rich golden arabesque. In these paintings, which depended from the walls not only in their main surfaces, but in very many nooks which the bizarre architecture of the chateau rendered necessary- in these paintings my incipient delirium, perhaps, had caused me to take deep interest; so that I bade Pedro to close the heavy shutters of the room- since it was already night- to light the tongues of a tall candelabrum which stood by the head of my bed- and to throw open far and wide the fringed curtains of black velvet which enveloped the bed itself. I wished all this done that I might resign myself, if not to sleep, at least alternately to the contemplation of these pictures, and the perusal of a small volume which had been found upon the pillow, and which purported to criticise and describe them.

Long- long I read- and devoutly, devotedly I gazed. Rapidly and gloriously the hours flew by and the deep midnight came. The position of the candelabrum displeased me, and outreaching my hand with difficulty, rather than disturb my slumbering valet, I placed it so as to throw its rays more fully upon the book.

But the action produced an effect altogether unanticipated. The rays of the numerous candles (for there were many) now fell within a niche of the room which had hitherto been thrown into deep shade by one of the bed-posts. I thus saw in vivid light a picture all unnoticed before. It was the portrait of a young girl just ripening into womanhood. I glanced at the painting hurriedly, and then closed my eyes. Why I did this was not at first apparent even to my own perception. But while my lids remained thus shut, I ran over in my mind my reason for so shutting them. It was an impulsive movement to gain time for thought- to make sure that my vision had not deceived me- to calm and subdue my fancy for a more sober and more certain gaze. In a very few moments I again looked fixedly at the painting.

That I now saw aright I could not and would not doubt; for the first flashing of the candles upon that canvas had seemed to dissipate the dreamy stupor which was stealing over my senses, and to startle me at once into waking life.

The portrait, I have already said, was that of a young girl. It was a mere head and shoulders, done in what is technically termed a vignette manner; much in the style of the favorite heads of Sully. The arms, the bosom, and even the ends of the radiant hair melted imperceptibly into the vague yet deep shadow which formed the background of the whole. The frame was oval, richly gilded and filigreed in Moresque. As a thing of art nothing could be more admirable than the painting itself. But it could have been neither the execution of the work, nor the immortal beauty of the countenance, which had so suddenly and so vehemently moved me. Least of all, could it have been that my fancy, shaken from its half slumber, had mistaken the head for that of a living person. I saw at once that the peculiarities of the design, of the vignetting, and of the frame, must have instantly dispelled such idea- must have prevented even its momentary entertainment. Thinking earnestly upon these points, I remained, for an hour perhaps, half sitting, half reclining, with my vision riveted upon the portrait. At length, satisfied with the true secret of its effect, I fell back within the bed. I had found the spell of the picture in an absolute life-likeness of expression, which, at first startling, finally confounded, subdued, and appalled me. With deep and reverent awe I replaced the candelabrum in its former position. The cause of my deep agitation being thus shut from view, I sought eagerly the volume which discussed the paintings and their histories. Turning to the number which designated the oval portrait, I there read the vague and quaint words which follow:

"She was a maiden of rarest beauty, and not more lovely than full of glee. And evil was the hour when she saw, and loved, and wedded the painter. He, passionate, studious, austere, and having already a bride in his Art; she a maiden of rarest beauty, and not more lovely than full of glee; all light and smiles, and frolicsome as the young fawn; loving and cherishing all things; hating only the Art which was her rival; dreading only the pallet and brushes and other untoward instruments which deprived her of the countenance of her lover. It was thus a terrible thing for this lady to hear the painter speak of his desire to pourtray even his young bride. But she was humble and obedient, and sat meekly for many weeks in the dark, high turret-chamber where the light dripped upon the pale canvas only from overhead. But he, the painter, took glory in his work, which went on from hour to hour, and from day to

day. And he was a passionate, and wild, and moody man, who became lost in reveries; so that he would not see that the light which fell so ghastly in that lone turret withered the health and the spirits of his bride, who pined visibly to all but him. Yet she smiled on and still on, uncomplainingly, because she saw that the painter (who had high renown) took a fervid and burning pleasure in his task, and wrought day and night to depict her who so loved him, yet who grew daily more dispirited and weak. And in sooth some who beheld the portrait spoke of its resemblance in low words, as of a mighty marvel, and a proof not less of the power of the painter than of his deep love for her whom he depicted so surpassingly well. But at length, as the labor drew nearer to its conclusion, there were admitted none into the turret; for the painter had grown wild with the ardor of his work, and turned his eyes from canvas merely, even to regard the countenance of his wife. And he would not see that the tints which he spread upon the canvas were drawn from the cheeks of her who sat beside him. And when many weeks had passed, and but little remained to do, save one brush upon the mouth and one tint upon the eye, the spirit of the lady again flickered up as the flame within the socket of the lamp. And then the brush was given, and then the tint was placed; and, for one moment, the painter stood entranced before the work which he had wrought; but in the next, while he yet gazed, he grew tremulous and very pallid, and aghast, and crying with a loud voice, 'This is indeed Life itself!' turned suddenly to regard his beloved: - She was dead!

(POE, 2014, p. 5-10).

- Pay attention to...:

- Is it correct to say that *The oval portrait* brings a story inside another story? If so, what are these stories?

- The wounded narrator doesn't have the opportunity to state his opinion about the story he read. Why do you think it happens? Whose opinion about the story is important?

- The short story is built in a simple way, bringing some details that reveal a little of its intention and atmosphere. Think of these:

Where does it happen? At what time is the portrait seen by the narrator?

What does the artist say when he finishes the painting and what is happening to his wife at this moment?

- A classical short story plot usually consists of:

Exposition – conflict – rising action – climax – falling action – resolution

And they are “organized” like this:

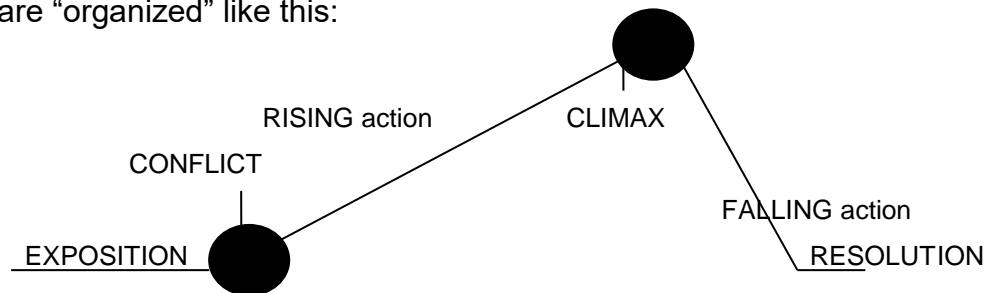


Figura 44: Short story elements
Fonte: autoria própria.

Can you identify these parts on *The oval portrait*?

- ...As well:

- Why is there a “story” inside other “story”? What was the author’s intention with it?
- How does the secondary story end? Would you have a suggestion for its ending?
- Do you think this story contains a “moral”? If so, what is it?

- *What about today?*:

- Who and what are the opposites in this story?
- Life and art have an antagonistic relationship in this short story. Do you share the author’s opinion about this or do you have a different way of thinking? What is art and life relationship today?
- Beauty, specially the female one, is treated as eternal in the story. This is typical from the romantic era, when the good things used to be idealized. What about today? What is the importance of beauty and how do you see it?

- *Text-web (Read, watch and listen)*:

- Pay attention to the following excerpt: “not less in fact than in the fancy of Mrs. Radcliffe”. Who is Mrs. Radcliffe?

Ann Radcliffe (1764-1823) foi a pioneira daquilo que ficou conhecido como “horror gótico”. Romances como *The romance of the forest* (1791), *The Italian* (1797) e *The mysteries of Udolpho* (1794) influenciaram autores como Lord Byron e Edgar Allan Poe na criação de suas histórias e no uso da estética escolhida.

- Have you ever heard of the myth of Pygmalion?

Tired of vagrancy and lewdness, Pygmalion decided to live by himself. Working as a sculptor, carved a marble woman of extreme beauty and fell in love with it. While observing his creation, he used to think that the best art was the one that disguised art (OVÍDIO, 2003). In fact, the statue was so perfect that it seemed to be alive, and, several times, Pygmalion touched it to certify it was not real. Deeply in love, Pygmalion hugged, kissed, and finally, started to share his own bed with the statue. Once, Pygmalion asked the Gods to make his statue alive and the Gods granted it [...] We can notice that Pygmalion loved his creation but couldn't be pleased only with the art. Rejecting real women, he couldn't resist to the perfection of the marble sculpture, wishing it could come alive. Art can be perfect, but without life, is not complete. (OLIVEIRA, A. P. de, 2012, p. 5, tradução minha).

- Book:

The picture of Dorian Gray (O retrato de Dorian Gray, romance, Oscar Wilde, 1890)

- Movie:

Vivre sa vie (Jean Luc Godard, França, 1962).

1.2.6. "If", Rudyard Kipling

Lesson 6

If, Rudyard Kipling

Lesson 6

- *Engagement:*

- This is a very popular saying also in Brazil. What proverb is this?

- *Ladies and gentlemen....:*

- The poem "If" was written in 1895 by Rudyard Kipling. Pay attention to its message.

- *Read it!:*

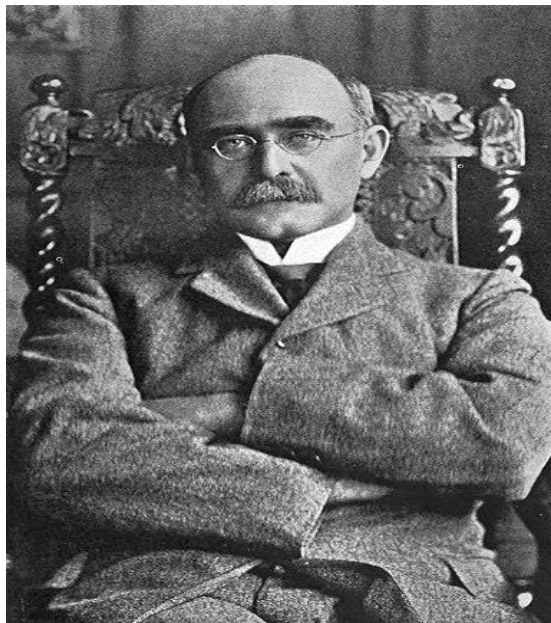


Figura 44 – Rudyard Kipling's photograph

Autor: Não especificado (1914)

Fonte: Wikicommons. Disponível em <https://commons.wikimedia.org/wiki/File:Rudyard_Kipling%27s_Photo%27s_Photo.jpg>. Acesso em 20 jan. 2018.

If you can keep your head when all about you
 Are losing theirs and blaming it on you,
 If you can trust yourself when all men doubt you,
 But make allowance for their doubting too;
 If you can wait and not be tired by waiting,
 Or being lied about, don't deal in lies,

Or being hated, don't give way to hating,
 And yet don't look too good, nor talk too wise:
 If you can dream—and not make dreams your master;
 If you can think—and not make thoughts your aim;
 If you can meet with Triumph and Disaster
 And treat those two impostors just the same;
 If you can bear to hear the truth you've spoken
 Twisted by knaves to make a trap for fools,
 Or watch the things you gave your life to, broken,
 And stoop and build 'em up with worn-out tools:

If you can make one heap of all your winnings
 And risk it on one turn of pitch-and-toss,
 And lose, and start again at your beginnings
 And never breathe a word about your loss;
 If you can force your heart and nerve and sinew
 To serve your turn long after they are gone,
 And so hold on when there is nothing in you
 Except the Will which says to them: 'Hold on!'

If you can talk with crowds and keep your virtue,
 Or walk with Kings—nor lose the common touch,
 If neither foes nor loving friends can hurt you,
 If all men count with you, but none too much;
 If you can fill the unforgiving minute
 With sixty seconds' worth of distance run,
 Yours is the Earth and everything that's in it,
 And—which is more—you'll be a Man, my son!

(KIPLING, 1895, available in www.poets.org).

- Pay attention to...:

- How can you compare the message of the poem to the message of the song? Are they similar in content?

- And what about structure? Are they the same?
- Why do you think these two messages are so different?
- To whom was the song written? And the poem?

-...As well:

- Now that you know to whom the song and the poem were respectively written, talk to your partner and choose three of the father's pieces of advice that you consider the most important or remarkable. Which qualities do they make you think of?

- *What about today?:*

- Values such as humbleness, patience, modesty, self-confidence, generosity, trustworthiness, perseverance, self-control, honesty, risk-taking, etc. make themselves present in some of the father's pieces of advice. Are these values still relevant? Will they still be relevant to your children?

- **LANGUATURE:**

- Pay attention to the following sentences:

IF YOU CAN'T BEAT THEM, JOIN THEM
IF ALL MEN COUNT ON YOU [...] YOU'LL BE A MAN, MY SON!

Both of them express a cause and consequence relationship with an expected result. They share the structure that allows us to classify them as conditional sentences, or "if clauses".

IF + PRESENT → MODAL (POSSIBILITY) + VERB (or) IMPERATIVE

- *Text-web (Read, watch and listen):*

- Book:

Charles R. Smith Jr., "If", 2007 (livro ilustrado com temática esportiva).

- Song:

Roger Whittaker, "A song for Erik", 1972 (letra é o poema adaptado).

1.2.7. 1984, George Orwell

Lesson 7

1984, George Orwell

Lesson 7

- Engagement:

Testify

The movie ran through me
 The glamour subdue me
 The tabloid untie me
 I'm empty please fill me
 Mister anchor assure me
 That Baghdad is burning
 Your voice it is so soothing
 That cunning mantra of killing
 I need you my witness
 To dress this up so bloodless
 To numb me and purge me now
 Of thoughts of blaming you
 Yes the car is our wheelchair
 My witness your coughing
 Oily silence mocks the legless
 As we travel now in coffins
 But on the corner, the jury's sleepless
 We found your weakness
 And it's right outside our door

Now testify

With precision you feed me
 My witness I'm hungry
 Your temple it calms me, so I can carry on
 My slaving sweating the skin right off my bones
 On a bed of fire I'm choking on the smoke that fills my
 home
 The wrecking ball rushing
 My witness your blushing
 The pipeline is gushing
 While here we lie in tombs
 While on the corner, the jury's sleepless
 We found your weakness
 And it's right outside your door

Now testify

Mass graves for the pump and the price is set

Who controls the past now controls the future
 Who controls the present now controls the past
 Who controls the past now controls the future
 Who controls the present now?

Now testify

Testemunhe

O filme passou sobre mim
 O glamour me dominou
 O tabloide me desamarra
 Eu estou vazio, por favor me encha
 Senhor âncora me assegure
 Que Baghdad está queimando
 Sua voz é tão tranqüila
 Aquele esperto mantra para matar
 Eu preciso de você minha testemunha
 Para vestir isso bem e pálido
 Para me adormecer e me purificar agora
 De pensamentos para te culpar
 Sim o carro é nossa cadeira de rodas
 Minha testemunha tosse
 O silêncio pegajoso zomba o aleijado
 Que viaja agora em um caixão
 Na esquina, a insônia do júri
 Nós achamos sua fraqueza
 E está ali do outro lado de nossa porta

Agora testemunhe

Com precisão você me alimenta
 Minha testemunha, eu estou com fome
 Seu templo me acalma, então eu posso continuar
 Minha escravidão faz minha pele e meus ossos suarem
 Numa cama de fogo eu me sufoco com a fumaça
 que enche minha casa
 A bola quebrada corre
 Testemunhando sua vergonha
 O encanamento está jorrando
 Enquanto aqui nós mentimos em tumbas
 Enquanto nas esquinas, o júri está sem dormir
 Nós achamos sua fraqueza
 E ela está ali do outro lado de sua porta

Agora testemunhe

Covas em massa para encher e o preço já está acertado

Quem controla o passado agora controla o futuro
 Quem controla o presente agora controla o passado
 Quem controla o passado agora controla o futuro
 Quem controla o presente agora?

Agora testemunhe

(WILK; COMMERFORD; MORELLO; ROCHA, 1999).

- *Ladies and gentlemen...:*

- Have you ever read a novel whose main theme is politics? If so, what was it like? If not, what do you think a novel like this is like?

- Did you know that “George Orwell” is Eric Arthur Blair’s penname? And that the adoption of this name has to do with a deep change of life?

- Check if you have already heard these words or expressions:

Big Brother – doublethink – newspeak – room 101 – thoughtcrime – orwellian.

Did you know that George Orwell created all of them and they all have become part of our vocabulary?

- *Read it!:*



Figura 45 – Cropped-big-brother-is-watching-you-1984.png

Autor: Sstrobeck 23, sob licença CC-BY-SA-4.0

Fonte: Wikicommons. Disponível em: <<https://upload.wikimedia.org/wikipedia/commons/thumb/5/5e/Cropped-big-brother-is-watching-1984.png/640px-Cropped-big-brother-is-watching-1984.png./>>.

Acesso em 19 jul. 2017.

The Ministry of Truth — Minitrue, in Newspeak — was startlingly different from any other object in sight. It was an enormous pyramidal structure of glittering white concrete, soaring up, terrace after terrace, 300 meters into the air. From where Winston stood it was just possible to read, picked out on its white face in elegant lettering, the three slogans of the Party:

WAR IS PEACE

FREEDOM IS SLAVERY

IGNORANCE IS STRENGTH

The Ministry of Truth contained, it was said, three thousand rooms above ground level, and corresponding ramifications below. Scattered about London there were just three other buildings of similar appearance and size. So completely did they dwarf

the surrounding architecture that from the roof of Victory Mansions you could see all four of them simultaneously. They were the homes of the four Ministries between which the entire apparatus of government was divided. The Ministry of Truth, which concerned itself with news, entertainment, education, and the fine arts. The Ministry of Peace, which concerned itself with war. The Ministry of Love, which maintained law and order. And the Ministry of Plenty, which was responsible for economic affairs. Their names, in Newspeak: Minitrue, Minipax, Miniluv, and Miniplenty. The Ministry of Love was the really frightening one. There were no windows in it at all (ORWELL, 2014, p. 6-7).

‘How is the Dictionary getting on?’ said Winston, raising his voice to overcome the noise. ‘Slowly,’ said Syme. ‘I’m on the adjectives. It’s fascinating.’ He had brightened up immediately at the mention of Newspeak [...] ‘The Eleventh Edition is the definitive edition,’ he said. ‘We’re getting the language into its final shape—the shape it’s going to have when nobody speaks anything else. When we’ve finished with it, people like you will have to learn it all over again. You think, I dare say, that our chief job is inventing new words. But not a bit of it! We’re destroying words —scores of them, hundreds of them, every day. We’re cutting the language down to the bone. The Eleventh Edition won’t contain a single word that will become obsolete before the year 2050.’ [...] ‘It’s a beautiful thing, the destruction of words. Of course the great wastage is in the verbs and adjectives, but there are hundreds of nouns that can be got rid of as well. It isn’t only the synonyms; there are also the antonyms. After all, what justification is there for a word which is simply the opposite of some other word? A word contains its opposite in itself. Take ‘good’, for instance. If you have a word like ‘good’, what need is there for a word like ‘bad’? ‘Ungood’ will do just as well — better, because it’s an exact opposite, which the other is not. Or again, if you want a stronger version of ‘good’, what sense is there in having a whole string of vague useless words like ‘excellent’ and ‘splendid’ and all the rest of them? ‘Plusgood’ covers the meaning, or ‘doubleplusgood’ if you want something stronger still. Of course we use those forms already. But in the final version of Newspeak there’ll be nothing else. In the end the whole notion of goodness and badness will be covered by only six words— in reality, only one word. Don’t you see the beauty of that, Winston? It was B.B.’s idea originally, of course,’ he added as an afterthought.

(ORWELL, 2014, p. 66-67).

- *Pay attention to...:*

- *1984* is a literary masterpiece due to the indirect description of the government through the aspects of the everyday life of a citizen. Knowing this, what aspects of the government can you be aware of by reading these excerpts?
- What is the relationship between words and things they represent? What if words represented different things? What if things didn't have words to represent them? Think of this.
- What do you think is the end of the protagonist? Is he killed by the government? What is the greatest victory the government can achieve in your opinion?

- *...As well:*

- Where else have you seen the expression "Big Brother"?
- To what extent is *1984* a fictional book? What can we say about the context in which it was written?
- What's the importance of literature for our knowledge of history?

- *What about today?:*

- The control through words starts necessarily in the speech. Is this statement correct?
- In the video clip, we could see two opponents saying the same words. Do you think those words really represent what you think they do?
- How can we, when and after choosing our representatives, know if they are doing what they said they would? What are the dangers of not doing this?
- Is it possible to live under a government just like the one described in *1984*?

- *Text-web (Read, watch and listen):*

- Books from the series:

*The hunger games (Jogos Vorazes, Suzanne Collins, Estados Unidos, 2008 – 2010);
Divergent (Divergente, Veronica Roth, Estados Unidos, 2011 – 2013).*

- Books:

*Brave new world (Admirável mundo novo, Aldous Huxley, Inglaterra, 1932);
Fahrenheit 451 (Ray Bradbury, Estados Unidos, 1953);*

A clockwork Orange (Laranja mecânica, Anthony Burgess, Inglaterra, 1962);

- Movies:

Brazil (Terry Gilliam, Estados Unidos, 1985);

Equilibrium (Kurt Wimmer, Estados Unidos, 2002);

V de vingança (James McTeigue, Estados Unidos, 2006);

O doador de memórias (Phillip Noyce, Estados Unidos, 2014).

- Song:

In 1973, David Bowie released the song *1984* in his album *Diamond Dogs*. Listen, read the lyrics and follow the translation:

1984	1984
Someday they won't let you, now you must agree The times they are a-telling and the changing isn't free You've read it in the tea leaves and the tracks are on tv Beware the savage jaw Of 1984 They'll split your pretty cranium and fill it full of air And tell that you're eighty but brother, you won't care You'll be shooting up on anything tomorrow's never there Beware the savage jaw Of 1984 Come see, come see, remember me? We played out an all night movie role You said it would last But I guess we enrolled In 1984 (who could ask for more) 1984 (who could ask for mor-or-or-ore) (Mor-or-or-or-ore) I'm looking for a vehicle I'm looking for a ride I'm looking for a party I'm looking for a side I'm looking for the treason that I knew in '65 Beware the savage jaw Of 1984	Algum dia eles não te deixarão, agora você concorde Os tempos não são convincentes, e a mudança não é livre Você já deve ter lido as folhas de chá, e as faixas estão na TV Cuidado com a Lei/Mandíbula Selvagem De 1984 Eles vão dividir o seu belo crânio e preenchê-lo com ar E dizer que você está "nos 80's", mas irmão, não se preocupe Você será atirado sobre qualquer coisa, o nunca do amanhã Cuidado com a Lei/Mandíbula Selvagem De 1984 Venha ver, venha ver, lembra-se de mim? Nós fazemos papéis um filme a noite toda Você disse que iria durar, mas eu acho que nos matriculamos Em 1984 (quem poderia pedir mais) 1984 (quem poderia pedir mais) (Mais) Estou à procura de um veículo, eu estou procurando uma carona Estou à procura de uma festa, eu estou procurando por um lado Eu estou olhando para a traição que eu sabia em '65 Cuidado com a Lei/Mandíbula Selvagem De 1984

(BOWIE, 1973)

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