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**WHAT IS BEHIND THE APPROPRIATION OF WRITING IN ENGLISH:
NARRATIVES ABOUT INSTITUTIONAL AND NON-INSTITUTIONAL
ELEMENTS**

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BAGÉ

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**UNIVERSIDADE FEDERAL DO PAMPA
CURSO DE LETRAS LÍNGUAS ADICIONAIS**

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Trabalho de Conclusão de Curso a ser apresentado na disciplina de Trabalho de Conclusão de Curso II do Curso de Licenciatura em Letras Línguas Adicionais: Inglês, Espanhol e Respectivas Literaturas.

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"I have suffered the atrocity of sunsets.

Scorched to the root

My red filaments burn and stand, a hand of wires.

Now I break up in pieces that fly about like clubs.

A wind of such violence

Will tolerate no bystanding: I must shriek.

The moon, also, is merciless: she would drag me

Cruelly, being barren.

Her radiance scathes me. Or perhaps I have caught her.

I let her go. I let her go

Diminished and flat, as after radical surgery.

How your bad dreams possess and endow me.

I am inhabited by a cry."

(Elm, Sylvia Plath)

*"Teus ombros suportam o mundo
e ele não pesa mais que a mão de uma criança."
(Os Ombros Suportam o Mundo, Carlos Drummond de Andrade)*

ABSTRACT

The present text is a discussion about students' perceptions about their processes of appropriation of writing in English in the teaching program Letras- Línguas Adicionais at Unipampa- Campus Bagé. The mentioned perceptions are discussed taking into consideration the narrative perspective and a reflection about the presence of institutional and non-institutional elements in this process. In order to do that, it was chosen two students of the program by means of an online questionnaire applied to students from different semesters. The participants underwent a narrative interview, which focused on their perceptions about their processes of appropriation; which methodologies and practices they believe were important in such processes; and how they see the relationship between acquisition of language and their identification- or not- as writers. The analysis of such narratives mapped the main elements cited by the students as significant in their processes of appropriation of writing in English. When doing the mapping of such elements it was perceived they could be divided in institutional elements and non-institutional elements, also taking into account that one can complement and influence the other. It was found that institutional questions as classes, professors methodology and academic reading, can be crucial elements in such process. At the same time, non-institutional elements as personal interests, identification as a writer in Portuguese, and reading and writing habits out of university also can be essential in this process. In this way, we can see that the process of appropriation of writing in English is a complex one and it can involve many aspects, including aspects we usually do not think as part of such appropriation once they are not part of the curriculum.

Keywords: appropriation of writing in English, student's perception, narrative perspective, institutional elements, non-institutional elements.

RESUMO

O presente texto se caracteriza como uma discussão sobre as percepções de alunos do curso Letras- Línguas Adicionais da Unipampa- Campus Bagé sobre o processo de apropriação da escrita em inglês. As percepções mencionadas são discutidas levando em consideração a perspectiva narrativa e uma reflexão sobre a presença de elementos institucionais e não-institucionais neste processo. Para realizar este trabalho, foram escolhidas duas alunas do curso por meio de um questionário on-line aplicado em estudantes de diferentes semestres. As participantes foram submetidas à uma entrevista narrativa, a qual tinha como foco suas percepções sobre seu processo de apropriação; quais metodologias e práticas elas percebiam como importantes nesse processo; e como elas vêem a relação entre aquisição de linguagem e sua identificação - ou não - como escritoras. Verificou-se que as questões institucionais como aulas, metodologia do professor e leitura acadêmica podem ser elementos cruciais nesse processo. Ao mesmo tempo, elementos não-institucionais como interesses pessoais, identificação como escritor em português e hábitos de escrita e leitura fora da universidade também podem ser essenciais. Desta forma, podemos ver que o processo de apropriação da escrita em inglês é um processo complexo e pode envolver muitos aspectos, incluindo aspectos que não usualmente pensamos como parte dessa apropriação por não fazerem parte do currículo.

Palavras-chave: apropriação da escrita em inglês, percepções de alunos, perspectiva narrativa, elementos institucionais, elementos não institucionais.

TIMETABLE

1. Introduction	09
2. Writing as a dilemma: a(n) (re) introduction	15
2.1 The role of non-institutional experiences in my path with English as an Additional Language	16
2.2 The role of institutional experiences in my path with English as an Additional Language	19
2.3 The role of my path with English as an	22
3. Literature review	24
3.1 Experiences	24
3.2. Writing as a Process	
3.3 Appropriation of writing in English	26
4. Methodology	31
4.1 Narrative Inquiry	31
4.2. Methodological Procedures	34
5. “ <i>Eu escrevo quando preciso escrever</i> ”: An analysis of narratives	39
5.1 “(...) <i>eu não me considero uma escritora.</i> ”	39
5.2 “ <i>Então, hoje eu consigo me enxergar melhor como escritora em inglês. Foi por causa de todo esse processo, toda essa parte de aprender uma língua através da escrita.</i> ”	46
6. Final Considerations	50
WORKS CITED	52
APPENDIX	55
- Questionnaire	55
- Participants answers to the questionnaire	57
- Term of Consent	58
- Transcription of the Interview 1 (15/09/2017)	59
- Transcription of the Interview 2 (22/09/2017)	61
- Nayumi’s first final draft of the essay wrote	65

for Texto e Discurso em Inglês	
- Nayumi's latest version of the essay wrote for Texto e Discurso em Inglês	68
- Bianca first final draft of the essay wrote for Texto e Discurso em Inglês	73
- Bianca's latest version of the essay wrote for Texto e Discurso em Inglês	78

1. An Introduction

“Welcome my son, welcome to the machine
Where have you been?”
(Welcome To The Machine, Pink Floyd)

To look back at some experiences can be easy for some people, and difficult for others. At the same time, not just looking back but also analyzing the experiences and processes that happened until the current moment can be challenging for anyone. When I first thought about a theme for my research, while talking to a professor and some classmates, *writing* was one of the first words that popped up, once my path in university has been particularly related to writing. But writing of what? In which language? In which context? Many questions about it popped up too. After some weeks of reading, conversations and meetings, I finally decided this text would be a looking back of experiences. It would reflect my trajectory with writing until the current moment, as well as the trajectory of some of my classmates at the Center Of Writing (COW)¹, at Unipampa- campus Bagé. In this way, I could specify the theme, and it ended up as a narrative approach about how students perceive their *appropriation of writing in English in the program Letras- Línguas Adicionais, and, which elements are part of such appropriation.*

Since I had a theme, my next step was to think in a detailed manner, why should I do a research about appropriation of writing in English. Also, which were my objectives in doing that. Surprisingly even for me, at a first moment it was not a difficult task, but as much as my research was being written and the data resource were collected, new elements started to show up. A great but welcoming surprise. That is the reason why, now, I will use the next pages of this introduction to talk about my reasons for doing this research and what I intend in doing it.

“Who are you and who am I
To say we know the reason why?”

¹ The Center Of Writing (COW) is a Writing Center in construction at Unipampa- campus Bagé since march 2017. The project aims to offer tutoring in writing in English for students of the campus. At the present time, COW has a group of around 13 students, in which I'm included. During this text, I am going to talk more about this project and how it is included in my methodology.

When one starts at the university, writing suddenly becomes a frequent practice. To think about writing in academy is to think about a process that starts from the moment you enter here to the very last moment in here. And in a multilingual program it is not different. In the program *Letras- Línguas Adicionais- Inglês, Espanhol e Respektivas Literaturas* it is possible to see through the teaching program pedagogical project the way writing is an essential part of most signatures and consequently, how it is in the core of the program. Writing is mentioned in the project from the first subjects in English as *Fundamentos de Inglês I* and *Fundamentos de Inglês II*, of first and second semesters, to subjects as *Texto e Discurso*, in the sixth semester. Also, at Unipampa- Bagé, there is a well succeed Additional Language Teaching Policy, that can be seen through the presence of projects as *Idiomas Sem Fronteiras* (ISF), *Núcleo de Línguas Adicionais*, and recently, the Center Of Writing (COW).

The experiences we have while this process of appropriation of writing in English is happening become part of our formation as academics, people, writers and future professionals. The adaptation with academic writing, the composition classes, the relation we already have or did not have with writing at all; as well as the adaptation to the structure of the additional language and its vocabulary in specific areas... All these elements and some others form a *continuum* of experiences intrinsically related to our appropriation of writing in English. Otherwise, we rarely see these experiences as a part of this formation that can be seen and studied as a research object. In this way, this project is justified by the intent of challenging such posture about experiences and exploring narratives as a valuable object in research. It is also in this way, my own experiences will be approached in the next pages.

My monograph is guided by a main question: *in which ways can a student perceive her or his appropriation of writing in English as an additional language?*. This question, by its turn, will be answered taking into account the methodology of the qualitative research in narrative inquiry. As the name of the methodology suggests, such perspective has the objective of approaching experiences as

² About the reasons why I believe this text has importance.

narratives. In other words, the present text consists in a narrative analysis about my classmates' narratives starting from my own. The objective is to identify and reflect about the different institutional and non institutional elements involved in the appropriation of writing in English through students' narrative about their appropriation(s) of it.

"It's so nice. Is there a point?"
(The Sugarcubes, Lucky Night)

Thus, the general objective is:

- To discuss about the appropriation of writing in English by students in the program *Letras- Línguas Adicionais- Inglês, Espanhol e Respectivas Literaturas*;

Such general objective, by its turn, will guide to some specific and essential objectives that I summarize in:

- To identify and reflect about the different institutional and non-institutional elements involved in the appropriation of writing in English through students' narrative about their appropriation(s) of it;
- To reflect about life experiences as important factors in students interests within the academy;
- To propose the view of experiences as important narratives exponents of different kinds of knowledge;
- To reflect about writing as a process.

"I am likely to miss the main event
If I stop to cry and complain again
So I will keep a deliberate pace
Let the damned breeze dry my face."
(Better Version Of Me, Fiona Apple)³

To write this paper in English or in Portuguese was a question I thought about since the beginning of the whole process, including the part of the process before I had a pen or a mouse in my hands. But before deciding between English or

³ Better Version Of Me is a song by Fiona Apple. It is part of her third album, *Extraordinary Machine*. The song is very personal and basically talks about the joy and challenges of Fiona in being herself. I use this specific verses since they express an idea of moving ahead, even in a very different context. And, now, I move ahead in my introduction, guiding it to its end.

Portuguese, I had the challenge of choosing if my theme would be about writing in English or writing in Spanish. I am a student of a multilingual program, which proposes and embraces both English and Spanish as additional languages⁴. Thus, I have a meaningful path with both languages and it was not easy to make this choice. At the beginning I thought a lot about embracing both languages in my paper, but I gave up on this idea. It would make my theme and my project overarching. Thus, I had to take into account some aspects, as the fact that I have being part of a Writing Center, in which we work with writing in English; as well as the fact that in the last semester I wrote an essay that made me realize how much I have improved in writing in English.

My choice is also related to my relationship with English. I study Spanish since elementary school and it allowed me to learn the basic in a diversified way in the four abilities. I had many teachers of Spanish; consequently, I had contact with many methodologies as a student. Whereas, the only way of studying English before college I had was in high school, in which English was part of the curriculum. Briefly, my English classes were focused on reading and translating. It resulted in a limited contact with the language, as well as the fact that I rarely produced something in English. In this way, almost my whole process of appropriation of writing in English occurred within university. However, I believe such experience at school made me learn something, even in a limited perspective. Biography, comics, lyrics and chronicles were the main genres the teachers of English asked us to read and translate. A consequence, I acquired diversified vocabulary, and with the passing of time I could read many texts in these genres. Thus, college was not my first experience with English, but my first experience on practicing English in all the four abilities, not limited to one or two of them.

Having all these facts into account, at the end, I decided to say “Yes” to the idea of writing this monograph in English, once it is about writing in English, and one

⁴ Additional language is a concept that is in the core of the program. The choice of “additional language” instead of foreign language is a choice made taking into consideration that: English and Spanish are transnational languages (RIO GRANDE DO SUL, 2009), both part of state public school’s curriculum in Rio Grande do Sul. Thus, they are related to the communication between different people from different contexts. Also, the contact with both languages and the many cultures related to these languages is an essential addition to people’s citizenship formation. In addition to it, the use of the term “additional language” emphasizes the invitation to both students and teachers use these languages to participate in society (RIO GRANDE DO SUL, 2009).

of my motivations to write this paper were my experiences with academic writing, especially and specifically in English.

Also, you may notice the introduction begins with a lyric excerpt and lyrics excerpts are present in other parts of this monograph. As you will read in Chapter 2, my relationship with English has its roots related to music. So, I chose to bring to my work some lyrics of artists that are part of my path with this language. In this work, they basically will relate to the topic that will be approached. In some cases, the lyric excerpt has just a simple link with the function of each chapter, as here (Chapter 1) and in Chapter 2 and 3, for example. In other cases, as in Chapter 5, my interpretation about the meaning of the lyric or excerpt is the focus and, then, it will relate with my objective in such section. In these cases, a brief footnote will give some information about the meaning behind the lyrics in case you want to understand the link between the lyrics and content of the section.

Finally, I emphasize this text as a narrative inquiry, once, as Sahagoff (2015) affirms:

a pesquisa narrativa pode provocar mudanças na forma como as pessoas compreendem a si próprias e aos outros. Distanciando-se do momento de sua produção, é possível fazer uma nova leitura de si mesmo. A pesquisa narrativa é um estudo da experiência como história, assim, é principalmente uma forma de pensar sobre a experiência, que pode ser desenvolvida apenas pelo contar de histórias, ou pelo vivenciar de histórias. A narrativa é o método de pesquisa e ao mesmo tempo o fenômeno pesquisado.⁵

Thus, my research intends to, more than just collect and analyze narratives, to promote a reflection about writing as a process. As well, I take the view that it is crucial to expose the importance of thinking our experiences and our narratives about these experiences as valuable elements not just in a personal sense, but also in the academic context.

⁵ I decided not to translate in English the texts in Portuguese, once I am in a multilingual program and the current potential readers of my TCC have Portuguese as first or second language. However, I intend to do the translation when I write an article about this same research, later.

2. Writing as a dilemma: a(n) (re) introduction

“You've gotta get an album out
You owe it to the people.”
(Pink Floyd, Have a Cigar)⁶

In the last months, I have been managing a relevant number of dilemmas. Such dilemmas were personal, academic, mental, political, philosophical. They occupied my whole mind, time, and energy. As consequence, they made me procrastinate the writing of this text because of another dilemma: I could not write. How is a person supposed to write a whole work about writing when she cannot

⁶ About me *having to* write this text, and how it reminds me one of the interviews I did to this research (Chapter 5).

write? When she feels *blocked*? I had to write. But how? Well, I believe I just discovered how to do it. That is the reason why, now, before approaching literature review and other questions, I start the (re) introduction of my monograph. Because I could not start it another way but reflecting about my current difficulty with writing, what I call as “being ‘blocked’”. In other words, I write about my current inability to write.

Before you start to read the next sentences, I ask you: be patient. When I finish the next paragraph, you will understand where I am trying to guide this text. So, here we go. Right now I write the words you are reading in an afternoon. Even my monograph can be considered a past case, right now I decide to narrate it in other tenses, at least for awhile. I do it while listening to music, and I probably will write this whole work while listening some music because music is pretty much what leads me most part of the days, mainly if I need to write. And it all began in my childhood. Pink Floyd has a song called “Have a Cigar”, which contains in its lyrics the sentence “Oh, and by the way, which one's Pink?”. The fact is that I listen to Pink Floyd since I was a child, but just in my teenage years I discovered the meaning of “by the way”, when searching for the translation of the lyrics. When I discovered it, every single time an idea reminds me another idea I think in the expression “by the way”, not in “a propósito”, in Portuguese, my mother tongue. While putting in the paper the previous paragraph, I thought “by the way”, because it reminded me my whole process with English. Process that started with limited contact with English in my childhood, passed to my first experiences with writing in English, the importance of reading in my development as a person and, now, it culminates in the whole trajectory that guided this work. Inspired by this, in the next pages, I intend:

1. To reflect on the role of non institutional (Chapter 2.1) and institutional (Chapter 2.2) elements in my trajectory with writing in English. It occurs by narrating my path with these elements, such narration is mostly but not always linear;
2. To show in which ways my path before and during my time in university guided me to such work (Chapter 2.3).
3. To present a literature review on which this paper is based (Chapter 3), as well as the methodology used to collect data for this research (Chapter 4);
4. And to present and analyze the data produced for this paper (Chapter 5).

In this way, I hope to present each stage of my own narrative about appropriation of writing in English, inviting people who will read it to reflect on questions involved in such topic. It includes familiar and scholar backgrounds, participation in university projects, the methodology used by professors, and other questions, as elements with an important role in the construction of appropriation of writing in English.

2.1 The role of non-institutional experiences in my path with English as an Additional Language.

“Daddy's flown across the ocean
Leaving just a memory
A Snapshot in the family album
Daddy what else did you leave for me?
Daddy, what'd' ya leave behind for me?
All in all it was just a brick in the wall
All in all it was all just bricks in the wall.”
(Another Brick In The Wall- Part I, Pink Floyd)⁷

In Chapter 1, I briefly mentioned my institutional experiences with English. Before college, I just studied English during high school, and as I said it had focus on translation and reading. While many of my classmates studied in private courses of English, I never had the money to do it, but I had some experiences trying a type of self teaching. So, now, I believe it is time to talk about my non-institutional experiences. In this way, before I start talking about the experiences just mentioned, I will briefly explain the environment I had back then. Such environment consists in the dynamics of my family, basically, which was crucial to guide me until this very moment, writing about writing and writing about writing in English.

⁷ Another Brick In The Wall is the title of three Pink Floyd songs, it is part of the album The Wall (1979). The basic theme is the same. It can be seen in the movie with the same title. The film follows the character Pink and shows his path to his family background, then his scholar reality until his current situation. I don't compare myself to Pink, I just link the division of my path in the same way the three Pink Floyd songs do. In this way, the present topic is basically about my family. It's also about curiosity and passion for music and words. Better, the present topic is about how being another brick in a wall of 9 siblings, a mother, a father, and a grandmother, constructed me as the person and academic I am now.

In my family, we are 9 siblings. 7 girls, 2 boys. I am the middle child. My eldest sister used to have a book in English, it was part of the material of a course she did in her teenage years. By the interest I felt in this book, and the relationship I had with music in English, started my path with the language. I did not know anything in English but “I love you”, “Mother”, title of a Danzig’s song, and “Pagan Poetry”, the title of a Bjork’s song. Specifically “Pagan Poetry” was played over and over in the radio’s stations of my city when I was a child. I did not know almost anything about the words of the lyrics and its meaning, but I loved it. I loved her voice, and the way the words in that language entered in my senses, as well as the melody, and what it made me feel. Same with Pink Floyd songs I used to listen with my older brother. Both artists I deeply love until nowadays. But the fact is that, besides the music, I had this book. And a really old dictionary, heavy, yellowish. It was property of one of my uncles or my mother when they were teenagers, but it was well preserved. Both, book and dictionary, were monolingual materials. These were the first contacts I had with reading in English.

Back this same point, English was a language I started to try to teach myself probably when I was seven years old. Once I knew almost nothing about it, I usually did it by trying to find cognate words with Portuguese or using the images in the book as resources guiding me to conclude what some words meant. Let’s remember computers and cellphones were not part of my reality at this age. I just had a computer in my house when I was 15 years-old, probably. Same for cell phone. I just had one when I was probably 16 years-old. For some years I dedicated a significant amount of my time reading the book and the dictionary.

Later, my eldest brother started to work selling encyclopedias and brought some of them to our house. They were in Portuguese, but they presented me much more vocabulary in Portuguese than I had contact in my daily life and even in school. I loved to read the encyclopedias because besides the knowledge and fantastic stuff I learned from them, the new vocabulary allowed me to discover new words in English. In some parts of it there were excerpts or words in English and then the translation, so I could know for sure some translation. In other parts, just in Portuguese, I found some new cognates. Of course, there were false cognates, but I just discovered it years later, in high school.

At this same point, my two sisters (older than me and younger than my eldest sister) and I started to have interest in *gibis*. My father worked in another city, but during the weekends and vacations he was at our home. My mother liked to read the magazine *Raça*, a magazine with content related to black culture in Brazil, and my father used to buy it. Then, he started to buy *gibis* sometimes. Once we used to go to the bakery near our house to buy bread, milk, and other stuff, our grandmother used to give us the change. Then, we started to save this money to buy more *gibis*. The intercity bus station was the closest place in which *gibis* were sold, so we started to go there to buy it after we had our mother's permission. We had a bicycle in the shed, so we started to take it in order to go there. Once I was the younger among us, usually one of my sisters would drive the bicycle and I would go in the backseat. Once we had more *gibis*, our younger siblings started to want to read them too. Then, in a Christmas my father and mother gave me a giant version of *gibi* called *Almanacão* and I would spend most part of my days reading it. The oldest of my younger sisters wanted to read it, but she could not read yet. So, I taught her how to read using *gibis*. If you ask me how, I really do not remember, but it worked, and she could, gradually, read the *Almanacão*. And she, by her turn, taught my other sister, later, to read.

After two or three years, I have read the English book and the dictionary so many times, it was not that interesting anymore, so I turned my efforts to Spanish and Portuguese. My contact with Spanish happened basically through music and Spanish classes at school from 6th grade to my last year in high school. And Portuguese, obviously, because it is my mother tongue, so I read in Portuguese as much as I could. My family had in a shed in our backyard almost every book every person in the family ever had, including school books, so I had a good number of books to read in my house, as well as the newspapers my father always loved to read while drinking his *chimarrão*. When I read all of them, I started to go to the library of my school.

2.2 The role of institutional⁸ experiences in my path with English as an

⁸ In this text, the word *institutional* is used in the sense of institutional spaces of learning.

Additional Language.

“We don't need no education
We don't need no thought control
No dark sarcasm in the classroom
Teachers leave them kids alone
Hey!
Teacher, leave them kids alone!
All in all it's just another brick in the wall
All in all you're just another brick in the wall

[Verse: Kid Chorus]
We don't need no education
We don't need no thought control
No dark sarcasm in the classroom
Teachers leave them kids alone
Hey!
Teacher, leave us kids alone!
All in all you're just another brick in the wall
All in all you're just another brick in the wall

[Outro: Roger Waters]
Wrong! Do it again!
If you don't eat your meat, you can't have any pudding!
How can you have any pudding if you don't eat your meat?
You! Yes! You behind the bike sheds! Stand still laddie!”
(Another Brick In The Wall- Part II, Pink Floyd)⁹

I did not like school. Or rather, I did not like to go to school in order to have classes. I believe it happened mainly because even I usually had one or two friends or at least close classmates, some of my classmates and sometimes also students of other groups used to jeer at me. It did not change until my first or second year at high school. My teachers, by its turn, were most of them nice. I liked them, even if I was not interested in most of the contents I learned with them.

I used to go to classes in the morning. Then, as I said previously, at some point, probably when I was 10 or 11, I started to spend my afternoons in the library, reading. I kept doing it until my last year at school. Usually I was the only one there, besides the librarian. So, it was a good place to me. None of my classmates were around. Also, my parents and my grandmother always encouraged me and my siblings to do dance, sports, art, computer, fighting classes. In other words, anything

⁹ About school. Also, about how reading and my family helped me do not detach myself from everything related to learning.

that could add positive learnings to us. At this point, these kind of classes and courses were all free in our city and in the whole country, and they were an additional healthy environment to us. So, we did a lot of them. Language classes were one of the few classes that were not available, but I had a good time doing other things. In this way, when I started to ask to go to the library, my mother allowed it, mainly after she met the librarian of my school and saw how nice she was.

The librarian of my school was always kind to me and she used to present me a significant number of books, some of them were not available for students because they were too old, about stories “too serious or sad”, or because the main part of the library had no space for them. However, she would open a parallel room, in which these books were placed, and would let me read them. When it was the library closing time I would borrow one or two books and bring them to read in my house. The fact that I had this environment helped me seeing reading as an important part of my life. Thanks to that, I started to write (in Portuguese). My relationship with reading and writing, by its turn, was essential in my decision choosing the program I would do at university years later.

When I went to high school and had my first institutional contact with English, my interest for this language came back, but kept stuck mostly in reading and translation. Our classes were focused on reading texts of the school book and translating them, as well as learning contents as verb to be and relative clauses, for example. Other abilities as writing and speaking in English were not an usual part of the methodology used by the teachers. Many of my classmates studied in private English courses, and they used to say they could not understand what was going on in our English classes, even when they had a good fluency in English. Back then I could understand it happened because although they could speak and listen well, they had little development when the input was about reading and grammar. More than that, we had no *output*, which was their strength. In this way, it's possible to see we had a significant *input* in English, at reading, during these years, but little *output*.

In 2014, I entered the teaching program Licenciaturas em Letras- Línguas Adicionais- Inglês, Espanhol e Respektivas Literaturas. Just then I had a space in

which I should not only have contact with other people's expressions through reading and listening, but also express myself through writing and speaking. It was and it still is a challenge for me. Even though, the appropriation of one of these two abilities (the writing) is what I intend to discuss here. In order to start that discussion, I will now approach my current situation. In other words, I will explain the present research and how the story I just told is relevant to it.

2.3 The role of my path with English as an Additional Language in my TCC.

"I don't need no arms around me
And I don't need no drugs to calm me
I have seen the writing on the wall
Don't think I need anything at all
No!
Don't think I'll need anything at all

[Hook]
All in all it was all just bricks in the wall
All in all you were all just bricks in the wall."
(Another Brick In the Wall- Part III, Pink Floyd)¹⁰

As a university student, I am part of two projects directly related to writing. They are: LAB (Laboratório de Leitura e Produção Textual)¹¹ and COW (The Center of Writing at Unipampa). COW is a part of my academic life for one year now, and LAB has been part of my academic life since my first year at university. More than that, writing has been part of my academic life in every subject, including and maybe with important focus on obligatory courses as *Culturas Anglófonas*, *Introdução à Literatura*, *Letramentos em Inglês*, *Letramentos em Espanhol*, *Texto e Discurso em Inglês*. Also, with focus on optional courses, as *Tópicos de Inglês III* and *Tópicos de Inglês IV*. Thus, university practices in general guided my way to the construction of

¹⁰ Basically, where I am now (academically, I mean).

¹¹ LAB is a service project at Unipampa- Campus Bagé. The project is based on concepts as collaborative and experimental writing and multiliteracy.

appropriation of writing in English.

At LAB, I had contact with a good amount of practices involving texts. I had contact with collaborative writing for the first time. I, also, made interviews and did significant reading about citizen-journalism, online newspapers and collaborative writing. As well, I approached contents from what is culture to social network at internet through reading. I started to have the writing of e-mails as a usual practice, I wrote academic texts to submit to call for papers, worked as reviser, and participated at the writing and organization of magazines. In other words, participating of a project as LAB during three, almost four, years improved and increased my relationship with writing once I could approach writing through many other practices and theories.

At COW, by its turn, I could use the knowledge I acquired at LAB, mainly as reviser, and at courses as *Culturas Anglófonas* and *Texto e Discurso em Inglês*, in which we read and wrote academic essays, and had contact with theories related to writing and rhetorics, as P.I.E. paragraphs and fallacies, respectively. The Center of Writing was my first experience tutoring, so I (we) had to appropriate other concepts and discussions. How should we call what we do? Is it really "tutoring"? What if we use the word "advisory"? What about how much we can or cannot comment on students' texts? These are questions we are still discussing and that are important to continue and solidify our work at COW. As well, these were questions that made me realize how much I learned about writing within the program.

I could say, so, non-institutional elements as reading, self teaching, family background and influences, and personal tastes as music, as much as institutional elements as school's space, teacher's methodology, and college projects, were crucial in my development as student and person. In this way, it was not a plan, but also not a surprise, that my final paper is about writing.

3. Literature review

“I’m falling down the abyss
Hollow
Looking for some answers.”
(Björk, Hollow)

As I said in my introduction, I just specified my theme of research after much reading and many meetings with my advisor, as well as after answering some question as: What do I intend to propose here? Do I intend to propose anything? And, at last, once I intended to propose a reflection about the relevance of experiences in the construction of appropriation of writing, how would I theoretically justify that? Then, I had another dilemma in hands: how to construct a literature review that approached all the concepts I intended to discuss. I believe I was successful in that when I decided to discuss experiences, a methodology of writing, used during my graduation, and how appropriation of writing is seen within this research.

3.1 Experiences

“Carry away my dead leaves
Let me baptize my soul with the help of your waters
Sink my pains and complains
Let the river take them, river drown them.”
(River, Ibeyi)¹²

¹² River is a song by the duo Ibeyi. This song is dedicated to the orisha Oshun. In the song it is asked to Oshun to wash the soul of the writer, once Oshun is the goddess of love and she can heal the sick. The writer wants to baptize, in this way, she wants to be changed, to be reborn. I cite this song because the concept of experience here approached is also related to the need of change. In other

In this research I am talking about appropriation of writing in English as additional language, as well as about experiences- related to it- as valuable objects of research. In this way, it is important to understand what is here called “experiences”.

During the last months, while writing the project of this research, my advisor invited me to join a group with students of the Academic Master’s in Teaching at Unipampa- Campus Bagé. In this group, one of the first readings we did was a text that discusses exactly what experience is. *Experience* is one of the main key concepts of this monograph, but until that moment I did not reflect about what is experience, mainly considering how much we use this word, without thinking about the meaning of it. Thus, when I read the mentioned text, it gave me a more accurate and meaningful idea of what experience is.

In such text, Larrosa (2011) discusses experience as “*isso que me passa*”. According to Larrosa, “*isso*” is any event, which is not me or mine, that happens. By its turn, the pronoun “*me*”, because it happens to me. It demands of me going out of my own zone to go toward it. As well, since I go toward it, I am within it, what makes me vulnerable to allow it affects me. In this sense, the author affirms that the experience is always subjective because the experience always happens with someone that is subject of this experience, someone that allows the event (“*isso*”) to happen to her/him.

In other words, the participants of this research, as well as myself, whose path is also part of the source of this monograph, expose here our experiences with writing in English. It means we show here how it happened to us, how it affected us and, even, changed us.

words, something is an experience when it’s an event that happens to me, affects me, and changes me, in the same way the faith happens, affects and changes the composer’s life.

3.2 Writing As a Process

“Look at what you did, you done it before.”
(World Town, M.I.A.)¹³

Before approaching writing and writing as a process itself, it is important to understand what is language. Perini (2010) defines it as a system that relates two objects: the mindsets we have and form our comprehension about the world, and a code that represents these mindsets in our senses (Perini, 2010, p.1). In other words, when we write using a language whatever it is, we are expressing our comprehension about the subject we are writing about and our general comprehension about the world related to it. More than that, once we write in a second or third language, we are enlarging not just the number of languages we know, but our mindsets and our comprehension of world.

Now, I briefly talked about language itself, we can talk about writing as a process. According to Donald Murray (1972), as English teachers, most of us are trained studying writing as a product. We do it by examining literature, analyzing the language used by the authors and, after, by making our students write, still thinking writing as the product they must produce. Murray affirms a teacher can break this cycle when starts to think her/his composition classes based on the idea of writing as a process instead of following the logic of writing as a product. And it can start from the moment the teacher stops bringing the product of writing. In other words, from the moment the teacher starts to teach unfinished writing instead of just bringing finished

¹³ World Town is a song by M.I.A. The song is about M.I.A. non-conformity with some discourses that guide how society defends the world should work, mainly to poor people, refugees and immigrants. Also, it is an answer to some well-known discourses and theories that only benefit the ones that still have their power legitimized rather than such groups, according to the author's perception. The verse chosen basically says someone should perceive s/he has already done a certain thing before. I chose this verse, of this music, because I believe writing is in many ways nonconformity and it, by its turn, guides the process of writing. You put such non-conformity in the paper, when writing your ideas and also when revising, rewriting, repeating and changing some steps of the writing process. It is the nonconformity, the desire to expose your ideas and to construct a text that expose them well, that makes you go through it until the text comes at least the closest of what you want.

texts as examples of what students need to get familiar in order to write their own texts.

If Murray establishes a clear distinction between the product of writing and writing as a process, Ferrari (2002) complements his ideas by saying that there is a distinction, but not a dichotomy between them. Written products can not by themselves lead students to write. Also, they can not be useful in solving every doubt students may have, mainly if it is about the writer's process of writing. But they are a proper material to allow students to examine some analytic skills needed by the writer to explore ideas, facts and formulate thoughts about a subject (ODELL, 1983 apud FERRARI, 2002).

But, exactly, how does such process of writing occur? Murray says we can divide it in three stages: prewriting, writing and rewriting. Ferrari complements Murray's ideas by adding two more stages in this process. Using Flower & Rayes (1981) cognitive model, Ferrari says we can consider two stages before the prewriting, writing and rewriting. These stages are: the context of the task, and the long term memory. In this model, prewriting-writing and rewriting are what is called processes of composition. The context of the text consists in what is external to the writer and can influence her/his behaviour, such as the rhetorical problem (subject of writing, the audience and the requirements) and the text itself, what s/he has written until the present moment regarded the task (Ferrari, 2002). The long term memory, by its turn, consists in the writer's current knowledge about the topic, the audience and the planning.

The third stage, here called processes of composition, are the already mentioned: prewriting, writing and rewriting. It is important to emphasize that the fact that the process is divided does not mean it is the same for everybody. Understanding writing as a process is also understanding every writer as a person with his/ her own habits, personality, ideas, and, consequently, with his/her different amounts of time taken in each stage, as well as the fact that the processes of composition are not always linear (Ferrari, p. 24).

The stage of prewriting consists in the stage before the author writes the first draft. It goes from choice of the subject the author will write about and reflection about the target public, to reading, outlining and research. The stage of writing occurs when the first draft is written. Usually, it is the fastest part of the process. The rewriting is the stage of reconsidering: the subject, the target public, the choices made in the text. We could say that rewriting is about rethinking the text written in order to redefine and redesign it.

How to make students go through it is a question to which Murray points out some answers. To have patience with the frequency of the students, understanding they can take more time and/ or difficulties to write than we expected; to give autonomy in this process, taking into consideration they have to live this process, so, as teachers, we cannot try to hurry it up, interfering in their writing process in order to make it faster or the way we want; and to respect them, encouraging them and their development.

Still, Ferrari (2002) points out that writing in English as a foreign language has its own needs, besides the question of writing as a process. Such needs we can observe in the topics mentioned in my justification (adaptation to the structure of the additional language and its vocabulary in specific areas). The author suggests that to basic level students, first of all, the teacher can make some guided activities, both reinforcement of the language and meaningful use of it (p. 62). It allows students to work with structural questions as grammar and rhetorical organization, also increasing their knowledge about world issues in this language. Thus, students could form a basic mindsets of writing in the additional language. In this way, they could evolve to approaches as genre and audience, according to Ferrari. Such methodology would guide students of English as a additional language to increase with both language questions and concepts needed to go through the process of writing.

3.3 Appropriation of writing in English

“Brown girl, brown girl
Turn your shit down
You know America don't wanna hear your sound
Boom boom jungle music
Go back to India
With your crazy shit, you're bombing up the area.”
(Boom Skit, M.I.A.)¹⁴

Once the vision here approached about writing was already elucidated, the question that remains is what here is considered appropriation of writing in English. First of all, the definition of *appropriation* used in this research has the basis on the fact that appropriation cannot be mistaken as domination or ownership (LE HA, 2005, p.252- 253). Here, appropriation is basically understood as a process of acquisition of knowledge that works in order to use this knowledge to her/ his own goals and benefits. Appropriation is, in this way, the development in something, in this case writing in English. And, more than that, a process that involves not just the subjects, but also their social sphere.

According to Vygotsky (1981), “knowledge is first seen on the social plane and afterwards becomes internalized on the psychological plane (Vygotsky, 1981, p. 163); knowledge is socio historically mediated”. In other words, people’s knowledge are shaped by their social interactions, activities and things that are historically developed. To see people’s knowledge as socio historically mediated guides us to the difference between the actions (individual sphere) and collective activities (social plane), understanding that a same object is what makes people part of the same community and that community, by its turn, usually demands some rules and division of labor, for example (Nelson, pg. 39). So, in a university, putting myself as an example, I am a student. Once I have the same object as my classmates, we are part of the same community, which share the same rules, activities (labor), and same type

¹⁴ Boom Skit is part of M.I.A.’s album Matangi. The song is about the many critics M.I.A. receives in America, many of them with racist content. The song shows the conflicts that exist within contact zones of cultures (what includes language) and how the singer and composer perceives that. Still, the song cites stereotypes and generalizations. M.I.A. is of Sri- Lankan origin, but she is constantly called Indian, for example. The song exposes a series of facts, one of them is that to learn and use a second language can mean that some users of such language will not want to “hear [or read] your sound” because it is not your first language, as it’s theirs. In this sense, to explain what is considered appropriation of writing in English is essential to understand my research and my ideas. Appropriation is a word many times used in a negative sense, as a negative critic, as an accusation, what does not match with the idea here approached. My ideas are not related with appropriation as something you steal or own, once within this research, language is not considered a property of native or non-native speakers, but a social and cultural phenomenon lived by people who have contact with such language.

of outcome (grades). But, more than that, basically we share the same environment, we went together through same situations with writing in English within this environment, as the community we are. However, we may have different narratives about these situations, once we are different beings, with different perceptions, ideas, and personalities.

Nelson and Kim propose a system in order to show the division between social and individual sphere in appropriation (or internalization). and externalization. Externalization is what we could call the product, the external manifestation of the appropriation and the creation of new practices. The internalization is the development itself, the processes that happened or are happening to arrive at the current level, a level in which already occurred changes, if compared with before. So, the appropriation is connected to the narratives of a person, who, from the current moment, re-memorizes the processes s/he has lived.

But here, Nelson and Kim present a different perspective about the composition classes mentioned by Murray. If Murray says that composition classes can be a way out of a rigid system at teaching writing, Nelson and Kim say it is not always. According to them, many composition classes do not have focus enough on the sociocultural aspect, mainly taking into considerations students of writing in a second language. Still, they defend composition classes should not focus just in grammar and rhetorical conventions, but in being able to construct a process in which the analysis of aspects as rhetorical conventions, genres and audience would pass to contradictions (tensions between individual and sociocultural influence during the writing). Next, it would pass from an expansion of rhetorical conventions and genres, to then result in students writing with their own goals and motives.

Their criticism is important to reflect about composition classes, but also to see how writing as a process can match with such ideas. As previously said, the structural questions are part of a composition class, mainly to basic level students, but it is not the core of the process. The core of writing as a process is always the experience(s), the learning about writing in all of its aspects, and the construction of authorship... And all these elements just happen adding the sociocultural aspect as part of the process of writing. Thus, composition classes are able, should and, from

my personal experience, can add the sociocultural aspect in the process of writing. But it is also important to emphasize that the professor offers the tools through her or his methodology, but mainly when talking about contradictions, it is a very subjective part, what makes it dependent on students individual process.

4. Methodology

“El cerdo que como anillo adornaba tu dedo
Ahora retrata tu cuerpo
Objeto, reflejo indiscreto
Carcome tu alma de infecto.”
(Cerdo, Tessa la)¹⁵

This research is related to some key concepts, as experience and narrative. When thinking specifically about the methodology, I could summarize it assumes a narrative perspective. Thinking about such concept may guide us to the question of how narratives and writing will be approached together. Some answers, we can find in Benson, (2012, p.226), when the author affirms that narratives can be a proper kind of data to represent developments, what matches with my objective of reflecting about writing as a process. Still, Benson affirms that the narrative approach offers a unique means of access to experiences with language learning that are, by their nature, difficult to observe directly (p.226). Thus, it is possible to understand how the narrative perspective is a proper approach to talk about writing in an additional language, as English.

4.1. Narrative Inquiry

Where do we belong, where did we go wrong
If there's nothing here, why are we still here?
Leave it by it's pain, leave it all alone
If I never turn, I will never grow
(Give Us a Little Love, Fallulah)¹⁶

¹⁵ Cerdo is a song by Tessa la. Specifically in these lines it is possible to see that the composer talks metaphorically about someone who became exactly what he used to use. I relate these lines with methodology because I believe that in methodology we use some theories and ideas, and we follow them as much as possible. Such theories and ideas, however, can and should be revised if there is the need. And I felt this need, what guided me to read many texts about narrative inquiry in order to know the many forms it can have, and not just one.

¹⁶ Give us a Little Love is a song by Fallulah. The lyrics is about needing something you never had or had not enough. It is also about how what we are and/or the things we need now can be related to our past. In other words, how present and past are attached, which I relate pretty much with narrative.

Before approaching narrative inquiry specifically, it is important to understand what narratives mean within this research. According to Mishler (1986 apud SANDELOWSKI, 1991, p. 162) a narrative is one of many modes of transforming knowing into telling. And still according to Sandelowski (1986, p. 162), other views about narrative are that it is “a paradigmatic mode in which experience is shared and that the experience itself is storied.”. Here, these two views will be approached, once the choice of narrative research was based on the argument that narratives are a product of someone’s knowledge, what, by its turn, also results in knowledge for whom these narratives are shared.

Once we have a conceptualization about narratives, it provides us the necessary information to discuss about what a narrative inquiry is. The narrative inquiry is also named as narrative perspective, and narrative approach, terms that are being equally used in this research. First of all, it is important to understand the relation between narratives and memory. According to Pollack (POLLACK, 1989 apud PINTO, 2009, p. 105), there is a phenomenon called subterranean memories, in which a person, when narrating a past experience motivated by an action in the present, activates memories that were hidden or forgotten. This phenomenon of rememory occurs through current perceptions and influences caused by the recent experiences, what makes possible to the person a comprehension about the processes s/he has been through (MONTENEGRO, 1997, apud PINTO, 2009). In this way, narrative inquiry, among other things, can be characterized as an approach of past experiences seemed through the actual perceptions of the subjects.

In addition to this, Connelly and Clandinin (1990) affirm that in narrative inquiry, narrative is both phenomenon and method. The process of narrative as phenomenon and method can be described, according to Connelly and Clandinin (1990), as people telling *stories* about their lives or specific moments of their lives. Next, the narrative researcher collecting, describing and commenting these stories, and, finally, writing *narratives of experience*.

Basically, it is a story told today with our current perception about a yesterday that, by its turn, also constructed who we are now.

Still, according to Sandelowski, narrative inquiry can be categorized as descriptive and/or explanatory. On one hand, in descriptive narrative research the researcher seeks for individual or group narratives of life or specific life episodes, the function that certain life episodes serves in individual emplotment, the circumstances in which one story can coheres or conflict with another and the relationship between individual stories and the cultural stock of stories. On the other hand, in explanatory narrative research the researcher seeks to interpret a story through the narrative of the reason why it happened. Thus, explanatory narrative research has the goal to explain *why* something happened through “an intelligible, comprehensive and verisimilar narrative rendering” (SANDELOWSKI, 1991, p. 164) while descriptive narrative research aims to describe the nature and function of stories. In this way, this research can be described as a descriptive narrative research.

Prado, Soligo and Simas in their work “Pesquisa Narrativa em Três Dimensões” define three dimensions in the type of narrative inquiry they follow: the data resource, the register of the trajectory, and the mode of production of knowledge. The data resource in narrative inquiry is composed mainly by reports and the telling of stories in many forms, as oral reports, life stories and memorials, collected by the researcher. The register of the trajectory means to write in a type of narrative register. In this case, the use of the first person when writing makes the author both author, writer, and main character of the text.

Nesse contexto de produção de uma pesquisa que se pretende narrativa sem-deixar-deser-pesquisa, potencializado pela tensão gênero-texto a que nos referimos, a energia do autoescritor que o pesquisador encarna terá de voltar-se para favorecer a máxima aproximação possível entre o que pretende dizer, o que efetivamente diz – neste complexo contexto de produção – e o que poderá compreender o leitor. (PRADO, SOLIGO, SIMAS, 2014, p. 8)

In this way, the narrative research shows a challenge to the author, who has to show through her or his writing the text as a dated, contextualized production that arose from a personal experience.

The mode of production of knowledge, by its turn, is related to the possibility of choice during the trajectory of the research. Alves (2001, p. 14-16) talks about the movements in the production of knowledge. The movements are four: to go beyond just the visible possibilities when researching; to go deep in the search of theories, concepts and reading in general, comprehending such things do not work just as base and support, but also delineate the research; to value the diversity also when searching and choosing the sources; and to construct your own way of writing.

After this explanation about narrative inquiry and the diversity of this kind of research, we are going to focus briefly on just one of the three dimensions approached by Prado: the data resource. As previously mentioned, the data resource occurs mainly through reports in general and telling of stories. In this research, the data resource that interests us are the narrative interviews, once they are an essential part of the methodology that were used.

Muylaert (2014) affirms that narrative interviews aim to stimulate the interviewees to tell the interviewer, episodes about some specific event of her/his life. A researcher who does this kind of interview must be aware of some important elements of narrative interview, as the use of language that regards the informant, once her / his perspective can be better revealed when using a language of her/his use. To consider such question was what made me decide to do the interviews in Portuguese, once Portuguese is the interviewee's mother tongue, and when I asked them in which language they prefer to do it, they answered Portuguese. Another important element of narrative interviews is the collaborative feature, once the narrative emerges from the interaction between the interviewer and the informant. Added to this, the comprehension that, since the goal is to reconstruct a social event from the point of view of the interviewee. In such way, informant should intervene as less as possible during the informant speech.

Finally, the fact I tried to intervene as less as possible in participant's speech, does not mean I stayed silent during the interviews. Still, it does not mean my voice is not being heard in the pages until now or that it will not be heard in the next pages. My own narrative is an important part of this text, and it can be also seen as a data source, mainly if we consider my monograph is a narrative analysis.

4.2. Methodological Procedures

“Tried to cumulate in
Tried saving
Been spending
Done craving.”
(Get Real, Alex Clare)

Taking into consideration some key concepts of this project approached in the previous chapter as writing as a process, and appropriation, it is possible to perceive how both elements are constructed in a gradual manner. There is no instantaneousness because no construction is immediate. There are processes, mainly if we are talking about learning and writing. To perceive those processes as series of experiences guided me to narrative inquiry in view of the fact that it is an inquiry that has in its core both experiences and the objective of analyzing them as a valuable object.

The methodological procedures used for this final paper consisted in some steps:

- The choice of the group whose narratives would be analyzed;
- The data production carried out through narrative interviews;
- The analysis of the narratives.

The choice of the members of the group whose narratives were analyzed, also called informants in NI (narrative interviews), followed some criteria. First of all, as previously said in this paper, a Writing Center called The Center Of Writing (COW) is being constructed by a group of students coordinated by a professor in the subject “Tópicos de Inglês IV”. So, being part of the current group of the Writing Center was one of the criteria, as well as being a student of the program Letras- Línguas Adicionais- Inglês e Espanhol e Respektivas Literaturas. The group has three students of the semester 2013/1, year in which the program has started; five students of the semester 2014/1; and two students of 2015/1. Taking into consideration that the students of 2013/1 and 2014/1 are graduating this year, these students were divided in two groups. The group 1 (2013/1) and the group 2 (2014/1). One student of

each group was chosen to be interviewed. In order to choose them, an online questionnaire was applied. It consisted in four questions, focusing on: diversified experiences with writing in English within the program, taking into consideration the variety of genres they have already written; the subjects in which they wrote such texts; their previous knowledge of English; and their previous experiences with writing in English before college.

The students who take part of the interviewees group are the ones with more diversified experiences among the classmates of the same year of admission in the program. This first criteria takes into consideration: the variety of genres already written and the variety of subjects in which they wrote it. After, the next criteria was the ones that have already written in the perspective of writing as a process. Next, their previous experiences with writing in English before college and previous knowledge of English. The chosen were the ones with less experience at writing in English before college.

Following such procedures, I ended up with the participants Nayumi* and Bianca*. Bianca entered in the program in 2013/1, and Nayumi in 2014/1. Both were born in 1990s. Bianca is from Bagé, Rio Grande do Sul, where we study at the program, and Nayumi is from Sumaré, São Paulo. Besides the different hometowns, Nayumi and Bianca have similar but not equal experiences with writing and English. According to their answers in the questionnaire applied, both have not previous experiences with writing in English before college, but Bianca had classes of English just in the elementary school. Nayumi had it in elementary and high school. At the same time, Bianca remembers writing more genres than Nayumi. Also, their relationships with reading and writing are not similar. Nayumi is very interested in literature and most part of her life she was like that. Besides that, she has a relatively long path with writing, because of school that in her case demanded a substantial amount of writing, and, later, because she liked to do it. Bianca, by her turn, defines herself as someone who does not dislike literature, but for whom it is difficulty to read, mainly because she has to stop, sit, behave her body in order to read, as well as in order to write. She still says that just now she's learning how to stop in order to read and write. So, she has a relationship with doing reading and doing writing that is not bad or good, but kind of distant, once it's difficult for her to stop and concentrate.

The data production occurred through individual narrative interviews with the participants. Previously, some general aspects related to narrative interviews were mentioned. Now, I am going to focus more specifically on the processes and practices involved in such kind of interview, in order to explain how it occurred within this research. The process of obtaining a narrative interview is divided in five phases (BAUER et al apud MUYLAERT et al, 2014). The first phase is preparation, when the researcher is exploring the field and formulating research questions. Such questions are related to the researcher's interest for her approach to the topic of study. These questions are called exmanent questions. In this case, my exmanent questions focused on their memories and perceptions about writing and writing in English within the university.

The second phase is the initialization, when the researcher does the interview itself and starts recording. Here, I basically formulated the initial topic for narration with the question "How do you perceive your process with writing in English from 2013/2014 to this very moment?". The third phase is the main narration, interviewee's narration itself, and the fourth is the questioning phase. When I think about my interview, I see that they actually happened together. Once, according to Bauer et al (apud Muylaert et al) in the third phase the research should give non verbal encouragement and in the fourth, verbal encouragement. In the third phase the interviewee starts to tell her/his stories. As much as possible, in this phase, I, as the researcher, tried to avoid interrupting the informant's narration. When I felt the need to use some encouragement, I tried to use little verbal encouragement. And finally the fifth phase, in which the researcher stops recording and just then s/he is allowed to make the question "Why?", as well as to make notes about the interview. I, actually, did the question Why during one of the interviews, once I did a lot of other questions that did not give me the answer I felt the need to have at this moment. Why the interviewee told what she told.

Next, we have the transcription of such material, and, then, the analysis of the narratives produced. The transcription of some excerpts of the interview can be seen in the next pages, in the analysis, and the transcription of the whole interviews can be seen at the end of this monograph, in the appendix. The mentioned analysis aimed to

reflect about writing in English and writing as a process, to discuss how writing is related to institutional elements as a methodology like writing as a process, but also non-institutional elements, as student's relationship with writing and reading. When doing this research, it became clear that aspects as the social environment are essential to discuss narratives. Every informant of this research is part of a same social environment, the university, but they are not part of the same social environment outside the university. As exposed when talking about appropriation of writing, individual and social questions are part of it. And the same thing occurs in narratives.

When writing my own narrative (Chapter 3), I came across the perception that I had a unique story, as every story is, but it could be seen in variable ways. It was when I realized I had experiences related to institutional spaces of learning as school, college and courses, but I also had experiences related to non-institutional spaces of learning, as the environment in which I grow up and family, and related to subjective questions as my personal tastes and interests. Later, analyzing the interviews, I also came across the same question of institutional and non-institutional aspects of participants path with appropriation of writing in English. In this way, I decided to emphasize it in my work. I, also, realized that the fact I had institutional and non-institutional elements did not mean they were dichotomically divided. As will be showed in the following analysis, many times non-institutional elements as personal interests and institutional elements as projects will be connected.

So, next, I aim to analyze these narratives commenting about relevant topics mentioned, telling about the differences and similarities between their experiences and mine, and taking into account that in the same way, the interview triggered interviewee's subterranean memories, their narratives triggered mine.

5: "*Eu escrevo quando preciso escrever*": An analysis of narratives

"In the name of us all
We sing to tell you the stories untold."
(Diablo Swing Orchestra, Guerrilla Laments)

In the beginning of this paper (Chapter 1), I discussed the question of *having* to write this text. Not because I did not want to write it, but because I had a limit of time to write it. Such fact made me remember one of the interviews I did for this research. Such interview was made with the student Bianca*, who entered at the program Letras- Línguas Adicionais in the semester 2013/1. In her narrative, it was mentioned three times the role of *having* or *needing* to write when talking about her relationship with writing.

5.1 “(...) eu não me considero uma escritora.”

“La energía de tus brazos nadie la gobierna
Hoy lo que tienes son dos culebras por piernas
Hoy el lenguaje corporal es nuestro idioma.”
(Cuando los pies besan el piso, Calle 13)¹⁷

The first question of the interview was “Como percebe o seu processo do início da faculdade até hoje como escritora de textos em inglês?”. According to Bianca, her process with writing

...foi um processo meio, assim, na pressão (risos) para eu escrever porque eu tenho dificuldade de escrever, eu não me considero uma escritora. Acho que depois de um tempo eu percebi que não é nem tanto a dificuldade com a língua, mas da minha escrita mesmo, porque eu nunca tive o hábito de escrever. Não era uma coisa que acontecia assim, uma coisa fácil para mim fazer.

Excerpt 01 of the Narrative Interview

First of all, it is important to emphasize how Bianca reacted to this first question. I asked her how she perceives her process as a writer and part of her answer was that she does not consider herself a writer. As she said later it is related to the fact that her greatest difficulty was not about writing in English, but about

¹⁷ Cuando los pies besan el piso is a song by Calle 13. It talks about the body. Better, about the freedom of it though its movements. Here, I will analyze Bianca’s narrative. Bianca does not mention in this interview, but as said before, be able to stop to read and write, to behave her body, was one of her main difficulties at the beginning of her process with writing, once she is a extremely extroverted and energetic person.

writing itself. She had not the habit of writing (including in her first language). According to her, such (non) relationship with writing was decisive in that process. In this way, Bianca mentions **the role of the relationship with writing**¹⁸ as a topic related to the process of appropriation of writing in English. In other words, she mentions having or not the habit of writing as a relevant element in such process. I could say Bianca has a relationship with writing different from mine. As mentioned before, I had the habit of writing. **Being a writer in Portuguese**, by its turn, was important in order to make me, not a good or bad writer in English, but a writer who wishes to write in other languages mainly because I like to do it.

Another element mentioned by her, and also by me during this paper, is the question of how reading guides our way as writers or people who write, as Bianca would say. It emerges in her narrative when I ask her how the acquisition of the language and appropriation of writing can be related:

A questão da língua inglesa? Ah. Com certeza. Pelas leituras que a gente tem, tipo, a gente lê muita... a gente está envolvida na literatura anglófona e hispânica. Acho que isso também contribui para a gente se tornar melhores escritores. Quando a gente lê, a gente consegue absorver muitas coisas e aprender também. Eu tenho muito prazer em escrever em inglês porque foi muito difícil para aprender, então agora (risos) quando eu posso trabalhar com a escrita.... Deixa eu ver... É, eu acho que tudo caminha junto, a gente vai crescendo em todos os termos de aquisição da linguagem, nosso nível de inglês. A gente vai aperfeiçoando com o tempo. Eu acho que, sim, eu melhorei, e acho que é isso.

Excerpt 02 of the Narrative Interview

Thus, it is possible to see in Bianca's speech how she sees **reading** as a practice that "made of us better writers", in her own words. She stills says that reading makes us absorb and learn many things. Such understanding of reading can be also seen in Freire (1983), when the author says reading is not merely decoding words, but it is also related to reading the world once "language and reality are dynamically intertwined" (FREIRE, 1983, p.1). Hence, reading must be seen not just

¹⁸ The elements found in the narratives will be detached and resumed in the final considerations.

as a tool to write, but as an individual practice, with its own importance and with positive consequences. The acquisition of vocabulary, the appropriation of certain concepts according to the text, the reflexions that emerge to the reader, the fruition of reading... All of these aspects can be some of the mentioned consequences, and also, can guide readers to become (better) writers.

Still, it is important to understand how the *need* to write can be different for each person. Bianca says that:

Agora que estou terminando o curso, com o nível de inglês que eu tenho eu me sinto mais capaz de escrever, mas não é uma prática que eu tenha, não é um hobby. Eu escrevo quando preciso escrever. Tem que escrever um texto para alguma disciplina, vai lá e escreve.

Excerpt 03 of the Narrative Interview

For her, the need to write, at least in this context, means a work she has to do, as she says in some point of her narrative writing happens to her mainly as “an obligation”. It does not happen as a desire or need to write in the sense of something she feels the need to put in the paper, according to what her words made me conclude. For me, however, such feeling happens and the sentence “Eu escrevo quando preciso escrever” has an additional meaning, because the need to write happens through academic demands, but also through my personal urge to write.

Later in her narrative Bianca explores more such topic, talking about another important element, the role of **institutional projects** in the appropriation of writing, as well as what writing is considered by students or, at least, by her:

Bianca: É porque, assim, dentre as minhas habilidades, quando a gente fala das quatro habilidades, a escrita é a de nível mais baixo.

Melissa: É? Tu acha?

Bianca: Eu tenho certeza.

Melissa: Em inglês ou em qualquer língua?

Bianca: Não, em inglês.

Melissa: Por quê?

Bianca: Por quê? Acho que não trabalhei muito mesmo. Acho que estou aqui há cinco anos e dá pra contar nos dedos as coisas que a gente faz, infelizmente. Acho que a gente trabalha muita coisa de educação, é muito estágio, muitos projetos.

Excerpt 04 of the Narrative Interview

Here, I find a double question: the first is the fact that Bianca exposes an important critique. According to her, although she can write in English, she needed more writing in English at the program. The second is: what could we consider writing in English? When Bianca mentions the internship as something we do a lot instead of writing, she seems to, consciously or not, not consider writing we do at internships. Plan classes, journals, e-mails, and reports, all of these we write in English at the two English internships we have within the program. Also, she and I worked together in one of our practices in English and we worked with writing in English with our students. So, besides the main question here could be summarized in others: if we write also in the practices, why do students forget this type of writing in English? And in order to make them remember and start to consider such writing as writing, what could be done?

Next, Bianca and I continue with this part of the narrative interview. As I explained before, part of a narrative interview is to encourage the interviewee to talk as much as possible. I tried to do it by keep asking her questions that could instigate her to speak.

Melissa: Acha que não tem focus enough na escrita?

Bianca: Acho. Vamos falar de ti, tu está num projeto que é de escrita, tu trabalhou no Junipampa¹⁹, não tem como... Mas eu nunca estive em nenhum projeto que eu

¹⁹ Junipampa (Jornal Universitário do Pampa) is a subproject of LAB. It is an online newspaper based on multiliteracies and experimental writing. It also has been exploring literary journalism. Both members of LAB team, as students of Unipampa, and the community in general, can write and post their texts on Junipampa.

tivesse em relação a trabalhar escrita. Eu acho que a gente aprende com a prática, e faltou prática porque se eu estou aqui há 5 anos e a escrita está à parte é porque não trabalhei enough...

Melissa: É, tu sempre esteve envolvida em projetos ligados à docência, né?

Bianca: Sim, acho que isso também tem que considerar. Então, depende muito do teu foco também na universidade... Eu acho que era isso.

Excerpt 05 of the Narrative Interview

At this point of the interview, Bianca mentions a relevant element when talking about student's academic life besides the classes: the projects. Also, how she perceives such projects have a role in the appropriation of writing within the academy. And it includes the fact that **writing in the first language**, for example, in projects as Junipampa is also an important element on the appropriation of writing in a second language. She also mentions the question of the objectives someone has at university, and here we come back to the question of the path outside the academy in student's interests within the academy.

Nowadays, and for one year and a half now, I am part of a teaching project (PIBID- Espanhol)²⁰. So, besides the internships, I teach in the project. But, as I said before and Bianca said in her interview, my first project within the university was LAB, which is intrinsically related to writing. I also taught classes as part of LAB, but they were focused on writing too. Bianca, by her turn, has a path more related with teaching itself. She does not mention in the interview, but by previous conversations I had with her, she did a teaching course²¹ before entering the teaching program we are students. And when she entered the university, she became part of a teaching project. So, as she says, our individual interests are also part of the processes of learning within the university.

²⁰ PIBID (Programa Institucional de Bolsas de Iniciação à Docência) is a national project that aims to stimulate the teaching profession and to improve the process of formation of professors of the basic education. At Unipampa- Bagé, nowadays, we have PIBID- Química, PIBID- Matemática, PIBID- Física, PIBID- Português and PIBID- Espanhol. I am part of this last one, PIBID- Espanhol. As the name suggests, it aims to stimulate us, as students of a teaching program, to teach Spanish. We teach at public schools, having the school's professor of Spanish as our supervisor, and giving classes to students of elementary and/or high school..

²¹ Here I am referring to what we call here "magistério".

Also, when I asked her about her path with teaching projects, I also forgot about the writing we do within projects like these. What makes us come back to my previous question: why do students forget this type of writing? Maybe one answer is exactly related to the fact that, usually, in projects that have writing in its core, we are constantly aware that writing is what we do. That happens because besides writing itself, we discuss writing, reflect about it, read about it. So, it guides to a possible answer of another question: in order to make them remember and start to consider such writing as writing, what could be done? To promote moments in which the writing done in these spaces is more openly discussed not as a product, but as part of the process of writing and of teaching, can be a possibility.

Still, about projects, she mentions the project we are both part of: The Center Of Writing (COW):

Nós fizemos umas práticas bem legais, não só pra escrita, mas tanto pra falar... Acho que a professora Ofélia tentou puxar, trabalhar, essas habilidades. Essas práticas variavam muito, tiveram algumas dinâmicas em sala de aula, tipo um aluno começa a escrever uma parte, o outro escreve a outra parte do texto, teve uma época que a gente trabalhou com o freewriting, que foi super legal porque eu apresentei esse trabalho, eu estudei sobre e eu apresentei esse trabalho. Consiste em ti ter, sei lá, cinco minutos, escrever, sem parar de escrever, qualquer coisa que fosse. E aí, além dessa, tinham outras estratégias, bem legais também que os outros grupos apresentaram. Eu acho que foi super válido para a gente entender mais o nosso processo enquanto escritores. Fora o Writing Center que agora a gente está aprendendo muitas coisas, essa função de ter que ensinar, monitorias e tutorias, acaba que a gente aprende muito mais sobre escrita do que se a gente estivesse fazendo. Porque a gente tem que estudar para ensinar aquilo, arrumar um jeito de empurrar a pessoa para escrever. Então, acho que isso também ajuda, e... Trabalhos. (risos)

Excerpt 06 of the Narrative Interview

Here just the highlighted part will be approached. Bianca talks about two important questions. First, she defines herself as a writer among others. Then, she talks about COW, a project of writing. In these two moments, it can be discussed the role of social and institutional elements. When Bianca defines herself as writer she says “*nosso processo enquanto escritores*”. Namely, in contrast to what she said before, that she was not a writer, now Bianca defines herself as a writer. However, she does it only when talking about a group, a social/academic space intrinsically related to writing and formation of writers. That means, we can have here a situation of social and individual plane (Vygotsky, 1981). The social plane, in this case writing classes, seems to guide her as student to an identification she does not recognize as hers in the individual plane.

Lastly, when she talks about the The Center Of Writing, it reinforces the role of projects of writing in student’s appropriation of writing in English. She still talks about how teaching something makes us study and learn such things in a more detailed way, what may guide us back to the question of how teaching and writing, at least in our field, should walk together.

5.2 “*Então, hoje eu consigo me enxergar melhor como escritora em inglês. Foi por causa de todo esse processo, toda essa parte de aprender uma língua através da escrita.*”

We carry the same wound
But have different cures
Similar injuries
But opposite remedies.
(Notget, Bjork)²²

Bianca’s narrative explores three main topics: the role of projects, the role of the relationship with reading and writing, habits of writing, as well as the role of student’s interests in the process of appropriation of writing in English. The other,

²² Notget is one of the newest songs by Bjork. The song, as many of the other album songs shows us Bjork struggling with the changes that happened in her life in the last years, including her divorce. These lines shows us specifically the singer’s perception about her and another person with a same situation (wound), but dealing with it in different ways once they are different people. The same occurs with all of us in our relationships. And the same occurred with Bianca and Nayumi dealing with their writing in English.

interviewee, Nayumi, by her turn, explored other questions by giving very different answers in the interview. When asked about how she perceived her process with writing in English from her first semesters at the program to nowadays, Nayumi says:

“...a gente trabalhou com bastante escrita com a professora Ofélia. Então, a gente fez a escrita, a gente trabalhou com a escrita, a gente entendeu o processo de escrita, a gente aprendeu detalhes como o thesis statement, essas coisas que formam o texto. Além disso, a gente trabalhou com PIE paragraph, uma estrutura de parágrafo. Então, a gente trabalhou a escrita dessa maneira, por partes, por pedaços. Inclusive a gente ajudou um ao outro com workshops.”

Excerpt 07 of the Narrative Interview

Here, Nayumi mentions the **composition classes** and **collaborative work among students** as a practice related to writing as a process. Once both of us entered at the program in 2014/1, we were colleagues in most part of the subjects and indeed our work with writing as a process was an important part of this process. In spite of entering at academy, we were not used to academic writing and reading during at least the first two or three semesters. To work with writing as a process was what allowed many of us to finally have the tools to write (and read) academic texts in English.

Besides the learning of structural parts of a text, at the end of the excerpt Nayumi says that students helped each other with workshops. Next, she keeps talking about it

Cada um ajudava o outro, olhava o texto do colega e dava sugestões assim como os colegas liam os nossos textos. Então, eu vejo que esse processo de trabalhar em grupo também ajudou muito na escrita que eu tenho hoje e na maneira também como eu leio o texto dos outros.

Excerpt 08 of the Narrative Interview

Based on her words, I can relate it with two things. The first of them is reading taking into consideration the rewriting. In other words, strategies that can be used

when working with writing as a process in order to make students reflect and analyze more about writing and reading as a practice. And, second, how such strategies can focus on not just guide students to be better writers, but also better readers.

The collaborative work among students was a very commented topic in Nayumi's answers, what shows how much such practice affected her, and changed her. It was an experience to Nayumi, in the sense approached before.

At the end of her interview, I asked Nayumi if she believed the acquisition of language had a role in making her identify herself as a writer in English, and her answer was...

Eu acredito que eu adquiri mais língua escrevendo, porque quando a gente começou a escrever em inglês a gente não sabia absolutamente nada. Esse fato da gente estar escrevendo, a gente ter que pesquisar palavras novas, conhecer vocabulário novo para escrever fez com que a gente aprendesse inglês. O nosso inglês ou pelo menos o meu inglês melhorou muito.

Excerpt 09 of the Narrative Interview

Thus, Nayumi believes the acquisition of language was as a result of writing, and not vice versa. Pedra (2017) tell us about the importance of students seeing themselves as subjects of their own processes of writing in an additional language. More than that, about how it can be a challenge also to the teacher of the additional language. Some ways of making it possible, we could see in Nayumi and Bianca's narratives. Collaborative work among students, to give every student or group of students a topic about writing or a theme to read and present to the classmates. Still, before giving a task related to writing, it is important to come back to one of the first topics of Chapter 4. The writing in English, mainly to basic levels, demands some additional linguistic work. It means that, besides proposing some reading to students, it is important to map linguistic elements students will need in order to write texts. Pedra shows us that, when it is mentioned in her thesis she dedicated part of her classes to teach adjectives and some examples once students had to write a description of characters. I still emphasize the importance of student's being encouraged to see themselves as subjects of the process of appropriation of writing

in English. As Nayumi said, she had to search in dictionaries, she had to discover new vocabulary. Writing demanded it of her. In such way, Nayumi's speech guides us to the conclusion that writing is not just a practice of the language, but it is also a way of learning language.

6. Final Considerations

Na avenida, deixei lá
A minha fala, minha opinião

A minha casa, minha solidão
Joguei do alto do terceiro andar
Quebrei a cara e me livre do resto dessa vida
Na avenida, dura até o fim

Mulher do fim do mundo
Eu sou, eu vou até o fim cantar
Mulher do fim do mundo
Eu sou, eu vou até o fim cantar, cantar

Eu quero cantar até o fim
Me deixem cantar até o fim.
(A Mulher do Fim do Mundo, Elza Soares)²³

Considering the narratives just approached, I perceive they show two main topics to us. The first one are the elements present in the process of appropriation of writing in English. The second one is student's perception about those elements and about themselves as writers.

According to participants' narratives, as well as according my own narrative, it is possible to see that we have institutional and non institutional elements that can be considered crucial in the process of appropriation of writing in English. Among the institutional elements we could cite: the composition classes, the methodology used in such classes, the reading asked by the professors, as well as the projects students participate. Among the non-institutional elements we can cite: habits of writing, habits of reading, the previous relationship with reading and writing, and how such previous relationship interfere in personal interests and institutional interests (projects, for example). Still, how another non institutional elements are intrinsically related to it, the family, the environment in which such student grow up, the other environments s/he had contact, personal interests and even personality.

²³ A Mulher do Fim do Mundo is a song by the great singer Elza Soares. It is the second song of her latest album with the same title (A Mulher do Fim do Mundo). For me, the song, and the whole album, is, among other things, a remembering that she will keep singing and, distinct from what many people was saying then, she is not willing to stop. Thus, I follow Elza's courage to not stop and I would like to remember this text is not the end of this discussion. Neither in my works, I believe, neither in works of other people.

The narratives shows us institutional elements are essential to writing in English becoming an accessible option to students. That is the case of a professor's methodology focused on collaborative work among students, as said by Nayumi, for example. Or to be part of projects related to writing in which students can many or sometimes discuss and reflect about writing besides doing the writing itself. It seems to happen because these elements brings the necessary tools for their gradual appropriation of such ability²⁴.

When talking about student's perception, we can see that each student had a different focus when answering the question of how they perceive their process of appropriation of writing in English. Bianca emphasized the methodology as something that brought her learning about writing and in writing, but more than that, she emphasized her difficulties with writing itself, once she had not the habit of writing. She did not see herself as a writer in Portuguese, and it was one element that, according to her narrative, was an obstacle to see herself as a writer in English. Still, Bianca is graduating and admits she had a big improvement in writing in English, but she shows a low self-esteem about her writing. As Bianca's classmate for many years, I can say happily low self-esteem is definitely not a part of her personality. So, how does she see her writing as bad writing even she approved in most subjects related to writing and she admits she learned and improved a lot? Maybe part of the answer can be related with a question discussed in the analysis: the writing that is not considered writing. And Bianca wrote a lot of it in her 5 years at Unipampa. And, one more time, it can be related with the fact she does not see herself as a writer.

Nayumi, by her turn, does not mention having the same difficulty with writing as a habit, but with writing in English. In other words, her relationship with writing was not a problem to her. She, by her turn, defines herself as a writer. Better, Bianca did not see herself as a writer in Portuguese while Nayumi seemed to be closer of seeing herself as a writer in her mother tongue before and during college. Also, Nayumi has a previous relationship with reading that has always been good. In such way, I consider institutional elements can offer tools in order to make students write, but identification with writing, what makes students see themselves as writers, is a question that depends mainly on non-institutional elements.

²⁴ I had a hard time every time I had to use a substantive to define what is writing. I believe it happened because within our area writing is seen as an ability, once it's one of the four abilities in which we need to have a proper level (at least intermediate, in general) in order to be teachers. I see it as a practice and as a choice that has all these institutional and non-institutional elements around, affecting it and affecting us. But since here I am talking about the structural and methodological tools we can use I chose the word ability. I could also add the word practice. I believe writing as a process is more related with that word (practice). At the same time, we do writing as a process within a teaching program that demand of us a certain level in the four abilities because we are going to approach it in our classes.

Finally, I write it while the words of the next lines are popping up in my head. I am also thinking that maybe the next lines should be in the beginning of this monograph, but they are not. The reason is that I did not know a good way to finish this text, so I decided to write and see what would happen... And it is happening, whatever it is. So, when I first thought about a project to my TCC, I just thought about what were students perception on their processes of appropriation of writing in English. I have not idea of what would happen. To be honest, I could not even imagine what could happen. Anyway, I did the project. Two months later, I did the interviews, and for a relative long time I did not write. As I explained at the beginning of this text, I could not, I was "blocked". When I finally wrote, when I stopped I had 3 or 4 pages talking about my life. After, came the idea of the lyrics and when came the music, I could both write more and have more ideas, that was when I realized I had institutional and non institutional elements in my path with appropriation of writing in English. Also, how it was similar with the division of Pink Floyd's Another Brick In The Wall. Later, I saw the same elements in the participants interviews, and it all made sense, my monograph and my path. That is, how and who we are cannot be separated from what, if and why we write.

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- Questionnaire

Escrita em Inglês na Universidade

Formulário a respeito da escrita em inglês para alunas e alunos do curso de Letras- Línguas Adicionais e integrantes do Writing Center. Este formulário é parte do meu projeto de pesquisa e futuro trabalho final de conclusão de curso. Agradeço a colaboração e participação de todos.

*Obrigatório

Nome *

Sua resposta

Semestre em que ingressou no curso *

Sua resposta

1. Dentro do curso de Letras- Línguas Adicionais, quais gêneros já escreveu em inglês. *Se outros, qual (is)? *

- Essay (acadêmico ou pessoal)
- Short Story
- Artigo
- Outro: _____

2. Em quais disciplinas fez a escrita de tais textos? *Se outras, qual (is)? *

- Culturas Anglófonas.
- Texto e Discurso em Inglês
- Letramentos em Inglês
- Fundamentos I de Inglês
- Fundamentos II de Inglês
- Outro: _____

Sua resposta

3. Você já trabalhou a escrita como processo¹ dentro do curso?
Se sim, com quais gêneros e em quais disciplinas? *

Sua resposta

4. Qual sua experiência com o inglês antes da universidade? Se fez cursinho, informe na opção "Outros" por quanto tempo. Se estudou de modo informal, informe também na opção "Outros" onde/como estudou. *

- Fiz cursinho de inglês.
- Estudei no Ensino Fundamental e Ensino Médio.
- Estudei apenas no Ensino Fundamental.
- Estudei apenas no Ensino Médio.
- Estudei de modo informal, fora de ambientes institucionais.
- Outro: _____

5. Já havia escrito em inglês antes da universidade? Se sim, por favor responda qual (is) gênero (s) em "Outros". *

- Sim
- Não
- Outro: _____

¹Se você não lembra, a escrita como processo é aquela que leva em conta alguns estágios principais da escrita, destacam-se: Prewriting: planejamento (delinear tema ou ideias principais, público-alvo); Writing: escrita (colocar no papel suas ideias e construção da primeira versão do texto [primeiro draft]); Rewriting: revisão e reescrita (revisão feita em geral pelo professor e/ou colegas; seguida da reescrita do texto)

Sua resposta

ENVIAR

Nunca envie senhas pelo Formulário Google.

- 8.1.1 Participants answers to the questionnaire

2013

BIANCA

Semestre de entrada:	2013/2
Gêneros:	Essay, Short Story e Artigo
Disciplinas:	Cult. <u>Anglóf.</u> /Texto e Disc./ <u>Letram.</u> em Ing.
Writing As a Process:	Sim. Em Texto e Disc./ Cult. Ang./ Tópicos de Inglês II
Experiência prévia com Inglês:	Ensino Fundamental apenas
Escrita em Inglês antes da Univ.	Não

2014

NAYUMI

Semestre de entrada:	2014/1
Gêneros:	Essay e Short Story
Disciplinas:	Cult. <u>Anglóf.</u> /Texto e Disc./Fund. II
Writing As a Process:	Sim. Em Texto e Disc./ Cult. Ang.
Experiência prévia com Inglês:	Ensino Fundamental e Médio
Escrita em Inglês antes da Univ.	Não

- Term of Consent

Termo de Consentimento Livre e Esclarecido

Eu, _____
_____, portador (a) do RG número _____, e residente no endereço _____ declaro ter pleno conhecimento dos propósitos, metodologia e objetivos deste trabalho realizado por Melissa Giéli Esteves Barbieri no componente Trabalho de Conclusão de Curso II do curso Letras- Línguas Adicionais- Inglês, Espanhol e Respectivas Literaturas, da Universidade Federal do Pampa. Autorizo a utilização dos dados coletados nessa entrevista para fins de pesquisa e entendo que os mesmos não serão utilizados para fins lucrativos.

Bagé, _____ de _____, 2017.

Assinatura do entrevistado

Assinatura do responsável pela pesquisa

- Transcription of the Interview 1 (15/09/2017)

Melissa: Nayumi*, agora no teu último semestre no curso, como tu percebeu teu processo do início da faculdade até hoje como uma escritora de textos em inglês?

Nayumi: Bom, no último semestre a gente tem se preparado, a gente trabalhou com bastante escrita com a professora Ofélia. Então, a gente fez a escrita, a gente trabalhou com a escrita, a gente entendeu o processo de escrita, a gente aprendeu detalhes como o thesis statement, essas coisas que formam o texto. Além disso, a gente trabalhou com PIE paragraph, uma estrutura de parágrafo. Então, a gente trabalhou a escrita dessa maneira, por partes, por pedaços. Inclusive a gente ajudou um ao outro com workshops. Cada um ajudava o outro, olhava o texto do colega e dava sugestões assim como os colegas liam os nossos textos. Então, eu vejo que esse processo de trabalhar em grupo também ajudou muito na escrita que eu tenho hoje e na maneira também como eu leio o texto dos outros.

Melissa: E houve alguma situação, trabalho ou disciplina além dessa ou alguma outra situação dentro dessa disciplina que tu falou, que acha que fez diferença nesse processo?

Nayumi: Hum... Sim. Bom, eu acho que os temas também... A gente nunca imaginou quando a professora Ofélia trabalhava com os temas que a gente ia escrever sobre tal coisa. A gente leu short stories. E aí ficamos tipo "Ah, a gente vai escrever um essay sobre isso?". A gente nunca pensou que a gente conseguiria escrever. E como o trabalho era totalmente detalhado, "Ah, façam um pouquinho disso", por partes, isso facilitou muito porque a gente nunca viu a escrita como um todo a princípio. Então, essa parte de ir por processo ajudou a gente a enxergar a escrita como um todo. Hoje eu consigo falar "Hoje eu escrevo". Hoje eu vou fazer um texto, consigo visualizar como um todo, só que antes não. Não era por um todo, era por processo e hoje eu consigo enxergar que eu tenho que fazer por processo, mas eu consigo enxergar todos os processos no começo da minha escrita.

Melissa: Tu se recorda de algumas práticas de escrita em qualquer língua, vivenciadas durante o curso? Alguma outra? Principalmente no início do curso.

Nayumi: Eu acho que no início do curso a gente só trabalhou com resenha, com a professora Olga, não lembro em qual cadeira era.

Melissa: Acho que... Multiletramentos?

Nayumi: Pode ser... Mas outro tipo de escrita, assim, a gente não trabalhou. Foi essay, resenha... Ah! A gente escreveu uma short story com a professora Sabrina, mas não foi, não foi em processo, não teve processo. A gente leu muitas histórias no decorrer do curso e no final a gente teria que organizar um reading circle, né?

Melissa: Sim.

Nayumi: E escrever uma história pra esse reading circle. Mas não foi um processo de escrita, a gente escreveu, mandou pra professora, ela corrigiu alguns erros básicos porque hoje a gente lê e enxerga um processo de evolução muito grande, o que a gente escreveu naquela época, o que a gente escreve hoje. Acho que foi isso. É. Não lembro de muitos.

Melissa: Tá bom. Tu falou...

Nayumi: Ahh! Espera aí. Tem uma [disciplina] que a gente escreveu uma história em quadrinhos numa eletiva. Não foi inglês, não foi, mas a gente escreveu história em

quadrinho. Na verdade, a gente escreveu uma história, depois a gente teve que passar essa história para quadrinhos. Aí foi sim um pouco mais complicado, a gente não teve um processo, tanto que essa parte de escrever a história e fazer a história em quadrinhos, não foi com o professor de língua, foi com o professor da Física. Então, na escrita não tinha como ele nos dar dicas ou correções ou coisas assim desse processo de escrita. Então, acabou que a gente escreveu, teve bastante autonomia para escrever e passou isso para história em quadrinhos que essa sim foi bastante difícil porque se você escreve um texto muito elaborado, escreve uma história com muitos detalhes, na hora que vai passar para história em quadrinhos, o negócio fica “Muito texto, muito texto”, “O que vou cortar? O que vou colocar ali?”. Mas acho que foi esses três gêneros que a gente trabalhou.

Melissa: E tu acha que, por estar já há um tempo no curso, o fato de tu ir adquirindo mais língua, te fez também se ver mais como escritora de textos em inglês?

Nayumi: Eu acredito que eu adquiri mais língua escrevendo, porque quando a gente começou a escrever em inglês a gente não sabia absolutamente nada. Esse fato da gente estar escrevendo, a gente ter que pesquisar palavras novas, conhecer vocabulário novo para escrever fez com que a gente aprendesse inglês. O nosso inglês ou pelo menos o meu inglês melhorou muito. Nessa parte de Culturas Anglófonas que a gente começou a usar o inglês, começamos a escrever inglês, começamos a apresentar trabalho em inglês. Eu acho que isso aí é que fez parte do processo de aprendizagem da língua. Então, hoje eu consigo me enxergar melhor como escritora em inglês. Foi por causa de todo esse processo, toda essa parte de aprender uma língua através da escrita.

- Transcription of the Interview 2 (22/09/2017)

Melissa: Bianca*, primeira pergunta. Como tu percebe o processo do início da faculdade até o presente momento, até agora, teu. enquanto escritora de textos em inglês?

Bianca: De textos em inglês? Foi um longo processo porque eu entrei 0 na faculdade. Então, tudo que referia ao inglês era muito difícil para mim, eu tinha um

bloqueio muito grande também. Então, resultava que atrapalhava. E foi um processo meio, assim, na pressão (risos) para eu escrever porque eu tenho dificuldade de escrever, eu não me considero uma escritora. Acho que depois de um tempo eu percebi que não é nem tanto a dificuldade com a língua, mas da minha escrita mesmo, porque eu nunca tive o hábito de escrever. Não era uma coisa que acontecia assim, uma coisa fácil para mim fazer. Então, eu tive altos e baixos. No terceiro semestre eu comecei a escrever quando eu fiz uma cadeira chamada Culturas Anglófonas, nós escrevemos um essay, foi quando eu comecei a escrever em inglês. Foi uma das cadeiras que eu tive mais focadas na escrita, porque nós escrevemos essay, e depois de lá não tive outras cadeiras onde tive que escrever essay e tal. Então, eu acho que podia ter evoluído mais se tivesse continuado essa caminhada de escrita, óbvio. Agora que estou terminando o curso, com o nível de inglês que eu tenho eu me sinto mais capaz de escrever, mas não é uma prática que eu tenha, não é um hobby. Eu escrevo quando preciso escrever. Tem que escrever um texto para alguma disciplina, vai lá e escreve. Não sei se respondi a tua pergunta.

Melissa: E houve alguma situação, trabalho ou disciplina que fez alguma diferença grande nesse processo?

Bianca: Nesse processo de escrita?

Melissa: Aham. Como isso aconteceu...

Bianca: Todas as cadeiras com a rainha, com a abelha rainha (risos).

Melissa: Who is that?

Bianca: Who is that? Professora Ofélia. Eu acredito que as cadeiras que eu fiz relacionadas à língua, que foram na maioria com a professora Ofélia. Sempre promove atividades de escrita, independente da cadeira que ela fizer. Agora também estou envolvida nessa função de aprender mais sobre a escrita, por causa do COW, o Writing Center que estamos começando agora, é um projeto também com a professora Ofélia. E eu aprendi muito, agora não vou lembrar o nome da outra cadeira que a gente fez com ela... que a gente trabalhou muito escrita...

Melissa: Texto e Discurso, não?

Bianca: Acho que pode ter sido... Nós trabalhamos o Burkey... Foi a cadeira de Retórica.

Melissa: Ah. Eu não fiz essa.

Bianca: Eu escrevi muito na cadeira de Retórica e eu acho que é isso.

Melissa: Seguindo um pouco do que tu deu, como resposta na segunda pergunta a aquisição da língua inglesa, nesse caso, ajudou a se ver como escritora ou como pessoa que escreve, já que tu falou não se definiria como uma escritora.

Bianca: A questão da língua inglesa? Ah. Com certeza. Pelas leituras que a gente tem, tipo, a gente lê muita... a gente está envolvida na literatura anglófona e hispânica. Acho que isso também contribui para a gente se tornar melhor escritores. Quando a gente lê, a gente consegue absorver muitas coisas e aprender também. Eu tenho muito prazer em escrever em inglês porque foi muito difícil para aprender, então agora (risos) quando eu posso trabalhar com a escrita.... Deixa eu ver... É, eu acho que tudo caminha junto, a gente vai crescendo em todos os termos de

aquisição da linguagem, nosso nível de inglês. A gente vai aperfeiçoando com o tempo. Eu acho que, sim, eu melhorei, e acho que é isso.

Melissa: E houve algum momento, assim, muito específico em que tu percebeu, tipo assim, bom, agora eu evolui na minha escrita em inglês, se teve algum momento, em algum trabalho, disciplina...

Bianca: Que eu evolui? Acho que não também. Eu não tomei esse choque porque eu não me identifiquei a fazer isso. Meu maior choque foi quando eu fiz uma prova e eu tinha que escrever duas páginas em inglês, e eu achei que não ia fazer e eu fiz. Aquilo foi “tá”, aquele foi meu start pra “agora eu sei que consigo escrever e vou começar a escrever”, mas depois dali eu não fiz muitas coisas que envolvessem a escrita. Eu estou sempre envolvida em outros projetos e tal, e não é algo que eu tenha como hobby, de escrever, é só por obrigação mesmo. “Ah, tem que escrever um texto”, vai lá e escreve.

Melissa: Tu está falando agora da escrita como obrigação, digamos assim. Nesse contexto dentro da universidade, tu lembra, se recorda, de algumas práticas de escrita vivenciadas dentro do curso, de alguma prática específica.

Bianca: De escrita? Ah sim. Práticas de escrita durante as aulas?

Melissa: Uhum.

Bianca: Durante as aulas em geral? Nós fizemos umas práticas bem legais, não só para escrita, mas tanto pra falar... Acho que a professora Ofélia tentou puxar, trabalhar, essas habilidades. Essas práticas variavam muito, tiveram algumas dinâmicas em sala de aula, tipo um aluno começa a escrever uma parte, o outro escreve a outra parte do texto, teve uma época que a gente trabalhou com o free writing, que foi super legal porque eu apresentei esse trabalho, eu estudei sobre e eu apresentei esse trabalho. Consiste em ti ter, sei lá, cinco minutos, escrever, sem parar de escrever, qualquer coisa que fosse. E aí, além dessa, tinham outras estratégias, bem legais também que os outros grupos apresentaram. Eu acho que foi super válido para a gente entender mais o nosso processo enquanto escritores. Fora o Writing Center que agora a gente está aprendendo muitas coisas, essa função de ter que ensinar, monitorias e tutorias, acaba que a gente aprende muito mais sobre escrita do que se a gente estivesse fazendo. Porque a gente tem que estudar para ensinar aquilo, arrumar um jeito de empurrar a pessoa para escrever. Então, acho que isso também ajuda, e... Trabalhos. (risos)

Melissa: Trabalhos (risos).

Bianca: A gente pratica muito com trabalhos.

Melissa: Por que tu não escolheu fazer teu trabalho do TCC em inglês, Bianca?

Bianca: (risos) It's a...

Melissa: Não, vai.

Bianca: Imagina!

Melissa: Eu fiquei pensando porque é sobre nosso estágio de inglês.

Bianca: É sobre isso

Melissa: Why not?

Bianca: Imagina. Já sofro para escrever em português, imagina em inglês. Não. Não tenho capacidade para isso. Não cheguei a esse ponto ainda.

Melissa: Tu acha que a escrita pode se tornar um dia uma coisa que não seja uma obrigação pra ti?

Bianca: Está falando sério? Sério agora? (risos)

Melissa: É sério.

Bianca: Eu gosto de escrever. Acho que com certeza...

Melissa: Ela é uma obrigação que tu gosta. (risos)

Bianca: É. Eu gosto, é... Tipo assim, quando é uma obrigação é uma coisa chata, se torna chata, mas acho que com essa função de eu estar imersa na cultura, essa função de eu ir estudar lá [Estados Unidos], fazer intercâmbio vai me possibilitar também me tornar uma escritora melhor porque eu vou estar...

Melissa: Tu acha que vai fazer alguma escrita sobre tua experiência lá?

Bianca: Com certeza vou fazer muitas.

Melissa: Tu vai se tornar uma escritora best-seller.

Bianca: (risos) Não.

Melissa: Au-pair's life.

Bianca: Quero aproveitar todas as oportunidades que tiver na universidade, de escrita. Sei lá. Eu vou aproveitar.

Melissa: Teve que mandar texto escrito?

Bianca: É. É porque, assim, dentre as minhas habilidades, quando a gente fala das quatro habilidades, a escrita é a de nível mais baixo.

Melissa: É? Tu acha?

Bianca: Eu tenho certeza.

Melissa: Em inglês ou em qualquer língua?

Bianca: Não, em inglês.

Melissa: Por quê?

Bianca: Por quê? Acho que não trabalhei muito mesmo. Acho que estou aqui há cinco anos e dá pra contar nos dedos as coisas que a gente faz, infelizmente. Acho que a gente trabalha muita coisa de educação, é muito estágio, muitos projetos.

Melissa: Acha que não tem focus enough na escrita?

Bianca: Acho. Vamos falar de ti tu está num projeto que é de escrita, tu trabalhou no Junipampa, não tem como... Mas eu nunca estive em nenhum projeto que eu tivesse em relação a trabalhar escrita. Eu acho que a gente aprende com a prática, e faltou prática porque se eu estou aqui há 5 anos e a escrita está à parte é porque não trabalhei enough...

Melissa: É, tu sempre esteve envolvida em projetos ligados à docência, né?

Bianca: Sim, acho que isso também tem que considerar. Então, depende muito do teu foco também na universidade... Eu acho que era isso. Foi mais essas cadeiras que fiz de escrita, a maioria delas eletivas, e teve muito da afinidade com a professora também. Talvez eu não teria feito com outra pessoa. Então, é uma coisa que não era, não era um objetivo meu escrever.

Melissa: Era um objetivo teu ter aula com a Ofélia. (risos)

Bianca: (risos) Acho que era isso.

- Nayumi's first final draft of the essay wrote for Texto e Discurso em Inglês

Title

The patriarchal society causes an oppression; at the same time our society believe that is right this way of thinking. I will analyse two different stories, one is a short story written by Susan Minot called "Lust" and an essay written by Kelly Sundberg called "It look like a sunset". These stories are consequences of a patriarchal society. Both have women as protagonist telling the reader their lives and struggles of be a woman in a patriarchal society. In the both stories the woman are suffering some type of violence caused by patriarchy; thus, my objective is to reflect about how these women dealt with the violence suffered. In other words both stories explore the dissociation of the reality as a tool for support the protagonists problems.

The violence change the way we see our life and ourselves. In the short story "Lust" the protagonist is a girl who describes her sexual experiences with 15 boys. The protagonist describes the violence indirectly, she does not know how to express what she really want, in others words, the protagonist does not know how to say *no* to boys. On the other hand, I read an essay called "It will look like a sunset" by Kelly Sundberg, where the protagonist describes the violence directly, but, differently from the protagonist of "Lust" she has conscience of the violence in her life even if she cannot liberate herself of the toxic marriage.

The protagonist of "Lust" tells us how difficult is to deal with our choices of life, exactly, she does not know what freedom means, in this way, her freedom is having sex with many boys because women of her decade are revolutionizing their bodies. Be free to have sex is have sex with who you want, but for the Lust's protagonist this is not so clear, probably because our society says that men can make whatever they want, so, the protagonist does not know how to deny what they ask her.

The protagonist of "It will look like a sunset" shows us how difficult is to get rid of a toxic relationship. The pressure that our society put in women who suffers some type of violence define her possibilities of being; Thinking on this line, the women have to support every type of violence in the name of love and family. Anyway, she does not have an option, she have to maintain the marriage.

"Lust" and "It will look like a sunset" explore the dissociation of the body; both narrators try to distance themselves from the events of their lives. They have clear examples of how we can controls our emotions and to take away something that are hurting us. In "Lust", we had an example where the protagonist tells us that she is just a body waiting on the rug. In this part, clearly, we can see that the person who is waiting is not her, is a body that probably will have sex because she is dissociating her reality, she does not want to be there.

We started off sitting at one end of the couch and then our feet were squished against the armrest and then he went over to turn off the TV and came back after he had taken off his shirt and then we slid onto the floor and he got up again to close the door, then came back to me, a body waiting on the rug. (Minot 405-406)

Both protagonists of both stories tell us about dissociation, they have to dissociate themselves of the events of their lives. In "It will look like a sunset", the protagonist is a victim of the patriarchal violence, and her husband is the aggressor; her defence is to keep her pain in a box. As an example, she hides her thoughts, to control the pain she is feeling. The way that she is dealing with her pain is very clear; she has the conscience of the patriarchal possibility of deal with aggression. Different from a society without patriarchy that probably would give assistance to her, as well as this probably would not happen.

My only protection was the darkness - the dissociation. I hadn't felt him ripping out hair, but when he hit me in the spine, the pain was too intense. That part of my body was too vulnerable. I couldn't curl up. I couldn't wrap my arms around it.
(Sundberg 213)

The protagonists of both stories, as many women, do not have other tools to protect themselves. The dissociation

The protagonist do not have a name, they are making the reader think that they are disappearing. On the short story, "Lust" and on the essay "It will look like a sunset" have the impression of isolation and loneliness on their speech. The two women show us in their stories how their lives transformed them in solitary people.

The loneliness was inescapable. This was common, I told myself. My parents had been married for over thirty years, and I don't remember my father having a close friend. I told myself that he was enough for me. (Sundberg 210)

He and some guys down the hall went to the beach. The heat put me on edge. I sat on a cracked chest by the open window and smoked and smoked till I felt even worse, waiting for something – I guess for him to get back. (Minot 409)

Then comes after. After when they don't look at you. They scratch their balls, stare at the ceiling. Or if they do turn, their gaze is altogether changed. They are surprised. They turn casually to look at you, distracted, and get a mild distracted surprise. You're gone. Their blank look tells you that the girl they were fucking is not there anymore. You seem to have disappeared. (Minot 412)

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Texto e Discurso em Inglês

November 2016

The Dissociation of Reality as a Way of Self Defense

The patriarchal society sustain a sexist oppression; at the same time our society believes that this way of thinking is right. I analyze two different stories, one is a short story written by Susan Minot called "Lust" and the other is an essay written by Kelly Sundberg called "It Will Look Like a Sunset". The content of these narratives are consequences of a patriarchal society. Both have women as protagonists telling the reader their lives and struggles of being a woman in a patriarchal society. In both stories the women are suffering some type of violence caused by patriarchy; thus, my objective is to analyze the dissociation of the reality as a tool to support the protagonists problems. In others words, how these women deal with the violence that they suffer. First, I show the violence being established. Then, I reflect about how the stories present the violence.

Violence changes the way we see our lives and ourselves. In the short story "Lust" the protagonist is a girl who describes her sexual experiences with 15 boys. The protagonist describes the violence indirectly, she does not know how to express what she really wants; in others words, the protagonist does not know how to say "no" to boys, for example, she says that she answer yes when a boy invite her to "have a good time" (Minot 407) the only option is to say yes because she "couldn't think of something to say back that wouldn't be obvious" (Minot 407), the protagonist is not clear about what she thinks about violence, but she says that before was good, but now "became like sinking into a muck" (Minot 407). In turn, I read "It Will Look Like a Sunset", where the protagonist describes the violence directly, she is very clear when she says "we were together for almost two years before he was violent with me. First, he pushed me against a wall. It was two more years before he hit me, and another year after that before he hit me again. It happened so slowly, then so fast" (Sundberg 210) and I see how she is can feel the violence affecting her life. However, differently from the protagonist of "Lust," she has conscience of the violence in her life even if she cannot liberate herself from the toxic marriage, the reasons were big, her "love for him was real, and" she "didn't want to be a single mother" (Sundberg 209), or because she believe that he will change because "Caleb wanted to change"

(Sundberg 211) but he failed, *"he wasn't supposed to drink on the medication, but he did"* (2011).

The protagonist of "Lust" tells us how difficult it is to deal with our choices of life, more accurately, she does not know what freedom means. In this way, her freedom is having sex with many boys because women of her decade are revolutionizing their bodies. Being free to have sex should be having sex with whom you want. But for the Lust's protagonist this is not so clear. probably because our society says that men can do whatever they want, so, the protagonist does not know how to deny what they ask of her. She has a lot of boys, but she does not feel like they have her, because they do not, women like her are pastime. They treat her as invisible after they have sex, she says that women are ignored after they have what they want from her, Minot 412 writes *"You're gone. Their black look tells you that the girl they were fucking is not there anymore. You seem to have disappeared."*

Yet about the stories, the protagonist of "It Will Look Like a Sunset" shows us how difficult is to get rid of a toxic relationship. The pressure that our society put in women who suffers some type of violence define her possibilities of being. According this line of thought, women have to tolerate any type of violence in the name of love and family. Nevertheless, the character does not have an option, she has to carry the marriage, she made a vow on their wedding day "In sickness and in health" (Sundberg 2013).

In "Lust" and "It Will Look Like a Sunset," the authors explore the dissociation of the body; both narrators try to distance themselves from the events of their lives. The texts exposes clear examples of how people can control emotions, in order to get away from hurtful events. In "Lust", we had a situation in which the protagonist tells us that she is just a body waiting on the rug. In this part, clearly, we can see that the person who is waiting is not her, it is a body that probably will have sex because she is dissociating from her reality, she does not want to be there.

We started off sitting at one end of the couch and then our feet were squished against the armrest and then he went over to turn off the TV and came back after he had taken off his shirt and then we slid onto the floor and he got up again to close the door, then came back to me, a body waiting on the rug. (Minot 405-406)

The protagonist is an spectator of her own life, she is dissociating because she cannot support to have sex with the boy, what choice she has if do not pretend that has just a body on the rug.

The protagonists of both stories show us examples of dissociation; they have to dissociate

themselves of the events of their lives. In “It will look like a sunset”, the protagonist is a victim of the patriarchal violence, and her husband is the aggressor; her defence is to keep her pain in a box. As an example, she hides her thoughts, to control the pain she is feeling. The way that she is dealing with her pain is very clear; she has the conscience of the patriarchal possibility of dealing with aggression. Differently from a society without patriarchy that probably would give assistance to her, as well as this probably would not happen.

My only protection was the darkness - the dissociation. I hadn't felt him ripping out hair, but when he hit me in the spine, the pain was too intense. That part of my body was too vulnerable. I couldn't curl up. I couldn't wrap my arms around it.

(Sundberg 213)

On this part the protagonist show us her way of self defense, the possibility that she has to defend herself. She is aware of the dissociation she is making. She names it. She knows that is the only way to survive violence--to be an expectator. As she says she couldn't control everything, but she “*tried so hard*” (Sundberg 216), she tries because our society says that women have to try, because women cannot live without their husbands, as she was advised “*I have friends who lives their husbands. I have seen it on the other side. It is not better on the other side. Try hard.*” (Sundberg 2016).

The protagonists of both stories, as many women, do not have other tools to protect themselves. Dissociation is used in situations of violence as a way of escape; women in a patriarchal society are exposed to these situations and most of the time they cannot envision possible exists for the situations of violence they might be in, or even can envision a space to discuss openly without being accused of being guilty. By blaming women our society helps to sustain the patriarchal violence. As human beings we have to protect our children and teach them autonomy, they have to know their rights and how to respect others. It is difficulty to realize that the only option accepted on both stories was maintain distance of their body, live with violence,

dissociate was the key for their problems. How crazy are control our pain at the same moment that you are being attacked, the strength of a person who dissociate.

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- Bianca's first final draft of the essay wrote for Texto e Discurso em Inglês

Texto e Discurso em Inglês

October 2016

The old and the new patriarch with Kavitha and "Lust"

The women always search for freedom, freedom of expression, the feminist texts show us that, how this patriarchal society is rooted in women's lives. Nowadays we know that woman won some rights, but is still living in a patriarchal society where needs to endure many things quiet. In this essay I will reflect how women are seen and see themselves in our society, how women and men are retract in stories, what has changed over time and relationships, making a comparative and contrastive analyses of two short stories called "Kavitha and Mustafa" and "Lust", bringing elements that appears in it.

In the short story "Kavitha and Mustafa" By Shobha Rao, Kavitha get married and lives with Vinod her husband, in this story a train was attacked by bandits, which is the action that engages the reader throughout the story. It had eleven people inside it. Among them a boy called Mustafa. In the course of story, Kavitha was thinking about her marriage, life and how she felt about that. She was looking to a boy and thinking about the son that she could never have, so when she has the opportunity to scape, she helps the boy and left her husband, abandoning her life.

In the short story, "Lust" by Susan Minot, has a young girl talking about the first time she had sex with a boy and as the story goes on she talks more. More about the boys she was with in each paragraph a different situation with a different boy. She is searching for freedom, but has realized that her actions are self-destructive, because she was not happy. This two short stories show us how patriarch is present in our society and that we can see it every day.

When you turn on your TV, read a book, live with another couple, listening music, buy clothes... Probably you see how women are treated in the society. We only need to look around and realize that nothing is changed. Women still suffer with prejudice and is living in a patriarchal society, living year after year carrying beliefs of the society.

Beliefs of this patriarchal society determine what a woman can say, can do, can be and how she can live. In this culture the woman, have to get marry and always be submissive to a man. Kavitha and the main character of "Lust" had something in common they do not learn how to love a man, but stay with them because, the woman have a role in the society, that is live for them. The two characters want to be free, feel free, because they lost their identity, they do not live for themselves.

"I could do some things well. Some things I was good at, like math or painting or even sports, but the second a boy put his arm around me, I forgot about wanting to do anything else, which felt like a relief at first until it became like sinking into a muck." This passage of "Lust" reveals to us how woman lost her identity. "Lust" brings enough evidence that we live in a patriarchal society. The author elucidate that feminist reflection is part of this story when she writes, "It was different for a girl", showing to us, that she realizes the patriarchal society that women live and bring evidences of how woman are seen and how they feel about that.

The woman are seem like an object that does not deserve respect, they feel disrespected, but it is "normal" to many women. "Then it got to be different. Just because you have on a short skirt, they tell from the cars, slowing down for a while, and if you don't look, they screech off and call you a bitch." The woman have to do what they want. If you do not do they don't accept, because they feel like bosses and woman employed. "You always feel like you have to deliver something."

The woman are seen submissive. "Kavitha said; I'm not asking you to do it. It was the first time she had talked back to him, and she felt good for having done it." That was when he slapped her. Kavitha show us that she has preferences, but the man is always stronger. The woman has to listen only and accept everything that a man says.

The woman are seen as an insignificant person. "Kavitha had always insisted that she wanted to go first, that she could not possibly bear the pain of living without Vinod. But that was a lie. She knew very well she would manage just fine without him, maybe even better than she had with him."

The woman are seen like a property, they feel trapped. When Kavitha left her husband, there was something bigger than be submissive to a man, to be free. "Yeah," says Giddy.

"You're gone. Their black look tells you that the girl they were fucking is not there anymore. You seem to have disappeared."

"Then you start to get tired. You begin to feel diluted, like watered-down stew."

"Lust" with this passage define what occurred with the women in the stories showing how the women feels as a result of patriarchy.

The woman appears in many stories as a mean character and it occurs with "Kavitha" and the main character of "Lust" - she doesn't have a name in the story. The two stories turns around men. The texts bring women showing how dependent they are of men, there is no story without a man, in these short stories, it is not different. The woman are retract as inferior to a man and always think that belong to them, believing that they need to be submissive and respect them, because they've always heard that. The man are retract with another form, they always have to control of woman, they are strong, they can do everything and won't be judged, they will always be right.

We know how powerful is a woman, and “Kavitha” and “Lust” show us strength, but it only occurred in the end of story, when the Kavitha saved Mustafa. She jump out of the train, her brave contrasted with her submissive behavior at home, but it is not emphasized in the story. Lust is powerful, because she lives in a society that, it is wrong to stay with a lot of boys. However she was brave too, she does not care about it. “The boys are one of two ways: either they can’t sit still or they don’t move. In front of the TV, they won’t budge. On weekends they play touch football while we sit on the sidelines, picking blades of grass to chew on and watch. We’re always watching them run around.” It is what Lust and Kavitha did. They were always watching the man run around. They forget about themselves.

The stories present elements of different times and cultures. Kavitha had her marriage arranged by their families when she was sixteen. The main character in “Lust” has a lot of encounter and her parents support that. Kavitha was an old woman and the main character of “Lust” is very young. They have different ways of living, but suffer with the patriarchal society for the same reason, to be woman.

Kavitha dreamed of having a baby, but she could not. It is the most important thing the woman have to do in her life. **Have children’s**, appears that woman are always connect with children and it is an obligation. “There had been a pregnancy in Kavitha and Vinod’s marriage, but the child had been stillborn. The stillbirth had been a culmination of many years of trying for children, and the next time Vinod had reached for her, an appropriate number of weeks after the failed pregnancy, she had looked at him evenly, a little sadly, and said, Please. No more.” She always want a child, so she found one, a boy. “That train is under siege, she cried. My husband is on it, his father. People are hurt. The cabin of the lorry was dark.” She need children to maintain the relationship. She was not free,

she was trying to save her marriage and has a perfect family according to our (patriarchal) society.

In the stories the woman always needs a relationship to be happy. "Her friends had exclaimed. Just be happy he doesn't beat you. True, true, Kavitha had agreed, but she secretly wondered if perhaps that is what it would take to bring his gaze to life: violence." Kavitha believes that somehow, the man has to be in control even violently.

She wants to feel alive. The girl from "Lust" wants it too. "You open your legs but can't, or don't dare anymore, to open your heart." The relation of being submissive appears in both stories.

"If you want to smooch with your boyfriend, there are twenty acres for you to do it out of the public eye. You read me?" The woman is always blamed in a relationship.

The woman needs to realize that she lives in a patriarchal society. Every day a woman feel horrible for something that is not her fault, but she doesn't know that. When a woman realize that she is submissive, it is because she has been in contact with feminist person or because she read something, see something or because arrived at the limit! Every day women, leave their lives, every day a woman is slept, every day a woman is called a bitch, every day. We need to live in a society that woman can chose what they can do, can be and how to live. The woman have to suffer a lot to find herself besides a man. In the two stories, they show this relation of man and woman in our society. This patriarchal society is rooted in women's lives. It is not a story, it is reality. We have to talk about that, we need to know how woman feel and share it to help other women. We need to boot up this root.

- Bianca latest version of the essay wrote for Texto e Discurso em Inglês

The Old and New Patriarch with Kavitha and “Lust”

We know that women have won some rights, but we are still living in a patriarchal society in which we, women, need to quietly endure many things. In this essay, I reflect on how women can be seen and see themselves in our society, how women and men are portrayed in stories, what has changed over time and relationships, comparing and contrasting two short stories called, “Kavitha and Mustafa” and “Lust” that showing us a reality that many women live. The patriarchal society tries to subdue women such as by making them submissive and objectified. The two characters want to be free, feel free, because they lost their identity, they do not live for themselves. This way the authors show us, how this patriarchal society is rooted in women's lives, when we write a text or read it, without realizing how much women suffer when search for freedom and want be free.

In the two stories I analyze how patriarch is present in our society and that we can see it every day, because this is the reality of many women. In the short story “Kavitha and Mustafa” Shobha Rao portrays Kavitha who gets married and lives with Vinod her husband. in this story a train was attacked by bandits, which is the action that engages the reader throughout the story. It had eleven people inside it. Among them a boy called Mustafa. In the course of story, Kavitha was thinking about her marriage, life and how she felt about that. She

was looking to a boy and thinking about the son that she could never have, so when she has the opportunity to escape, she helps the boy and left her husband, abandoning her previous life. Minot writes about a young girl who had sex with a boy for the first time, and as the

story goes on she write more about other boys the “Lust” had sex. In each paragraph she wrote about a different situation with a different boy. “Lust” is searching for freedom, but has realized that her actions are self-destructive, because she was not happy. This two short stories show us how patriarch is present in our society and that we can see it every day. And how do this story tell us that? When you turn on your TV, read a book, live with another couple, listening music, buy clothes... Probably you see how some women are treated in the society. We only need to look around and realize that nothing has changed. Women still suffer with prejudice and is living in a patriarchal society, living year after year carrying beliefs of the society. Beliefs of this patriarchal society determine what a woman can say, can do, can be and how she can live. In this culture the woman, have to get marry and always be submissive to a man. Kavitha and the main character of “Lust” have something in common they do not learn how to love a man, but stay with them because, the woman have a role in the society, that is live for them.

When a woman realize that do not live to herself, she arrived on limit.

“I could do some things well. Some things I was good at, like math or painting or even sports, but the second a boy put his arm around me, I forgot about wanting to do anything else, which felt like a relief at first until it became like sinking into a muck” (Minot 407).

This passage of “Lust” reveals to us how woman lost her identity. She had preferences, but it was irrelevant, because she has to give more attention to the boy than to her. She took second place. As many women do, they stop living their lives and being who they really are because they believe that this is important. And in time, they fade. And losing their identity. “Lust” brings enough evidence that we live in a patriarchal society. Minot through your writing, elucidates that feminist reflection is part of this story when she writes,

“It was different for a girl” (Minot 407), showing to us, that she realizes the patriarchal society that women live and bring evidences of how woman are seen and how they feel about that.

A woman seems to be like an object that does not deserve respect, they feel disrespected, but it is “normal” to many women. “Then it got to be different. Just because you have on a short skirt, they tell from the cars, slowing down for a while, and if you don’t look, they screech off and call you a bitch.” (Minot 407). The woman have to do what they want. If you do not do they don’t accept, because they feel like bosses and woman employed. “You always feel like you have to deliver something.”

The woman are seen submissive. “Kavitha said; I’m not asking you to do it. It was the first time she had talked back to him, and she felt good for having done it.”(RAO 264).

That was when he slapped her. Kavitha show us that she has preferences, but the man is always stronger. The woman has to listen only and accept everything that a man says.

The woman are seen as an insignificant person.

“Kavitha had always insisted that she wanted to go first, that she could not possibly bear the pain of living without Vinod. But that was a lie. She knew very well she would manage just fine without him, maybe even better than she had with him.” (RAO 262).

The woman are seen like a property, they feel trapped and is not easy to realize that, but it is not impossible. When Kavitha left her husband, there was something bigger than to be submissive to a man, to be free. When “Lust” realized that her actions are self-destructive there was an act of courage, that was look and perceive yourself. “Then you start to get tired. You begin to feel diluted, like watered-down stew” (Minot 409). “Lust” with this passage

define what occurred with the women in the stories showing how the women feels as a result of patriarchy and how they act against this situation.

The woman appears in many stories as a mean character and it occurs with “Kavitha” and the main character of “Lust” - she doesn’t have a name in the story. The two stories turns around men. The authors write about women showing how dependent they are of men, there is no story without a man, in these short stories, it is not different. The woman are retract as inferior to a man and always think that belong to them, believing that they need to be submissive and respect them, because they’ve always heard that. The man are retract with another form, they always have to control of woman, they are strong, they can do everything and won’t be judged, they will always be right.

We know how powerful is a woman, and “Kavitha” and “Lust” show us strength, but it only occurred in the end of story, when the Kavitha saved Mustafa. She jump out of the train, her brave contrasted with her submissive behavior at home, but it is not emphasized in the story.

“Lust” is also powerful, because she lives in a society that, it is wrong to stay with a lot of boys. However she was brave too, she does not care about it.

“The boys are one of two ways: either they can’t sit still or they don’t move. In front of the TV, they won’t budge. On weekends they play touch football while we sit on the sidelines, picking blades of grass to chew on and watch. We’re always watching them run around” (Minot 409).

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The stories present elements of different times and cultures. Kavitha had her marriage arranged by their families when she was sixteen. The main character in "Lust" has a lot of encounter and her parents support that. Kavitha was an old woman and the main character of "Lust" is very young. They have different ways of living, but suffer with the patriarchal society for the same reason, to be woman.

Having a baby is the most important thing in a woman's life. Kavitha dreamed of having a baby, but she could not. It is the most important thing the woman have to do in her life, because appears that women are always connect with children and it is an obligation.

"There had been a pregnancy in Kavitha and Vinod's marriage, but the child had been stillborn. The stillbirth had been a culmination of many years of trying for children, and the next time Vinod had reached for her, an appropriate number of weeks after the failed pregnancy, she had looked at him evenly, a little sadly, and said, Please. No more" (RAO 266).

She always want a child, so "Her friends had exclaimed. Just be happy he doesn't beat you. True, true, Kavitha had agreed, but she secretly wondered if perhaps that is what it would take to bring his gaze to life: violence" (RAO 262), she found one, a boy, called Mustafa.

"That train is under siege, she cried. My husband is on it, his father. People are hurt. The cabin of the lorry was dark" (RAO 262).

She need children to maintain the relationship. She was not free, she was trying to save her marriage and has a perfect family according to our (patriarchal) society.

In the stories the woman always needs a relationship to be happy, even if they are being abused. Kavitha believes that somehow, the man has to be in control even violently.

She wants to feel alive. The girl from "Lust" wants it too. "You open your legs but can't, or don't dare anymore, to open your heart." (Minot 412). The relation of being submissive appears in both stories.

A man that saw "Lust and the boy kissing, blamed her for it, as if the boy, were invisible at that moment, and she had to be preserved, because that is ugly for a woman. "If you want to smooch with your boyfriend, there are twenty acres for you to do it out of the public eye. You read me?" (Minot 411), The woman is always blamed in a relationship.

The woman needs to realize that she lives in a patriarchal society. Every day a woman feels horrible for something that is not her fault, but she doesn't know that. When a woman realizes that she is submissive, it is because she has been in contact with a feminist person or because she has read something, seen something or because it came to the edge! Every day women, leave their lives, every day a woman is slept, every day a woman is called a bitch, every day a woman is hurt, every day... We need to live in a society that woman can chose what they can do, can be and how to live. The woman have to suffer a lot to find herself besides a man. In the two stories, the authors show us the relation of man and woman, bring elements, and feeling in the woman, proving that in passages that woman feel and see yourself as inferior, submissive and objectified. This patriarchal society is rooted in women's lives. It is not a story, it is reality. We have to talk about that, we need to know how woman feel and share it to help other women. We need to boot up this root. We need be free.

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