

From the editor

A primeira edição da Revista do Learning Center (LC) totalmente *on line* está pronta. Foram três meses de criação, entrega, revisão, devolução, acertos e erros.....mas conseguimos finalizar.

Nosso monitor/colaborador Eron (4ATIN – 2011) sugeriu o nome ENGLEASY para a revista, e depois de uma votação feita no LC optamos por adotar este nome. Acreditamos que ele “traduza” o objetivo da publicação: discutir e refletir sobre os assuntos envolvidos na aprendizagem de línguas, tradução, interpretação, etc. de uma maneira agradável e diversificada.

Fizemos os artigos em Inglês e Português para poder atender a necessidade de todos os leitores da revista. Esperamos que vocês curtam os artigos, atividades, curiosidades, entrevistas feitas por mim e pelos monitores do LC.

Se tiver alguma dúvida, sugestão, pedido, entre em contato conosco pelo *e-mail* learningcenter@usjt.br, aceitamos artigos para publicação também. Para finalizar, durante o processo de elaboração da revista, tivemos a troca de nosso assistente de laboratório. Nosso ex-aluno, o Juliano Olimpio dos Anjos, foi substituído por outra ex-aluna a Mara Almeida que foi a responsável pela revisão de todos os artigos.

Enjoy the reading!

Prof^a Ms. Cynthia Pichini

Loiras Geladas? Cold Blond Girls?

A pragmática explica...

Suppose you have a friend from England and he is spending his vacation in Brazil. He is a very smart guy and speaks Portuguese quite well. You invite your friend to go to a bar for some beer and he, as a good Englishman, doesn't decline the invitation. As soon as you arrive at the bar, you call up the waiter and say, *'Por favor, duas loiras estupidamente geladas para mim e meu amigo aqui.'* Your friend looks at you kind of strange and says, *'Where are the blondes and why are they stupid?'*

This example plainly shows how language is situational. The English guy from the example didn't understand what his friend meant because he didn't have a deep knowledge of the culture and situation where the Portuguese expression was used. The experience could happen to a Portuguese speaker when hearing the English idiom "bloody hell", which is widely used especially by the English speakers in the United Kingdom.

When facing an unknown idiom, the first action that a foreign language student takes is to get help from a dictionary. However, if the student's doubt is about the meaning of the expression in their native language, the dictionary quite often doesn't meet their expectations, and most of the time student gets as confused as they were in the beginning. This happens because separate sentences are abstract and they don't represent an utterance without a specific context. In the two examples given above, both in Portuguese and in English, the words lost the original meaning, in which they are usually used, and acquired a new one, within a different context.

This phenomenon is common to many languages all over the world and that's why it has been studied by Linguistics. In the beginning of the linguistic studies, there was a major concern related to rules for the use of language that was considered correct and acceptable. Over the years, some linguists noticed that oral language is the basis for written language, not the opposite. Taking this fact into account, Linguistics known as descriptive has gained more importance in academic works.

Descriptive Linguistics, as the name suggests, describes what really happens in everyday language when it is used by the speakers rather than only setting rules for the correct use of it. Included in this division of the modern Linguistics, a new field which deals exclusively with the language in context has emerged: Pragmatics.

Pragmatics can be described as the study of language in the context of use. While Semantics and Syntax address issues that don't involve a general context, Pragmatics major concerns are intentionality and situation in that the sentences are uttered by the speaker. In other words, a sentence that is spoken or written will have a different meaning according to the intention or the situation the speaker says or writes it. There is a simple example to illustrate it. There are two people in a room and one of them says to the other, 'It's cold in here.' The person who received the message knows that the windows are open and instinctively shuts them. The first person would certainly like to have the windows closed, but it didn't give a direct order to the other person to do so. This means that the language was not only used to convey information (which would have little importance for both, whether it was cold in the room or not), but made the second person to perform an action.

The creativity of humanity is indeed amazing. This ability gives the unique character of our language, unlike any other form of animal or artificial communication. Thanks to the study of modern linguistics, we can gain more knowledge about linguistic phenomena which, at first glance, seem so simple, but they are very complex. These new concepts and research certainly have helped us not only understand the human brain better, but has also preserved cultural and linguistic diversity.

Por Rafael Santos da Silva

Loiras geladas? Cold blond girls?

A pragmática explica...

Suponhamos que você tenha um amigo da Inglaterra e esse amigo está passando as férias no Brasil. Ele é um inglês muito esperto que domina o português razoavelmente bem. Você convida

seu amigo para ir a um bar tomar umas cervejas, como bom inglês que é, obviamente, ele não recusa. Ao chegar ao bar você chama o garçom e pede: *"Por favor, duas loiras estupidamente geladas pra mim e meu amigo aqui."* Seu amigo o olha com certa estranheza e diz: *"Onde estão as loiras e por que elas são estúpidas?"*

Esse exemplo explica bem o caráter situacional da língua. O inglês do exemplo não entendeu o que seu amigo quis dizer por não ter conhecimento profundo da cultura e da situação do uso da expressão. O mesmo poderia acontecer com um falante de língua portuguesa que ouve a expressão "bloody hell", que é utilizada largamente principalmente pelos falantes de língua inglesa no Reino Unido.

Ao se deparar com uma expressão desconhecida, a primeira atitude de um estudante de língua estrangeira é recorrer ao dicionário. No caso de expressões idiomáticas, provavelmente o estudante vai ficar tão confuso como no princípio. Isso ocorre porque as frases separadas fora de um contexto específico são entidades abstratas, não representam um enunciado. Nos dois exemplos citados acima, tanto em língua portuguesa como na inglesa, as palavras perderam seu sentido principal, sentindo em que geralmente são usadas, e ganharam um novo sentido, dentro de um contexto diferente.

Esse fenômeno é comum a diversas línguas ao redor do mundo e por isso passou a ser estudado pela Linguística. Infelizmente no começo dos estudos linguísticos, havia uma grande preocupação com normatizar, ou seja, desenvolver regras para o uso correto da língua. Com o passar dos anos, alguns estudiosos perceberam que a língua oral origina a escrita e não o oposto. Por essa razão, a linguística descritiva ganhou mais importância entre os linguistas.

A linguística descritiva, como o próprio nome já diz, estuda o que realmente acontece com a língua cotidiana dos falantes, não se ocupando da estruturação de regras que definam o certo ou errado da sua produção oral e escrita. Dentro dessa divisão da linguística moderna surgiu ainda mais um campo que trata exclusivamente do uso da língua pelos seus falantes: a Pragmática.

A Pragmática talvez possa ser mais bem descrita como o estudo da língua dentro de seu contexto de uso. Enquanto a semântica e sintaxe trabalham com questões que não envolvem um contexto

de maneira geral, a pragmática lida com intencionalidade e a situação em que as sentenças são proferidas por um determinador locutor. Em outras palavras, uma dada sentença terá um significado diferente de acordo com a intenção ou a situação em que o locutor a profere ou escreve. Há um exemplo clássico que demonstra esse conceito. Há duas pessoas na mesma sala e uma delas diz a seguinte frase “Está frio aqui dentro”. A outra pessoa percebe que a janela está aberta e a fecha de maneira quase instintiva. A primeira pessoa certamente gostaria que a janela fosse fechada, mas não deu uma ordem direta à segunda pessoa para fechar a janela. Isso significa que ela não usou simplesmente a linguagem para constatar que estava frio (fato que teria pouca importância para ambos), mas a usou para fazer que a segunda pessoa executasse uma ação.

A capacidade criativa da linguagem humana é de fato incrível. Tal habilidade dá a nossa língua um caráter único, incomparável com qualquer outra forma de comunicação animal ou artificial. Graças aos estudos da linguística moderna, podemos obter mais conhecimento sobre fenômenos linguísticos que, à primeira vista, parecem tão simples, entretanto são de grande complexidade. Esses novos conceitos e pesquisas com certeza nos ajudaram não só a entender melhor o cérebro humano, mas também a preservar a diversidade cultural e linguística.

*Por Rafael Santos da Silva
Tradutor e Intérprete – 3º ATIN*

English Language Teaching in Brazilian Schools

LDB (education laws in Brazil) requires the teaching of English language in both Primary and High School. However, until today, thousands of people become adults without the knowledge of a second language. This is probably due to the method of teaching offered not only in public but also in private schools based on old-fashioned approaches.

One of the first ways of teaching English was called **translation/ grammar method**. It was inspired by the same method of teaching Greek and Latin, in which students should translate classic novels and memorize rules with the only purpose of dominating the morphology and syntax; in addition, the classes were taught in the mother tongue. We are in the 21st century, science and technology has considerably progressed, today's youth is increasingly communicating via social networking sites, educators discuss the best way to motivate their students, and politicians want to prioritize education; however, English language classes still focus on grammar and the focus on teaching the *Verb to be* turned into the villain of Brazilians because of the teachers' insistence in basing their lessons on structures only.

The lesson plan used in regular education does not correspond to reality. If today someone needs to use English here in Brazil is because, among several reasons, the language is more and more demanded in labor market and *vestibular* (the entrance exams to enter university). Nevertheless, teachers do not motivate their students; many of them had a poor training and hardly know how to pronounce certain words, so they end up using only Portuguese. When rarely some activity is based on texts similar to the ones from *vestibular*, students are not prepared to understand the vocabulary, since they only had structure lessons. This means that the teaching language in schools does not have a format that leads to a practical purpose, making students conclude the high school without having learned the language and background to specialized courses.

Only in language schools the individual finds usefulness in learning, since the approach is more **communicative**, avoiding the boring methods from the past. The four skills: listening, speaking, reading and writing are concurrently worked in all classes, and the teacher communicates in English all the time, preferring to paraphrase than translating for the student. It

has not being a long time this kind of approach is used, it was through the experiences made with other forms of education – as exercises of repeating sentences or exclusively oral approach – that it was reached a more efficient product which emphasized the learners' needs.

The indifference which the subject is treated in regular schools reflects the lack of interest that more prepared teachers have to teach in these institutions, besides the cost-benefit is not worth to any effort in changing the situation of education. While there is no infrastructure to be offered more dynamic lessons, more contact with the L2, as well as a better planning of the assessments offered to students, they will continue thinking that English is only made by grammar and will not have the preparation that they really need in a world increasingly globalized. It is therefore necessary that the government start acting rather than just creating laws that are never translated into what is really important for children and adolescents' future.

Por Elda Gomes de Campos

O ensino de Língua Inglesa nas escolas

As leis diretrizes e bases da educação no Brasil (LDB) exigem que a Língua Inglesa seja obrigatória tanto no Ensino Fundamental quanto no Médio, porém, até hoje, milhares de pessoas chegam à fase adulta desmotivadas por não terem conseguido aprender absolutamente nada da L2. Isso provavelmente se deve ao método de ensino oferecido não só em escolas públicas como privadas que ainda se baseia em abordagens usadas desde o século passado.

Uma das primeiras formas de ensinar inglês para estrangeiros era chamada de *tradução e gramática*. Ela foi inspirada no mesmo método de ensino do grego e do latim, no qual os alunos deveriam traduzir obras clássicas e memorizar regras com o único intuito de dominar a morfologia e a sintaxe; além disso, as aulas eram ministradas na língua materna. Contudo, por mais que estejamos no século 21, que o avanço tecnológico e científico tenha avançado consideravelmente, que os jovens de hoje estejam cada vez mais se comunicando por meio de sites de relacionamento, por mais que pedagogos discutam a melhor forma de motivar seus alunos, e políticos queiram priorizar a educação, a aula de Língua Inglesa atual continua focada na

gramática e o verbo *to be* se transformou no grande vilão dos brasileiros de tanto os professores insistirem somente em basear suas aulas no ensino de estruturas gramaticais.

O plano de aula usado no ensino regular não corresponde à realidade. Se hoje alguém necessita do inglês para usar aqui no Brasil é porque, dentre vários motivos, tal língua é cada vez mais exigida no mercado de trabalho e nos vestibulares. Porém, os professores não motivam seus alunos, muitos deles tiveram uma péssima formação e mal sabem pronunciar certas palavras, por isso acabam usando somente o português. Quando raramente alguma atividade é baseada em textos parecidos com os do vestibular, os alunos não têm preparo para compreender o vocabulário, já que só tiveram aulas sobre estruturas. Isso significa que o ensino de língua nas escolas não tem um formato que leve a algum objetivo prático, fazendo que o aluno conclua o Ensino Médio sem ter aprendido efetivamente a língua e tendo que recorrer a cursos especializados.

★ Somente nas escolas de língua é que o indivíduo encontra utilidade no aprendizado, já que a abordagem é mais *comunicativa*, fugindo dos enfadonhos métodos do passado. As quatro habilidades: audição, fala escrita e leitura são trabalhadas concomitantemente em todas as aulas, sendo que o professor se comunica em inglês o tempo todo, preferindo parafrasear a fazer traduções para o aluno. Não faz muito tempo que esse tipo de abordagem é usado, foi por meio das experiências feitas com outras formas de ensino – como exercícios de repetição de frases ou enfoque exclusivamente oral – que se chegou a um produto que fosse mais eficaz e respondesse às necessidades do aprendiz.

O descaso com que é tratada a disciplina nas escolas regulares reflete a falta de interesse que professores mais bem preparados têm em ensinar nessas instituições, além disso, o custo-benefício não compensa qualquer esforço em mudar a situação do ensino. Enquanto não houver infraestrutura para que sejam oferecidas aulas mais dinâmicas, com maior contato com a L2, assim como um melhor planejamento das avaliações oferecidas aos alunos, eles continuarão achando que inglês é só feito de gramática e não terão a preparação que realmente precisam num mundo cada vez mais globalizado. Portanto, é necessário que o governo comece a agir em

vez de apenas criar leis que nunca são traduzidas para o que realmente é importante para o futuro das crianças e adolescentes.

*Por Elda Gomes de Campos
Letras – 3º ALEN*



From the Pages to the Big Screen

The film industry has always liked the idea of taking stories from books to the big screen; great examples are J.K. Rowling's novels, the *Harry Potter* series, and Stephenie Meyer's, *The Twilight Saga*.

Besides collecting legions of fans because of the books, the movies based on them are box-office hits in the movie theaters around the world.

Classic movies such as *The Godfather* (1972) came from novels. Since then, this relation between publisher and studio has only become stronger and stronger. Nowadays, as it seems, many books need their movie versions to sell.

Give life and faces to the readers' imagination made a great profit for many publishers with the books' selling, but at the same time it was a great incentive for many people start reading.

Some book stories chose a different path being portrayed into the small screen, such as some TV series *Game of Thrones*, *Gossip Girl*, *True Blood* and *The Vampire Diaries*.

A writer who knows well this "literature-movie" art is Nicholas Sparks, who has already had six of his books adapted to the big screen (*Message in a Bottle*, *A Walk to Remember*, *The Notebook*, *Nights in Rodanthe*, *Dear John*, *The Last Song*). The number will increase after his book *The Lucky One* with Zac Efron as the lead actor.

In Brazil the most famous example is *Elite Squad*, whose books inspired the movies of the same name played by the actor Wagner Moura. We cannot forget the comedies *A Samba for Sherlock*, based on the book written by Jô Soares and *A Dog's Will*, by Ariano Suassuna; the drama *Primo Basílio*, by the Portuguese writer Eça de Queirós; and also the blockbusters *City of God*, from the novel written by Paulo Lins, and *Carandiru*, based on the book *Carandiru Station* by the physician Drauzio Varella.

The biggest critics are certainly the fans who want to see every detail of their favorite books portrayed into the theaters.

See more stories that ended up into the big screen:

James Bond

The 007 agent, a fictional character of the British spy service MI-6, was created in 1953 by the writer Ian Fleming. The name James Bond came from the book *Birds of the West Indies*, Fleming's wife favorite one. After his death in 1964, the books started being written by Kingsley Amis and Raymond Benson, among others.

The Chronicles of Narnia

The seven-book-series written by C.S. Lewis is his most famous masterpiece. Considered a children's classic, it was adapted several times to the radio, television and theater. Three of his books became movies. The last one, *The Voyage of the Dawn Treader*, had its copyright sold to Fox Studios (the earlier movie were made by Disney Studios), even though it did not get the expected box office.

Vampires

Before the *Vampire Diaries* and *Twilight*, we have *Bram Stoker's Dracula*, directed by Francis Ford Coppola and starred by the British actor Gary Oldman. Although it is an adaptation of *Dracula* (1897), Coppola and the screenwriter Kin Hart created a new novel using the original narration. The movie won three Academy Awards in 1993, Best Costume Design, Best Sound Effects Editing and Best Makeup.

Another success was *Interview with a Vampire*, starring Tom Cruise and Brad Pitt, based on the book by Anne Rice.

The Bone Collector

The thriller from 1999 is based on the story written by Jeffrey Deaver. This was the first book in the series with the quadriplegic character Lincoln Rhyme, the following one was *The Coffin Dancer*.

The Lord of the Rings

It is impossible to talk about movie adaptation without mentioning the trilogy *The Lord of the Rings*, written by J.R.R Tolkien. The story begins as a sequence of the book *The Hobbit*. Though the author's intention was to make only one edition, it ended up being divided into three volumes (*The Fellowship of the Ring*, *The Two Towers* and *The Return of the King*) between the years 1954 and 1955. Since then it was reprinted several times and translated into over 40 languages, making it one of most popular works of the twentieth century. The book was already adapted by BBC to the radio in 12 parts between 1955 and 1956.

In 1978, Ralph Bakshi produced the first cartoon version. And in 1999, Peter Jackson decided to adapt it to the movies. The trilogy was shot simultaneously and won 17 Academy Awards.

Peter Jackson returns to the direction of *The Hobbit*, to be released in 2012.

Sherlock Holmes

The fictional character created by the doctor and writer *Sir Arthur Conan Doyle* has already been portrayed in more than 200 movies. The first of them *The Adventures of Sherlock Holmes* was shot in 1905. Many established actors had already portrayed him, such as Michael Caine and Christopher Lee. In the last adaptation from 2010 Robert Downey Jr. was the responsible to bring the investigator to life, with Jude Law as Dr. Watson. The couple returns to the scene later this year in *Sherlock Holmes 2: A Game of Shadows*.

Clockwork Orange

The book written by Anthony Burgess in 1962 shocked readers because of the vocabulary full of slang and also because of the violence and ethical conflicts that surrounded the lead actor. The British adaptation from 1971 was directed by Stanley Kubrick, being nominated to the Academy Award of Best Movie in 1972. Its budget was of only \$2.2 million dollars.

Por Amanda Gomes de Andrade

Das páginas para a telona

A indústria cinematográfica sempre gostou da ideia de levar histórias tiradas de livros para as telonas, grandes exemplos são os romances de J.K. Rowling, a série *Harry Potter*, e de Stephenie Meyer, a *Saga Crepúsculo*.

Além de colecionar legiões de fãs através de seus livros, os longas baseados nelas são sucesso de bilheteria nos cinemas do mundo todo.

Clássicos como *O Poderoso Chefão*, de 1972, vieram de romances. E de lá para cá, essa relação entre editora e estúdio só ganhou força. Hoje, ao que parece, muitos livros precisam de suas versões cinematográficas para vender bem.

Dar vida e rostos à imaginação dos leitores fez com que muitas editoras lucrassem com as vendas de seus livros, mas, ao mesmo tempo, isso foi um grande incentivo para que as pessoas começassem a ler.

Algumas histórias preferiram um caminho diferente ao serem retratadas nas telinhas, como nos casos de algumas séries de TV *Game of Thrones*, *Gossip Girl*, *True Blood* e *Os Diários do Vampiro*.

Um dos autores que dominam essa arte "literatura – cinema" é Nicholas Sparks, que já teve seis de seus livros adaptados para as telonas (*Uma Carta de Amor*, *Um Amor Para Recordar*, *Diários de uma Paixão*, *Noites de Tormenta*, *Querido John*, *A Última Música*). E a lista crescerá, a adaptação de *The Lucky One* terá Zac Efron como protagonista.

No Brasil, o exemplo mais famoso é *Tropa de Elite*, cujos livros deram origem aos filmes de mesmo nome protagonizados pelo ator Wagner Moura. Não podemos esquecer também das comédias *O Xangô de Baker Street*, baseada no livro escrito por Jô Soares, e *Auto da Compadecida*, de Ariano Suassuna; o drama *Primo Basílio*, do escritor português Eça de Queirós; e os também sucesso de bilheteria *Cidade de Deus*, do romance escrito por Paulo Lins, e *Carandiru*, baseado no livro *Estação Carandiru* do médico Drauzio Varella.

Os maiores críticos certamente são os fãs que desejam que cada detalhe das páginas de seus livros preferidos seja retratado nas telas dos cinemas.

Veja mais algumas obras que também foram para as telonas:

James Bond

O agente 007, personagem fictício do serviço de espionagem britânico MI-6, foi criado em 1953 pelo escritor Ian Fleming. O nome James Bond saiu do livro *Birds of the West Indies*, livro favorito da esposa de Fleming. Após sua morte em 1964, os livros passaram a ser escritos por Kingsley Amis e Raymond Benson, entre outros.

As Crônicas de Nárnia

A série de sete livros escrita por C.S. Lewis é a obra mais conhecida do autor. Considerada um clássico da literatura infantil, já foi adaptada diversas vezes para rádio, televisão, teatro. No cinema, três de seus livros viraram filmes. O último, *A Viagem do Peregrino da Alvorada*, teve seus direitos vendidos para a Fox (os filmes anteriormente foram realizados pelos Estúdios Disney), mas ainda assim não obteve o sucesso de bilheteria esperado.

Vampiros

Antes de *Vampire Diaries* e *Crepúsculo* temos *O Drácula de Bram Stoker*, dirigido por Francis Ford Coppola e estrelado pelo ator inglês Gary Oldman. Apesar de ser uma adaptação do romance *Drácula* (1897), Coppola e o roteirista Kin Hart criaram um novo romance em cima da narrativa original. O filme ganhou três estatuetas do Oscar em 1993, de Melhor Figurino, Melhores Efeitos Sonoros e Melhor Maquiagem.

Outro sucesso foi *Entrevista com o Vampiro*, estrelado por Tom Cruise e Brad Pitt, baseado no livro homônimo de Anne Rice.

O Colecionador de Ossos

O filme policial de 1999 é baseado na história escrita por Jeffrey Deaver. Esse foi o primeiro livro da série com o personagem tetraplégico Lincoln Rhyme, o seguinte foi *The Coffin Dancer*.

O Senhor dos Anéis

É impossível falar em adaptações cinematográficas sem mencionar a grande trilogia *O Senhor dos Anéis*, escrita por J.R.R. Tolkien. A história começa como sequência de *O Hobbit*. Apesar da intenção do autor de transformar o livro em uma única edição, ele acabou sendo dividido em três volumes (*A Sociedade do Anel*, *As Duas Torres* e *O Retorno do Rei*) entre os anos de 1954 e 1955. Desde então, foi reimpresso diversas vezes e traduzido para mais de 40 línguas, tornando-se assim uma das obras mais populares do século XX. O livro já foi adaptado para o rádio em 12 partes pela BBC entre 1955 e 1956.

Em 1978, Ralph Bakshi produziu a primeira versão em desenho animado. E em 1999, o diretor Peter Jackson resolveu adaptá-lo para os cinemas. A trilogia foi filmada simultaneamente e acumulou dezessete Oscars.

Peter Jackson volta à direção em *O Hobbit*, a ser lançado em 2012.

Sherlock Holmes

O personagem de ficção criado pelo médico e escritor *Sir Arthur Conan Doyle* já foi retratado em mais de 200 filmes. O primeiro deles *The Adventures of Sherlock Holmes* é de 1905. Muitos atores consagrados já o interpretaram, tais como Michael Caine e Christopher Lee. Na última adaptação de 2010, Robert Downey Jr. foi o responsável por trazer o investigador à vida, tendo Jude Law no papel de Dr. Watson. A dupla volta à cena ainda este ano em *Sherlock Holmes 2: A Game of Shadows*.

Laranja Mecânica

O livro escrito por Anthony Burgess em 1962 chocou leitores por causa de seu vocabulário cheio de gírias e também pela violência e conflitos éticos que cercavam o protagonista. A adaptação britânica de 1971 foi dirigida por Stanley Kubrick, sendo indicada ao Oscar de Melhor Filme em 1972. Seu orçamento foi de apenas 2,2 milhões de dólares.

*Por Amanda Gomes de Andrade
Tradutor e Intérprete – 4º ATIN*



Guess What?

Curiosities About UK

A country is made of a lot of cultural, historical and social aspects which directly influence any language. Mainly during last century, English has suffered a lot of influences from the rest of the world. That's one of the results of globalization. Let's see if you can guess the meaning and context of the following expressions, they are all linked to famous and important institutions, habits; behavior English people have, etc.

1. Where is BLIGHTY?	<input type="checkbox"/> a. sandwich
2. Who works for AUNTIE?	<input type="checkbox"/> b. England
3. What can you expect to eat with your YORKSHIRE PUDDING?	<input type="checkbox"/> c. gin and tonic
4. What would you do with a G+T?	<input type="checkbox"/> d. cake
5. Would you like a visit from the OLD BILL?	<input type="checkbox"/> e. a soap opera
6. What can you get in an OFF-LICENSE store?	<input type="checkbox"/> f. police
7. What's CORRIE?	<input type="checkbox"/> g. BBC
8. What's your favorite SARNIE?	<input type="checkbox"/> h. a convenience store
9. Who gives LAST ORDERS?	<input type="checkbox"/> i. in the pub
10. What does BUILDER'S TEA taste like?	<input type="checkbox"/> j. a very strong tea

Appropriate answers are next page.

Answers:

- 1- It's an affectionate term English people have to talk about England.
- 2- Affectionate term to refer to BBC (British Broadcasting Corporation), they also call it the Beeb.
- 3- You eat it with roast beef (Sunday roast) and vegetables. It's the common dessert you have on Sunday lunches. Yorkshire pudding is a simple dough which takes flour, eggs and water. We call it in Brazil *pão de ló*.
- 4- It's a classical drink prepared with gin and tonic. It was Churchill's favorite.
- 5- It's the popular term to talk about the police.
- 6- Almost everything, it's a convenience store in USA.
- 7- It's Coronation Street (the oldest TV soap opera, it has been on the air for about 50 years). It was first aired on December 9, 1960. It is about the drama of normal people lives, it's on ITV (Independent TV). Almost every city in UK has a street called Coronation Street. All the cities I visited in England had one. We know how English people support and adore the monarchy right? Remember Harry's wedding this year....
- 8- Sandwich.....mine is cheese sandwich. What is yours?
- 9- When the pub is about to close the barman shouts "Who gives last orders"? It means those are the last drinks he is serving that day.
- 10- It's a very, very strong tea.....Tea is an important issue to English people and they can predict your social class according to the way you like drinking your tea. The brand also has different categories.....Be careful....the tea you drink says a lot about you.....

*Por Prof^a. Ms. Cynthia Pichini
Curso de Letras e Tradutor e Intérprete*

Making Perfect Tenses Easier

One of the most troublesome classes for teacher and students is the introduction of Perfect Tenses, which comprehend past, present and future. Such verb tenses, called “Perfeito” in Portuguese confuse students because of the difficulty some of them have to identify the suitable situation to use any of the tenses. They are not as simple as in Portuguese, which the students are already used to. **Really?**

This article aims not making the students more confused, but showing the most used tenses mainly by the beginners, and how to make them as easy as they are in Portuguese. The tenses that will be used are Future Perfect, Past Perfect, Present Perfect as well as some modal verbs (will, would, should, could). With these hints we intend to minimize the problems and doubts students have and to end the myth of being difficult.

The first step is to establish a word in English for each in Portuguese to form the verb tense. The objects and complements will depend on student’s knowledge. So, every time we think of the sentence in Portuguese, we will be able to replace any single word by an equivalent in English. We are going to use the words below, but we know it is necessary to use the bare infinitive, I mean, the verb without TO:

Ter/haver= to have

Tinha/havia = had

Feito = done

Visto = seen

Sido/estado = been

Indicativo de futuro = Will

Indicativo de Futuro do Pretérito (teria, faria etc) = would

Should*

Could*

With the words above we can make simple sentences. Then, according to your knowledge in verbs, you will be able to make other sentences even if you have never heard or read them before.

1. Terei	Feito	minha lição até amanhã.
I will have	Done	my lesson by tomorrow.

2. Ele havia	Feito	sua lição antes de almoçar.
He had	Done	his lesson before having lunch.

3. O que	você tem	feito?
What	have you	done?

4. Ela tinha	visto	um pássaro.
She had	seen	a bird.

5. Eles têm	sido	pacientes.
They have	been	patient.

- The sentences above intend to show that it is possible to establish a link between Portuguese and English. So, even those students who are not fluent in English and that think in Portuguese before making sentences are able to make such sentences in a correct way. Therefore, their vocabulary becomes richer. In time, the student starts producing English without thinking first in Portuguese. The improvement comes with the student vocabulary growth.

With these little tips it is already possible that a student with a basic knowledge of English and of verbs can make a lot of sentences. It is no longer necessary to be frightened by these verb tenses which are very similar to the way we use them in Portuguese.

Making Perfect Tenses easier

Uma das aulas mais preocupantes para os professores e mais perturbadoras para os alunos devido a não familiaridade é a apresentação dos **Perfect Tenses**, que englobam passado, presente e futuro. Os tempos verbais "Perfeitos" mexem com a cabeça dos alunos pela dificuldade que alguns têm para identificar a situação adequada para cada um deles. Não são tão simples como no português com o qual os alunos já estão acostumados. Será que não?

A intenção deste artigo não é confundir ainda mais a cabeça do aluno, mas mostrar os tempos mais usados, principalmente pelos iniciantes, e como torná-los tão fácil quanto são para eles em português. Serão utilizados Future Perfect, Past Perfect, Present Perfect e alguns verbos modais (will, would, should, could) para tentar minimizar o problema que a matéria pode criar na cabeça do aluno e acabar com o mito de que é difícil.

O primeiro passo é estabelecer uma palavra em inglês para cada palavra em português na formação do tempo verbal, ou seja, os objetos e complementos dependerão do conhecimento de cada aluno. Assim, toda vez que pensarmos na frase em português saberemos como substituir cada palavra por uma em inglês. Usaremos as seguintes palavras, mas sabemos que na hora da conjugação retiramos o TO da frente dos verbos:

Ter/haver= to have

Tinha/havia = had

Feito = done

Visto = seen

Sido/estado = been

Indicativo de futuro = Will

Indicativo de Futuro do Pretérito (teria, faria etc) = would

Should*

Could*

Com as palavras acima, podemos formar sentenças simples. Em seguida, conforme seu conhecimento de verbos em inglês, você mesmo será capaz de formar outras sentenças sem ao menos tê-las ouvido ou lido antes.

1. Terei	Feito	minha lição até amanhã.
I will have	Done	my lesson by tomorrow.

2. Ele havia	Feito	sua lição antes de almoçar.
He had	Done	his lesson before having lunch.

3. O que	você tem	feito?
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What	have you	done?
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4. Ela tinha	Visto	um pássaro.
She had	Seen	a bird.

5. Eles têm	Sido	pacientes.
They have	Been	patient.

- A intenção das sentenças acima é mostrar que é possível haver uma conexão entre português e inglês. Assim mesmo, os alunos que não têm tanta fluência no inglês e que ainda pensam um pouco em português, antes de formular sentenças, podem produzi-las de forma correta, o que torna seu vocabulário mais rico. Com o tempo, o aluno começa a produzir inglês sem precisar pensar em português. Essa **naturalidade** vai sendo acompanhada pelo aumento de vocabulário do aluno.

Com essas pequenas dicas, já é possível que um aluno com conhecimento básico de inglês e, principalmente de verbos, possa formar inúmeras sentenças. Não é mais preciso que se tenha medo desses tempos verbais que se assemelham bastante à forma como utilizamos em português.

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Old Songs Related to New Artists and Movies

It is very common to listen to songs that remind us past songs when you turn on the radio or when you go to the movies. Musicians are getting used to revive old songs in order to make new ones what is, by the way, very creative of them. Every now and then a rapper or a pop singer brings a very successful bit of the 70's and the 80's to the new generation. It seems like fashion. The short skirt has always come back and hats somehow have become very stylish, for example. In the music field it is the same.

Getting back to 2005, on May 23th of that year the rapper *Nelly* released a song called "*N Dey Say*". The song got the 64th place at U.S Billboard Hot 100 list and made a huge success among Hip Hop and R&B fans. This is one of the first songs that originated new songs in the last decade. *Nelly* used part of the melody of the song "*True*" performed by *Spandau Ballet* band. And in 2007 *Will.i.Am* and *Stacy Ferguson (Fergie)*, both from the band of R&B, Black Eyed Peas, made their own version of the *Spandau Ballet* song for the motion picture *50 first dates* starring Adam Sandler and Drew Barrymore, directed by Peter Segal.

In their last CD there is a song called "*The time (dirt bit)*", which have parts of an old song called "*(I had) the time of my life*" performed by Bill Medley & Jennifer Warnes, most known to be part of the picture *Dirty Dance* soundtrack with the actors Patrick Swayze and Jennifer Grey, a very successful movie from the late 80's, directed by Emile Ardolino. The movie won an Academy Award for the *best original song* in 1987. The hip hop band made an electronic version of the original melody and used the song chorus.

Another artist that made a huge success using songs like that is *Kanye West*. The rapper wrote "*Stronger*" with parts of "*Harder Better Faster Stronger*" from the techno band *Daft Punk*. Their song was part of the soundtrack of the motion picture *Never Back Down* (2008) with Cam Gigandet, Sean Faris and Djimon Hounsou, directed by Jeff Wadlow. The movie didn't have a great impact in the United States but a sequence is about to be released till the end of this year.

The artists are increasingly creative and large movie studios that want to ensure that their movies have a good soundtrack, will certainly be attentive to them. If it depends on singers and bands, the old songs will continue to be remembered over the years.

Source:

<http://www.cineplayers.com/trilha.php?id=19>

http://pt.wikipedia.org/wiki/Black_Eyed_Peas#2010.E2.80.93presente:_The_Beginning

<http://www.imdb.com/title/tt1023111/soundtrack>

http://pt.wikipedia.org/wiki/Dirty_Dancing

By Viviane Ramos Lemes

Músicas antigas relacionadas a novos artistas e a filmes

É muito comum ouvir canções que nos lembrem músicas do passado quando você liga o rádio ou quando vai ao cinema. Os músicos estão pegando a mania de usar músicas antigas para fazerem músicas novas o que é, a propósito, muito criativo da parte deles. De vez em quando um rapper ou um cantor (a) pop usa esse tipo de criação para mostrar os sucessos dos anos 70 e 80 para a nova geração. É igual à moda. A mini saia sempre volta a ser moda e os chapéus se tornaram muito chiques, por exemplo. No ramo da música acontece o mesmo.

Voltando a 2005, em 23 de maio daquele ano o rapper *Nelly* lançou uma música chamada "*N Dey Say*" (E eles dizem). A música ficou em 64º lugar na lista norte americana da Billboard dos tops 100 e fez um grande sucesso entre os fãs de Hip hop e R&B. Esta é uma das músicas que ficaram conhecidas na última década por originar outras canções. *Nelly* usou parte da melodia da música "*True*" da banda *Spandau Ballet*. Em 2007, *Will.i.am* e *Stacy Ferguson (Fergie)*, ambos da banda de R&B, Black Eyed Peas, fizeram sua versão da música da banda Spandau Ballet para a trilha sonora do filme *Como se fosse a primeira vez*, estrelado por Adam Sandler e Drew Barrymore e dirigido por Peter Segal.

Em seu último CD lançado existe uma música chamada "*The time (dirt bit)*" que tem partes de uma música antiga chamada "*(I had) the time of my life*" cantada por Bill Medley e Jennifer

Warnes, mais conhecida por fazer parte da trilha sonora do filme *Dirty Dance* com Patrick Swayze e Jennifer Grey, filme de grande sucesso do final dos anos 80 dirigido por Emile Ardolino. O filme ganhou um Oscar por *melhor canção original* no ano de 1987. A banda de hip hop fez uma versão eletrônica da melodia original da música e usou seu refrão.

Outro artista que fez grande sucesso usando músicas dessa maneira é *Kanye West*. O rapper compôs "*Stronger*" com partes da música "*Harder Better Faster Stronger*" da banda techno *Daft Punk*. A música dele faz parte da trilha sonora da película *Quebrando as regras* (2008) com Cam Gigandet, Sean Faris and Djimon Hounsou, dirigida por Jeff Wadlow. O filme não teve grande impacto nos Estados Unidos, mas uma sequência está para ser lançada no final deste ano.

Os artistas estão cada vez mais criativos e os grandes estúdios de cinema, que desejam garantir que seus filmes possuam uma boa trilha sonora, certamente estarão atentas a eles. Se depender dos cantores e das bandas, as músicas antigas continuarão a ser lembradas com o passar dos anos.

Fonte:

<http://www.cineplayers.com/trilha.php?id=19>

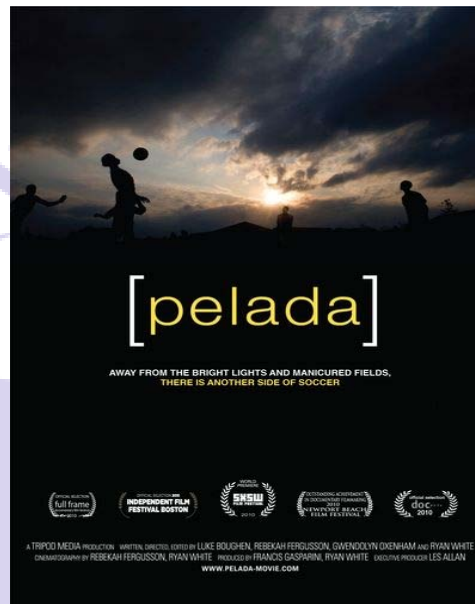
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http://pt.wikipedia.org/wiki/Dirty_Dancing

*Por Viviane Ramos Lemes
Tradutor e Intérprete – 4º ATIN*

Pick-up Soccer Is What We Call "Pelada"?



Far away from the bright lights and manicured fields

There's another side of soccer.

One year

25 countries

One game

Four soccer player filmmakers abandon jobs, renew passports, trade novels for Lonely Planets, and travel the world in search of pick-up games.



They used to play soccer for their university, and they decided to travel around the world to check how soccer can influence people.

Every country has a different name for “pelada”. In the United States they call it “pick-up soccer”. In Trinidad it’s “taking a sweat”. In England, it’s “having a kick- about”. In Brazil, the word is “pelada”.

From beaches in Brazil to a prison in Bolivia. From slums in Argentina to forbidden co-ed games in Iran. From skyscraper rooftops in Japan to a former landfill in Kenya. Their trip took them to exotic and sometimes dangerous places, but everything changes when there is a soccer match.

In this documentary the filmmakers had the opportunity to see soccer has a power to join and transform people.



Kenya



Uyuni Salt Flats, Bolivia



Tokyo, Japan

They also came to Brazil, and interviewed a man that say that, here children are born understanding football and sometimes they can't say "dad", but they say, "ball" and "goal".

This name "pelada" is from Brazil because here everywhere you go, you can see soccer, all over the country you can play soccer when you have a ball, and people to play.



Soccer is harmony



Cape town, South Africa



Bolivia

Filmmakers

Luke Boughen, Gwendolyn Oxenham, Rebekah, Ryan

Football Glossary

Word	Example sentence	Meaning
Assistant referee	Assistant referees used to be called 'linesmen', but the term was changed in 1996.	official who runs one of two touchlines and advises the referee, esp. on offside decisions
corner kick	The referee awarded a corner kick after the goalkeeper tipped the ball over the bar.	a free kick taken from one of the corners of the pitch

Defender	Defenders include left backs, right backs and central defenders.	a player whose main role is to prevent the opposition from scoring
Dive	Many people see diving as a form of cheating and think players who dive should be sent off.	to deliberately fall over when tackled in order to deceive the referee into awarding a free kick
Draw	The game ended in a draw, with each team having scored two goals.	finish a game with an even score; tie
extra time	We won the game by scoring the only goal in extra time.	two periods of 15 minutes each played when a game ends in a draw after normal time
Foul	The referee blew his whistle and gave a penalty kick for a foul in the penalty area.	an illegal action punishable by a free kick
goal	Manchester United beat Chelsea by three goals to one.	an instance of kicking or heading the ball into the goal
goalkeeper	The goalkeeper tried to stop the penalty kick by diving to his left, but the penalty taker kicked the ball past him and scored.	player whose role is to stop the ball from entering the goal, and the only player who can handle the ball in general play
goal line	The referee thought a defender was the last player to touch the ball before it went over the goal line, and	the two shorter boundaries, one at each end of the pitch, on which the goals are placed

	awarded a corner kick.	
handball	The ball hit Mark on the arm and the referee awarded a free kick to his opponents for handball.	a foul committed by touching the ball with a hand or an arm
league	The Spanish Football League, known as 'La Liga', includes famous clubs like Real Madrid and Barcelona.	a group of sports clubs that play each other over a period for a championship e.g. English Premiership League
offside	The assistant referee raised his flag to indicate to the referee that one of the forward players was in an offside position.	law requiring at least two defenders to be between an attacker and the goal line when the ball is passed to the attacker
pass	David saw a teammate and passed the ball to him.	to kick or head the ball to another player on one's own team.
penalty	Our defender tackled their striker in the penalty box, but the referee thought it was a foul and gave them a penalty.	a free kick from the penalty spot; <i>see also</i> penalty kick
penalty area	The tackle was just outside the penalty area, but the referee thought it was inside the area and gave them a penalty.	area near each goal in which the goalkeeper may handle the ball, and a foul is punished by a penalty kick (<i>also</i> ; penalty box)

penalty kick	Their best striker took the penalty kick, but our goalkeeper blocked his shot and they didn't score the goal.	a direct free kick taken from the penalty spot, awarded for a foul committed in the penalty area
penalty shootout	Our team won the penalty shootout by four goals to three, and we were the new champions.	a best-of-five penalty kick contest held to find a winner when a game is still tied after extra time
penalty spot	I felt very nervous as I put the ball on the penalty spot and stepped back to take the kick.	a white mark in the penalty area from which penalty kicks are taken
pitch	It had rained all morning, so the pitch was soft and muddy and difficult to run on.	the playing field
professional	David Beckham became a professional player at 17 when he signed a contract with Manchester United.	doing something, like playing sport or music, as a career or occupation
red card	The referee had already given Lee a yellow card, so when he committed another foul he was given a red card and sent off.	the most severe punishment given by a referee, in which the player is sent off the pitch
shoot	Ronaldo took the free kick and scored a great goal by shooting over the wall.	to try to score a goal

striker	We're not scoring enough goals, so our manager wants to get a new striker.	a player whose role is to score goals
substitute	They were losing by a goal with ten minutes to go, so the manager decided to substitute one of his defenders with a forward.	to replace one player with another player; <i>also</i> a player used to replace another
tackle	One of the defenders tackled David and kicked the ball out of play.	to challenge a player for the ball
tactical	They were losing, so the manager made tactical substitutions and replaced two defenders with more attacking players.	relating to a carefully planned strategy to win
throw in	After Joe kicked the ball out, one of the other team's players threw it in with a long throw into the penalty box.	to put the ball back into play after it has crossed the touchline by throwing it, usually to a teammate
touchline	The manager stood on the touchline shouting instructions to his players.	the two long boundaries along each side of the pitch; <i>also</i> sideline
wall	The defenders formed a wall to block the free kick, and the referee pushed them back ten meters.	a line of players forming a barrier to block a free kick taken near the penalty area

yellow card

If Jose gets another yellow card, he'll miss the next match.

a warning issued to a player for a serious foul, two of which result in a red card and sending off

*Por Tiago Mendes Carvalho
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Reading Activity for Advanced Students

Before you read

Note: As orientações em vermelho são dicas de metodologia para o professor.

Form pairs and give them some minutes to discuss the questions. Allow time for the whole class to share ideas and opinions.

- a. Have you ever gone camping? If so, how was it?
- b. Are you in favor or against hunting as pleasure or entertainment? Why?

Daniel Boone's Dear

(A North Carolina Legend retold by S.E. Schlosser)

Ask students to read the text individually and in silence.

Ask a volunteer to start reading it a second time in a loud voice. Divide the story into parts, this way everybody can take part of it. Remind them that intonation, rhythm, punctuation etc are very important for a clear understanding of what is being read. If necessary, help them with pronunciation.

Late one night, Daniel Boone and a friend went out fire hunting. Fire hunting involves the shining of the light from a fire pan (a pan full of blazing pine knots) into the woods. The light reflects in the eyes of the deer, which is too dazzled to run and the hunters can shoot it.

This night, as they neared a creek bed, Daniel Boone caught a glimpse of blue eyes shining in the darkness. He dismounted from his horse and aimed his rifle, but found himself unable to shoot. He had never seen a blue eyed deer. A rustle told him his prey had fled, and he followed it over a fence and into a meadow. The moonlight told him his "deer" had really been a young woman, and fate had kept him from shooting her. He followed her to the house, where he was met by her father, a close neighbor.

The father welcomed him in, and while they were still greeting one another, a young boy and girl burst into the room, babbling excitedly about their older sister's adventures. She appeared in the doorway, still flushed from her flight, the light shining on her gold hair. Daniel Boone was smitten. Her father introduced her as Rebecca. Being a determined sort of fellow, Daniel proceeded to woo Rebecca as doggedly as he once chased her across the fields, and did not give up until he had won the heart of the maid.

You can read more North Carolina folktales in [Spooky North Carolina](#) by S.E. Schlosser.

Available at:

<http://americanfolklore.net/folklore/2010/08/daniel_boones_dear.html>. Accessed on 30.7.11.

COMPREHENSION

Divide students in different pairs for this activity. Changing partners allow them to get in touch with everybody in class and practice their skills with different people, not only with their peers. Remind them that it is not necessary to know the meaning of all the single words to understand a text. Therefore, don't let them use dictionaries nor give any further explanations/translations. They'll have a specific activity with vocabulary afterwards.

Correction may be done orally. Ask for volunteers to read questions and answers.

Activity 7 can be extended. Check if they remember any other homophones. If they do, write them on board. If they don't, provide some examples and give an extra exercise. Follow a suggestion:

Circle the correct spelling:

a) The little boy hurt his (tow/toe).

b) My friend works in a hotel as a chamber (maid/made).

c) I (scent/sent) a postcard to my sister but she hasn't got it yet.

d) John was starving he (eight/ate) the whole chocolate cake.

e) I like to have a (paws/pause) for some minutes and restart the essay.

f) The polar (bear/bare/beer) an endangered species.

Photocopiable exercises:

<<http://www.autoenglish.org/v.homophones.pdf>>

<<http://www.bbc.co.uk/skillswise/words/spelling/recognising/homophones/worksheet.shtml>>

<<http://www.steacher.pro.br/homofonopt.html>>. Examples of homophones in Portuguese.

<<http://www.bifroest.demon.co.uk/misc/homophones-list.html>>. Examples of homophones in English.

1. In the sentence: *pan full of blazing pine knots*

blazing means:

() a brilliant display

(X) a brilliant burst of fire

() a destructive fire

pine knots means:

() a kind of coal or fuel

() a bunch of pine tress

(X) a cluster of pine wood

2. Which of the sentences can summarize the following extract:

The light reflects in the eyes of the deer, which is too dazzled to run and the hunters can shoot it.

() Because of the fire the hunters can't see the deer.

(**X**) Because of the light the deer is unable to escape.

() Because of the destructive fire the deer runs.

3. A synonym for *creek bed* is:

(**X**) stream bed

() a camp bed

() a bunk bed

4. In the second paragraph how did Daniel Boone find out his deer is in fact a young woman?

A rustle and the moonlight talked to him.

5. What is unusual about it? A rustle (whisper) and the moonlight were not expected to talk.

(but this is a legend/folktale, so it is possible)

6. In the last paragraph the words *smitten* and *woo* means respectively:

() suspicious and kill

() surprised and affectionate

(**X**) enamored and court

7. What's the relation between the title of this legend and the animal Boone was hunting?

The title is Daniel Boone's **dear** and he was hunting for a **deer**. These words are homophones (words with the same pronunciation but different spelling and meaning). It can imply that he was hunting an animal but found his love.

After you read:

Encourage students to give their opinions about the legend itself. Ask if they would like to read other stories like this, if they think they are interesting etc...

How did you like this legend? Explain.

WORDS FROM THE TEXT

Fled (past and participle of to flee) = to run away, vanish

Meadow= grassland, field.

Babbling= talking foolishly and continuously; talk like a baby

Smitten = enamored

To woo= to court a woman

Doggedly= with obstinate determination

Maid = unmarried woman.

A **legend** is a semi-true story, which has been passed on from person-to-person and has important meaning or symbolism for the culture in which it originates. A legend usually includes an element of truth, or is based on historic facts, but with 'mythical qualities'. Legends usually involve heroic characters or fantastic places and often encompass the spiritual beliefs of the culture in which they originate.

Available at:

<<http://myths.e2bn.org/teachers/info311-what-are-myths-legends-and-folktales.html> > Accessed on July 31, 2011.

A **folk tale** is a story or **legend** handed down from generation to generation usually by oral retelling. Folk tales often explain something that happens in nature or convey a certain truth about life.

Available at:

<http://www.mce.k12tn.net/indians/reading/what_is_a_folk_tale.htm>. Accessed on July 31, 2011.

The text has got some words that may not be familiar to the students. As extra practice, tell them to individually select the words they consider the most difficult. They have to write their definition or synonym in English and afterwards find a suitable translation for them in Portuguese.

Post- reading task:

- a) Ask students what the characteristics of a legend/folktale are. (See definitions).
- b) Ask if they know/remember any other legend/folktale. If so, allow them time to tell the stories. In case they don't, choose some folktale/legend titles as examples and if necessary tell one or two stories yourself.
- c) As homework students write their own folktale/legend.

Extension:

- a) For translators, the texts can be exchanged among students for correction and translation into Portuguese.
- b) For teachers, the texts can be exchanged among students for correction.

Corrections and translations should be revised and commented in class. Assign a date in advance to make sure everybody will have it done.

*Por Mônica A. de S. Egydio
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To Become a Reader

Reading in general requires attention and good reading comprehension. To read in another language requires some skills and knowledge. First of all, a good tip is to make reading a habit. In order to develop a better text comprehension, the student should read a lot and, as a result, to obtain a varied and refined vocabulary. These factors contribute to a good reading.

According to Dr. Keith Lenz, Ph. D from University of Kansas, comprehension is affected by the reader's knowledge of the topic, language, text structures, motivation, and level of engagement. His study can be accessed in <http://www.specialconnections.ku.edu> where he explains some aspects of learning related to reading and other language skills.

Other factor that helps in the reading comprehension is the quality of the text. In order to understand the message, the text must be well written. We can consider a well written text one which is concise, clear and well organized; the reader will only have to deal with doubts about vocabulary, new expressions, etc.

All these aspects are relevant, but it is essential that students be prepared for reading, because the difficulty is greater for those whose ability is not well developed. Besides being interested in the subject, do researches, access several dictionaries and sites to understand the text, reading must become a habit.

Nowadays there are several websites with reading tests to assess the reader's linguistic level. Some of these are www.pearsonlongman.com, www.ets.org/toeic/listening_reading and <http://www.englishlearner.com>. They provide tests to evaluate the foreign language reader and people can have a background of their reading skills.

The most important is that the development of text comprehension occurs while reading. Over time, we acquire more knowledge and expand our vocabulary, either in the mother tongue or the language we are studying. Our capacity increases, and this way, we have more pleasure in reading.

Digital bibliography

<http://www.pearsonlongman.com/ae/marketing/sfesl/practicereading.html>

<http://www.englishlearner.com/intermediate/intermediate-reading-test-1.shtml>

http://www.ets.org/toeic/listening_reading/about

[http://www.specialconnections.ku.edu/cgi-](http://www.specialconnections.ku.edu/cgi-bin/cgiwrap/speconn/main.php?cat=instruction§ion=rc/main)

[bin/cgiwrap/speconn/main.php?cat=instruction§ion=rc/main](http://www.specialconnections.ku.edu/cgi-bin/cgiwrap/speconn/main.php?cat=instruction§ion=rc/main)

Por Mônica Araújo

Tornar-se leitor

A leitura no geral exige atenção e facilidade de compreensão textual. O ato de ler em outra língua exige essas mesmas habilidades e um pouco mais: exige conhecimento. É necessário fazer da leitura um hábito. Para desenvolver a compreensão o leitor deve ler muito e conseqüentemente obter um vocabulário bem variado e muitas vezes refinado. Esses fatores contribuem para uma boa leitura.

De acordo com o Dr. Keith Lenz, Ph. D da Universidade de Kansas, a compreensão textual pode ser afetada pelo conhecimento do assunto, das estruturas da língua, das estruturas textuais, motivação e nível de comprometimento. Seu estudo pode ser acessado no site <http://www.specialconnections.ku.edu> onde ele explica alguns aspectos da aprendizagem em relação à leitura e outras habilidades da linguagem.

Outro fator que auxilia na compreensão textual é a qualidade do texto. Para que o leitor possa entender a mensagem é necessário que o texto tenha sido bem escrito. Podemos considerar por "bem escrito" um texto que seja claro, conciso e bem organizado, no qual o leitor terá que lidar apenas com as dúvidas de vocabulário e expressões, idiomáticas ou não.

Todos esses aspectos são relevantes, mas é essencial que o estudante leitor, esteja preparado para a leitura, pois para aqueles cuja habilidade não está bem desenvolvida, a dificuldade é maior.

Além de estar interessado no assunto, fazer pesquisas e acessar diversos dicionários e sites para compreender o texto, deve tornar-se uma prática.

Atualmente existem diversos sites com testes de leitura para avaliar o nível lingüístico do leitor. Alguns sites como www.pearsonlongman.com, www.ets.org/toEIC/listening_reading e <http://www.englishlearner.com>, oferecem testes de leitura para avaliar o leitor de língua estrangeira de acordo com os acertos e erros cometidos.

O mais importante é que o desenvolvimento da compreensão textual se dá com a prática da leitura. Com o passar do tempo adquirimos mais conhecimento e ampliamos nosso vocabulário, seja na língua materna ou na língua que estamos estudando. A nossa capacidade aumenta e, cada vez, temos mais prazer em ler.

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*Por Mônica Araújo
Tradutor e Intérprete – 4º ATIN*

A Grumpy Farmer

Once upon a time, there was a farmer who lived in a far away land. His name was Gregory, but he was so bad-tempered that people called him *Greg the Grumpy*. He always complained about every sound he heard; from the **ticking** of the clock to the **mooring** of the cows.

Every morning, he woke up irritated with the **crow** of the rooster, and had breakfast.

'Sooner or later I'll **smash** his head.'

He then would feed the chickens.

'This **clucking** and **whirring** is driving me crazy,' he **grumbled**.

Every time he wanted to sit back and smoke quietly, his neighbour's dog started **barking** loudly.

'I hate this place. I have to move. Now!'

So, Greg the Grumpy **zipped** up his backpack and went to the **hustle and bustle** of New York City.

'Now I'll have peace.'

How wrong he was.

He arrived at his new apartment at 2 a.m. and, surprisingly, there was no sound to be heard, except for the **whistle** of the wind.

'This is my silent paradise.'

He was so excited with his new life that he did not even notice a **creaking** step on the entrance stairs.

When Greg woke up the next day, he regretted his decision. Car **crashes**, people **giggling** all around and all sorts of noises made him wish to go back. So he mounted his horse and went **clip-clopping** back to his farm.

When he arrived, it was **drizzling**, and he was glad to hear the pigs **grunting**. He entered his old house **humming** a happy song.

Next morning, he woke up with his cat **purring** and **meowing** at his pillow. But he did not care, for now he was not Greg the Grumpy anymore. Now he was known by everyone as *Greggy the Happy!*

*Por Rodrigo Ramos de Lima
e Renata Miyuki Takara
Tradutor e Intérprete – 3º ATIN*



A troubled night

Yesterday I was trying to sleep, but my brother was **clicking** the remote control repeatedly, although it was a very nice night to sleep because I could hear the rain **sprinkling** outside. I tried hard sleeping when suddenly I heard a **clash**: it was my father that had **crashed** the car. He came into the house very **grumpy** and he didn't stop **groaning** because he had hurt himself.

The next morning, I woke up very early, my dog was **barking**, my cat was **meowing** and when I saw there was a bird **singing** on my window. I got up and when I passed by the living room, my brother was **snoring** on the couch. I went to my father's bedroom to check if he was better. He was fine, but he was **moaning** because of the accident, his car had **smashed** the garage's gate.

I went to the kitchen to prepare him a breakfast, on the way I **banged** my legs on the chair. I couldn't scream because my little sister was sleeping and I just **whispered** a curse, besides I cut myself, dropped the knife on the floor with a big **clank**, then the baby woke up but for my surprise she wasn't crying, she was just smiling and **giggling**. I had the idea of giving her a bath and she got me all wet **splashing** the water, and that's why I am **sneezing** and **coughing**.

As I forgot my father's breakfast, I made him a very good lunch. He's recovered now and even took the car to be repaired. Everything is alright, I just hope that the neighbor's chicken don't wake me up **clucking** tomorrow morning.

*Por Gabriella Stoque,
Débora Lino e Rebeca Braz
Tradutor e Intérprete – 3º ATIN*

A Linguística de *Corpus* Aplicada à Tradução Técnico-Científica

Com o rápido desenvolvimento da tecnologia e da ciência, o tradutor da atualidade não pode mais se basear somente em dicionários que logo ficam obsoletos, além de, muitas vezes, não sanarem todas as dúvidas tradutórias, seja pela não abordagem de termos ou pela falta de exemplos práticos. Mesmo os sites de busca, grandes aliados do tradutor contemporâneo, também carecem de precisão terminológica, não constituindo um recurso de pesquisa 100% eficaz.

Em decorrência das várias pesquisas que vêm sendo realizadas na área de terminologia, os tradutores já contam com uma grande variedade de glossários técnicos das mais diversas áreas. Porém, só a tradução de termos isolados não basta para que se consiga realizar uma boa versão. A forma com que as palavras se relacionam dentro de uma língua consiste em uma das maiores dificuldades no aprendizado de idiomas estrangeiros e, conseqüentemente, na redação e na versão.

Em face dos problemas expostos, torna-se imprescindível a existência de uma fonte de pesquisa capaz de suprir a necessidade de informações de cunho linguístico de forma prática e abrangente. É nesse contexto que se insere a Linguística de *Corpus* (doravante LC), cujo princípio básico é analisar língua como ela é usada de fato.

Corpus é um conjunto de dados linguísticos, que podem ser tanto textos escritos quanto transcrições da fala. Tais dados devem ser: produzidos naturalmente; coletados segundo critérios específicos e bem definidos; extensos o suficiente para representar uma língua ou variedade linguística; e arquivados em formato eletrônico (Berber Sardinha, 2004).

A LC, por sua vez, é um campo da Linguística Aplicada que “se dedica à criação e análise de *corpora*” (plural de *corpus*), cujo “objeto primordial de pesquisa é a linguagem em sua manifestação autêntica, natural e empírica, compilada e processada com o auxílio de recursos computacionais” (Perrotti-Garcia, 2009), a fim de prover resultados estatisticamente relevantes.

Com base nessa definição, entende-se que o trabalho com *corpora* está intrinsecamente condicionado a: (a) uma análise quantitativa, pois, por ser uma abordagem empírica, a LC se baseia em uma quantidade significativa de ocorrências para que um resultado seja considerado válido, uma vez que uma única ocorrência – ou mesmo um número insignificante de ocorrências –

pode ser um erro; (b) o uso de determinados programas e ferramentas computacionais, pois a análise dos resultados deve ser precisa e o olho humano por si só é sujeito a falhas.

Muitas são as opções de pesquisas com *corpora*, mas, no que concerne à pesquisa terminológica para tradução técnico-científica, os seguintes tipos de *corpora* se destacam:

- **Corpus paralelo:** É composto por textos originais e suas respectivas traduções. É bastante útil quando se dispõe de traduções confiáveis;
- **Corpus comparável:** Consiste em uma coleção de textos monolíngues que podem ser comparados a outros *corpora* da mesma especialidade, e ainda ser de línguas diferentes. Trata-se de um recurso muito utilizado para extração de termos técnicos e padrões léxico-gramaticais;
- **Corpus customizado:** É um *corpus* compilado para uso próprio, com o intuito de satisfazer uma necessidade específica. É uma solução muito útil para tradutores de textos técnicos e científicos devido à escassez de *corpora* prontos (Perrotti-Garcia, 2008) entre outras fontes confiáveis para pesquisa em algumas áreas do conhecimento. Pode ser paralelo ou comparável.

A escolha por cada tipo de *corpus* dependerá dos recursos que se têm disponíveis e dos objetivos da pesquisa. O importante é que os textos sejam autênticos e selecionados com critério, respeitando os preceitos da LC.

A análise dos *corpora* também é uma questão de preferências e necessidades particulares. Em seu artigo sobre a pesquisa com *corpora* comparáveis, Tagnin (2007) descreve vários procedimentos úteis para identificação de equivalentes tradutórios. Foi com base nesses procedimentos que realizei a busca por equivalentes tradutórios nos *corpora* customizados que compilei no projeto de Iniciação Científica intitulado “Compilação experimental de *corpora* monolíngues comparáveis para pesquisa terminológica”. O objetivo foi compilar dois *corpora* customizados do par linguístico inglês-português, contendo textos sobre cirurgia de revascularização miocárdica, para pesquisa de termos técnicos e padrões léxico-gramaticais dessa área.

Para iniciar as buscas por equivalentes tradutórios, utilizou-se uma amostra de texto em língua portuguesa que foi vertida para o inglês utilizando os *corpora* como fonte de pesquisa. Não foi extraído nenhum termo técnico isolado da amostra, mas sim sintagmas de duas ou mais palavras. Ao todo foram 22 sintagmas selecionados como técnicos, sendo que 20 tiveram seus equivalentes

tradutórios identificados com precisão por meio dos *corpora*. Os 2 que não foram encontrados nos *corpora* provaram ser opções estilísticas dos autores do texto, e não expressões comuns do contexto estudado, uma vez que a busca por tais sintagmas no Google retornou de 1 a 4 resultados, uma quantidade considerada insignificante.

Além disso, quando da análise de equivalentes tradutórios, foi possível também identificar dois padrões que lidavam com a questão do uso ou não de adjetivação. Um deles envolve as equivalências tradutórias do sintagma "circulação extracorpórea (CEC)", que ora é tratado como "*cardiopulmonary bypass (CPB)*", ora designado pelas expressões "*off-pump*" (sem circulação extracorpórea) ou "*on-pump*" (com circulação extracorpórea).

Observou-se que, quando o referido sintagma é empregado referindo-se ao processo cirúrgico, ou mesmo ao grupo de pacientes submetidos a esse tratamento, a utilização de "*on-pump*" ou "*off-pump*" é preferível (conforme observado nos exemplos 1 e 2), apesar de "*with/without CPB*" também ser possível. Já quando o sintagma "CEC" é utilizado de forma independente ou isolada (geralmente com função sintática de sujeito), como é possível observar nos exemplos 3 e 4, opta-se quase que exclusivamente por "*CPB*", já que, nesses casos, só cabe utilizar um substantivo. Uma alternativa seria utilizar expressões como "*on-pump techniques*", mas, por uma questão de brevidade e objetividade característica da língua inglesa, "*CPB*" pode ser considerado um equivalente tradutório mais viável nesses casos.

Exemplo 1: "*This study compares postoperative urinary NGAL in a matched control trial between patients undergoing off-pump and on-pump CABG surgery.*"

Exemplo 2: "*Because we failed to observe significant differences between the on-pump CABG group and the other study groups [...]*".

Exemplo 3: "*Cardiopulmonary bypass (CPB) has allowed the establishment of coronary artery bypass graft (CABG) surgery as a safe and effective treatment for patient with ischemic heart disease*".

Exemplo 4: "*On-pump CABG surgery was performed with the use of CPB instituted between the ascending aorta and the right atrium.*"

Tendo tais resultados em vista, concluiu-se que os *corpora* são recursos necessários na realização de uma tradução/versão de qualidade, uma vez que nesse processo não se lida com palavras isoladas, mas sim com palavras que se associam de diferentes formas em cada língua. No entanto, os *corpora* não dispensam o uso de outros recursos nem o conhecimento do tradutor, pois para analisá-los é preciso partir de premissas e ter a percepção apurada para observar aspectos não tão facilmente identificáveis.

Palavras-chave: Linguística de *Corpus*; Tradução Técnico-Científica; Pesquisa Terminológica.

***Corpus* Linguistics Applied to Technical-Scientific Translation**

Considering the fast development of science and technology, translators nowadays cannot rely just on dictionaries which soon become obsolete; in addition, they often do not clear out all the translational doubts (due to the lack of some words or of some practical examples). Even the search engines, which are a great help to contemporary translators, lack terminological precision and do not constitute a 100% effective search resource.

As a result of the various researches which have been carried out in the field of terminology, translators already have a great variety of technical glossaries in different areas. However, the translation of isolated words is not enough to make a good translation. The way words get associated within a language consists in one of the greatest difficulties in learning foreign languages and, thus, in writing and translating.

According to the issues above, the existence of a search source capable of meeting the needs for linguistic information at a practical and comprehensively way is vital. *Corpus* Linguistics (CL), whose basic principle is to analyze languages as they are actually used, can be inserted in this exact context.

Corpus is a group of linguistic data, which may be written or transcribed. These data must be: naturally produced; collected according to specific and well-defined criteria; sufficiently vast to

represent a language or a linguistic variation; and stored in electronic format (Berber Sardinha, 2004).

CL is a field of Applied Linguistics which “is dedicated to the creation and analysis of *corpora*” (plural form of *corpus*), whose “primordial study object is the language in its authentic, natural and empirical manifestation, compiled and processed with the aid of computer resources” (Perrotti-Garcia, 2009), aiming at providing statistically relevant results.

Based on these definitions, it is concluded that the work with *corpora* is intrinsically conditioned to: (a) a quantitative analysis, because, once CL is an empirical approach, it relies on a significant quantity of occurrences in order to consider a result as valid, since a single occurrence – or even an insignificant number of occurrences – may be an error; (b) the use of computer tools and software, because the analysis must be precise and human eye alone is subject to fail.

There are many options of *corpora* researches, but, regarding terminological search for technical-scientific translation, the following types of *corpora* stand out:

- **Parallel corpus:** It consists of original texts and its translations. It is quite useful while in possession of reliable translations;
- **Comparable corpus:** It consists of a collection of monolingual texts which can be compared to other *corpora* of the same specialization and can also be of different languages. It is a resource highly used to extract technical words and lexical-grammatical patterns;
- **Personalized corpus:** It is a *corpus* compiled to personal use, intending to satisfy a specific necessity. It is a very useful solution for translators who deal with technical and scientific texts due to the lack of ready *corpora* (Perrotti-Garcia, 2008) and other reliable sources for search in some knowledge fields. It may be parallel or comparable.

The choice of the *corpus* type depends on the resources available and the research goals. The most important aspects is the authenticity and careful selection of the texts, which must respect CL principles.

The analysis of *corpora* is also a matter of particular preferences and necessities. In an article about comparable *corpora* researches, Tagnin (2007) describes many useful procedures for identifying translational equivalents. Based on these methods, I searched translational equivalents in the personalized corpora compiled in the project of Scientific Initiation entitled “Experimental compilation of comparable monolingual *corpora* for terminological research”. The aim was to

compile two personalized *corpora* in English-Portuguese linguistic pair, containing texts about cardiopulmonary bypass graft surgery, for searching technical words and lexical-grammatical patterns of this area.

In order to initiate the search for translational equivalents, it was used a sample written in Portuguese, which was translated into English using the *corpora* as a search source. It was not found any isolated technical word, but only phrases containing two or more words. In the whole, 22 phrases were selected as technical phrases. 20 of them had their translational equivalents precisely identified through the *corpora*. The other 2 which were not found in the *corpora* proved to be stylistic choices made by the authors of the text, not expressions usually present in the studied context, once the search for such phrases on Google returned from 1 to 4 results, an amount considered insignificant.

Besides that, while looking for translational equivalents, it was possible to identify two patterns which dealt with the matter of using or not using adjectivation. One of them involved the translational equivalences to the phrase "*circulação extracorpórea (CEC)*", which in some situations is used as "cardiopulmonary bypass (CPB)", but in others is designated by the expressions "off-pump" (without CPB) and "on-pump" (with CPB).

It was observed that, when the mentioned phrase was used in reference to the surgical process, or even to a group of patients undergoing this treatment, the use of "on-pump" and "off-pump" is preferable (as shown in examples 1 and 2), though "with/without CPB" is also possible. However, when the phrase "CEC" is used independently (normally, sintactically functioning as subject), according to the examples 3 and 4, "CPB" is used almost exclusively, once a noun or noun phrase is required in these cases. Expressions as "on-pump techniques" are an alternative, but, because of English language characteristics such as brevity and objectivity, "CPB" may be considered a more feasible translational equivalent in these cases.

Example 1: "This study compares postoperative urinary NGAL in a matched control trial between patients undergoing **off-pump and on-pump CABG surgery**."

Example 2: "Because we failed to observe significant differences between the **on-pump CABG group** and the other study groups [...]."

Example 3: “**Cardiopulmonary bypass (CPB)** has allowed the establishment of coronary artery bypass graft (CABG) surgery as a safe and effective treatment for patient with ischemic heart disease.”

Example 4: “On-pump CABG surgery was performed with the use of **CPB** instituted between the ascending aorta and the right atrium.”

Considering these results, it was concluded that *corpora* are necessary in a translation work of quality, since this process does not deal with isolated words, but with words which associate with each other in different ways depending on the language. Notwithstanding, *corpora* do not reject the use of other resources neither the knowledge of the translator, because its analysis is made from premises and the researcher must have an accurate perception to be able to observe aspects that are not so easily identifiable.

Por Pamela de Moura Falarara – 4 ATIN

Keywords: *Corpus* Linguistics; Technical-Scientific Translation; Terminological Research.

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Entrevista – Prof^a Verinha

Maria Vera Cardoso Torrecillas é professora de Língua Portuguesa na Universidade São Judas Tadeu (USJT) há 34 anos. É graduada em Letras - Português/Inglês (Bacharelado e Licenciatura - 1969) pela Universidade de São Paulo e em Pedagogia (Bacharelado e Licenciatura - 1974) pela Universidade Farias Brito. Obteve os títulos de Mestre em Letras na área de Análise do Discurso e Linguística Textual (2008) e de Doutora em Letras (2010), ambos pela Universidade Mackenzie. Confira a seguir a entrevista que a equipe do *Learning Center* preparou com a professora Verinha, como é chamada carinhosamente por seus alunos e colegas de profissão.

1. Há quanto tempo leciona? Já exerceu outra atividade relacionada à área de Letras?

Já lecionei no Ensino Fundamental – 5^a à 8^a série, no Ensino Médio e, atualmente, leciono no Ensino Superior há quase 40 anos. Além disso, sou revisora da revista *Integração*, da USJT e elaboro projetos para o CEAM (Centro Educacional Prof^a Alzira Altenfelder Silva Mesquita) também

Interview – Professor Verinha

Maria Vera Cardoso Torrecillas has been a Portuguese Language professor at Universidade São Judas Tadeu (USJT) for 34 years. Besides holding a B.A. in Language Studies - Portuguese/English (1969) from University of São Paulo and in Pedagogy (1974) from Farias Brito University, she also holds M.A. in Language Studies with major in Discourse Analysis and Text Linguistics (2008) and the PhD. degree in Language Studies (2010), both from Mackenzie University. Check the interview professor Verinha – as she is known among her students and co-workers – has given to Learning Center.

1. How long have you been teaching? Have you ever performed another activity related to languages?

I have already taught at Elementary and High School, and nowadays I have been teaching in Higher Education for about 40 years. Besides, I work as a proofreader for USJT's magazine *Integração*, and develop projects for CEAM, an

nessa universidade

educational center within USJT.

2. Na disciplina de Língua Portuguesa (LPO), há algum tópico particularmente difícil de ensinar?

Creio não haver tópico difícil para ensinar; mas existem turmas ou grupos de alunos que desconhecem determinado tópico do programa – neste caso, a dificuldade existe para o aluno. Nesse sentido, posso mencionar como exemplo o emprego do Infinitivo Pessoal e Impessoal.

3. Como é dar aula de língua portuguesa para alunos de cursos mais técnicos, ou seja, das áreas de Exatas e Biológicas?

Para esses cursos, há um programa único com duração de 1 ano. É preciso considerar o perfil do aluno de cada curso. Alguns não consideram LPO uma disciplina importante, ou não conseguem perceber a

2. Considering Portuguese Language (PL) discipline, is there any subject particularly difficult to teach?

I don't believe there is any difficult subject to teach; but there are classes or groups of students who ignore certain subjects of the program. In such cases, this difficulty is related to the student. In this sense, I would mention as an example the use of Personal and Impersonal Infinitive of the verbs in Portuguese.

3. What is it like to teach PL for students of Science courses?

For these courses, there is a single one-year-long program. It's necessary to take into account the students background from each course. Some of them do not take PL as an important discipline, or at least they cannot realize the use of studying it. Thus, it's necessary to put

utilidade de seu estudo. Desse modo, é preciso empregar técnicas de motivação.

motivation techniques in practice.

4. Mesmo em cursos como Letras e Tradutor e Intérprete, em que o conhecimento de língua portuguesa é essencial, essa disciplina é uma das que os alunos mais sentem dificuldade. A que você atribui isso?

Realmente, tanto o professor de LPO quanto o tradutor devem dominar a gramática para poderem elaborar textos coerentes, com coesão e clareza. A dificuldade dos alunos tem origem nos cursos fundamental e médio. Muitas vezes, no Ensino Médio, por exemplo, prioriza-se a literatura, e as técnicas de redação e a gramática normativa ficam em segundo plano.

4. Even in courses such as Language Studies and Translation and Interpreting, in which the knowledge of PL is essential (in Brazil), this discipline is one of those people consider most difficult to study. What do you point out as the cause of it?

Indeed, both PL professor and translator must know deeply the grammar in order to be able to produce coherent, cohesive and clear texts. The students' difficulty comes from Elementary and High Education. Literature is often prioritized in the High School, for instance, while writing techniques and normative grammar are disregarded.

5. No que um profissional deve investir se quiser seguir a carreira de professor de LPO?

A carreira de professor de Língua Portuguesa exige muita leitura e constante atualização. O profissional deve, para isso, estar sempre em contato com os livros.

5. What should a professional invest on if wanting to follow a career as a PL teacher?

The career as a PL teacher requires much reading and constant update. In order to achieve it, the professional must always be in touch with books. Nowadays, there

Atualmente, são oferecidos cursos de aperfeiçoamento. Esse seria um bom investimento.

are some courses for improving these skills. That would be a good investment.

6. O que você considera necessário para despertar o interesse dos alunos quando o assunto é Língua Portuguesa ou Literatura Portuguesa/Brasileira?

O gosto pela leitura deve ser despertado desde a infância. A criança precisa manusear livros, revistas infantis, jogos para o desenvolvimento do vocabulário e para aquisição de elementos que farão parte de histórias. O ambiente familiar é muito importante nesse período. Quando se adquire o hábito da leitura, não se vive mais sem os livros.

6. What do you think it's necessary to call students' attention to PL or Portuguese/Brazilian Literature studies?

The taste for reading must be encouraged since childhood. Children should handle books, children magazines, games to develop vocabulary and acquire elements which will take part in the stories. The familiar atmosphere is very important during this period. Once the reading habit is acquired, it is impossible to live without books.

7. Considerando a produção acadêmica na área, que aspectos ainda precisam ser explorados pelos pesquisadores?

Atualmente, os escritores africanos têm despertado o interesse dos pesquisadores. Poetas e romancistas como Mia Couto, Pepetela e outros têm interessante produção que merece ser explorada. Estudos de Semiótica, Linguística Textual e Análise do Discurso devem ser a base para a análise dos textos.

7. Considering the academic production in the field, what aspects should be explored by researchers?

Currently, the African writers have aroused researchers' interest. Poets and romanticists as Mia Couto, Pepetela and many others present an interesting literary production which deserves to be explored. Semiotic, Text Linguistics and Discourse Analysis studies should be the basis for text analysis.

*Por Pâmela M. Falarara
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