

**MULTIMODAL APPROPRIATIONS OF “THE MASQUE OF THE RED DEATH”
BY PRE-SERVICE ENGLISH TEACHERS**

***APROPRIAÇÕES MULTIMODAIS DE “THE MASQUE OF THE RED DEATH” POR
PROFESSORES DE INGLÊS EM FORMAÇÃO***

***APROPIACIONES MULTIMODALES DE “THE MASQUE OF THE RED DEATH”
POR PROFESORES EN FORMACIÓN DE INGLÉS***



Ana Paula Luiz dos Santos AIRES¹
e-mail: aires.anapaulas@gmail.com



Fernanda Machado BRENER²
e-mail: fernandabrener@uel.br

How to reference this article:

AIRES, A. P. L. S.; BRENER, F. M. Multimodal appropriations of “The Masque of The Red Death” by pre-service English teachers. **Rev. EntreLinguas**, Araraquara, v. 10, n. 00, e024030, 2024. e-ISSN: 2447-3529. DOI: <https://doi.org/10.29051/el.v10i00.18792>



| **Submitted:** 10/12/2023
| **Revisions required:** 06/08/2024
| **Approved:** 14/11/2024
| **Published:** 18/12/2024

Editors: Prof. Dra. Rosangela Sanches da Silveira Gileno
Deputy Executive Editor: Prof. Dr. José Anderson Santos Cruz

¹ State University of Londrina (UEL), Londrina – PR – Brazil. Master's degree in Foreign Languages.

² State University of Londrina (UEL), Londrina – PR – Brazil. Doctoral degree in Languages. Assistant Professor in the Department of Modern Foreign Languages.

ABSTRACT: The pandemic has highlighted various challenges affecting educational, economic, and social aspects, as well as students' well-being. In this scenario, engaging with literary texts can provide an understanding and discussion of these multifaceted impacts, allowing for a critical rethinking of society. Engaging with literary texts in a dialectical process can foster a critical perspective toward what is read and the society in which the reader is situated, facilitating meaning-making and transformation. This research aimed to investigate the multimodal appropriations of Edgar Allan Poe's "The Masque of the Red Death", produced by undergraduate students majoring in English within English language classes. To do so, we used design analysis. The results indicate the potential for recontextualization, both literary text and the socio-historical-cultural context of the subjects engaged in the reading-authorship process, highlighting the relevance of literary practices for a critical approach to reading in language classes.

KEYWORDS: Literary literacy. Multiliteracy. Multimodality. Design Analysis. English language teaching.

RESUMO: A pandemia evidenciou desafios em diversas esferas, afetando aspectos educacionais, econômicos e sociais, repercutindo no bem-estar dos estudantes. Nesse cenário, o engajamento com textos literários pode propiciar a compreensão e discussão desses impactos multifacetados, permitindo repensar criticamente a sociedade. A leitura de textos literários, em um processo dialético, possibilita um posicionamento crítico em relação ao que é lido e à sociedade onde o sujeito-leitor está inserido, possibilitando a criação de significado e a transformação dos indivíduos envolvidos. Este estudo investigou as apropriações multimodais do conto *The Masque of the Red Death* de Edgar Allan Poe, produzidas por graduandos de Letras-Inglês nas aulas de língua inglesa, utilizando a análise do design. Os resultados indicam o potencial de ressignificação do texto literário e do contexto sócio-histórico-cultural dos sujeitos envolvidos no processo de leitura-autoria, destacando a relevância de práticas de letramento literário para uma abordagem crítica da leitura em aulas de línguas.

PALAVRAS-CHAVE: Letramento literário. Multiletramentos. Multimodalidade. Análise do design. Ensino de língua inglesa.

RESUMEN: La pandemia evidenció desafíos en diversas esferas, como educativas, económicas y sociales, afectando el bienestar de los estudiantes. En este escenario, el contacto con textos literarios puede fomentar la comprensión y discusión de estos impactos multifacéticos, permitiendo un replanteamiento crítico de la sociedad. La lectura literaria, en un proceso dialéctico, posibilita una postura crítica frente a lo leído y la sociedad, posibilitando la creación de sentido y la transformación de los individuos involucrados. Este estudio investigó las apropiaciones multimodales del cuento 'La Máscara de la Muerte Roja', de Edgar Allan Poe, realizadas por estudiantes de licenciatura en Lengua Inglesa en clases de inglés, mediante análisis de diseño. Los resultados indican el potencial de resignificación del texto literario y del contexto socio-histórico-cultural de los sujetos involucrados en el proceso de lectura-autoría, destacando la relevancia de las prácticas de letramiento literario para un enfoque crítico de la lectura en clases de lengua.

PALABRAS CLAVE: Letramiento literario. Multiletramientos. Multimodalidad. Análisis del diseño. Enseñanza de lengua inglesa.

Introduction

The pandemic caused by the SARS-CoV-2 virus highlighted pre-existing vulnerabilities across various sectors of society. Among the challenges, economic, political, social, and individual issues stand out (Menezes; Francisco, 2020). In the context of Brazilian education, the measures implemented to curb the spread of the disease, such as the suspension of in-person classes, had profound impacts not only on learning practices but also on social interactions, emotional balance, and students' well-being across diverse settings (Sampaio, 2020).

In this context, literary texts can facilitate the understanding and discussion of the multifaceted impacts of this crisis. According to Cândido (2011), literature plays a formative and dialectical role, shaping how readers perceive reality and society while simultaneously acting as a humanizing force. Through literary reading and writing, students can articulate and share their personal perspectives on the surrounding world.

For Zappone and Wielewicki (2009), literature extends beyond descriptive narratives or rigid definitions of literary elements, nor is it confined to the memorization of pre-established concepts. Instead, its value lies in its ability to provoke discussions and foster critical inquiry. In doing so, literature offers the possibility of understanding reality and adopting a critical stance toward what has been read and toward society, which literature not only reflects but also shapes (Zappone; Wielewicki, 2009). This dialectical process enables the transformation of both the world and individuals, imbuing experiences of reading and writing with meaning and paving the way for new and singular interpretations of literary texts and the world.

In this vein, Brener (2018, p. 17, our translation), drawing on Leenhardt (2006), argues that literary texts immerse readers in a "collective social history, as they allow, through symbolic elaboration, the establishment of relationships across generations". For the author, this involves the presence of cultural competencies and social skills essential to constructing meaning within literary texts, making them particularly appealing in educational contexts. Thus, literary texts can serve as facilitative tools for pedagogical approaches aimed at transforming, humanizing, and empowering students as active participants in the teaching and learning process.

Therefore, the benefits of reading literary texts extend beyond aesthetic enjoyment, enabling readers to critically reflect and reinterpret their contexts, knowledge, and culture. In other words, through the appropriation of literary texts, readers assign new meanings to the work, becoming both reader and author in this process.

Considering this panorama, the present study³ aims to investigate the multimodal appropriations of the short story *The Masque of the Red Death* by Edgar Allan Poe, produced by undergraduate students of English Language and Literature at the State University of Londrina (UEL) during the period of social distancing. To achieve this objective, design analysis (Kalantzis; Cope; Pinheiro, 2020) was employed as a research methodology, enabling the observation of meaning-making across various modes of representation. The multimodal productions emerged from the implementation of the READ/ESIGNERS framework (Aires, 2023), developed to foster literary literacy practices in the initial education of English language teachers.

This study is structured as follows: the introductory section discusses key concepts underlying the research, including multiliteracies (Cazden *et al.*, 1996; Kalantzis; Cope; Pinheiro, 2020), literary literacy (Zappone, 2008) and multimodal literary literacy (Brener, 2018). Subsequently, the methodological procedures are outlined. The following section presents the results and analysis, and the study concludes with final considerations.

(Multimodal) Literary Education

According to Street (2014), literacies can be understood as social practices embedded in the socio-historical and cultural contexts in which individuals are situated. Within this framework, the concept of “multiliteracies” emerges, characterized by the intersection of two dimensions: the multicontextual and the multimodal (Kalantzis; Cope; Pinheiro, 2020).

First, the multicontextual dimension relates to “social diversity, or the variability of meaning conventions in different cultural, social, or domain-specific situations” (Kalantzis; Cope; Pinheiro, 2020, p. 19, our translation). In other words, literacy practices are not only diverse but also contingent upon and shaped by various socio-historical and cultural contexts, such as those tied to identity, work, and citizenship.

Second, “multimodality” refers to the different modes through which we construct meaning (Kalantzis; Cope; Pinheiro, 2020). These modes encompass a wide range of meaning-making forms that go beyond traditional conceptions of reading and writing. That is, multimodality pertains to the diverse ways we construct and represent meanings, incorporating

³ This study is part of research conducted in my final master's thesis in Modern Foreign Languages at the State University of Londrina (UEL), where I investigated literary literacy practices in the training of English language teachers more broadly.

multiple processes of representation, “in which written-linguistic modes of meaning interface with oral, visual, audio, gestural, tactile, and spatial patterns of meaning” (Cope; Kalantzis, 2015, p. 3). Kalantzis, Cope, and Pinheiro (2020, p. 181) emphasize that multimodality is “an essential component of meaning-making throughout human history.” In other words, in the process of constructing meaning, we mobilize various modes of representation.

Regarding meaning-making from a multiliteracies perspective, it can be understood as “a dynamic process” (Kalantzis; Cope; Pinheiro, 2020, p. 170). This view departs from the emphasis traditionally placed on what are commonly regarded as “correct meanings of words, [a] grammatically correct sentence, or what the author ‘meant to say,’ for instance” (Kalantzis; Cope; Pinheiro, 2020, p. 170). Instead, meanings are fluid and depend on the individuals who interpret and negotiate them in various ways, shaped by dialogue and exchanges (of knowledge) with others.

In a pedagogy of multiliteracies, this dynamic process of meaning-making is also understood as a “design process,” with the term “design” also referring to the pattern of meaning (in essence, what is “available” for appropriation, such as a written text). Thus, the word “design” functions both as a verb, representing the various actions involved in meaning-making (representation, communication, and interpretation), and as a noun, encompassing the structures and forms that provide meaning to a composition (Kalantzis; Cope; Pinheiro, 2020). The concept of design analysis will be explored in greater depth in the methodology section.

Therefore, from this perspective, the meaning-making process, particularly in learning contexts, can foster transformative practices. This is especially true because the subjects involved in the process can act actively, negotiate meanings, and undergo transformation themselves.

With respect to literary literacy, it can be understood as “a set of social practices that employ fictional or literary writing as both a symbolic system and a technology in specific contexts and for specific purposes” (Zappone, 2008, p. 31, our translation). From this perspective, not only canonical literary texts are considered, but also a wide variety of cultural expressions manifested across diverse media, all of which carry symbolic meanings. Furthermore, this conception acknowledges that the reader establishes a dialogical relationship with the literary text, taking on the role of a reader-author in the process.

Multimodal literary literacy refers to discursive practices of reading and writing that encompass the intersection of various modes of representation, including, but not limited to, written text, visual elements, auditory components, movement, and other resources, aimed at

constructing complex and enriched meanings (Brener, 2018). According to Brener (2018), this conception opens pathways for the attribution of (new) meanings to literary texts, fostering creativity and critical thinking in educational contexts. Moreover, within this framework, multimodal literary literacy can blur the boundary between conventional and unconventional reading practices within and beyond academic settings (Brener, 2018).

In this sense, multimodal literary literacy practices can enable the reader to also become an author in the process of appropriating the scholarly text. This process involves negotiating and constructing meanings from the text, allowing the reader-author to develop an understanding of the world around them and the context in which they are situated. This process of representing and transforming the available designs in the world, such as literary texts, provides significant benefits to individuals, making them active participants in the appropriation process. Furthermore, by employing different modes of representation, reader-authors can critically and creatively understand and transform the literary text, weaving connections between the meanings of the source literary text and the redesigned text they create through various modes of representation.

Therefore, fostering multimodal literary literacy practices in the classroom can enable reader-authors to develop an understanding that transcends the literary text, allowing them to create meanings for the text itself and other aspects of their lives and society in its various dimensions.

Methodological Procedures

This qualitative research aims to investigate the multimodal appropriations of Edgar Allan Poe's short story *The Masque of the Red Death*⁴ produced during the early stages of the pandemic in remote classes. The data⁵ analyzed in this study derive from the application of READ/ESIGNERS (Aires, 2023) within the context of initial teacher education for English language instructors, with an emphasis on literary literacy practices. The research strictly

⁴ “The Masque of the Red Death” is a short story about a deadly epidemic that spreads rapidly through a kingdom, leading the poorest population to their deaths. At the same time, Prince Prospero, the main character, decides to isolate himself in his castle, where only members of the elite are invited to enter, participating in sumptuous parties, while the population is abandoned to the cruel fate of the outbreak. However, a mysterious masked visitor interrupts his masquerade ball and is ultimately revealed to be the personification of the red death, leading to the short story's tragic outcome.

⁵ During the implementation of the material, eight multimodal productions were obtained. Five of these demonstrated a clear connection with the pandemic context. To maintain the focus of the analysis within the scope of recontextualizing the pandemic, we chose to select only those productions that aligned with this purpose.

adhered to ethical standards and participant protection protocols, ensuring the preservation of participant identities as stipulated in the Informed Consent Form (ICF), under approval number 4.587.374.

The study was conducted in two classes in the second year of the undergraduate English Language Teaching program at the State University of Londrina (UEL), with authorization from the program's collegiate body. The course *English Language II*, which served as the research context, aims to develop oral and written skills across various English text genres, emphasizing participation in diverse linguistic, and social practices as the core of the curriculum⁶ (Aires, 2023); Santana, 2020; Scalassara, 2023; Zancopé, 2020). Due to the COVID-19 pandemic, classes were conducted online between March and April 2021, using the Google Classroom platform and following the contingency⁷ plan guidelines established by the university. Students attended one synchronous session per week, lasting 50 minutes, and engaged in asynchronous activities, which could be completed in pairs or groups of three.

The data analyzed consists of the multimodal productions created by the participants as part of an activity proposed in the READ/ESIGNERS⁸, material, primarily based on literary literacy (Zappone, 2008). The purpose of this activity was to foster creative appropriation of the reading, which could be expressed through different multimodal texts, such as comics, songs, fanfictions, and others. In this context, participants were instructed to use at least one element (such as characters and symbols) identified in the short story read during class. They were required to organize themselves into groups of two or three members and share their projects with their peers.

Subsequently, we analyzed these productions to examine whether (and how) the mechanisms of meaning-making⁹ were appropriated and transformed in the work of the pre-service teachers. These mechanisms may contribute to understanding how participants mobilized their interpretations of *The Masque of the Red Death*, thereby revealing aspects of multimodal literary literacy present in their productions.

To guide this portion of the analysis, we employed the elements of design analysis (Kalantzis; Cope; Pinheiro, 2020, p. 191), aiming to understand the potential meanings constructed through the various modes used by the participants. Conducting a design analysis

⁶ CEPE/CA Resolution No. 10/2023.

⁷ Available at: <https://sites.uel.br/gtcovid19/plano-de-contingencia/>.

⁸ Described in Aires (2023).

⁹ As symbols explored, metaphors, transitivity, etc.

involves examining how meanings are constructed across different modes of representation.

This is because:

Each mode [of representation] signifies in a distinct way, involves different human senses, and employs various combinations of communication media. Examining the elements of the meaning design in this manner allows us to ask the same questions about meaning, regardless of the mode (Kalantzis; Cope; Pinheiro, 2020, p. 188, our translation).

In a design analysis, five elements are examined to uncover clues, providing "a common metalanguage to work with the similarities and characteristics of each mode of meaning" (Kalantzis; Cope; Pinheiro, 2020, p. 188, our translation), across all modes of representation.

These elements are:

- a. **Reference:** This involves identifying possible references utilized to construct meaning, that is, the available designs appropriated in the production;
- b. **Dialogue or Interaction:** This element focuses on clues about who, what, and how meanings are connected, as well as the roles within "speaker/listener," "writer/reader," or "designer/user" relationships;
- c. **Structure or Composition:** This pertains to how meanings are connected with each other and with the available design. It involves examining the devices used to create cohesion and coherence, as well as the boundaries of meaning ("What makes this mean this and not something else?");
- d. **Context:** This relates to where the meaning(s) is/are situated. This is because "to the extent that context constructs meaning, it becomes part of the meaning" (Kalantzis; Cope; Pinheiro, 2020, p. 188, our translation). Across different modes,

Meanings are framed as they refer to other meanings through similarity or contrast [...], adopting registers according to degrees of formality, profession, discipline, or community of practice (Kalantzis; Cope; Pinheiro, 2020, p. 188, our translation).

- e. **Intention or Purpose:** This element seeks evidence related to the purposes and interests underlying the employed meanings.

The table below illustrates the elements, the possible observable meaning cues for understanding these elements across different productions, and the guiding questions for design analysis.

Table 1 – Observable Meaning Cues in Design Analysis

Elements of analysis	Clues to observable meanings	Guiding Questions
<p>Reference Possible meanings and how they are represented.</p>	<p>Choice of words; images/shapes/colors; tactile representations, textures; gestures; symbols/metaphors; spaces; similarities; sounds; positioning or contrasts; juxtapositions; qualities/attributes; comparisons, etc.;</p>	<p>I. What possible meaning(s)? / What possible subject(s)? II. What do the meaning(s) refer to? III. What is the point of reference?</p>
<p>Dialogue/Interaction Possible connections are established between participants in the construction of meaning.</p>	<p>Established roles (speaker/listener, writer/reader, designer/user, producer/consumer, sound creator/listener, etc.); directions and orientations (language, the person speaking, direct/indirect speech, in images, positioning, a form of gestures, focal planes, how space is delimited); interpretative potentials (open/closed texts, realistic or abstract images, turn-taking and gestures, determined indications);</p>	<p>I. How do meanings connect people who are interacting? II. How do events arise? III. Who/what causes them to happen, and what is their effect? IV. How can people interact? V. What interpersonal relationships (people-objects, objects-people) do meanings attempt to establish?</p>
<p>Structure/Composition Devices are used to create cohesion, coherence, and boundaries in meanings.</p>	<p>A. Atomic units of meaning (morphemes, image elements, physical components, structural materials in the built environment, gestural features);</p>	<p>I. How do meanings, in general, hold together? II. What makes a meaning coherent? III. What is its composition? IV. What are its parts, and how do they fit together? V. How is it organized and structured?</p>
<p>Context Where the meaning is situated.</p>	<p>B. Established order (conventional: using available “design”; or inventive: the process of “designing”);</p>	<p>I. In what contexts are meanings located? II. How is meaning related to its surroundings? III. How does meaning fit into the larger context of signification?</p>
<p>Intention/Purpose Purposes and interests that can be served; interests and identities that underpin the meanings.</p>	<p>C. Internal indicators, such as pronouns and connectives; arrows and keys, markers of orientation, cadence, rhythm, etc.</p>	<p>I. What purposes and interests are these meanings intended to serve? II. Why are people engaged in meaning-making activities? What motivates them?</p>

		III. How do meaning, its context, and its reception reveal the interests of those involved? IV. How does the communicator consider his or her audience? Who is most and least powerful?
--	--	--

Source: Adapted from Kalantzis, Cope, and Pinheiro (2020, pp. 188–191).

In the analysis, we aim to observe the relationships established between the short story *The Masque of the Red Death* (available designs) and the redesigned productions. Thus, parallels are drawn between the multimodal productions and the source text to understand the literary text's appropriation process.

Literary Literacy as Multimodal Design of Meaning

From the reflections in this subsection, we aim to understand whether and how the mechanisms of meaning-making¹⁰ are appropriated and transformed in multimodal productions. Furthermore, we seek to reflect on aspects of multimodal literary literacies and how understandings of the source literary text are transformed in these productions.

To this end, we employ a multimodal analysis based on Kalantzis, Cope, and Pinheiro (2020), considering the available designs at the time of production, with the short story *The Masque of the Red Death* serving as the primary design. The figure below synthesizes and illustrates this analysis.

¹⁰ Such as the use of symbols and choice of words.

Figure 1 – Meaning Construction in the Design of Multimodal Literary Texts

Elementos/significados do <i>design</i> de textos multimodais	01	02	03	04	05
Natureza da produção	Vídeo (animação)	Imagem em movimento (GIF)	Tirinha	Captura de cena de jogo	Pôster
Referência (ao texto matriz)	COVID-19 (como “morte rubra”)	COVID-19/ Presidente Morte (como “morte rubra” e/ou Príncipe Próspero)	COVID-19 (como “morte rubra”)	COVID-19, no nome da imagem (como “morte rubra”)	Morte como “morte rubra”, possível referência à COVID-19
Diálogo/ interação (com o texto matriz)	Pandemia; Narrativa 3ª pessoa	Pandemia; Símbolos (imagéticos) com a intenção de personificar a doença	Frases que “recontam” o texto; Ressignifica e se apropria de elementos do conto	Imagens e símbolos; Ressignificação de cor do texto matriz Personagem “morte”	Pandemia; Cores, imagens e símbolos Personificação da morte
Estrutura/composição (em relação ao texto matriz)	Gênero conto de fadas; Referência de cores; Imagens e símbolos	Uso de cores imagens e símbolos em referência. Sobreposição e ordem que figuras surgem.	“Reconta” na ordem do texto; Uso de símbolos.	“Reconta” uma cena do texto; Uso de cor e símbolos.	Uso de imagens e símbolos em referência; Tamanhos e posições de figuras para dar ênfase à mensagem
Contexto (suporte do gênero [S] e retratado [R])	[S] Youtube	[S] Canva (privado)	[S] Canva/ via-Google Drive	[S] Jogo de simulação de vida real (The Sims)	[S] Canva
	[R] Sala de aula; quarentena em casa; Brasil	[R] Brasil; Pandemia; Mortes	[R] Pandemia	[R] Pandemia	[R] Pandemia; Carnaval
(Possível) Intenção	Motivar professores durante pandemia	recontextualizar Criticar o governo brasileiro com relação à gestão da pandemia	Recontar e recontextualizar	Recontar e recontextualizar Criticar atitudes da população durante pandemia	Recontar e recontextualizar Criticar atitudes da população durante pandemia

Source: Prepared by the authors.

In a preliminary analysis, certain trends and similarities can be observed regarding the participants’ multimodal appropriations. Beginning with the modes of representation employed, it is noticeable that multimodal resources for meaning-making were used in the redesigned works, with visual representation being the most recurrent. These choices may reflect a degree of practicality and/or functionality in the process of (re)signifying the source text, given that “some modes are more suitable for signifying certain types of things, at certain times, than others” (Kalantzis; Cope; Pinheiro, 2020, p. 265, our translation)¹¹.

Moreover, it is worth noting that meaning construction through visual representations, as with other modes, requires a certain selectivity on the part of the producer (Kalantzis; Cope; Pinheiro, 2020). In other words, the creators made specific choices (either consciously or unconsciously) aligned with their intentions, understanding that their creations could not encompass all the intended or perceived content.

With this in mind, the analysis can be expanded to the other elements employed in meaning production. Regarding the references established between the productions and the

¹¹ The authors discuss multimodality and the different modes of representation based on Kress (1997, 2003), mentioned in footnotes.

source text, an influence of the participants' socio-historical-cultural context is evident. Among the eight productions, five reinterpret the source text in light of their social context¹². Two other multimodal texts address the theme of death in universal terms, while one reproduces the source text based on the participant's perceptions of the story. These findings suggest that the participants appropriated and re-signified the source text in various ways, considering that "in every visual perception and in the creation of every mental image, we add something of ourselves" (Kalantzis; Cope; Pinheiro, 2020, p. 258, our translation).

The multimodal productions seek to establish dialogues with the source text through a range of elements. Most of the multimodal texts¹³ employ symbols similar to those in the source text (Figure 2), such as representing death through illness (in the short story, it is portrayed as the "Red Death") or drawing parallels between a real-life situation they experienced (pandemic/quarantine) and a scenario described in the story (the prince and his friends' seclusion in the abbey). Additionally, the colors and images used in these productions explicitly reference the source text.

Two of the productions adopt the structure of the original, retelling their stories in the same sequence as the source text and/or using the same typology (third-person narrative). Others re-signify and/or incorporate certain aspects of the story into their productions, such as characters and objects present in the source text.

Figure 2 – Symbols Used in Multimodal Productions



Source: Prepared by the authors.

¹² These productions took place between April-May 2021, a year of the Covid-19 pandemic, marked by quarantine and the COVID-19 pandemic.

¹³ Five of these texts.

Regarding structure, among the most frequently employed devices for establishing cohesion, coherence, and boundaries between meanings¹⁴, the use of images and symbols stands, such as the personification of death and/or the use of colors from the source text to emphasize meanings—present in all compositions.

Other observed aspects, although less frequent, were associated with: a) appropriation of elements common to the fairy tale genre¹⁵, such as third-person narration, the use of “commonplaces” like “once upon a time,” and/or fantastical elements in a production; b) overlaying and/or ordering of figures in the same sequence as the source text; c) description of events similar to those in the source text, in the same order of presentation; d) phrases and descriptions that refer to the source text. In this way, the multimodal texts incorporated at least one aspect of the source text, even when produced in modes of representation other than written.

Upon observing the media of the multimodal productions, it is evident that the participants showed a certain affinity for digital tools, as the initial proposal did not require their use¹⁶. Half of the participants chose the Canva app and website, two used games for production and shared the file via screenshots of their computers, and one participant produced an animation video, made available through the YouTube platform. All productions were shared among the students via Google Classroom, while the animation was publicly available to all YouTube users.

Based on these observations, some considerations can be made. The first is that such choices may reveal an affinity with contemporary literacies, such as digital literacy, among the teacher trainees, as they were already familiar with and knew how to use digital tools. This, in turn, may be related to the impact of development on the way many of us interact with the world in contemporary times. Several authors point out that this paradigm shift correlates with Web 2.0¹⁷ and 3.0, in which participants move from merely consuming content to actively producing, interacting, and sharing (Coutinho, 2009; Jenkins, 2008; Lankshear; Knobel, 2006; Moran,

¹⁴ Regarding the main text and the production as a whole.

¹⁵ During the implementation, we observed that many participants associated Poe’s narrative with the fairy tale, especially due to the structure, characters, and other common elements of the genre.

¹⁶ Some options and examples were presented to the participants; among them were drawings, videos, and comic strips.

¹⁷ Second generation of the Wide World Web. According to Vilaça (2011, p. 1020), Web 2.0 can be understood “as an internet that expands the powers and functions of users, marked by the valorization of content and forms of social participation and interaction. Therefore, some services associated with Web 2.0 are content publishing and sharing sites, social networks, wikis, forums, sharing sites and communities”. That is, the term refers to social practices that take place in digital environments.

2015; Vilaça, 2011; Vilaça; Araújo, 2012). That is, this “ease” in handling digital tools is likely a result of social practices for participation in virtual environments.

Another relevant aspect is that by opting to keep the video public on YouTube, intentionally or not, the possibility is created for other users on the platform to access and interact with that content, potentially (re)signifying it. That is, the redesigned production becomes a design available for “some kind of transformation, as the result of its designing may contribute for other(s) person(s) to (re)think things and see them in a new way” (Kalantzis; Cope; Pinheiro, 2020, p. 175, our translation), and may also open space for the creation of other designs.

Regarding the context depicted in the multimodal texts, the socio-historical-cultural context has a strong influence on the productions. Of the eight works, six addressed the theme of “pandemic,” five of which were explicitly related to the situation in Brazil, which can be justified by the conception of literacies as historically situated (Zappone, 2008). The other two works explored a space similar to that portrayed in the source text.

Considering the composition of the multimodal texts produced, we can infer intentions based on clues regarding the possible purposes and interests of the (future) teacher-authors. The majority of the productions seem to seek to recontextualize the source text, as there is an appropriation of the source text and a modification of it to a new socio-historical-cultural context. In four of these five productions, traces can be found, through the symbols and images employed¹⁸, indicating that the new context is directly linked to that of the participants¹⁹. Thus, we can observe a re-signification of the literary source text from the perspectives of these meaning-makers. Furthermore, we perceive a critical stance (Kalantzis; Cope; Pinheiro, 2020) and the identities of these authors questioning the attitudes of the government and the population in light of their own worldviews (Freire, 2000) regarding the COVID-19 pandemic. We also note the intention to motivate potential interlocutors and to illustrate the source text.

Finally, considering the process of appropriating the literary text throughout the lessons, we observed that most participants showed a preference for the reception and production of texts in new modes²⁰. This preference suggests that multimodal literacies may offer opportunities for meaningful literary literacy practices, enabling the creation of new meanings

¹⁸ Such as the use of illustrations of the SARS-CoV-2 virus or people wearing protective masks.

¹⁹ As previously mentioned, these multimodal texts were produced between March and April 2021, a period marked by the pandemic caused by Covid-19.

²⁰ It is important to emphasize that the productions could be of any nature, something that was highlighted in the proposal.

through alternating modes. Thus, as participants better understand the literary text, they negotiate and create new meanings. Furthermore, a proposal for multimodal literary literacies can foster the agency of readers, transforming them from readers to reader-authors, or designers of meanings, who transform their readings and the world around them.

In general, the participants demonstrated creative appropriation of the literary source text, and their choices indicate an alignment with contemporary literacy practices. Below, we provide a detailed analysis of each of the multimodal appropriations.

Multimodal Appropriations

This first analytical section is grounded in previously defined indicators of literary literacies, as highlighted in the methodology section. For the reader's better understanding, we have opted to present each work separately, seeking possible indicators of literary literacies.

Production 01: "Teacher in the Pandemic"

In the animation "*Professor na pandemia (Teacher in the Pandemic)*" (Figure 3), the third-person narrative develops around the changes that occurred in the school environment during the pandemic, focusing on the teaching work during this period. The multimodal text seeks to recontextualize the "Red Death," present in Poe's short story, by appropriating discursive mechanisms, such as symbols present in the source text. Thus, although the plot presented differs from the source text, parallels can be drawn, and similar elements can be identified when considering the production process of the animation.

Just as in fairy tales, the story begins as follows: "*Era uma vez, um professor que estava muito feliz [...] (Once upon a time, a teacher who was very happy [...])*"²¹. Similarly, Poe's story begins with a phrase that mirrors the commonplaces in this textual genre: *The 'Red Death' had long devastated the country*". Emphasizing this idea, the source text includes other elements typically associated with the genre, such as "prince," "castle," and "masked ball." Therefore, the animation engages in dialogue with the source text by adopting similar narrative strategies.

²¹ Although the classes were always taught in English, the use of the English language was not specified for this production. Even so, this was the only work in Portuguese. All excerpts brought in this analysis are literal transcriptions of the animation.

Other elements also explored and recontextualized in this production were:

- a) "Red Death," which is represented by COVID-19;
- b) The quarantine faced by the teacher in comparison to the seclusion of Prince Prospero and his friends²²;
- c) The teacher is described as "[...] *muito feliz fazendo o que ele mais gostava*" and fearless/persevering "[...], *mas nem esse vírus fez com que o professor desistisse*" emphasized as someone who cares about everyone, "[...] *ele ensinava todos com o mesmo amor e dedicação [...] e ficava muito preocupado se os alunos estavam aprendendo. Ele queria o melhor para cada um*"²³ in contrast to Prince Prospero, the main character of the source text, who is described as "[...] *happy and dauntless, and sagacious*", but cares only for himself²⁴.

Finally, the animation employs visual elements that are associated with two of the most symbolic colors in the source text: red and black. Both are used emphatically to refer to COVID-19²⁵, alongside the word "PANIC" in a stylized font that evokes horror works, as well as red stains, reinforcing the idea of the "presence" of blood. This device is also used when presenting the empty classroom: "*Não havia mais alunos naquela escola. Ela se tornou bem triste (There were no more students in that school. It became very sad)*", possibly alluding to the final hall in Poe's story²⁶, described as black with red windows. The narrative appropriates the symbol of the clock to reinforce the idea of time passing, which is also explored in the source text, albeit in different ways.

²² "[...] he summoned to his presence a thousand hale and light-hearted friends [...] and with these **retired to the deep seclusion** of one of his castellated abbeys. [...] All these and security were within. Without was the "Red Death" (Poe, 1842).

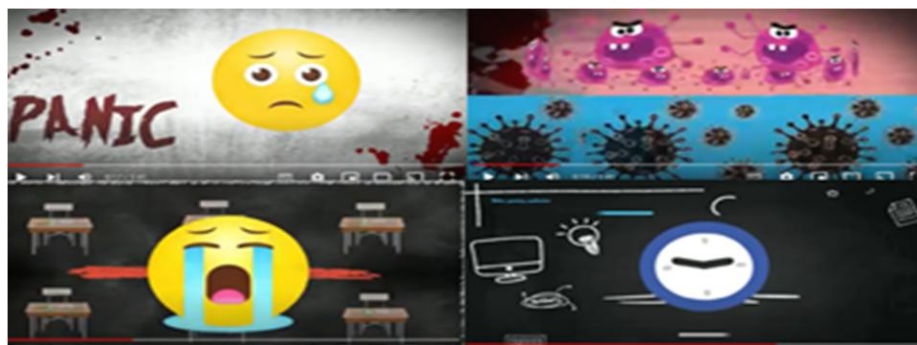
²³ Translation of these excerpts: "[...] very happy doing what he loved most" and fearless/persevering "[...], but not even this virus made the teacher give up," emphasized as someone who cares about everyone, "[...] he taught everyone with the same love and dedication [...] and was very concerned if the students were learning. He wanted the best for each one".

²⁴ In the passage where Prince Prospero ignores that the population is dying from the disease and decides to throw a masked ball: "[...] and while the pestilence raged most furiously abroad, that the Prince Prospero entertained his thousand friends at a masked ball of the most unusual magnificence. It was a voluptuous scene that masquerade" (Poe, 1842).

²⁵ In Poe's short story, the disease is described as follows: "**Blood** was its Avator and its seal — the **redness and the horror of blood**. [...] **then profuse bleedings** at the pores, with dissolution" (Poe, 1842).

²⁶ "*The seventh apartment was closely shrouded in black velvet tapestries that hung all over the ceiling and down the walls, falling in heavy folds upon a carpet of the same material and hue. But, in this chamber only, the color of the windows failed to correspond with the decorations. The panes here were scarlet — a deep blood color*" (Poe, 1842).

Figure 3 – "Teacher in the Pandemic"



Source: Student Work.

We can thus observe that the appropriation of the source text occurred predominantly through the mental images created during the designing process, that is, through the concepts, ideas, and figures imagined by the readers while reading (Kalantzis; Cope; Pinheiro, 2020). This is because the appropriations do not necessarily carry the same meanings or employ the same symbolism explored in the story read.

From this information, we note evidence that the authors of this multimodal text were able to identify and understand explicit aspects of the text by exploring the same theme of "death," for instance, re-signifying elements of the short story. We also observe an interaction with the source text when the participants explore linguistic resources similar to those in Poe's tale, such as the use of phrases typical of fairy tales, adjectivation, and the characterization of the main character with strategies analogous to those in the source text, along with other elements of meaning, such as the personification of death/COVID-19 and the imagistic representations of blood.

Production 02: "Pandemics"

The production "*Pandemics*" (Figure 4) also recontextualizes the figure of the "Red Death," establishing a connection with the COVID-19 pandemic in Brazil. In order to construct meanings, the multimodal text transforms some of the semiotic resources present in Poe's narrative, such as the color red, the presence of blood, and even the personification of death, covered from head to toe with the face obscured.

Figure 4 – “Pandemics”



Source: Student Work.

However, unlike the source text, the representation of death is infused with elements drawn from the socio-historical and cultural context of the authors: a presidential sash in green and yellow, bearing the national coat of arms. Reinforcing the message, the production features a Brazilian flag in the background, stained with blood, and an illustration of the SARS-CoV-2 virus in green.

In this sense, it can be said that the re-signification of *The Masque of the Red Death* carries with it a critique of the Brazilian government's management during the years of the pandemic (2020-2021, the year in which this multimodal text was produced). Thus, the appropriation of the tale primarily revolves around the theme of death and necropolitics²⁷, also present in Poe's story through the actions of the character "Prince Prospero" in relation to the progression of the disease, which ultimately leads to the death of the population.

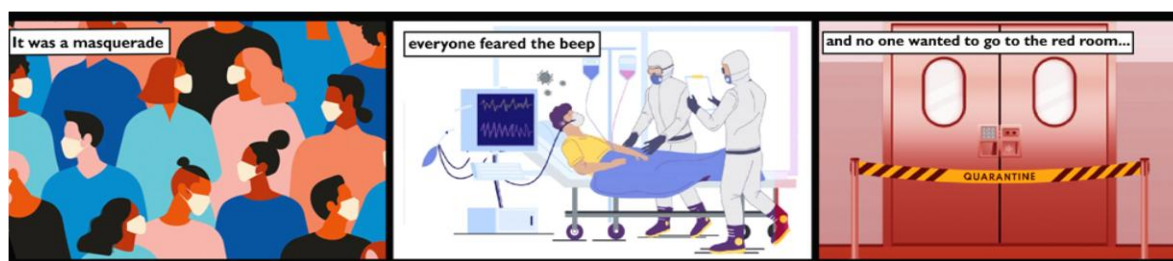
Therefore, we perceive evidence that the appropriations of the source text go beyond a mere understanding of explicit aspects of the literary work. Based on their understanding of implicit elements in the story, the participants also seek to negotiate meanings from their world knowledge, adopt a critical stance, and appropriate the text, re-signifying their reading based on their values and beliefs.

²⁷ “the maximum expression of power and the ability to dictate who can live and who must die. Therefore, killing or letting live constitutes the limits of sovereignty and its fundamental attributes. Exercising sovereignty is exercising control over mortality and defining life as the implementation and manifestation of power” (Mbembe, 2016, p. 123 *apud* Castilho, Lemos, 2021, p. 271, our translation).

Production 03: “Pandemia”

The third production (Figure 5) is a comic strip titled “Pandemia.” In it, the phrases “It was a masquerade” (first panel), “Everyone feared the beep” (second panel), and “and no one wanted to go to the red room” (third panel) allude to “*The Masque of the Red Death*”. These phrases could be interpreted as a summary of the source text, were it not for the use of the words “beep” and “the red room,” replacing the sound of the ebony clock and the black room, respectively. In the multimodal production, these elements are re-signified, referring to the sound of a multiparameter monitor, used to track vital signs, and the red room, where patients confirmed with severe COVID-19 were isolated (Branco *et al.*, 2020)²⁸.

Figure 5 – “Pandemia”



Source: Student Work.

In this appropriation, the authors aim to assign new meanings to the symbols from the source text and the images evoked during the reading. For example, in the story, “*a masquerade*” referred to Prince Prospero’s masked ball, while in the comic strip, the word is associated with the fact that the use of protective masks was one of the recommendations from the World Health Organization for dealing with COVID-19 worldwide²⁹. Thus, in the multimodal text, the “masked ball” is re-signified as a metaphor for being in a place where everyone is wearing masks.

In Poe’s story, the guests at Prince Prospero’s ball expressed fear, tension, or concern whenever they heard the sound of the ebony clock³⁰. By using the phrase “Everyone feared the

²⁸ BRANCO, A.; MILANESI, R.; SAKAMOTO, V. T. M.; ARAUJO, B. R.; CAREGNATO, R. C. A. Serviço de emergência hospitalar SUS: fluxos de atendimento a pacientes suspeitos ou confirmados para Covid-19. **Enfermagem em Foco** [Online], 11.1.ESP (2020): sem paginação Web. 8 Jan. 2023 <https://doi.org/10.21675/2357-707X.2020.v11.n1.ESP.375>.

²⁹ Available at: <https://sbpt.org.br/portal/covid-19-oms/>.

³⁰ “[...] and then, after the lapse of sixty minutes, (which embrace three thousand and six hundred seconds of the Time that flies,) there came yet another chiming of the clock, and then were the same disconcert and tremulousness and meditation as before” (Poe, 1842).

beep” along with the illustration in the second panel, the multimodal text transforms this understanding of “fear” into the authors’ context, linking it to the fear of contracting COVID-19 and/or going to the hospital.

Finally, in the last panel, the message “*no one wanted to go to the red room*” alludes to the fact that, in Poe’s story, the last room, which was black, was avoided³¹. Similarly, the red room³² in the comic strip refers to the room designated for severe COVID-19 patients. This message is emphasized through the illustration featuring closed doors and a banner with the word “quarantine.”

This observation indicates that the authors of the comic strip re-signify the meanings of Poe’s story by appropriating both elements from the source text and their socio-historical-cultural context, constructing a new text that interacts with and re-signifies the original. Based on evidence, we can affirm that the multimodal production demonstrates the participants’ understanding of both explicit and implicit information (through the exploration of the same themes and symbols) as well as their interaction with the source text (by negotiating meanings based on their world knowledge).

Production 04: “The Blue Room – Pandemics”

The Blue Room – Pandemics (Figure 6) refers to the capture of a scene constructed in the reality simulation game *The Sims* (2014). For this multimodal production, the authors needed to create all the characters that would compose the scene and the environment in which they would be placed—including the decor, object placement, and colors, for example. Additionally, it was necessary to control all the characters’ actions to reproduce the intended scene. In other words, to transform the semiotic resources present in the story into this mode of representation, the authors had to consider the composition of the scene, framing, and lighting in order to assign meaning to the captured scene.

³¹ “*But to the chamber which lies most westwardly of the seven there are now none of the maskers who venture; for the night is waning away; and there flows a ruddier light through the blood-colored panes; and the blackness of the sable drapery appals; and to him whose foot falls upon the sable carpet, there comes from the near clock of ebony a muffled peal more solemnly emphatic than any which reaches their ears who indulge in the more remote gaieties of the other apartments*” (Poe, 1842).

³² In the Brazilian context, the red room was equipped to care for patients in serious condition during critical periods of the pandemic caused by Covid-19 (Branco *et al.*, 2020).

Figure 6 – “*The Blue Room: Pandemics*”



Source: Student Work.

In the scene in question, we can observe a recontextualization of what would be the masked ball from the story *The Masque of the Red Death*, particularly the moment when the figure of the “Red Death” is perceived at the party as an invader. In the story, Prince Prospero, from the blue room, faces the masked figure in the final room and, enraged, moves to the black room, where he dies. In the production, however, the room in which the figure of death is found is blue.

According to Zimmerman (2017, p. 63), in this story, the first room, which is blue, is commonly associated with the beginning of life. However, the symbolism present in color blue goes far beyond this meaning, potentially “evoking the idea of eternity, calm, elevation, superhuman, inhuman”³³. The blue room can also refer to infinity and immortality, elements present in other stories by Edgar Allan Poe (Zimmerman, 2017).

Thus, one hypothesis for the design of the room in the multimodal production is the possible association of the blue color with the ideas that this color might evoke—such as those mentioned by Zimmerman (2017), and others brought up by the students themselves, such as “sadness” and “mourning”³⁴ in other activities within the material. Considering this hypothesis, it can be inferred that the color of the room was used to emphasize the feeling of “mourning” for the deaths caused by the virus ravaging the outside world of this environment or even the death occurring inside the room itself, confirmed by the figure of death.

³³ “it evokes the idea of eternity, calm, lofty, superhuman, inhuman [...]” (Zimmerman, 2017, p. 63).

³⁴ “However, as blue can also represent sadness, this room could be considered as a room of mourning for the things happening outside of the castle’s walls” (students’ response).

On the other hand, two shelves with bottles placed in the background can be observed, possibly representing bottles of alcohol, which leads us to associate the environment with a place of celebration, such as a bar or nightclub, for example. Hence, the blue color could also intentionally reference such environments, which are typically illuminated with colored lights. Furthermore, we observe a composition of three stained-glass windows, ornately decorated like those in the story, though “more modern,” and, although blue predominates, a colorful mosaic is also visible, with the other colors present in Poe’s story.

However, the scene in question only achieves its whole meaning when we relate the title (*The Blue Room – Pandemics*) to the other elements observed and the designs available during the production (the Poe text and the socio-historical-cultural context of the authors). Thus, it is inferred that this multimodal text might be a critique of the clandestine parties during the COVID-19 pandemic³⁵, as the personified death, the characters, and the space that compose the scene possibly symbolize individuals succumbing to the disease while others manage to survive.

Therefore, we observe signs that the participants are able to identify explicit aspects, reproduce the main ideas present, re-signify the meanings provoked by the reading, and appropriate some meaning-making mechanisms to construct a new text.

Production 05: “The Party is Over”

The poster “*The Party is Over*” (Figure 7) uses symbols present in Poe’s story, such as colors, the clock, and the personification of death, to construct meanings. The production, which features the color black in the background as an allusion to the seventh room described in the source text, consists of other elements that refer to the story, such as the bloodstain, representing the “mark” of the “Red Death,” and two masks referring to the “masked ball.”

It is worth noting, however, that the colors used in the masks (green and yellow) do not appear in Poe’s story, suggesting that the choice may be associated with the Brazilian context. Reinforcing this idea, confetti is positioned at the top of the poster, near the masks, accompanied by the phrase “*The party is over*”. Therefore, it is possible that the intention is to establish a dialogue between the source text and the carnival celebrations in Brazil. Furthermore, the red

³⁵ Available at: <https://www.agazeta.com.br/editorial/festas-clandestinas-celebram-a-falta-de-empatia-na-pandemia-0521> e <https://veja.abril.com.br/brasil/o-submundo-das-festas-clandestinas-que-se-espalham-pelo-pais-na-pandemia/>

phrase, “*The time is coming and the end is soon*” highlights the symbolism of the clock as a representation of the passage of time, an element also explored in Poe's story, used here to emphasize the "approach of death."

Figure 7 – “*The Party is Over*”



Source: Student work.

Considering the poster's composition and recognizing that this production is socially and historically situated, it can be stated that the authors offer a critique of clandestine carnival parties³⁶. Therefore, a recontextualization of the source text is observed, where the symbols of the original narrative are appropriated and transformed into images to bring new meanings, based on the authors' critical positioning in relation to their contexts.

Final considerations

The primary objective of this study was to investigate the multimodal appropriations of Edgar Allan Poe's *The Masque of the Red Death* produced by undergraduate students in the English Language program during the social distancing period. To this end, design analysis was employed.

³⁶ Available at: <https://g1.globo.com/bemestar/coronavirus/noticia/2021/02/14/apesar-de-proibicao-de-eventos-de-carnaval-aglomeracoes-sao-registradas-em-varias-partes-do-pais.ghtml>.

In general, the productions predominantly explored the themes of "death" and "fear" present in Edgar Allan Poe's text. In this regard, it is possible to identify the construction of parallels that connect the socio-historical-cultural contexts of the participants to the "Red Death," recontextualized as the infectious disease COVID-19. Thus, an interconnection is observed between different available designs: the source text and the socio-historical-cultural context of the participants.

Another relevant aspect to highlight is the understanding that literary productions are not confined to the spheres of production but also enable the creation of connections with the reader's context. In other words, the reader, in performing the role of reader-author, establishes intertextual connections with their knowledge repertoire during the reading process, which allows them to assign new meanings to the literary text and facilitates the re-signification of their context.

In the productions under analysis, the influence of the isolation period, uncertainties, and students' fears regarding the pandemic becomes evident. Therefore, it can be asserted that the social context of the pandemic had a significant impact on the experiences of the individuals involved in the production of their multimodal appropriations. In this sense, we observe that experiences with the literary text and the social context of the readers have the potential to influence how reader-authors choose to represent or approach specific themes in their literary creations.

Finally, it is necessary to present some reflections on the theories that underpin this work. The first of these is that, in a pedagogy of multiliteracies, whatever the forms of creating meaning, these are essentially "dynamic processes of transformation, not processes of reproduction" (Kalantzis; Cope; Pinheiro, 2020, p. 177, our translation). In other words, the redesigned is not a mere reproduction of the available design, as these new designs are the result of readings that "blend" with the meanings created by the readers, transforming and re-signifying the available texts. Thus, reading practices that consider this concept of teaching can promote a process of meaning-making, with an emphasis on the agency and transformation of the reader.

Furthermore, literary literacy practices that foster the re-signification of the literary text and its appropriation can contribute to a re-signification of the socio-historical-cultural context of the individuals involved in the process. In this regard, literary literacy practices must be incorporated into language teaching in various educational contexts, enabling an approach grounded in critical pedagogy.

REFERENCES

- AIRES, A. P. L. S. **READ/ESIGNERS: letramento literário na formação de professores de língua inglesa**. 2023. 168 f. Trabalho de Conclusão Final (Mestrado Profissional em Letras Estrangeiras Modernas) – Centro de Letras e Ciências Humanas, Universidade Estadual de Londrina, Londrina, 2023.
- BRENER, F. M. **Práticas de letramentos literários multimodais na formação do professor**. 165 f. 2018. Tese (Doutorado) – Universidade Estadual de Maringá, Maringá, 2018. Available at: http://www.ple.uem.br/defesas/def_fernanda_machado_brener_do.html. Accessed in: 05 Nov. 2020.
- CANDIDO, Antonio. O direito à literatura. *In: Vários escritos*. 5. ed. Rio de Janeiro: Ouro sobre Azul, 2011.
- CAZDEN, B.; COPE, B.; FAIRCLOUGH, N.; GEE, J.; KALANTZIS, M.; KRESS, G.; LUKE, A.; LUKE, C.; MICHAELS, S.; NAKATA, M. A pedagogy of multiliteracies: Designing social futures. *Harvard Educational Review*, [S. l.], v. 66, n. 1, p. 60-92, 1996.
- COUTINHO, C. P. Tecnologias Web 2.0 na sala de aula: três propostas de futuros professores de Português. *In: Educação, Formação & Tecnologias*, [S. l.], v. 2, n. 1, p. 75-86, 2009. Available at: <http://eft.educom.pt>. Accessed in: 05 Nov. 2020.
- FREIRE, P. **Pedagogia da indignação: cartas pedagógicas e outros escritos**. São Paulo: UNESP, 2000.
- JENKINS, H. **Cultura da convergência**. 2. ed. São Paulo: Aleph, 2008.
- KALANTZIS, M.; COPE, B.; PINHEIRO, P. **Letramentos**. Tradução: PINHEIRO, P. Campinas, SP: Editora da Unicamp, 2020.
- LANKSHEAR, C.; KNOBEL, M. **New Literacies**. Everyday Practices and Classroom Learning. 2. ed. Nova Iorque: McGraw Hill, Open University Press, 2006.
- MORÁN, J. M. Mudando a educação com metodologias ativas. *In: Souza, C. A.; Torres-Morales, O. E. (org.). Convergências midiáticas, educação e cidadania: aproximações jovens*. Ponta Grossa: UEPG. 2015.
- MENEZES, S. K. O.; FRANCISCO, D. J. Educação em tempos de pandemia: aspectos afetivos e sociais no processo de ensino e aprendizagem. *Brazilian Journal of Computers in Education*, [S. l.], p. 985-1012, 2020. DOI: 10.5753/RBIE.2020.28.0.985.
- POE, E. A. **The Masque of the Red Death**. The Poe Museum, 1842. Available at: <https://poemuseum.org/the-masque-of-the-red-death>. Accessed in: 01 Mar. 2021.
- SAMPAIO, R. M. Teaching and literacy practices in Covid-19 pandemic times. *Research, Society and Development*, [S. l.], v. 9, n. 7, p. 1-16, 2020. Available at: <https://rsdjournal.org/index.php/rsd/article/view/4430/3755>. Accessed in: 25 Oct. 2023.

SANTANA, P.A.R. **Write, learn, teach:** protótipo de ensino para a produção escrita na formação de professores de língua inglesa às lentes da teoria sociocultural. 2019. Dissertação (Mestrado em Letras Estrangeiras Modernas) – Universidade Estadual de Londrina, Londrina, 2019.

SCALASSARA, J, P. P. **The English we speak affordances of an elf-aware teaching prototype in initial teacher education.** 2023. 70 f. Dissertação (Mestrado Profissional em Letras Estrangeiras Modernas) – Universidade Estadual de Londrina, Londrina, 2023.

STREET, B. **Letramentos sociais:** abordagens críticas do letramento no desenvolvimento, na etnografia e na educação. São Paulo: Parábola, 2014.

VILAÇA, M. L. C. Web 2.0 e materiais didáticos de línguas: reflexões necessárias. **Cadernos do CNLF**, Rio de Janeiro, v. XV, n. 5, t. 1., 2011. Available at: http://www.filologia.org.br/xv_cnlf/tomo_1/90.pdf. Accessed in: 25 Oct. 2023.

VILAÇA, M. L. C.; ARAUJO, E. V. F. Questões de Comunicação na Era Digital: Tecnologia, Cibercultura e Linguagem. **E-escrita Revista do Curso de Letras da UNIABEU Nilópolis**, [S. l.], v. 3, n. 2, 2012. Available at: http://www.uniabeu.edu.br/publica/index.php/RE/article/viewFile/457/pdf_239. Accessed in: 25 Oct. 2023.

ZANCOPE, T. C. **Teaching english to teachers:** a prototype proposal for initial teacher training from a social justice perspective. 2020. Dissertação (Mestrado em Letras Estrangeiras Modernas) – Universidade Estadual de Londrina, Londrina, 2020.

ZAPPONE, M. H. Y. Fanfics – um caso de letramento literário na cibercultura? **Letras de Hoje**, [S. l.], v. 43, n. 2, p. 29-33, 2008.

ZAPPONE, M. H. Y; WIELEWICKI, V. H. G. "Afiml, o que é Literatura?" In: BONNICI, T.; ZOLIN, L. O. (org.). **Teoria Literária:** abordagens históricas e tendências contemporâneas. 3. ed. Maringá: Eduem, 2009. p. 19-30.

ZIMMERMAN, B. The Puzzle of the Color Symbolism in The Masque of the Red Death: Solved at Last? **The Edgar Allan Poe Review**, [S. l.], v. 10, n. 3, p. 60-73, 2009.

CRediT Author Statement

- **Acknowledgements:** We would like to thank the State University of Londrina, particularly the MEPEM and the Department of Modern Foreign Languages, for their encouragement and support in conducting this research, as well as the teachers in training who participated.
 - **Funding:** No funding was received.
 - **Conflicts of interest:** There are no conflicts of interest.
 - **Ethical approval:** This research was approved by the Ethics Committee for Research Involving Human Beings of the State University of Londrina (CEP-UEL) - CAAE: 42611421.9.0000.5231, under opinion no. 4.587.374. Participants signed an Informed Consent Form (ICF).
 - **Availability of data and material:** Data and materials are available in Aires (2023).
 - **Author contributions:** Ana Paula Luiz dos Santos Aires: writing, data collection, data analysis, methodological planning. Fernanda Machado Brener: guidance and review.
-