

A Prefatory Note


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Via Panoramica continues its endeavour to be a panoramic path from which, and in which, sights and views are expanded, grow, and develop. Following our project to disseminate new work in an open-access format, this issue again opens our doors to young researchers, to voices yet unheard, and to precursor approaches. Thus, we attempt to cater to the need for scientific outlets on Anglo-American studies in Portugal.

In “[R]Evolution in Foreign Language Teaching - Giving Voice to International Teachers”, Nicolas Hurst and Edita Bekteshi look at the different ways innovation is perceived in varied teaching contexts and query the barriers between perceiving change to teaching and learning practices as evolution and as revolution. Professionals are listened to and from that stems a defence for the implementation of globally appropriate approaches to foreign language teaching and learning. Ana Leão, too, focuses her essay “Interculturality in English Language Teaching” on teachers’ perceptions and beliefs as they influence, and even determine, their goals, performance, and results. This is done by reading into the balance between cultural diversity and communicative competence, as Leão aims to respond to both current and intrinsic challenges.

In literature, also, this issue delves into multiple layers of analysis and original outlooks, focusing on specific instances of creation and readership. In “The Code of Chaos - Wilderness, Language and the Circularity of Escape in Don DeLillo’s *The Names*”, João Paulo Guimarães tackles the ways in which American Exceptionalism and American dreams of a new world, “a plane yet unsoiled by history” go together with rejecting linear temporality, circularity of escape, and a fascination with wilderness in Don DeLillo’s work and in the exceptional existence of a contemporary set of self-proclaimed “denizens of an original unpolluted paradise”. Susana Correia also resorts to spatiality studies and a look at a space to develop an ingenious and original reading in her essay “A Guerra Fria e a dissolução dos conceitos público-privado em *The Bell Jar* e poesia selecionada de Sylvia Plath”. Correia presents an unexpected political side to Plath by emphasising the role of the Cold War in how international politics and individual trauma trace parallel paths, dissolving the gap between public and private



in some of her texts. Finally, “Is there any way out? *Black Mirror* as a critical dystopia of the society of the spectacle”, by Juliana Lopes, reads the contemporary series in the light of Guy Debord’s society of the spectacle and establishes it as a critical dystopia reckoning with multiple layers of existence, performances, and social masks in the pursuit for a way out amidst hopelessness.