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TRADITIONAL LUSOPHONE NARRATIVES IN PARTNERSHIP WITH DIGITAL MEDIATING RESOURCES IN THE TEACHING OF PORTUGUESE AS A FOREIGN LANGUAGE

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INTRODUCTION

Traditional Lusophone narratives, commonly represented by tales, legends and myths, are part of the Intangible Cultural Heritage of their countries of origin. Passed down from generation to generation, whether through storytelling or through collection, cataloging and publication in collections, these fabulous tales are "constantly recreated by communities and groups based on their environment, their interaction with nature and their history, generating a feeling of identity and continuity." (UNESCO, 2006). Therefore, these textual productions are directly included in the universe of Traditional Literature, since they translate, "in a spontaneous and natural way, in their own genuineness, the national spirit of a people, as it appears modeled in the peculiarity of their beliefs, their traditional values and their historical life." (AGUIAR E SILVA, 2010, p.116). By conceiving traditional narratives as socio-historically inherited intangible cultural assets, we elevate their categorization to the level of literary material essential to understanding the values and social practices that are rooted in the core of a nation, since these stories record the ways of life, world views and (inter) cultural exchanges that occur in the process of forming a collective memory. This, in turn, presents the social group with "a picture of itself that undoubtedly unfolds in time, since it deals with its past, but in such a way that it always recognizes itself within these successive images." (HALBWACHS, 1990, p. 60).

In the case of Portuguese-speaking countries, an investigation into the connections and distances between the collective-memorial frameworks of these nations can be carried out by exploring the linguistic-cultural specificities present in their traditional narratives, a rich material to be used, for example, in the teaching and learning of Portuguese as a Foreign Language (PLE). However, although the same language acts as a common thread between Portuguese-speaking nations, each region expresses itself in a particular way, requiring the PLE teacher to articulate didactic-pedagogical actions that allow their learners to navigate, with greater ease, through these multilingual and multicultural seas that are expressed in Portuguese. Thus, a plausible strategy corresponds to the incorporation of digital mediating tools that both assist in the dynamization and systematization of didactically structured sequences and maximize the interest, participation and understanding of the occurrences of a linguistic and cultural nature existing in these traditional narratives. Based on these introductory reflections, this communication brings suggestions for activities to support the learning of PLE organized from the articulation of digital mediating resources that enhance the exploration of linguistic-cultural items existing in traditional tales, legends and myths of Portuguese-speaking countries.

TRADITIONAL LUSOPHONE TALES, LEGENDS AND MYTHS: WHY USE THEM IN PLE CLASSES

From Vale's perspective (2011, p.12), Portuguese-speaking countries have a valuable linguistic and cultural heritage, made up of common achievements, regional particularities and social diversity. Consequently, each Portuguese-speaking state today, in the context of the nations of the globalized-interconnected world, has an unmistakable identity and inalienable autonomy, but with a broad blanket of historical and cultural ties, which must be disseminated and expanded. With this in mind, one way to offer PLE students an experience of the Portuguese-speaking linguistic-cultural heritage is precisely through the use of traditional narratives. As Pereira (2019, p.9-10) highlights:

Now, as is well known, it is a vain, reductive and methodologically flawed task to study a language without reflecting on the cultures that are expressed in it [...]. Now, Portuguese is the language of many cultures and many literatures, at least as many as the countries that speak it (much more than they do, in truth). If we stick to literature, learning the Portuguese language must go hand in hand with the texts [...] that have made use of it, in Africa, or rather, in the various Africas, since there are many territories where Portuguese is spoken and its literatures are present, in the East, particularly in Macau, in Timor and in India, and in Brazil. Throughout the world where Portuguese is learned, on the five continents, the interest of students and learners falls, to a large extent, on all territories and cultures and not just on Portugal.

In line with the previous quote, the definition of text is "any discursive sequence (spoken and/or written) related to a specific domain and which, as a support or as an end, as a product or as a process, gives rise to linguistic activities in the course of carrying out a task" (COUNCIL OF EUROPE, 2001, p.30), traditional Lusophone narratives can be included in the set of communicative-textual tasks organized socioculturally, given that their context of use involves specific and historically established discursive actions, namely: the transmission of cultural values from generation to generation. Furthermore, when it comes to teaching and learning foreign languages, Taylor (2000, p.3) justifies the use of tales, legends and myths as primary teaching resources by stating that:

> Traditional stories have many special characteristics that make them exceptionally good for language teaching. Their frequent repetition makes them excellent for reinforcing new vocabulary and grammar. Many have natural rhythmic qualities that are useful for working on syllable stress, rhythm, and intonation in pronunciation. And the cultural elements of traditional stories help both to bridge cultures and to bring cultural differences into focus—thus developing cultural awareness, which is essential if we are to learn to think in another language and understand the people who speak it.

After having explained the reasons for using tales, stories and myths in the teaching and learning of PLE, it is imperative to outline how these traditional narratives can be didactically worked on in the contemporary classroom. This issue demands the use of resources that maximize not only the perception and analysis of cultural elements, but also the understanding and use of items of a linguistic-communicative nature of the target language present in these texts.

According to Silva (2011, p.29), one of the functions offered by technological artifacts is the capacity for mediation, that is, they are inserted between the agent of the activity (subject) and its purpose (objective), helping him/her to execute his/her actions. In this sense, suggestions for articulation between certain digital mediation tools and a set of traditional Lusophone narratives are presented below, aiming to meet the aforementioned demand.

TRADITIONAL LUSOPHONE NARRATIVES IN PLE CLASSES: SUGGESTIONS FOR ACTIVITIES ALIGNED WITH THE USE OF DIGITAL MEDIATING RESOURCES

The development of activities that use the linguistic-cultural elements present in traditional Lusophone narratives as a source must take into consideration, the basic concept of method, which is: "a set of theoretical principles, organizational principles and practical actions that guide the structuring of a course, lesson planning, assessment of learning and the choice of teaching materials." (RICHARDS & RODGERS,

1994 apud OLIVEIRA, 2014, p.66-67). In general, methods for teaching languages to foreigners interrelate a theory of language and learning (in other words, an approach), with the organizational design of the classes (i.e., design/planning) and the set of practical actions in the classroom (i.e., procedures). Since the proposal previously established here aims to use digital mediating resources that assist in the exploration of linguistic and cultural items found in traditional Lusophone narratives, it is necessary to adopt a methodological perspective in which: a) the approach promotes the use of the target language as an instrument of social interaction, views learning as a dynamic process and encourages student participation; b) the planning integrates linguistic and cultural elements of the Lusophone universe; c) the practical actions in the classroom maximize the linguistic skills of speaking, listening, reading and writing through the inclusion of digital tools. In this sense, the theoretical pillars present in the Communicative Method serve as a support point for the structuring of the activities in question. The central point, however, is in defining the specific stages of the PLE class in which digital mediating resources must be included. To this end, it is necessary, initially, to revisit the theoretical bases of the Communicative Method in order to subsequently establish the number of digital resources and allocate them at key moments in the class.

According to Larsen-Freeman & Anderson (2011, p.121-125), the Communicative Method is based on the following set of objectives and actions: a) to enable learners to communicate in the target language by providing them with the necessary knowledge of various linguistic forms, meanings and functions, in addition to the appropriate use of these resources in different communicative situations; b) to promote the role of the teacher as a facilitator in the teaching-learning process, guiding him/her to create communicative-interactional situations that maximize the use of the target language by students; c) to reinforce the fact that students are, above all, communicators, and must be actively engaged in understanding the messages produced in the target language and in making themselves understood; d) to systematize the teaching-learning process with tasks permeated by the continuous use of the target language; e) incorporate different forms of interaction in the classroom, such as: teacher and student(s), pairs, trios, groups, seeking, as far as possible, to maximize the learners' speaking time in the target language and minimize the teacher's speaking time; f) ensure that students feel increasingly motivated in learning the target language by giving them opportunities to express their ideas and opinions in cooperative interactions and in a friendly classroom atmosphere; g) integrate learning the target language with knowledge of cultural elements, since culture is an integral part of the lifestyle of users of the language in question; h) reinforce the communicative functions engendered by linguistic forms in the target language, highlighting the fact that different structures can perform the same communicative function and that the same structure can perform different functions; i) use, when necessary, resources from the learners' native language to facilitate learning; j) value not only the students' acuity in the use of the target language, but also their fluency, as it is extremely important that these two factors go hand in hand, given that mistakes normally made in the process of learning a foreign language are seen as part of the learning process and constitute a natural response in the development of communication skills.

Based on the principles and beliefs presented in the previous paragraphs, the following set of actions can be implemented

with the purpose of establishing a didactic sequence that integrates the use of traditional Portuguese-speaking narratives in partnership with digital mediation tools:

a) selection, analysis and framing of traditional narratives from Portuguese-speaking countries according to the level/stage of learning of foreign students (i.e. basic, intermediate, advanced); b) definition of a topic for discussion in class that is, to some degree, connected with the themes present in the previously chosen narratives; c) research of an image resource (figure, image, photo, etc.) that allows for initial speculation among students about the possible topic of the class; d) elaboration of questions connected to the theme of the class that encourage reflection and discussion among students (in pairs/threes); e) exposition of excerpts from one of the traditional Lusophone tales to the learners for reading in stages (i.e. pre-reading, reading, post-reading); f) focus on structural items of the chosen narrative that can serve for the analysis, systematization and teaching of the typical textual architecture of a traditional narrative; g) elaboration of exercises to verify the structural elements of the narrative recently taught; h) creation of activities that allow students to analyze the cultural items found in the texts previously read and that also enable a greater perception of the structural configuration of other traditional Lusophone narratives; i) checking and feedback with students on the linguistic-cultural content and structural characteristics of the traditional stories explored during the class; j) definition of homework assignment(s). The actions listed above, with their respective justifications and suggestions for implementing digital mediation tools, are presented in the following sub-items.

The collection used as a source for traditional Portuguese-speaking narratives was the work ``Traditional tales`` by CPLP (COMMUNITY OF PORTUGUESE-SPEAKING COUNTRIES, 2014).

STAGE 1: ACTIONS RELATED TO THE ANALYSIS, SELECTION AND CLASSIFICATION OF PORTUGUESE-LANGUAGE STORIES INTO LEVELS ACCORDING TO THE COMMON EUROPEAN FRAMEWORK OF REFERENCE

The chosen collection of traditional narratives contains two stories for each of the eight [1] Portuguese-speaking countries, thus totaling sixteen, namely: 1. Angola: a) The Wolf and the Fox; b) The Mumgomba that Laid Eggs; 2. Brazil: a) The Hunchbacked Compadres; b) The Mother of Gold; 3. Cape Verde: a) The Boys, the Old Man and the Donkey; b) The Wolf, Chibinho and Aunt Ganga; 4. Guinea-Bissau: a) The Hyena, the Hare and the Mistletoe; b) It Was in the Fire that I Was Born; 5. Mozambique: a) The Legend of the Mouse and the Hunter; b) The Monkey and the Turtle; 6. Portugal: a) The Old Woman with the Gourd; b) Friar João without Cares; 7. São Tomé and Príncipe: a) When the Dogs Stopped Talking; b) The Cunning Turtle; 8. East Timor: a) Peace on the Tchiáru Plateau; b) The Voice of Liurai of Ossu.

In terms of length, these stories present one to three pages of textual material with different themes. Therefore, in order to facilitate reading and to provide the possibility of discussion in the target language, exploring narratives from different Portuguese-speaking areas, two traditional tales with similar themes were selected, namely: The Boys, The Old Man and The Donkey (Cape Verde) and The Old Woman with the Gourd (Portugal), as shown in images 1 and 2 below.

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1. Equatorial Guinea recently became the ninth country to join the Community of Portuguese-Speaking Countries. However, the collection chosen for this article only includes traditional stories from eight Portuguese-speaking countries.

In relation to linguistic items, the structures present in each narrative require prior knowledge of the following elements: a) indicative verb tenses typically used in narratives (i.e. Present, Past Perfect and Past Imperfect of the Indicative); b) conjugation of regular and irregular verbs in these verb tenses; c) uses of the imperative mood (affirmative and negative); d) occurrence of periods composed of coordination and subordination; e) manipulation of coordinating and subordinating conjunctions, in addition to various connectives for the logical-sequential establishment of the narrative; f) words connected to family, festivities/celebrations, typical characters from inland regions and food; g) a popular saying; h) a nursery rhyme.

Consequently, based on the characteristics mentioned above, the selected stories have a better chance of being used with Intermediate Level students (COUNCIL OF EUROPE, 2011, p.48-49).

STEP 02: ACTIONS NECESSARY TO DEFINE A TOPIC FOR DISCUSSION, CHOOSE AN IMAGE RESOURCE FOR SPECULATION AND INCLUDE THE FIRST DIGITAL TOOL

Issues related to festivities/celebrations interconnected with the need for teamwork and sagacity in critical moments/risky situations permeate the selected narratives, with these elements being explored in different ways. Based on these initial considerations, the choice of the theme celebrations constitutes an alternative for PLE learners to hold discussions among themselves about how their own cultures celebrate popular festivals, see the establishment of new family ties and conceive of a more individualistic or collectivist lifestyle. This way, a bridge is established between the two pre-selected Lusophone narratives and the students' knowledge of the world.

Once the theme has been defined, it is suggested that a visual resource be used to activate and verify the students' prior lexical knowledge regarding the thematic focus of the class. In linguistic-pedagogical terms, this activity represents an opportunity to expand the students' vocabulary in the target language. During practical-didactic times, students try to guess the topic of the class using words/expressions in Portuguese, and it is essential that the teacher records them so that they can be revisited/revisited, if necessary, at a later stage of the class. It is at this point in the class that the insertion of the first digital tool - Mentimeter (https://www.mentimeter.com/pt-BR) - allows the use of interactive slides to carry out the suggested guessing/brainstorming activity, thus ensuring that student contributions are recorded. After projecting the slide with the predefined image, the teacher shares the QR code with the students so that they can try to figure out the topic of the day's class. As they participate, a real-time word map is formed, which, when projected in the classroom (or displayed on the screen), promotes greater engagement and immersion in the topic.

STEP 03: ACTIONS TO DEVELOP QUESTIONS FOR DISCUSSION IN PAIRS/TRIOS/GROUPS AND INCLUSION OF THE SECOND DIGITAL TOOL

This activity has two purposes: to promote greater integration among students and to develop their speaking, listening and reading skills. One way to do this is to include a second digital resource - Google Forms (http://forms.google.com).

After preparing a set of questions related to the topic in advance, it is suggested that the teacher share the link to the form with the students during class so that they can answer the questions individually using an electronic

Os Rapazes, o Velho e o Burro

Era uma vez um homem que tinha três filhos e moravam no cume de uma serra.

Certo dia, o pai morreu e os três rapazes ficaram sem saber para onde ir.

Do alto da serra os rapazes viram as festas de São João, que acontecem todos os anos na região, onde todos faziam uma fogueira e saltavam três vezes dizendo: "Sarna no lume e saúde no corpo!"

Quando os rapazes viram aquilo em todas as casas, disseram entre si: Vamos até lá!

Fizeram três feixes de lenha e levaram com eles.

As pessoas da aldeia ficaram encantadas com a presença deles, abraçaram-nos, deram-lhes de comer e de beber.

Quando os rapazes iam se retirar, as pessoas perguntaram:

— Já se vão embora e não dão uma festa?

Os rapazes responderam:

— Vamos dar sim senhor! E garantimos que arranjamos os ingredientes para festa mesmo sem dinheiro para comprar!

Um deles disse:

— Eu dou o grogue!

O outro disse:

— Eu arranjo a carne!

E o terceiro disse:

— Eu arranjo a mandioca!

E assim, eles comprometeram-se a dar a festa.

Isto se passou no tempo do finado João Henrique, um antigo comerciante que residia na cidade de São Filipe, na ilha do Fogo.

O que se comprometeu com o grogue, agarrou no garrafão, lavou-o muito bem, encheu com água do mar, foi à porta do tal comerciante e disse:

— O senhor tem grogue aí?

O comerciante foi buscar um garrafão cheio de grogue e pousou ao lado do garrafão cheio de água.

O rapaz destapou-o, cheirou-o e disse ao comerciante:

— Estou à espera de umas pessoas que ficaram de vir buscar-me.

E por isso ficou um bocado na loja a fingir que estava à espera.

O pobre comerciante acabou por se esquecer da presença do rapaz, que de repente diz:

— Bem, acho que vou andando e não vou poder levar este grogue.

E antes que o homem desse por isso pegou no garrafão com grogue verdadeiro e o deixou o cheio de água para ser guardado pelo comerciante.

Chegou em casa e disse aos irmãos:

— Meninos, já tenho o grogue!

O outro irmão, esperou amanhecer e disse:

— Eu também vou!

Pegou a estrada e encontrou um homem com doze galinhas e disse a ele:

— Essas galinhas são para vender?

O homem disse que sim! São para vender!

E o rapaz respondeu:

— O senhor padre encomendou-me doze galinhas porque o senhor bispo vem hoje jantar, vou levar o senhor vendedor até ao padre.

Quando chegaram à igreja, ele disse ao homem para esperar lá fora, entrou na igreja, voltou-se para o padre e disse:

— Senhor padre, vim até aqui com um homem que tem o demónio no corpo, é para o senhor tirar!

O padre respondeu que quando acabasse a missa tirava o demónio do corpo do homem.

O rapaz foi lá fora e disse ao homem para esperar que o padre iria pagar depois da missa, agarrou nas doze galinhas e foi-se embora.

Quando acabou a missa o homem foi ter com o padre exigindo o pagamento pelas doze galinhas.

O padre surpreso disse que não sabia de pagamento nenhum, o homem ficou furioso e começou a berrar, o padre como achava que de um demónio se tratasse, benzeu-o, rezou-o, açoitou-o e correu com ele!

Quando o irmão chegou em casa com as doze galinhas o terceiro disse:

— Vou à procura da mandioca!

Chegou à Ribeira de Montinho e escondeu-se. Depois de um tempo viu um homem já de uma certa idade a vir devagar com um burro que carregava um saco de mandioca às costas.

O burro vinha atrás do velho.

O rapaz, encostou-se ao burro devagar, tirou a corda do pescoço do burro e colocou no seu próprio pescoço e deu um pequeno jeito ao burro que foi descansar no arvoredo.

O rapaz veio silencioso atrás do velho, com a corda ao pescoço.

Numa certa altura, o rapazinho que se fingia de burro parou, o velho puxou a corda e como o burro não vinha, falou:

— Mas o que se passa?

E Burro, que na verdade era o rapazinho a fingir disse ao velho:

— Julgas que depois de tanto tempo a andar com o senhor eu não posso tornar-me gente?

E deu dois coices ao pobre senhor que, baralhado, fugiu a correr!

O rapazinho voltou atrás, agarrou no burro e no saco de mandioca e foi para casa onde fizeram uma grande festa!

Porém o burro era muito magro e estava tão esfomeado que limpou a erva das propriedades de toda a zona, por isso um dia mandaram um recado ao velho para que ele viesse buscar o burro.

O homem, que já havia sido repreendido pela mulher por ter chegado em casa sem a mandioca, sem a corda e sem o burro, aceitou ir até lá e recuperar o animal.

E quando o velho encontrou o burro, disse a ele:

— Mas és tu mesmo burro?

E o próprio burro com raiva, virou-se para o homem e disse:

— Quem você queria que eu fosse?

E então o velho correu, foi-se embora, deixou lá o burro e nunca mais quis saber dele!

Glossário

grogue > aguardente
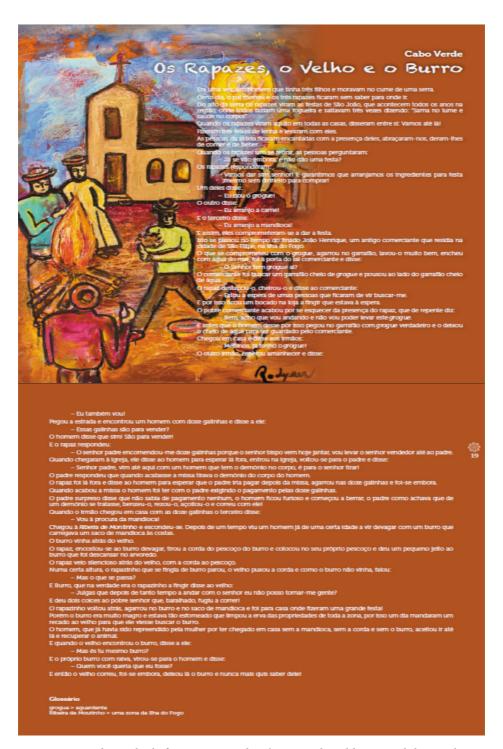Ribeira de Montinho > uma zona da ilha do Fogo

Image 1: Traditional tale from Cape Verde: The Boys, the Old Man and the Donkey

Source: Community of Portuguese Language Countries (2014, p.18-19)
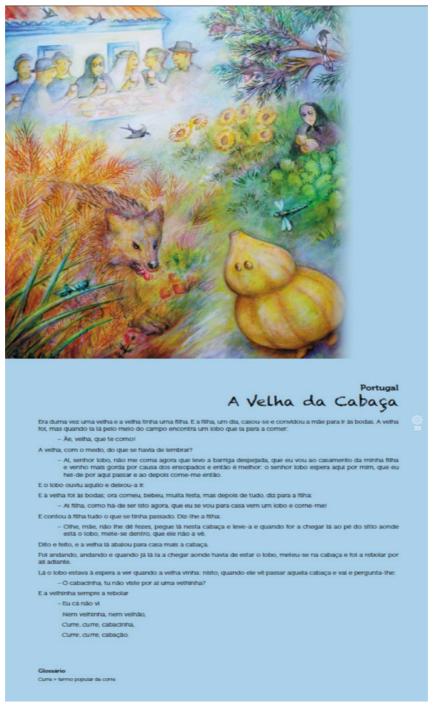
Image 2: Traditional tale from Portugal: The Old Woman with the Gourd

Source: Community of Portuguese Speaking Countries (2014, p.34-35)

device (cell phone, tablet, etc.). Students are then given the opportunity to share their answers and positions on, for example, typical festivities in their country of origin, the rights and duties of couples, sharing experiences during difficult times and the strategies students used to overcome problems, etc.

STEP 04: ACTIONS TO READ ONE OF THE PREVIOUSLY SELECTED LUSOPHONE NARRATIVES AND INCLUDE THE THIRD, FOURTH AND FIFTH DIGITAL TOOLS

This stage of the class is divided into three moments: pre-reading, reading and post-reading. In the pre-reading, the visual and textual resources present in only one of the selected Portuguese-speaking narratives are explored so that students can speculate about the possible events present in it. This is the time to include the third digital resource - Socrative (https://b.socrative.com/login/teacher/) - so that students can connect the image to the possible events contained in the story and to their world knowledge about the country of origin of the narrative (i.e. geographic location, culture, official languages and traditions). The digital resource in play allows the combination of images and questions, allowing students to contribute dynamically, in addition to leaving their contributions recorded for later confirmation (or not) of their speculations. In the next stage, the reading of the Lusophone narrative itself, students have the opportunity to check what was previously speculated and to what extent the suggestions proposed by the students are confirmed or not, and it is appropriate to return to the answers recorded in the digital tool previously explored. As for sharing and reading (through a mobile device) of the traditional Lusophone narrative in focus, the fourth digital resource can be explored - Google Drive (https://www.google.com/intl/pt-br/drive/about.html). In addition, there is the opportunity to analyze lexical items and elements commonly present in the traditional tale (for example: narrator, characters, plot, time, space, etc.) by carrying out a quiz via Google Forms (http://forms.google.com), if the teacher is interested.

Finally, the third stage - the post-reading moment - has the following purposes: a) to check more deeply the students' level of understanding of the material read; b) the analysis of linguistic and cultural elements present in the traditional Lusophone narrative; c) the brief study of the five stages that normally structure traditional tales: "1) initial situation of equilibrium; 2) disturbing event; 3) series of events caused by the dynamics of imbalance; 4) end of the disturbance through the appearance of an inverse rectifying force; 5) final situation." (LARIVAILLE, 1974 apud MOREIRA & PIMENTA, 1996, p.188). This also represents an opportunity to explore the fifth digital mediation tool – Survey Monkey (http://https://pt.surveymonkey.com/) – to help develop a more robust and visually appealing quiz. For example, it is possible to create: a) a question of the type relate the columns that articulates specific excerpts of the tale in focus with the five structuring stages of the traditional narrative; b) a question that presents a summary of the narrative read, but with blank spaces to be filled in with verbs (in the past perfect and imperfect) present in the story; c) a question that explores either the popular saying or the nursery rhyme (depending on the text read), asking students to try to explain it in their own words; d) an analytical-reflective question in which the student writes about cultural elements present in the text read and to what extent there are similarities or differences in relation to the culture of their country of origin.

STEP 05: ACTIONS NECESSARY TO VERIFY THE CONTENT EXPLORED, DEFINE HOMEWORK TASKS AND USE THE SIXTH DIGITAL TOOL

It is extremely important that students are fully aware of everything that was done during the class. Therefore, in order to foster a "sense of accomplishment", the sixth digital tool - Mindmeister (https://www.mindmeister.com/) - can be used to map each action taken by students in the day's class.

This allows students to reflect on the activities carried out, what was most interesting to them, which language skills were best explored, which of these skills need more practice, the five structuring stages of traditional stories and to what extent the experience with the use of traditional narratives in PFL classes was beneficial.

Finally, assigning homework is a complementary item to everything done in class. In the context explored here, it is suggested that students: a) read and summarize the other traditional Portuguese-speaking story not explored, also seeking to identify the excerpts that exemplify the five stages of plot progression in this type of textual material; b) produce an analytical-reflective text about the cultural values present in this other narrative and to what extent these elements are similar to or different from their own culture; c) comment on the existence of a famous traditional narrative from their country of origin.

The decision about which digital mediating tools to use to complete homework assignments is up to the teacher, who may make use of suggestions from students regarding those that are easiest for them to manipulate.

FINAL CONSIDERATIONS

This paper sought to highlight the didactic and pedagogical value of using traditional Lusophone narratives in partnership with digital mediation tools.

From a perspective of valuing these stories traditionally passed down from generation to generation, we sought to integrate them into the context of teaching and learning Portuguese for Foreigners (PLE) by exploring linguistic and cultural resources present in these materials through the use of the principles and beliefs of the Communicative Method. Then, didactically sequenced activities were suggested that connect the theoretical foundations of this methodological proposal with the use of six digital mediation tools with ways to dynamize and engage students, focusing, in parallel, on the development of their linguistic and communicative skills and the perception of cultural items existing in the two previously selected traditional Lusophone tales.

Based on everything presented here, ways are presented so that traditional Lusophone narratives can be explored in PLE classes in conjunction with digital mediating resources.

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