



STORYTELLING AND ENGLISH LANGUAGE TEACHING: AN APPROACH USING JAPANESE FOLK NARRATIVES AND AMAZON REGION STORIES¹

Marcos Gabriel Cardoso Silva²

ABSTRACT: This work refers to storytelling teaching approach, using folk narratives as the main didactic and intercultural element. The main objective is to analyze the narrative productions of A1 level students from a free English language course at the Federal University of Pará. The theoretical perspectives are divided into four sections referring to: the elements of the narrative, highlighting the proposals of Meyer and Miller (2019) and Gill (1985), which were used in the construction of the narratives; interculturality as an approach to foreign language teaching, according the concepts by Kramsch (1993) and Candau (2019); to anime used as authentic materials and to the concepts of myths, legends and folklore, also used as educational resources in the teaching approach of this work. The methodology used followed a qualitative approach of an exploratory nature and participant observation, conducted through a project applied in the classroom, in which anime were used as authentic materials portraying Japanese folklore, folk narratives from the Amazon region and narrative elements used as an object of study for students' storytelling, in textual format and in English. Finally, it was understood that storytelling as a teaching approach was positively effective, together with the use of anime and folkloric narratives from the Amazon.

Keywords: Storytelling, Interculturality, Folklore Narratives, Teaching approach.

RESUMO: Este trabalho é referente a uma aplicação do *storytelling* de narrativas folclóricas como abordagem intercultural de ensino de língua inglesa. O principal objetivo é analisar as produções das narrativas dos alunos de nível A1 de um curso livre de língua inglesa da

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² Discente do curso de Letras Língua Inglesa. Faculdade de Línguas Estrangeiras (FALEST). Universidade Federal do Pará, campus Bragança. Email: marcos.cardoso.silva@braganca.ufpa.br

Universidade Federal do Pará. O referencial teórico está dividido em quatro seções referentes: aos elementos da narrativa, destacando as propostas de Meyer e Miller (2019) e Gill (1985), que foram utilizadas na construção das narrativas; a interculturalidade como uma abordagem para o ensino de língua estrangeira, de acordo com os conceitos de Kramsch (1993) e Candau (2019); aos animes utilizados como materiais autênticos e aos conceitos de mitos, lendas e folclore, também utilizados como recursos educacionais na abordagem deste trabalho. A metodologia utilizada seguiu um viés qualitativa de cunho exploratório e de observação participante, conduzida mediante uma sequência didática aplicada em sala de aula, ao qual utilizaram-se animes como materiais autênticos retratando o folclore japonês, narrativas folclóricas da região amazônica e os elementos da narrativa como objeto de estudo para o *storytelling* dos alunos, em formato textual e em língua inglesa. Finalmente, foi compreendido que o *storytelling* como abordagem de ensino foi positivamente eficaz, em conjunto com a utilização de animes e das narrativas folclóricas da Amazônia.

Palavras-chave: *Storytelling*, Interculturalidade, Narrativas Folclóricas, Abordagem de ensino.

1 INTRODUCTION

This study was developed with the aim to analyze the textual productions of students in English through the storytelling teaching approach. In this teaching proposal, folklore narratives are used as the main teaching element. It was carried out through three stages, the first referred to the use of Japanese folklore narratives portrayed in anime to work on intercultural aspects and as authentic materials aiming to engage students with the storytelling theme; the second referred to the use of Amazonian folklore narratives to work on regional culture aspects; and the third stage referred to the focus on narrative elements to be used in students' textual productions for storytelling of Amazonian folklore in English.

Storytelling is an art that has been part of the tradition of many peoples since ancient times, passed down from generation to generation in a continuous movement. According to Xavier's (2015) poetic definition, storytelling is the art of constructing narratives, like imaginary monuments full with meaning. In other words, it refers to the ability of a person to narrate a story, appreciating the narratives with their details and characteristics, and this is closely linked to the culture of peoples.

By addressing such a theme, the act of telling stories goes back to times before writing, when all knowledge was transmitted orally by the elderly and is present in the daily lives of most people from childhood to adulthood, whether in domestic activities and games or in the school environment (Carrilho and Markus, 2014; Santos, 2010).

The English language teaching using an approach that emphasizes storytelling focused on the Amazonian folklore narratives can positively highlight cultural appreciation and regional traditions, since the pedagogical approach of the storytelling seeks to harness the power of narratives to engage students, stimulate their imagination, and awaken interest and motivation for learning, while simultaneously promoting the transmission of knowledge.

Its use in educational contexts, according to Thou & Wenli (2012), can promote benefits in teaching and acquiring a second language, as well as promote the development of the four skills (speaking, listening, writing, and reading) and enhance linguistic comprehension in classroom interactions. Therefore, we understand that this justifies the use of this resource as a teaching approach for English language classes.

With this, we can raise a question: How can a Storytelling teaching approach based on the use of Amazonian legends contribute positively to an English language course for adults? To answer this question, it is believed that an approach that emphasizes the cultural and regional aspects of the students in English language teaching can stimulate them toward more contextualized and communicative learning. Additionally, the use of authentic materials from Japanese folklore narratives present in anime can serve as a positive and stimulating resource for the students.

The application environment for this proposal was in an English language course offered by the Dean of International Relations (PROINTER) at the Federal University of Pará (UFPA). The class was made up of twenty-one A1 level students, coming from undergraduate and postgraduate courses from different areas of the university campus.

This article is structured in the current introduction, the theoretical perspective section, methodology, results, analysis of the produced narratives, conclusions and discussions about the findings, and the final considerations.

2 THEORETICAL PERSPECTIVES

2.1 Concepts and definitions of storytelling

Initially, storytelling can be defined as the act of narrating a story with the aim of transmitting or acquiring knowledge and information. This process can facilitate the development of creative thinking in both listeners and narrators (Allen and Acheson, 2000); (Carvalho, Salles, and Guimarães, 2002). Thus, it is important to emphasize that when a story is told, it is not merely about conveying information or events, but about evoking images, emotions, and meanings that can resonate with the audience profoundly and memorably.

Thus, we understand that storytelling is an ancient practice that has transcended cultures and eras, has not only facilitated communication and the perpetuation of beliefs and values but has also played a crucial role in the development of the imagination of civilizations.

Storytelling in the educational context refers to the practice of using narratives to convey content and concepts in a more engaging and effective manner, according to Zilio et al. (2023) and Lisboa et al. (2023). Through narratives, teachers can contextualize learning, making it more accessible and appealing to students. Furthermore, the act of storytelling allows for the integration of different language skills, such as listening comprehension, oral production, and writing, in a meaningful and contextualized way.

According to Lisboa et al. (2023), the use of storytelling begins with determining the theme, defining the process, and objectives, and aiming to promote interaction and engagement in a guided yet flexible manner. In a foreign language class, it is crucial that the narrative developed by the teacher allows for adjustments and changes according to the behaviors and reactions of the audience. With this in mind, an adaptive interaction enables students to ask questions, express their opinions, and participate in discussions, thereby fostering a more collaborative learning environment.

When it comes to storytelling, we understand firstly that before telling a story, it is necessary to structure it well, for this, we highlight the elements of the narrative as the basis for creating stories with well-developed characters, engaging plots, and detailed settings so that the audience can emotionally connect or identify with the experiences narrated. According to the proposals of Meyer and Miller (2019) and Gill (1985), the following storytelling elements have been adopted for structuring narratives, as it follows in the next paragraphs.

A **character** in a literary work is someone who possesses some kind of identity that is composed of appearance, speech, action, name, and thoughts that pass through their head. Gill (1985) mentions that there is no rationale for us to label literary creations as "characters", but since this has become a common practice, it is advisable to continue with this adoption.

The **setting** is the context in which the action where a story takes place. There are some cases in which the setting is clearly intended to be the central element of the narrative Meyer

and Miller (2019). The main elements of the setting are time, place, social environment, geographic location or a historical period that frames the story and characters, thus creating an atmosphere and tone for the narrative, aiming to promote a feeling of immersion in the narrative world. for the reader, listener or viewer.

Every narrative must contain or begin with the **introduction** and it should contain the basic information that the reader needs to understand the situation in which the characters are placed (Gill, 1985). This is narrative element that serves to provide the initial context of the story, presenting the main characters and the conflicts to be experienced by them. The introduction is crucial, as the author tries to capture the audience's attention and offers the information necessary to understand the plot. A set of goals and desires of the characters usually emerges. With such things to be achieved, the characters end up encountering certain problems that must be solved.

After the introduction, the **rising action** begins as an essential element of the narrative structure. Once there has been an introductory contextualization related to the main characters, events occur where the narrative becomes more complex and the characters' conflicts are revealed for the plot to unfold in increasing action (Gill, 1985). During this phase, the characters' motivations and resilience to overcome their challenges are exposed, taking the narrative towards the climax.

The **climax** is one of the most important elements of a narrative. Meyer and Miller (2019) emphasize that many short stories can be defined as a plot that reaches its climax with a revelation, which reorients the development of the characters and, sometimes, the perspectives of the reader. The climax is the highest point of a story's plot, where tensions reach their peak, being the moment of greatest emotional or dramatic intensity in the narrative. At this moment, events reach their highest turning point so that the main conflicts can reach their resolutions. It usually occurs near the end of the story to decide the fate of the characters.

Denouement is a French word that means “to untie the knot”. This element is crucial for a narrative. It explores the consequences of the characters' actions and the events that culminated in the climax and aims to clarify or resolve all the mysteries and conflicts experienced by the characters. It also shows how they were affected and transformed by the experiences they lived (Meyer and Miller 2019; Gill, 1985).

Conflicts are central elements of any narrative, acting as plot drivers to maintain the public's interest. According to Frey (2000, p. 104), “Conflict means a struggle toward some resolution with something at risk”. The author seeks to create tensions and dramas, essential for

the development of the characters and the story, and the presence of conflicts allows the story to unfold in a dynamic and meaningful way. The types of conflicts adopted can be:

a) Internal conflict refers to the internal struggles a character faces, such as doubts, fears, or moral dilemmas. As the name suggests, these conflicts occur within the character himself and are crucial to his development. Based on James N. Frey (2000), internal conflicts allow for a deeper exploration of the character and their motivations;

b) External conflict involves an external force that opposes the main character's goals, such as other characters, society, nature, or adverse circumstances. This type of conflict is what often drives actions or physical confrontations and is fundamental to the structure of a narrative.

Point of view determines the perspective from which the story is told, affecting the events that are presented to the reader, how characters and how situations are perceived. The choice of point of view can profoundly influence the way the narrative will be understood. For this work, it was adopted only three points of view:

a) First Person: when the narrative is told from a character's point of view, using pronouns such as "I" and "my". This perspective offers an intimate and personal view, allowing readers to directly access the narrator's thoughts and feelings. When a story is told at first, the narrator may be a character or invite the reader to imagine themselves as the "I" of the narrative (Meyer and Miller, 2019);

b) Limited Third Person: when the narrative is told from the point of view of one or more characters, but without knowledge of the feelings, beliefs and some details of the other characters. This allows for a more restricted view, similar to first person, but with the flexibility of third person. Gill (1985) defines limited third person as a narrator with a unique perspective of a main or secondary character, being able to see more than one character, especially in a longer work;

c) Third Person Omniscient: when the narrator knows all the thoughts, feelings and events of a plot. This point of view allows for a more comprehensive view of the narrative, offering detailed information about multiple characters and events. The omniscient point of view is when the storyteller is present throughout the plot. According to Gill (1985), this point of view can move from one place to another, move through time, and access the characters' feelings in a way that none of the previous points of view can do.

The **storytone** is related to how the reader will perceive the narrative, given the characteristics employed by the author. For Gill (1985), in a literary work, we must trust the context surrounding a statement to interpret it correctly, therefore, we understand that this element has a lot to do with the reader's perspective and the choices of writing style, words and

language and with the narrative voice that the author uses in the story to convey the desired feeling. In order not to address the different tones of possible narratives, we chose to adopt only the following tones: humorous, dark, hopeful, or dramatic.

These are the elements used in the project analyzed in this research. Considering that the elements that constitute the narrative structure are widely discussed by different authors, it is understandable that they can be approached by different nomenclatures. However, the objective is not to explore the conceptual differences of each author, but rather to emphasize the elements of narrative in the production of storytelling and intercultural nuances.

2.2 Interculturality as an approach to foreign language teaching

Interculturality can be understood as the recognition of the "other" in their individuality and difference, and in this context, individual self-determination emerges, as the majority understands that the minority can grow from its own difference (Villoro, 1998). This can also be highlighted as a process of interaction between different cultures on a horizontal level, where none is considered superior to the other, thereby fostering cultural inclusion and individual coexistence.

The term "interculturality," when analyzed, reflects the idea of cultures flowing voluntarily and merging or interacting with other cultures. Candau (2013) explains that this is a permanent, never-ending process marked by the intention of promoting a dialogic and democratic relationship between the cultures and groups involved, going beyond mere peaceful coexistence within the same territory.

Additionally, we can highlight an intercultural approach in education as beneficial. Kramsch (1993) emphasizes that an intercultural approach in teaching is radically different from the mere transfer of information between cultures. Thus, we understand that it is not about teaching culture to students but rather preparing individuals to live in a multicultural society, promoting respect, cultural diversity, and the appreciation of different traditions and cultural knowledge. Furthermore, when we relate interculturality to the teaching and learning of a foreign language, Kramsch (1993) points out that culture is constantly present, ready to challenge students, even those who already possess a considerable communicative competence.

Conceptually, interculturality is divided into two branches: functional interculturality and critical interculturality, as discussed by Walsh (2009). According to her, functional interculturality is associated with neoliberal discourses constructed by institutions with

economic interests, aiming to assimilate minority groups into the dominant culture without making structural changes that would alter the mechanisms of domination.

On the other hand, Candau (2019) highlights critical interculturality as the pursuit of dialogue and exchange among diverse groups, recognizing culture as a dynamic and living process characterized by constant modification and reconstruction. This concept challenges the rigid view of cultural identity, acknowledging the existence of issues and inequalities within each cultural configuration, as these relationships are complex and can change according to the reality.

In this way, an intercultural approach can promote the development of intercultural skills and appreciation of cultural diversity and a teacher development, in addition to the educational enrichment that this can bring about by incorporating such elements into the classroom, making it more diverse by exploring the richness and complexity of global cultures.

2.3 Anime as authentic materials

Authentic materials can be understood as resources created for non-educational purposes, that emanate from the language itself in use, in real use situations (Cardoso Silva and De Souza Timmermann, 2023; Gilmore 2019). Although they were not intended for teaching purposes, the use of authentic materials as a resource in foreign language teaching and learning proves to be extraordinarily positive, as practice in real language contexts can enhance the understanding and production of the four communicative skills in the target language.

Another point regarding the use of these resources in education is that, as they can provide richer linguistic input and learning closer to the real world, Widdowson (1978) and Nunan (1989) emphasize that the selection of authentic materials for teaching should be relevant and meaningful for students, reflecting their needs and interests, and aiming to engage them in the most communicative behaviors required in the real world. In the case of this work, the authentic materials are based on Anime.

Anime consists of oriental animations, mainly made in Japan, from which the word “anime” was developed, derived from the abbreviation of “animation”. They can be independent or based on some existing work, such as successful *mangas* (Soares, 2020). For Barros (2021), anime can bring different themes and are classified according to their target audience, in addition to the different genres characterized as comedy, romance, adventure, and several others. This way, anime can reach a diversity of consumers.

According to Soares (2020), anime originated at the beginning of the 20th century at the same time that animation techniques emerged in Europe and the United States, around 1906 and 1907. Based on Santana (2023), anime stand out for transmitting the cultural, historical, traditional and educational aspects of Japan, with the recurring presence of traditional symbols, Japanese mythology and historical themes in the narratives being notable.

Still according to Santana (2023), Asian countries are known for promoting coexistence between the modern and the ancient, the futuristic and the traditional, and in this sense, Japan stands out as an example for referencing ancient culture and Japanese technological advances.

When we approach Anime and their diffusion in Brazil, Ueda and Morales (2006) claim that it has been occurring since the seventies and has made them very popular among contemporary Brazilians, especially among young people and adults. Consequently, as several advantages of using anime in an educational context became evident, Japanese language teachers and scholars started incorporating them into their teaching practices, aiming to harness the vast potential of this resource in terms of student engagement and educators' pursuit of more captivating teaching and learning approaches. However, when considering the relationship between anime and the teaching and learning of the English language, this topic remains relatively unexplored, with limited scholarly research available.

To use anime as authentic material, Barros (2021) highlights its role as a facilitator for developing educational content sought by teachers and notably as a significant stimulator of student curiosity. Therefore, using anime as an educational tool can be considered highly beneficial. In the same way, Assis et al. (2021) contemplate the Anime' potential as an educational resource that facilitates interdisciplinary approaches and engages students in social issues of education in Brazil.

Various Japanese animations portray elements of their folklore in their plots. The presence of these elements is so widespread in Japanese pop culture that we can highlight their appreciation for their own folklore, with works made with such high quality that they transcended the borders of Japan and became popular throughout the world. A notable example of this is the anime *Naruto*, which makes extensive use of myths, legends and entities from Japanese folklore adapted for its plot.

2.4 Myths, Legends and Folklore

When approaching myths and legends, it may initially be common to assume that these terms are intertwined and confused. However, when analyzing both concepts in detail, it is clear

that, although they may have similarities, they are distinct. In relation to myths, Eliade (1986) defines them as tales about a reality that came into existence thanks to the deeds of supernatural beings, always being a narrative of the creation of something, describing how a thing was produced or how it began to exist and its characters. They are always supernatural beings. In this way, it is understood that myths can be created with the intention of explaining some mysteries. In line with Cascudo's (2012b) statement, a myth can be a system of legends that can become tales.

Focusing on the definition of legends, based on Cascudo (2006) and Moisés (2004), the word “legend” originates from the Latin word “*legenda*”, which means “what should be read”, the term was popularized, in the Middle Ages, with reports that contained the lives of saints. These narratives can be characterized as a heroic environment, where the supernatural is essential. It should also be noted that every legend is a narrative in which a historical fact is amplified and transformed under the influence of popular imagination, with veracity dissipating over time and being replaced by the folkloric mysticism of the events (Moisés, 2004).

The word *folclore* is associated with the English language as a neologism of folklore, a term created by Willien John Thoms in 1846 (Lima, 2003). With this, it is understood that legends can transmit a culture of a certain people, being able to relate to folklore, Carneiro (2008) cited by Schwarcz (2008) says that the folklore field extends to all manifestations of popular life: clothing, food, housing, arts, beliefs, language, games, dances and representations. Going further, as part of folklore, legends play a very important role in preserving cultural identity and transmitting values and traditions across generations.

The Amazon region, with all its cultural richness, is full of legends and myths that make up the imagination of a large part of the Brazilian population, especially those who inhabit the region and its surroundings (Cascudo, 2012a). Due to the wide territorial extension of the Amazon, many supernatural narrative variations are widespread, containing a variety of folkloric beings and legends. These narratives not only reflect the cultural richness of the region, but can also play a crucial role in preserving local identity and traditions.

This can be linked to Amazonian folkloric narratives and their supernatural beings, such as the *Encantado Ataíde*. Detailing this folkloric being, he is described as a being of great stature that inhabits mangroves, forests and forests, acting as a protector of these environments, especially mangroves, where *uçá* crabs are constantly threatened (Silva and Silveira, 2021). Its peculiar characteristics include a cyclops-like appearance, a large mouth located on the belly and a very large sexual organ, which needs to be hung on the entity's shoulders or wrapped

around the waist. Another unique characteristic of the *Encantado Ataíde* is that he rapes people who invade and threaten his territory.

According to Brazilian folklore, the *Encantado* are spirits of ancient indigenous people who died long ago and now reside in nature. They live as entities present in the sea, rivers and forests, dedicating themselves to defending the natural environment, since nature is their home. (Nascimento, 2007; Nascimento, 2018, Silva and Silveira, 2021).

The reinterpretation of the *Carta do Folclore Brasileiro* (1995) brings recommendations regarding the insertion of folklore in the educational context, also highlighting the need for teacher training for the topic.

Thus, the relevance of folklore in teaching, through myths and legends, suggests a potential expansion and dissemination of cultural knowledge, perpetuating and creating teaching and learning contexts focused on students' cultural and regional aspects. As Visgueira and Gonçalves (2019) argue, the use of folklore as a teaching tool can also facilitate interdisciplinarity, enabling its application in conjunction with different themes and disciplines.

In this research, it also was expected to achieve positive outcomes by establishing a connection between Brazilian folklore culture and Japanese culture through Japanese animations as a means of engagement and providing contextualized teaching based on authentic materials.

3 METHODOLOGY

The methodological principle for this work is based on a qualitative approach of an exploratory nature and participant observation. Given the focus on folk narratives, English language teaching and the analysis of students' textual productions, we understand that qualitative research would be appropriate, as this approach allows for a detailed and interpretative analysis of the narratives produced by students, their pedagogical applications and implications for foreign language teaching and learning. For Pereira et al. (2018), qualitative methods are those that depend on the researcher's interpretation, incorporating their perceptions and opinions about the phenomenon under analysis.

As the approach of this study combines specific cultural elements and their application in English language teaching, this research can also be considered exploratory research. According to Lakatos and Marconi (2003), exploratory research involves empirical investigations whose objective is to develop hypotheses, increase the researcher's familiarity with the researched topic or modify/clarify concepts. Regarding this study, with the exception

of modifying concepts, all other methodological characteristics of exploratory research were followed.

Added to this, given that the research was conducted by the author in the classroom, it was possible to observe the target audience during the period of application of the classes. This technique is widely used by researchers who follow the qualitative approach, it involves the insertion of the researcher into the group studied, allowing him to interact with the subjects for a determined period. Lakatos and Marconi (2003), define that participant observation is the researcher's immersion in the community or group under study, where he integrates himself into the group and interacts directly with its members.

The target public for the research were students of one of the English language courses, which began in 2023, offered by the Dean of International Relations (PROINTER), at the Federal University of Pará (UFPA). The class was made up of twenty-two A1 level students from undergraduate and postgraduate courses on the university campus.

The project took place from April to May 2024, totaling six classes taught in the class over six weeks. Classes lasted three hours in the afternoon. During classes, students were divided into five teams for textual productions, but three textual productions of the teams were selected to compose the *corpus* of this text.

3.1 Methodological procedures

The general objective of this work is to analyze the textual productions of narratives by students in English through the storytelling teaching approach, to verify whether the elements of storytelling can contribute positively to the production of students' Amazon narratives and communicative skills. This will be accomplished through the following steps: using Japanese folk narratives portrayed in anime as authentic materials to encourage students to learn about folklore; elucidation of narrative elements contained in Japanese and Amazonian folk stories; the approach a folkloric narrative as authentic material to teaching English.

First, it was necessary for students to be introduced to the linguistic content related to the past tense. For this, the first two classes were focused on this topic, specifically with the use of regular and irregular verbs, the verb BE conjugated in the past and DID as an auxiliary verb. These two classes are detailed in the results section - class reports.

The third class was used to introduce students to the elements of storytelling, contained in an excerpt from the film SPIRITED AWAY³. At this stage, students were instructed to identify the elements of the narrative and form five teams to present the folklore entities portrayed in the texts, available on a database website about Japanese folklore (youkai.com), and research carried out by the students to compare the entities with the portrayal adapted in the anime and finally identify the narrative elements present in the respective episodes for each team.

The fourth class was designed for students to conduct presentations on the activity described in the third class. After the presentations, the concepts of myths and legends began, illustrated through Japanese folklore narratives.

In the fifth class, we continued with the approach to myths and legends, however, using Amazonian folklore narratives. One entity (*Encantado Ataíde*), in particular, was chosen to be covered in class due to its origins rooted in the coastal areas of the *Bragantina* region.

The guidelines for the final activity involved the production of a folktale narrative from the Amazon region, meeting the following requirements: a text written in English, ranging from 1 to 3 pages; narrative elements according to the framework proposed by Meyer and Miller (2019) and Gill (1985): Characters, Setting, Introduction, Rising action, Climax, Denouement, Conflicts, Point of view, and Storytone; and an oral presentation in either English or Portuguese. These requirements, apart from the oral presentation, served as the criteria for evaluating the students' written productions.

In the sixth class, presentations and evaluation of the narratives took place, in which it was possible to verify whether the teams met all the requirements required for the production of texts, mastery of oral storytelling and whether the storytelling-based approach was effective for the students. The results will be presented through class reports and the analysis of the narratives presented in Table 1 and the discussion about them.

4 RESULTS

4.1 CLASS REPORTS

³ SPIRITED Away. Directed by: Hayao Miyazaki. Produced by: Toshio Suzuki. Studio Ghibli: Distributed by Toho, 2001.

Aiming to prepare and introduce students to the theme of narratives and the verb tense that would be used in their productions, it was necessary to first work on linguistic content relating to the past tense.

4.1.1 Classes 1 and 2

The first class started with the use of the first episode of the Demon Slayer⁴ anime as a warm-up. Only the first ten minutes of the episode were shown with dubbing and subtitles in English. This warm-up aimed to collect prior knowledge about the linguistic structures relating to past tense. Some students were able to identify terms referring to the past, such as some verbs ending in ED, in addition to the structures in the Present Perfect tense. After the warm-up, the linguistic content related to the simple past tense was carried out by presenting regular verbs, auxiliary verbs and pronunciation. Finally, students had the opportunity to do a reading activity to answer questions of comprehension. There were conversation practices based on the theme of the subject and the class ended with a quiz made using Kahoot as a technological resource.

4.1.2 Class 3

The third class was dedicated to introducing students to the elements of narrative Meyer and Miller (2019) and Gill (1985). To present the theme and exemplify each of the elements, an excerpt from the film SPIRITED AWAY (2001)⁵, was used, subtitled in English and shown using a video projector. The selected segment was from minute 0:58:00 to 1:07:00, focusing on the figure of Kawa no Kami, a Japanese folkloric entity that represents an ancient river god. The purpose of showing the animation in the classroom was based on the concepts of interculturality, aiming to relate the representations of Japanese folk narratives with those of Brazilian folklore. Furthermore, the use of anime was based on the concepts of authentic materials in foreign language teaching, capturing students' attention effectively.

After addressing the narrative elements, the 21 students were divided into five teams for subsequent activities. For this class, each team received an entity from Japanese folklore, accompanied by a base text adapted from the website yokai.com and an episode from an animated series that portrayed the same entity, as illustrated in the table (TABLE 1).

⁴ CRUELTY (Season 1, Episode 5). Demon Slayer: Kimetsu no Yaiba. Directed by: Haruo Sotozaki. Produced by: Hikaru Kondo. Crunchyroll: Distribution and Licensing 2019.

⁵ Synopses: Chihiro is a 10-year-old girl who discovers a secret world of strange spirits, creatures and sorcery. When her parents are mysteriously turned into pigs, she must call on the courage she never knew she had to free herself and return her family to the outside world.

TABLE 1 - Content for the third-class presentations containing the entities and anime designated by team.

	Team 1	Team 2	Team 3	Team 4	Team 5
Entity	Jorogumo: Are female <i>yōkai</i> spiders that live a solitary life. They have magical powers and feed on human prey.	Kitsune: are extremely intelligent and powerful fox <i>yokai</i> that frequently transform into humans or fearsome monsters.	Daija / Uwabami: They are <i>yōkai</i> snakes seen as tenacious and intelligent creatures that can be considered as gods.	Urashima Taro: The legend dates back to the mid-8th century and is one of Japan's most famous stories.	Yuki Onna: The snow <i>yōkai</i> woman that prey on travelers lost in the heavy snowstorms that blanket the Japanese Alps in winter.
Designated anime	Dororo - ep 7. English sub. ⁶	Naruto Shippuden – ep. 249 English sub. ⁷	Inuyasha – ep. 27 English sub. ⁸	Urashima Taro: Animation of Japanese Traditional Stories ⁹	Inuyasha – ep. 101 English sub. ¹⁰

Source: Author (2024)

4.1.3 Class 4

The class began with team presentations as instructed in the previous class. The presentations lasted approximately 15 minutes each and, with the exception of a team, all others achieved the objective of the activity which were: to present an oral narrative about Japanese folklore entities; identify events related to narrative elements in anime and carry out a comparison between the characteristics of Japanese entities, as portrayed in the research, and the way they were represented in the episodes designated for each team. Once the presentations were concluded, the approach to the definitions of legends and myths began, establishing a

⁶ THE STORY OF THE JOROGUMO SILK SPIDER (Season 1, Episode 7). Dororo. Directed by: Kazuhiro Furuhashi. Produced and distributed by: MAPPA Tezuka Productions, 2019.

⁷ THANK YOU (Season 12, Episode 249). Naruto Shippuden. Directed by: Hayato Date. Produced by: Tomoko Gushima; Fukashi Azuma. Studio Pierrot. Licensed by: Crunchyroll, 2012.

⁸ THE LAKE OF THE EVIL WATER GOD (Season 1, Episode 27 - 2003). Inuyasha. Directed by: Masashi Ikeda. Produced by: Hideyuki Tomioka; Michihiko Suwa. Studio Sunrise. Licensed and distributed by: Viz Media, 2001.

⁹ JAPANESE FOLK TALES - 6 DVD set (Disc 5 - Urashima Tarō). Directed by: ES ENTERTAINMENT CO. LTD. Produced by: MOOK CO. LTD. Publisher: Keep Co., LTDA. Distributed by: First Music Co., LTDA. 2001.

¹⁰ THE SNOW FROM SEVEN YEARS PAST (Season 1, Episode 101 - 2005). Inuyasha. Directed by: Kiyoshi Fukumoto. Produced by: Hideyuki Tomioka; Michihiko Suwa. Studio Sunrise. Licensed and distributed by: Viz Media, 2001.

relationship between Japanese folklore and the narratives of Brazilian Amazonian folklore, alluding to three entities, *A Iara*, *Curupira* and *Matinta Perera*.

A video projector was used to show illustrations and texts about the legends and myths definitions, written in English. During discussions about the terms, there were interactions with students focused on communicative skills, especially speaking, reading and textual understanding in the target language. One entity could not be approached due to class time, which had already been exceeded. Therefore, this part had to be continued in the next class.

4.1.4 Class 5

This class started where the previous class ended, pending the approach to the *Encantado Ataíde*, with illustrations and narrative text in English. One point, regarding the choice of this mystical being, was related to its presence in a folkloric memory narrative experienced by the author's paternal grandmother. This narrative was recorded by the author in textual format in English to be used as authentic base material for identifying the narrative elements present in the text and for producing the teams' storytelling. This text referring to the narrative about *Ataíde* is in Appendix 1.

The presentation about the *Encantado Ataíde* was marked by several interactions with the students, in addition to being the most comical part of the class, since some of them did not know the entity or its characteristics. There were reactions of astonishment followed by laughter from the students.

Given the moment for reading the text, each paragraph was read by a student chosen at random. This measure was taken in order to practice pronunciation, reading and textual understanding. At the end of the readings, each student was asked, randomly, about some aspects of the narrative.

As the class approached the end, guidance was given for the teams' final production activity. For this activity, the same teams were brought together to choose a narrative referring to the Amazonian myths of the region, which would be written and presented in the subsequent class. It was required that all narrative elements, proposed by Meyer and Miller (2019) and Gill (1985)): Characters, Setting, Introduction, Rising action, Climax, Denouement, Conflicts, Point of view, and Storytone, to be incorporated into the storytelling production. The narrative text should be between 1 and 3 pages long, and the oral presentation of the narrative should not exceed 20 minutes.

4.1.5 Class 6

This last class consisted of consecutive presentations from the five teams. After each presentation, there were feedbacks aimed at suggestions for improvements in the texts of some teams and the evaluation of the presentations.

At the end of the presentations, there was a moment of discussion about the project regarding storytelling as an approach to teaching English as a foreign language, when the students expressed their opinions and perceptions about the themes of each class and the proposed activities.

4.2 ANALYSIS OF THE PRODUCED NARRATIVES

The five texts relating to the teams' productions were analyzed, however, three were chosen to integrate the analyzes of this study due to organizational matters. The texts referring to the teams are contained at the end of the work as appendix 2, 3 and 4.

TABLE 2 – Elements of the narrative about the productions of the three teams.

	Team 1	Team 2	Team 3
Title	The legend of the Curupira	The story of the Billy Goat	Don't challenge Matinta Perera
Characters	<i>Curupira</i> as the central character; The narrator and his three coworkers.	Mr. Raimundo, a stubborn hunter as the protagonist of the narrative, Billy goat as the folkloric antagonist and the Mr. Raimundo's wife as a secondary character.	Narrator as the person who told the narrative; Grandmother Diana as a character who tells the story about <i>Matinta Perera</i> ; Jorge as the character who doubts the existence of <i>Matinta Perera</i> and faces the consequences of his disbelief. He was also a neighbor and childhood friend of grandmother Diana; <i>Matinta Perera</i> as the mythical entity that haunts Jorge after he disrespects her.
Setting	Mangrove, a natural and common environment in the coastal region of the northern Amazon.	There were two settings: The Mr. Raimundo's house, where the story begins and ends, and along the Bacuri road, described as deserted during and where Billy Goat usually appears.	Two different scenarios were described: Grandma Diana's house and the surrounding area, where the story begins, and the dense forest in another city where Jorge was found unconscious.
Introduction	The introduction provided an overview of the <i>Curupira</i> , its	The narrative was introduced with Mr. Raimundo planning to hunt during the night of the	The story was introduced with the narrator talking about his childhood in the

	characteristics and its role as protector of the forest.	full moon, going against his wife's warnings about the danger of Billy Goat's appearance on the way.	countryside with his parents and grandparents, and then grandmother Diana begins to tell a story about <i>Matinta Perera</i> .
Rising action	The tension increased when the narrator and his colleagues began to hear whistles and see stones being thrown at them, until they realized they were lost.	The rising action occurred as Mr. Raimundo came across a series of animals on the way to hunt, later discovering that the animals were transformations of Billy Goat, culminating in a direct confrontation between the two characters.	The rising action was characterized by three events: Jorge's disbelief when he ridicules <i>Matinta Perera</i> and boasts that he is not afraid, provoking the entity; Jorge's disappearance after leaving his grandmother Diana's house, after which only his bicycle was found. The mobilization of the community in the search for Jorge, until he was finally found unconscious in a forest in another city.
Climax	It occurred when the narrator recognized the presence of <i>Curupira</i> and when he braided a vine and threw it back to end the <i>Curupira's</i> enchantment.	The point of greatest tension was the detailed description of the chase and fight between Billy Goat and Mr. Raimundo.	It occurred when Jorge reported that <i>Matinta Perera</i> , causing him to faint and disappear for a few days, directly confronted him.
Denouement	After the challenge, the way back reappeared, and the narrator, together with the other characters, managed to escape the mangrove. This event resolved the main conflict and restored order.	Denouement: It occurred when Mr. Raimundo finally managed to escape the apparition and arrive home extremely tired from running so much. The trauma changed his perspective on hunting and treating animals.	It occurred when Jorge was found after his disappearance and when he sought help from a faith healer to cure his paranoia caused by the entity. He had to apologize and offer gifts to the entity so that the haunting would stop persecuting him.
Conflicts	The main conflict was characterized as an external conflict, between the crab collectors (men) and the supernatural (<i>Curupira</i>). There was also an internal conflict in the narrator when he dealt with fear and uncertainty when facing <i>Curupira</i> .	The main conflict is between Mr. Raimundo and Billy Goat, characterized as a man vs. man conflict. Supernatural, where Billy Goat represented a supernatural force.	There were two types, man vs. supernatural as the main conflict and an internal conflict when Jorge faces fear and regret after defying <i>Matinta Perera</i> and suffering the consequences.
Point of view	The storytelling was told in the first person, offering an intimate and personal perspective on the narrator's experiences. This point of view allows the reader to feel the tension and fears experienced by the crab pickers as characters.	The point of view of the narrative was in limited third person, allowing a view of events from the main character's perspective and allowing a detailed understanding of his emotions and reactions.	The story was narrated in the first person by grandmother Diana, providing a personal and intimate perspective on the events narrated from her perspective.
Storytone	Suspense and warning, emphasizing the importance of respecting nature and its rules, in addition to conveying a sense of	The storytone was full of suspense and elements of morality, especially in the description of Billy Goat's transformations and Mr.	There were two storytones, the suspense tone, when the narrative described the appearances of <i>Matinta Perera</i> and the

	reverence for <i>Curupira</i> and environmental preservation.	Raimundo's changes after his experience.	disappearance of Jorge, and the tone of morality, highlighting the importance of respecting cultural beliefs and mystical entities.
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Source: Author (2024)

Team 1's text effectively used narrative elements to structure the narrative about *Curupira* and his interaction with crab collectors. The characterization of *Curupira*, the natural setting, the clear introduction, the construction of tension through the increasing action, the climax reflecting the empirical knowledge transmitted through generations along with the outcome, gave a unique characteristic to the narratives. The well-delineated conflicts, the personal point of view and the tone of suspense and warning combined to create a narrative that could entertain and teach about the importance of environmental preservation and respect for folkloric beings.

For Team 2, the text effectively used narrative elements to create an engaging and moralizing story about a hunter who learns a painful lesson about respect for nature. The characters are well-defined, especially Mr. Raimundo, whose stubbornness and subsequent emotional transformation are central to the story. The forest setting adds to the suspenseful atmosphere, and the rising action keeps the reader engaged with Billy Goat's every transformation. The intense climax followed by a reflective ending, where Mr. Raimundo reconsiders his actions and promises to never mistreat animals again was well developed. The man vs. man conflict supernatural and the tone of suspense were essential elements for the meaning of the narrative.

Even though it is not crucial to the production of Amazonian narratives, it is worth highlighting that team 3 was the one with more accurate writing in the production of the narrative, in relation to grammatical structures, verbal tense and textual construction. Narrative elements were effectively used to create a story with suspense and morality about the consequences of disrespecting the supernatural. The characters were well delineated, especially Jorge, whose disbelief led him to a radical transformation after his meeting with *Matinta Perera*. The rural setting and grandmother Diana's house contribute to the atmosphere of mystery and suspense. The growing action kept the reader entertained, from the beginning until Jorge's confrontation with the entity. The climax was followed by a reflective denouement of the main character's search for redemption with *Matinta Perera*.

It is important to emphasize that the teams chose to use the same characteristics in the conflicts and storytone elements, this may reflect that the image that students have about

folklore entities would be more related to the dark but still, with due respect to folklore, since which emphasized moral and protection issues with nature and its supernatural beings.

The use of storytelling of Amazonian folklore narratives allowed Amazonian cultural elements to be worked on that had not yet been explored in English language classes. This approach was considered innovative and interesting by the students, where, until then, the cultural elements covered in classes were restricted to the content of the textbook used. Thus, the storytelling proposal, by emphasizing the cultural aspects of the Amazon region and the people who live there, proved to be significantly contextualized for the students.

Other positive points about this approach were characterized by the stimulation of creativity and personal expression through the creation and narration of stories inspired by Amazonian myths and legends, this in a way could encourage students' creativity using the target language in their context of actual use.

One challenging factor identified was the difficulty experienced by beginner students in keeping up with certain moments of the lessons, particularly when the use of the English language was required, both for the production of narratives and for activities that demanded a more advanced proficiency in the target language from the students.

Related to the use of anime, these resources were essential to illustrate the portrayal of Japanese folklore entities along with the narrative structure that the anime used to narrate the stories, in addition to effectively promoting student engagement in classes, added to its increase in cultural understanding, correlating Japanese folk culture with Brazilian folk culture.

A possible disadvantage about using anime in the classroom is that not all students show interest in this type of media. Consequently, this can create an affective barrier for some of them, negatively impacting their interactions and engagement in the activities proposed during classes. However, as the class was made up of adults and the productions were carried out as a team, this issue did not present itself as a significant problem.

The use of Amazonian narratives in the classroom proved to be positive, as they constitute authentic cultural resources present in the lives of most students. Integrating these narratives into English classes and using them as a central element of the approach was an interesting strategy. Furthermore, it promoted teamwork and allowed the interconnection of narratives with transversal themes, such as the environment, appreciation and respect for Amazonian folklore and its supernatural elements.

A difficulty in approaching Amazonian folkloric narratives was related to their productions, specifically the adaptation of the meanings of Amazonian regionalisms widely present in each of the narratives. This could lead to translation issues, which was not the focus

of this work. A possible problem arising from this approach could be the relationship with students' religious beliefs, since folkloric narratives portray supernatural elements and beings, which may antagonize their beliefs. However, with adult students, this did not occur in a way that would harm the approach.

When discussing the intercultural aspects of this work, it was possible to identify that, both in the folklore narratives portrayed in anime and in Amazonian narratives, the importance of nature and supernatural elements is widely emphasized and valued. Regarding the use of Japanese folk culture and anime in classes, it was interesting to reflect on the way the Japanese portray their culture, both to themselves and to people of other nationalities. This reflection can be related to the way Brazilians portray their own folk culture, often valuing foreign cultural narratives to the detriment of their own culture.

Another issue addressed, especially related to Amazonian folk narratives, was the exploration of regional identity and belonging. The students brought their own narratives or narratives from residents of their communities, which provided an additional challenge for practicing output in the target language.

This approach was also characterized by emphasizing the practice of different language skills (reading, writing, listening and speaking) during classes. With the focus on storytelling, students used grammatical norms only as an auxiliary resource for the production of narratives, with the true focus being the communicative intention itself, in addition to the students' autonomy that was promoted through their decisions about the choice of narratives and the way they were approached.

6 FINAL CONSIDERATIONS

Throughout this work we sought to analyze the textual productions of students in English through the teaching approach based on storytelling. Dealing with the main findings, it was concluded that the use of Japanese folklore narratives portrayed in anime to work on intercultural aspects and as authentic materials was considerably effective, taking into account the students' engagement in classes and the cultural reflections that occurred in a positive way.

Regarding the use of Amazonian folklore narratives, the approach of such narratives aimed at teaching the English language along with regional culture aspects had a constructive impact on the teaching approach, and can be considered innovative and capable of promoting the cultural appreciation of students together with the contextualized teaching of a foreign language.

The focus on narrative elements to be used in students' storytelling textual productions was essential for understanding the narrative structure and its construction when dealing with the storytelling teaching approach.

This leads back to the question initially asked: How can a Storytelling teaching approach based on the use of Amazonian narratives be significant in an English language course for adults? Therefore, it was confirmed that an approach that emphasizes the cultural and regional aspects of the students in English language teaching. In fact, they can stimulate them toward more contextualized and communicative learning. Furthermore, the use of authentic materials from Japanese folklore narratives present in anime can also serve as a stimulating resource for the students. Finally, we can state that the objectives of this work were achieved.

Regarding the limitations of this research, it can be highlighted the difficulty faced by the teacher in adapting the same teaching approach to a class composed of students with different levels of proficiency in the target language where, naturally, students with less mastery in the target language would feel displaced from an accommodating teaching environment. However, this limitation was alleviated by the collaboration of students with greater linguistic proficiency, who helped their colleagues with less proficiency in the production of folklore narratives.

For the possible developments of this research, it may be suggested to divide the approach into two distinct thematic: one focused exclusively on the use of Japanese folklore narratives depicted in anime, and the other addressing only Amazonian narratives and to detail a deeper exploration of the narrative elements intrinsic to the folklore narratives aspects to be worked on in the classroom.

Therefore, by reflecting on the relevance of this study and its implications, it is expected to contribute to the field of applied linguistics and English teaching, offering new perspectives, especially to the use of Amazonian folklore in foreign language teaching.

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APPENDIX

APPENDIX 1 – Narrative about the *Encantado Ataíde*

STORYTELLING: THE ENCHANTED ATAÍDE OF THE MANGROVE

In bygone years, in the coastal region of Bragança, there were other beaches besides Ajuruteua and the humble Fishing Village, like the iconic beaches of Chavascal and Boiçucanga, with large dunes, clear waters, and lush mangroves. However, nowadays, there are only remnants of these shores, victims of relentless erosion and the relentless tide, serving only as support points for fishermen and researchers. In the golden era of the forties, Boiçucanga was a majestic beach, filled with mystical events, woven into the vital fabric of the beach community.

My paternal grandparents were among the residents of Boiçucanga. Unfortunately, my grandfather passed away when I was still very young, so I couldn't hear his stories. However, my dear grandmother stayed, and I had the privilege of listening to great stories about the place during their time there.

One of these stories was about a fisherman named Mr. Zé and his wife Ana. Like every fisherman of the time, Mr. Zé earned his living through artisanal fishing. It was said that 3 a.m. was the best time for fishing. Therefore, Mr. Zé would leave his wife sleeping and head out a little before 3 a.m., returning around 5 a.m. when the birds started to sing.

The elders used to say that in order not to compromise the fishing yield, fishermen couldn't engage in sexual relations before heading out to sea. Mr. Zé understood this perfectly and only engaged in the act with his wife upon returning from work. One day, Mr. Zé informed Ana that he would be heading out for another night at sea. He left through the back door, without locking it so as not to wake Ana when he returns. After a few minutes, Ana realized that someone had entered the house.

Ana: Zé, are you back yet? Didn't the fishing yield anything?

The person didn't say anything and soon lay down beside Ana. It was still dark, and she couldn't see anything, but she imagined it was indeed Zé who had returned. As was usual, Zé tried to make love to his wife as soon as he returned from fishing, and this night was no different. The person who was supposed to be Zé, without saying a word, tried to remove Ana's clothes, and she consented to the act that was consummated there. Just as the birds began to sing, her supposed husband got up and left, leaving Ana sleeping. A few minutes later, Zé returned and lay back in bed, attempting to make love to Ana again, who woke up and exclaimed in an agitated manner:

What the heck do you want again? Aren't you satisfied yet? Now I just want to sleep.

Zé felt confused by Ana's behavior because he had just returned from fishing. The next day, Ana looked unwell and sad, a state of health known in the region as being “mofino”. Zé observed and asked her about it, but Ana only replied that she had been feeling like that since she woke up in the morning. Zé thought his wife was just feeling under the weather but would soon get better.

This was a time of new moon and high tide, a good period for shallow-water fishing, and Zé was getting ready for it throughout the day. In the dead of night, at the time of departure, Zé set off with his fellow fishermen for another night of work, believing that the fishing would be excellent. Minutes after Zé's departure, my grandmother coincidentally woke up around 3 a.m. to use the bathroom. As she passed by a window and looked in the direction of Zé and Ana's house, she saw, illuminated by the moonlight, the silhouette of an unusually tall, humanoid figure, circling her neighbors' house.

When Zé returned from fishing, he saw that Ana was asleep and apparently exhausted. This time, he didn't try to have relations with Ana. The next morning, Ana looked pale, thinner, and much more worn out. My grandmother, seeing her neighbor's health deteriorating, sought out Zé and told him what she had seen around his house the previous night: a shadow of great stature, walking around the house as if trying to enter. Zé immediately considered that his wife might be cheating on him.

As night fell, the fisherman made preparations as if he were going out for another fishing trip, but this time he chose to stay at home, staying awake until his usual departure time. A few minutes after 3 a.m., footsteps of something heavy approaching could be heard, coming from the direction of the mangrove. As it drew closer, it began to walk around the house, stepping on the ajirus that lay nearby.

All the houses in the community were made of wood, and raised several meters above the ground so that during high tide months, they would not be reached by the seawater. Zé listened to the footsteps with his loaded rifle, ready to unload it on his wife's supposed lover. It was when, in the dimness of the night, looking through the crack between two boards, he saw what couldn't be a man; it was like a big monkey about 2.5 meters tall.

Zé immediately understood that it wasn't a man, but rather Ataíde. With fear and apprehension, he watched as the creature approached the back door, attempting to enter the house. In a desperate act, Zé fired a shot into the air, hitting the roof. The loud noise of the gunshot startled the creature, causing it to run away into the mangrove, with only the sound of trees being broken in the distance.

The next morning, as Zé spoke with his neighbors, he recounted what had happened the previous night. It was then that one of the older fishermen in the community told him that Ataíde was in love with his wife, and it was killing her. The creature would never leave Ana alone as long as they lived there. They should leave soon because the same thing would happen again that night.

Without hesitation, Zé took Ana and left for the city of Bragança, staying at a relative's house, and the next day, he returned to gather their belongings. From then on, Zé and Ana moved to another municipality and never returned to Boiçucanga. Years went by, and no news of them was ever heard again.

APPENDIX 2 – Narrative referring to team 1

The legend of the Curupira

Curupira is a character from a Brazilian folklore, legend that originated among indigenous peoples and was first told in the 16th century. Curupira is a mythical being from Brazilian folklore known for being the guardian of the forest and for punishing those who enter it to cut down trees or hunt animals. According to legend, when Curupira notices the presence of someone who poses a threat to nature, he resorts to different tricks to scare off the invaders, such as: high-pitched whistles, howls of wolves and noises of tree branches shaking or stones being thrown, Curupira frightens and scares people away. The legend characterizes the curupira as a small boy with red hair, sharp teeth and feet turned backwards. His aim is to disorient hunters using his deafening whistles. His backwards footsteps serve to confuse hunters, but that's not all: the Curupira simulates the cries and sounds of human voices to lure intruders and leave them lost. Legend has it that the Curupira loved to receive tobacco and cachaça as gifts, and some fishermen and crab collectors even included the Curupira's utensils in their fishing expenses. As well as terrorizing hunters, the CURUPIRA was also responsible for making them get lost in the forest and forget the way out. It is said that with its feet turned backwards, the Curupira deceives and confuses people who damage its habitat. Community Report on the Legend of CURUPIRA:

One morning on any day, I was in the mangrove catching crabs with three of my coworkers. We were pulling them out from hole to hole, not looking back or to the sides when suddenly we heard a whistle very close to us. We looked around, but there was no one there. Later, we were further ahead with our baskets almost full of crabs when, as I was turning, someone threw a stone at us, again, we saw no one, we looked at each other, and we were terrified. We grabbed our crabs and started heading towards the path to go to the canoe, but by then,

there was no path left, and everything started closing in around us. I looked at my watch, and it was already noon. My heart was pounding so hard, I thought it would jump out of my chest. At that moment, I remembered what my father used to say about the Curupira. He would tell me: 'Son, I used to come to this fishing spot with your grandfather because we were stubborn, but the Curupira got tired of leaving us stranded here. But this only happened when we were doing something illegal, for example: cutting down trees to make charcoal, taking small crabs and the female, and using a hook to collect the crab becomes predatory fishing or at risk times. That's why I imagined that it could only be him. I've been going to that place to catch crabs since I was a kid, how was I going to get lost there So I imagined it was an "avaria" of Curupira, I took up a vine next to me, gave a tie very tightly, threw it back, and said: Now break it up, Curupira! In this time we looked ahead and saw the way to the canoe. This story of Curupira is not a lie, after that she never messed with me or any of my colleagues again, do you know why? We never fished crabs again at those times of six in the morning, twelve, or eighteen o'clock...it served as a lesson. I've heard many people say that it's already happened to them, that's exactly what happened to us." From now on, I'm not going to work illegally anymore, I understand that Curupira just wants to be the guardian of nature and maintain the fauna and the preserved flora. Using it responsibly guarantees a better quality of life for the population that depends on the "marétorio" as their main source of survival together with their families.

APPENDIX 3 – Narrative referring to team 2

The story of the billy goat

The story passed down in the community of “60” (Tracuateua-PA) about the billy goat is still told today.

One night, Mr. Raimundo wanted to go out hunting and it was the night of the full moon, but his wife said that it was not a good night to hunt and even so, Mr. Raimundo insisted on going, so his wife said that he had to be careful and have a lot of patience if find the billy goat, as he was going to test his patience to see if he was going to be careful with the animals. Mr. Raimundo left and was walking along the Bacuri path, close to Dona Antônia's house, when suddenly he heard a huge noise coming from inside the forest, a breaking of tree branches, his hair stood on end. Out of nowhere, a small “mucura” crossed in front of him, he immediately wanted to kick the little thing, but the animal disappeared into the brush. When it suddenly returned, this time transforming into a cat, it went between the legs and disappeared into the bush again. And this time, the crature came back bigger, transformed into a very large dog. It was then that he picked up a stick to throw at him. But the animal got bigger and bigger, now turning into a calf, Mr. Raimundo walked faster. The animal ran from one side of the road to the other. And in the blink of an eye he transformed into a very big ox. His fear intensified, he grabbed a stick and hurled it at the creature. Then the creature, very angry, turned into a small billy goat and attacked Mr. Raimundo with great anger. Mr. Raimundo's legs pumped like pistons as he sprinted down the dirt road, his heart pounding in his chest. But the billy goat, with its powerful legs and nimble hooves, was hot on his heels. With each thunderous stride, the billy goat closed the gap, its horns lowered and ready to strike. Mr. Raimundo darted left and right, trying to avoid the billy goat's relentless assault, but the agile creature was always one step ahead. With a final burst of speed, Mr. Raimundo lunged forward and threw himself under a low-hanging branch, narrowly escaping the billy goat's next headbutt. The billy goat skidded to a halt, its eyes wide with frustration, as Mr. Raimundo scrambled to his feet and continued his frantic escape. This continued until Mr. Raimundo arrived at his house, nearly dead from being beaten by the billy goat. From that day forward, Mr. Raimundo's heart bore the indelible mark of the billy goat's relentless pursuit. The image of the creature's determined eyes and the sting of its headbutts served as a constant reminder of the pain and suffering he had inflicted. Never again would he raise a hand against any living being, for he had glimpsed the depths of their vulnerability and the fragility of life.

APPENDIX 4 – Narrative referring to team 3

Don't challenge Matinta Perera

When I was a child, I lived with my parents and my grandmothers in the countryside of Tracuateua in the state of Pará. My grandmother, whose name was Diana, always told many stories about what she called “visagem”. As usual at dusk, she and I were sitting and finishing the dinner, when suddenly, we heard a very shrill scream outside our house. I was very scared, and at that moment, my grandmother looked at me and said that the time had come to tell me one more story and this time she was one of the characters.

The story that my grandmother Diana would tell me was about Matinta Perera. When Diana was around 12 years old, she always heard people around town reporting appearances of Matinta Perera. Some people believed in thist entities and consequently in the stories, while others thought it was complete nonsense, silly.

On a very hot night, Diana, her parents and their neighbor who lived at the end of the street, Jorge, were sitting on the balcony of their house. Jorge was the same age as my grandmother and was amused by the stories that elders told about Matinta Perera's appearances. They were talking about the subject on the balcony, when they heard a very shrill scream, as if it were an owl called “rasga mortalha”, which according to legend, Matinta Perera transforms into. When they heard the singing up close, it sounded like it was flying over Grandma's house and everyone was scared, except Jorge, who said he didn't believe.

Grandma's mother thought it was better for them to go into the house and asked Jorge to go home, as it would be dangerous for him to go later. At that moment, Jorge started saying that if “Matinta Perera” appeared in front of him, he would kick her ass, as she was inconvenient and showed up at houses wanting tobacco, coffee, food, and other items. Grandma Diana asked him to stop saying these things before Matinta heard and decided to take revenge on him. Once again Jorge said he wasn't afraid, he took his bike and headed towards his house.

However, that night, Jorge didn't arrive home. A few hours later, his parents showed up at Grandma's house asking for him. At that moment, everyone on the street went looking for him, but they couldn't find him. The only thing they found was his bicycle, lying on the side of a street very far from the house. The following day, the searches continued and only at the end of the day was Jorge found unconscious by hunters in a dense forest in another city. Grandma Diana said that after that Jorge became very strange, he transformed into another person. It was evident that he was being bothered by something, he spent all his time looking around, as if someone were following him.

Grandma, very uncomfortable seeing her friend like that, decided to ask what had really happened that night. Jorge said that when he left grandma's house, just a few meters away, he noticed that the owl was chasing him. Then the owl took a very strong flight and fell in front of the bicycle, so he had to brake and fell to the ground. At that moment he saw, in front of him, the “rasga mortalha” transforming into an old woman. When he saw the woman, he felt a very strong energy and she came very close to him.

At that moment, Matinta asked if he was the one who said he was going to hit her, because she wasn't seeing his courage. After that, Jorge passed out and didn't remember anything else. Jorge was very agitated at night, because every night Matinta Perera would come to his house and whistle around it. As the crisis became very strong, Jorge decided to tell his mother the truth. She believed in Matinta and immediately took him to a “benzedeira”. The “benzedeira” said several prayers and instructed Jorge to apologize to Matinta and give her some gifts.

On the evening of that same day, Jorge separated the tobacco and coffee and left them outside his house. At that moment, without knowing whether Matinta was there or not, he said out loud that he was sorry for doubting Matinta and that he wanted to apologize. The next morning, the tobacco and coffee were no longer where Jorge left them, and he never heard the owl's whistle or scream again.