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THE USE OF TEXTUAL GENRES IN FOREIGN LANGUAGE TEACHING: FOR A CROSS- CULTURAL AND INTERDISCIPLINARY APPROACH

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Abstract: The focus of this research is to present relevant considerations to the teaching of an additional language from its cross-cultural (ALVAREZ, 2003; ALTMAYER, 2004) and interdisciplinary construction. In this sense, the normative aspects and use of the cultured norm of the additional language, under study, becomes a consequence of the native speaker's understanding of the world of that language. The historical aspects that culminate cultural elements of that country are the starting point of the language. Through a brief analysis of teaching practices applied in the teaching of foreign languages, we intend to present the discursive, historical and cultural aspects in which, through an interdisciplinary approach, we seek to acclimate the learner to this new plurilingual context (OESSELMANN, GARCIA, 2010) and, from then on, work on understanding the language codes of that country.

Keywords: Additional language; textual genres; transculturality; interdisciplinarity.

INTRODUCTION

The present work starts from the idea that a foreign language class is not limited to language teaching. Naturally, historical and cultural aspects of the country or countries that use the language to be taught are considered. In order to enrich the knowledge of learners, or even increase their interest in the language, the teacher can address literature, historical and political contexts, customs and habits of the population, among other aspects.

In this sense, the use of textual genres in Foreign Language classes can contribute not only to the exercise of specific skills, but also a way for the student to appropriate the local culture.

It is important to highlight that from 1970 onwards, the concept of culture underwent new definitions, due to changes in teaching paradigms. If before culture it was erudite

knowledge, almost synonymous with art, in the 70's it came to mean everything that was linked to an individual's experiences, such as food, work, the history of the country, etc. (ALVAREZ, 2013).

According to Hansen (2011), it is possible to establish a relationship between the open concept of culture and language teaching, by stating that languages do not follow clear norms, even grammatical rules, since these also have exceptions; and yet, culture is a set of arbitrary signifiers understood by a collective. Thus, language must be seen as a cultural phenomenon, and its learning cannot be based only on a system of signs.

Conceiving language as something outside of culture would thus be equivalent to thinking of language teaching as a mere exchange of labels on museum pieces. Labels go out in one language, new labels come in in another. It is difficult to sustain this view, since the objects and meanings ("museum pieces") present in a person's daily life present variations – from country to country and certainly also within the countries themselves –, ranging from a subtle to cover every other semantic field. (ALVAREZ, 2013, p. 16)

It appears that in the training of young adults, school programs establish that there is the learning of contents necessary for the cognitive and cultural development as a citizen of the world. In this sense, this knowledge must also incorporate the Foreign Language contents, which must consider a presentation of facts as a social knowledge, that is, there must be interpretation of these facts and know the effects of these for the society to which they relate and for the speakers of other languages.

The approach of sociocultural elements in the learning of a foreign language is fundamental in the communicative approach and integrates intercultural competence. The teaching of cultural aspects not only of the foreign language country but also of the learner's own culture is defended, motivating

them to critically reflect on the culture of the additional language and also on their own culture and also question their cultural standards of interpretation (ALTMAYER, 2004).

The idea that one has of cultures no longer corresponds to the old discussions about national cultures. They are characterized by identity relationships that transcend borders. This is where the concept of transculturality comes from.

In this sense, transculturality is related to the mixture of cultures, going beyond the (co)existence of values and customs implicit in different origins, with the assimilation of elements between them. (OESSELMANN and GARCIA, 2010)

For a better understanding of this concept, it is necessary to elucidate what multiculturalism and interculturality are. Although these concepts are often understood as synonyms, multiculturalism represents the multiplicity of cultures. Interculturality, on the other hand, represents the understanding that it is not enough to recognize the existence of different cultures, it is necessary to establish an interrelation between them. (SAVOY, 2012)

In other words, interculturality faces challenges such as: dealing with the different; respect the other; seek a mutual learning process, without discrimination or domination of one culture or another. (OESSELMANN, GARCIA, 2010)

Transculturality is arrived at by trying to understand how the culture of the “Other” is viewed and how it affects the way in which one’s own culture is observed. Transculturality is, therefore, the expansion of the concept of interculturality.

Through this expanded conceptualization, we are not only aware that we are different, multiple, plural and that we establish interrelationships, but that we recognize the right of the “Other” and, obviously, our right to be different. (...) To speak of this concept

in the context of language teaching is to defend, above all, respect and openness to the culture of the “Other”, without, however, overvaluing it, rejecting or belittling what is proper to us. (SABOIA, 2012, p. 55)

Transculturality reflects the current world situation, in which cultures and societies are mixed. This way, this concept goes beyond the observation of diverse cultural groups, overcoming pre-established barriers – geographical or cultural –. (SABOIA, 2012, p. 56)

In that sense, for the *If* transculturality develops in language teaching, it is important to establish a parallel between the culture of the learner and the “Other”, tracing similarities and differences, without a judgmental look. The language, when being taught, must be seen and used as a resource for the transcultural approach. (MOTTA-ROTH, 2003)

Leffa (2005, p. 217-218) refers to the thinking of the writer Goethe: “who does not know a foreign language, does not know his own language”. And adds the following note:

(...) it is the possibility of the other’s language being necessary to constitute and enrich our own, anticipating Bakhtin’s idea [sic] that our speech is determined by the speech of the other. Knowledge of a foreign language expands our potential for achievement as speakers of our own language. Paulo Freire already said that there is no possibility of democracy without coexistence with the different.

For transcultural teaching to occur, the teacher must convey to the student that he must not only adapt to the “Other”, but that all cultures must enter into a communicative and behavioral consensus, given that the “Other” must also have a broad vision and respect differences.

CULTURAL ENVIRONMENT AND DEVELOPMENT OF INTERCULTURAL COMMUNICATION

Texts are necessary in the development of intercultural communication. The textual genres are legitimate sources for this type of work, because they allow students to encounter authentic materials, as well as full immersion in the historical, social and cultural context of the foreign language. This takes place through the coordination of the reader's perspectives with those presented in/by the text, thus allowing an exchange of views on cultures.

According to Brendella (2000: 134-5 *apud* FARIAS, 2012), this exchange is important in intercultural encounters, because only when there is coordination of perspectives, is it possible to understand the "Other".

Literature plays a central role in the work with *Fremdverstehen*, as it teaches how to perceive the world and raises awareness of the different constructions of reality. By presenting different perspectives and worldviews, literature deconstructs our assumption that cultures are homogeneous. We realize, then, that the members of a "culture" are, above all, individuals, and that, as individuals, they have different perceptions. Thus, fictional texts help us not only to understand the world of the "other", but also our own world, because the other is, at the same time, determined by an "I" (or a we), and is also a constitutive part of this "I" (LESKOVEC, 2010, p. 257-269 *apud* FARIAS, 2012).

Literary texts in foreign language classes enable students to confront situations in which there are different cultural patterns. This way, students, when analyzing their own standards and realizing that they are not always applicable, can question them, or even transform them.

Since the mid-1970s, there has been a strengthening of the use of literary texts in the teaching of foreign languages. Until then, it was

not used because it was considered difficult, long, or even far from the needs of everyday communication. However, this concept of teaching with separation of language learning and literature came to be criticized.

Foreign language learning and contact with the culture of the additional language is, in many contexts, mainly based through texts, therefore, the variety of types of texts and the development of reading ability must be promoted. Textual genres present real communication, contributing to the communicative approach in the classroom. In addition, the emotional factor, such as the pleasure of reading, is important for learning in language teaching.

The school context is another factor that legitimizes the use of literary texts in language teaching, since the promotion of literary texts helps in the social, emotional and cognitive development of students; and yet, it stimulates identification, processing and details to be worked on as content - characters, situations, events.

Literary genres present a wealth of world issues and perspectives on the world, offer foreign language learners the opportunity to expand their own perception and knowledge, by relativizing their own point of view and that of the target language culture, learning and understanding.

TEXTUAL GENRES IN THE TEACHING OF PORTUGUESE AS A FOREIGN LANGUAGE (PLE)

When talking about working with textual genres in the classroom, there are those who confuse it with teaching through literary genres, which may also be possible depending on the profile of the target audience.

With extensive experience, the teachers who participated in the present research, developed questions and hypotheses, carried out experiments, analyzed results and were

able to conclude that the use of textual genres has proved to be very effective in Portuguese as a Foreign Language (PLE) classes, since that different forms of language (formal or informal) are used in different texts and forms of communication.

In this work, the phases of the research carried out will not be presented, but a general approach to the theme that raises questions in the order of linguistic studies applied in a plurilingual context.

Therefore, it is opportune to remember the difference between the textual types (example: narration, argumentation, description, injunction (order) and exposition (informational text) and the textual genres, such as: WhatsApp messages, e-mail, cake recipes, shopping lists, medication package inserts, phone calls, letters, blogs, among others). This way, it is understood that while the textual type is related to the form (predominant linguistic characteristics), the textual genre has multiple sociocultural functions.

Using different types of textual genres, it was observed that the materials for teaching Portuguese as a foreign language generally do not address the content of colloquial use when applying the words of the ten classes of words. This way, the teacher must draw attention to the practicality of the language.

During the experience in didactic applications in recent years, it was identified that the use of textual genres and textual types contributes significantly to the development of foreign students' language skills.

According to MEDEIROS and PEREIRA, (2019b, p.169 – 183), the methodological approach made through the aforementioned authentic materials aims to awaken meanings and significance in student learning. Among the types of textual genres, the following stood out as very timely: song lyrics and movie synopses. The value of others is not

excluded, such as: short stories and mini-stories, chronicles, poems, novels, fables, plays, legends, telenovelas, among others.

It has been shown that textual genres, textual types and literary genres are very rich tools for cultural immersion, from which the new language is inserted, as it instrumentalizes the intercultural approach. In other words, the approach goes beyond pluriculturalism, in which it proposes the coexistence of different cultures in the same social space. In the teaching-learning process of the Portuguese language, the relationship between subjects overcomes respect for differences and causes interaction between cultures, establishing dialogue, a concomitant intercultural dimension.

Therefore, as teachers working in foreign language teaching, we defend the idea that cultural elements contribute to the social and linguistic construction of the student, bringing meanings, representations and senses in the learning process, since language teaching goes beyond normative knowledge of linguistic signs.

MUSICAL ENRICHMENT FOR SECOND LANGUAGE LITERACY

Music can be considered a textual genre, as it has several meanings. It is a very important tool for learning. It makes the class more dynamic, favors the development of memorization, auditory perception, expressiveness and facilitates the learning process.

According to BEN & HENTSCHE (2003), music stimulates speech, writing, creativity, reasoning, develops expression and raises self-esteem. Thus, it is possible to develop reading, writing and orality through song.

When we use music in a foreign language class, the student comes into contact with different cultures, exchanges information, develops concentration, pronunciation,

self-confidence, improvisation, improves communication skills.

GAINZA (1988) states that: “Music and sound, as energy, stimulate the internal and external movement of man; they impel him to action and promote in him a multiplicity of conducts of different qualities and degrees.”

Music facilitates the memorization of vocabulary, involves, can be a stimulus for students to learn in a pleasant way, promotes the relief of tension and fatigue.

Foreign Language teachers, in turn, have always used music as a pedagogical tool, believing that with the use of this resource, the class could be a stimulus for students to learn in a playful way because music is a means of communication that provides satisfactory results., as it involves the student in the process of language acquisition. When we propose works to be developed in the classroom, it is obvious that the disciplines that are closer to it, that deal, from some point of view, with sounds, will have a certain advantage in the ease of application and development of the work in relation to others, but this does not denote impossibilities less in tune with the music. (FERREIRA, 2013, p. 25)

In Portuguese language classes, the teacher, when working on the understanding of the lyrics of the song, helps the student in the practice of a critical and interpretive reading; in addition to listening comprehension, through sounds, oral expression, when training pronunciation and also written expression, when producing activities based on this musical content.

Old childhood¹

You are that way

A dream for me

And when I don't see you

I think of you

since dawn

Until when do I meditate

I like you

And I like to stay with you

My smile is so happy with you

My best friend is my love

and we sing

and we dance

And we don't get tired

of being a child

we play

in our old childhood

Your eyes, my glare

guide me into the dark

Your feet open the way for me

I follow and I never feel alone

You are that way

A dream for me

I want to fill you with kisses

I think of you

since dawn

Until when I lie down

I like you

And I like to stay with you

My smile is so happy with you

My best friend is my love

and we sing

we dance

we don't get tired

of being a child

In the example above, we have a song by the group Tribalista: Velha childhood. It includes reading comprehension, pronunciation and writing. From this understanding, insert the grammatical explanation regarding the use of possessive, treatment, personal pronouns of the straight and oblique case; verbs in the present tense, among others.

1 Source: www.m.usixmatch.com. Accessed in March 2022. Composers: Davi Pires / Carlinhos Brow / Pedro Baby / Antonio Carlos Carlinhos Brown / Arnaldo Augusto Arnaldo Antunes / Marisa Marisa Monte. Old childhood lyrics © Warner/chappell Edicoes Musicais Ltda, Monte Songs Ed. Mus. Ltda., Rosa Celeste, Candyall Music Edicoes Musicais

LANGUAGES AND THEIR TECHNOLOGIES USED IN TEACHING A NEW LANGUAGE

In terms of the experience acquired by the teachers, teaching Portuguese as a second language is a challenge for the student and also for the teacher. Therefore, the energy of intellectual work spent by the student in this new understanding of the world also occurs for the teacher when creating new solutions that lead to the success of the mission. In this sense, the classroom becomes a great learning and testing laboratory also for the teacher who is predisposed to the new. This research is justified by the need to transform teaching and reinvent the tools, whether methodological or technological.

This way, the opportunity arose to combine the experience of interdisciplinarity and teaching by competences in the teaching of the Portuguese language to foreigners, the practice in EAD and the application of Active Methodologies in the classroom. The pedagogical concepts and proposals of these four components were unified and experienced in the form of a pilot project, whose proposal is to use gamification as a scenario in the teaching-learning process (Medeiros, 2020b). Games are historically in the interest of humanity. In addition to promoting social interaction, they are self-motivating pedagogical tools. It would be more or less obvious, but also a bit easy, to consider any and all human activity as a game.

While in distance learning (EAD) the teacher needs to articulate and is challenged to make increasingly stimulating classes, when proposing games, the student is challenged and naturally gets involved in the enunciative scenarios. In this context, the teacher's challenge is to motivate students to participate in the games. In the case of barracks students, the interest inherent to the military profile is observed, which is a good diagnosis for the

construction of this process.

FINAL CONSIDERATIONS

From the above, the authors shared experiences and teaching practices, from which it is possible to identify that the commands of the activities are made through spontaneous language, because the text is understood as the place of constitution and interaction of social subjects, as an event in which linguistic, cognitive, historical and social actions converge.

It is of paramount importance that the teacher works on understanding the language at its various levels. The activities can certainly vary from one text to another, but the pedagogical strategies of reading and writing will almost always be the same: keyword search, macro comprehension to micro comprehension, situational, historical and cultural contextualization of the text, etc... The same is true for the organization of classes, such as the emphasis on student work, the reading monitoring stages (before, during and after) and the diversification of activities: individual and group work, in addition to exercises that explore other skills. language skills, not just written comprehension.

This way, an authentic text is a material that will help the performance of teachers inserted in the plurilingual context, however, it is important to remember the importance of choosing texts that have motivating content for the students, because the understanding of the texts will be easier. Authentic texts will help students to progress in language learning, increase their levels of knowledge and power of reflection.

In a reading class, textual comprehension will never have an end in itself, the work can progress from written comprehension to written and/or oral expression, from reception to production, from passivity to activity. This is how we will arrive at the

formation of autonomous and efficient, dynamic and creative readers. If we, language teachers, always remember this purpose when designing our classes and mainly work with our creativity and that of our students, we will be able to go beyond the text, understand the implicit statements, even if it is a text course

and/or non-verbal, for example.

This way, it is intended that the use of language establishes the interaction between speaker and interlocutor in the construction of meanings for full learning, in an active and fulfilling way.

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