Once Upon a Time: a Kit of Tools for Fostering Children's Development of Multiliteracies, Collaboration Skills, and Intercultural Sensitivity

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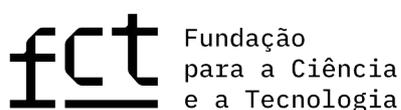
This e-book does not aim to prescribe a single pedagogical approach. Rather, it seeks to illustrate possible pathways that may inspire new educational activities and practices, sharing contextualized exploration processes that respond to children's needs, interests, and curiosities.

Our hope is that these examples will support and motivate your own practice, sparking reflection, dialogue, and experimentation. Whether you are an educator, parent, or family member, we encourage you to explore the Mobeybou materials and adapt the ideas presented here to your own context.

We invite you to approach this e-book not as a set of instructions, but as a source of inspiration—a springboard for creativity, curiosity, and active learning in your own educational setting.

Acknowledgments

A fundamental part of this e-book grew out of the dedication and collaboration of the teachers and educators who took part in our training course *Digital Literacy, Multimodality and Interculturality in the School Curriculum: Theories and Practices Mediated by a Set of Storytelling Tools*. Their commitment and engagement were essential to the completion of this work. They opened the door to a project that came to life with the support of the schools where they worked, and that was enriched by the participation, involvement, and enthusiasm of the children and their families.

Our deepest gratitude goes to all the professionals who generously shared their teaching practices using the Mobeybou materials, allowing them to be presented here and enriching this e-book with a variety of possibilities for exploration: Ana Bizarro, Filipa Freire de Andrade, Juliana Félix, Maria de Lurdes Magalhães Fontes, Renata Siqueira, Joana Lourenço, Sara Vietes, and Ana Filipa Oliveira. Their openness and creativity in demonstrating different ways of using the Mobeybou materials were an invaluable contribution.

We also extend our heartfelt thanks to all current and former team members, collaborators, and students who have contributed to the development and empirical evaluation of the Mobeybou materials. Cristina Sylla (Project Lead, Human–Computer Interaction design and much more), Íris Pereira (Multiliteracies), Maitê Gil and Irene Cadime (Psycholinguistics), Cristina Parente and Andreia Couto (Early Childhood Education), Ana Paula Caruso (Animation), Gabriela Sá (Illustration), Francisco Sylla (Sound Design, Music), Douglas Menegazzi (Logo Design), Nuno Martins (Design), Vítor Martins, Rafael Faria, and Beatriz Alves (Programming), Francisco Sylla, Evelina Kalnina, Constança Veloso, Fernão Veloso (Narration), Juliana Félix, Adriana Cunha, and Renata Siqueira (Teacher Education), Bruno Amaro and Tiago Sampaio (Electronics) and Demétrio Matos (Product Design).

Each brought their own expertise, creativity, and positive energy, which together culminated in the creation and development of the Mobeybou materials. Their collective commitment and enthusiasm were essential in transforming this vision into a meaningful educational and artistic experience.

Last but not least, we express our gratitude to Escola Básica de Este São Mamede, Escola Básica n.º 2 de Vila Verde, and Colégio João Paulo II, for kindly opening their doors and welcoming us.

Table of Contents

Introduction

This e-book presents a set of possible itineraries to inform and support the pedagogical use of the Mobeybou materials by both early childhood and primary school teachers and parents alike.The materials have been conceptualized, developed and empirically tested in the scope of two funded projects, namely:

MOBEYBOU – Moving Beyond Boundaries – Designing Narrative Learning in the Digital Era | POCI/01/0145/FEDER/032580. Financed by European funds and by the Portuguese Foundation for Science and Technology (FCT)

OUT – Once Upon a Time: A Toolkit to Promote the Development of Multiliteracies, Social Competences and Intercultural Sensitivity. Financed by the Portuguese Foundation for Science and Technology (FCT) Reference: PTDC/CED-EDG/0736/2021 | https://doi.org/10.54499/PTDC/CED-EDG/0736/2021

The Mobeybou project was dedicated to developing a set of physical and digital materials designed to promote the development of cognitive, social, and language skills within a multicultural framework. The OUT project set out to investigate the extent to which the use of these materials can foster multiliteracies, social competences, and intercultural sensitivity in pre- and primary-school children, as well as to assess the opportunities for mediating these learnings through the work of early childhood and primary school teachers.

Part of this e-book was informed by the training course *Digital Literacy, Multimodality and Interculturality in the School Curriculum: Theories and Practices Mediated by a Set of Storytelling Tools*, delivered within the scope of the OUT Project. It also draws on feedback from early childhood and primary school teachers, particularly regarding the relevance of the theoretical foundations that underpin the materials and the importance of sharing practical experiences among professionals.

Accordingly, this e-book was developed to inform early childhood and primary school teachers about the Mobeybou materials and to illustrate their potential uses. It aims to support a deeper understanding of these resources and their possibilities, enabling educators to adapt them effectively to their specific teaching contexts.

This e-book is structured as follows:

Chapter 1 presents the Mobeybou materials.

Chapter 2 details the theoretical foundations that underlie their development.

Chapter 3 describes a training course designed for early childhood and primary school teachers.

Chapter 4 offers practical inspirations for early childhood education, comprising three interventions.

Chapter 5 explores the experiences of five primary school teachers.

Chapter 6 portrays an intervention with 5th-grade students.

Chapter 7 provides final considerations.

The **appendices** include supplementary materials and information, such as the Info Kits, the Framework for Narrative Analysis, and the lyrics of the Mobeybou song.
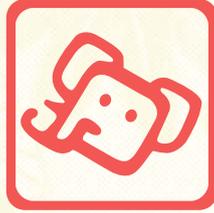
Mobeybou Materials

This chapter presents the Mobeybou materials: a Digital Manipulative (DM), which uses physical blocks to manipulate digital narrative elements; a digital storyMaker; and a set of interactive Story Apps, which provide contextual information about the narrative elements represented in the authoring tools.

Mobeybou Materials

Materials

Mobeybou offers a suite of complementary materials that inform and reinforce one another: a digital manipulative (DM), which uses physical blocks to manipulate digital narrative elements; a digital storyMaker, which replicates the DM and can be used independently of the physical blocks; and a set of interactive Story Apps, which provide contextual information about the narrative elements represented in the authoring tools (Figure 1) **(see website)**. Designed to function as an integrated ecosystem, these materials extend and enrich one another. While the DM and the storyMaker serve primarily as authoring tools, the Story Apps deepen children's engagement by feeding their curiosity, broadening narrative creation, and fostering knowledge of the world's cultures. The development process followed an iterative and participatory design methodology, involving children and teachers at multiple stages. This approach enabled continuous refinement of the materials based on real-world use and user feedback. The motivation for a multicultural story environment lies in the realities of today's superdiverse communities (Vertovec, 2010) and the increasing importance of fostering cultural awareness from an early age. Such exposure helps children appreciate cultural differences, cultivate openness to diverse perspectives, and engage respectfully with others (Partnership, 2008).

Taken together, the Mobeybou materials aim to provide children with meaningful opportunities to explore the diverse world in which they are growing up. By supporting the creation and sharing of multimodal, multilingual, and multicultural stories, the materials foster both creative expression and intercultural learning (Sylla et al., 2019).

Digital Manipulative

The Digital Manipulative (DM) is designed to foster young children's narrative and social competencies by supporting the creation of intercultural stories. It consists of 60 physical blocks, each representing a story element (Figure 2). The blocks are organized into eight cultural sets, and each set includes a landscape, two protagonists, an animal, an antagonist, a magical object, and a musical instrument (Figure 3). These elements are inspired by native components of each culture, drawing from folklore, traditions, and mythology.

Figure 1. Children using the DM, the storyMaker, and the Story App Mobeybou in Brazil.

The stories unfold visually as children connect the blocks, while simultaneously verbalizing their narratives. In this way, the blocks act as tangible props that stimulate and support storytelling. Every story element is animated with actions defined through interaction rules. In addition to cultural elements, the kit includes atmospheric blocks such as rain, snow, wind, rainbow, night, and thunder. Children can combine elements across cultures, encouraging the creation of multi- and cross-cultural narratives (Figure 4).
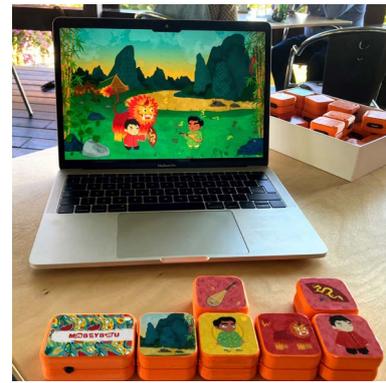
Figure 2. The Digital Manipulative. See video at **Mobeybou Project**

Figure 3. From left to right: Story elements from Cape Verde and from Portugal.

Figure 4. Example of protagonists and animals from different countries together.

storyMaker

Interface

The storyMaker is a digital version of the DM (Figure 5). It replicates its functions while introducing additional features, such as a wardrobe where children can change the protagonists' clothing (Figures 6 and 7), and some extra effects, such as butterflies, rainbows, and hearts. Developed to remove the dependency on the physical tool, the storyMaker makes intercultural storytelling accessible to a wider international audience.

Children can explore cultural elements by selecting a country's flag at the top of the screen. A randomizer button next to the flags allows the display of elements from multiple cultures. Selecting the flag of a country (top bar) displays the story elements (right bar), ready to be dragged into the story space. A closet allows to modify the protagonists' outfits. Icons for atmospheric conditions and nature elements (left bar) allow further personalization. Finally, a recording button enables users to capture their oral narratives.

Figure 5. The storyMaker interface. Tutorial video here: **Mobeybou storyMaker**

Closet

One of the features included on storyMaker is the closet, which allows children o change the protagonist's clothes (Figures 6, 7 and 8).

The interface is designed to integrate seamlessly with both the physical DM and the storyMaker, allowing children to use them interchangeably. Together, they function as powerful authoring tools for digital storytelling and writing, complemented by interactive apps that present culture-specific stories.

Figure 8. A child customising a character.
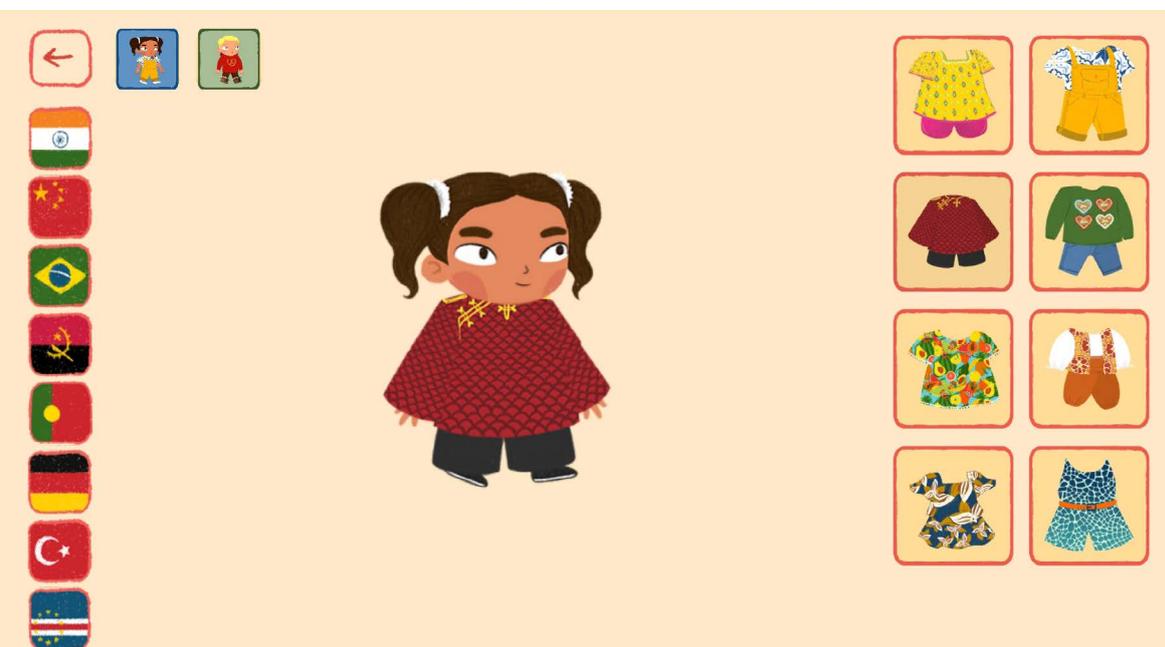
Figure 6. The closet: Children can select the character (top bar), the country (left bar) and the outfit (right bar).

Figure 7. The protagonist from India, Meera, using clothes from different countries (from left to right: India, Portugal, and Turkey).

Story Elements

The interactions between the story elements are designed to align with the traditional Western narrative model. For example, antagonists attack protagonists, animals defend protagonists and fight antagonists, and protagonists may join forces with animals to protect themselves. Conversely, antagonists can cooperate to strengthen their attacks. Magical objects, musical instruments, rainbows and hearts possess special properties that protagonists can use for support. Because each element's behavior depends on the presence and properties of others in the scene, outcomes are not fully predictable. This unpredictability encourages children to experiment with different solutions when resolving conflicts—for instance, using a magical object or instrument to prevent fights, introducing additional allies, or removing adversaries altogether. In this way, the materials create space for experimentation, agency, and creative problem-solving.

Landscapes

Landscapes set the stage for children's narratives, transporting them into imaginative and distant worlds where new stories can unfold (Figure 9).

Protagonists

For each country there are two protagonists: a girl and a boy (Figure 10).

Here you can meet some of our characters: **Mobeybou Characters**

Figure 9. Examples of landscapes: Angola, Brazil, and Germany.

Figure 10. Examples of protagonists (from left to right): MeiMei and Wangbo (China) Iara and Kauê (Brazil), and Ipek and Yusuf (Turkey).

Antagonists

The antagonists are inspired by local traditions, folktales, or popular festivities (Figure 11).

Figure 11. Examples of antagonists (from left to right): lion (China), dragon (Turkey), and mask (Angola).

Animals

The featured animals are typical of the respective countries (Figure 12).

Figure 12. Examples of animals (from left to right): ant-eater (Brazil), elephant (India), squirrel (Germany).

Fights

The antagonists attack the protagonists and the animals, while the animals defend the protagonists (Figure 13).
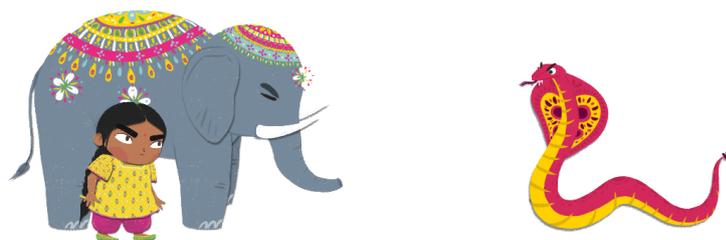
Figure 13. Examples of fights.

Magical Objects

The magical objects provide special powers to the protagonists (Figure 14), such as creating strong winds with a fan or floating with magic shoes.

Brazilian frevo umbrella.

Portuguese lenço dos namorados.

Chinese fan.

Figure 14. Top: the Brazilian boy, Kauê, wearing a frevo umbrella; bottom: the Portuguese girl, Joana, wearing a lenço dos namorados, as magical objects.

Musical Instruments

When used by the protagonists, the musical instruments make other "living" elements dance and feel joy, stopping any ongoing fight (Figure 15).

Cape Verdean cavaquinho.

Chinese pipa.

Brazilian berimbau.

Figure 15. Top: the Cape Verdean girl, Luana, playing the cavaquinho; bottom: the Chinese boy, Wangbo, playing the pipa.

Atmospheric Elements

Atmospheric conditions further enrich the narrative setting and generate unexpected visual effects. For example, prolonged rain causes floods, snow freezes the screen, and thunder randomly strikes characters in the scene (Figure 16). Together, these elements empower children to actively influence the storyline while inspiring them to build narratives around the evolving scenes.

To avoid stereotypes and promote equality, the system was designed so that all cultural characters share equivalent roles and social status. While cultural differences are represented, they coexist on equal terms, ensuring respect and recognition of diversity. Importantly, elements from all cultures can be freely combined, encouraging the creation of intercultural and cross-cultural stories.

Figure 16. Examples of atmospheric elements (from top to bottom): ice, freezing the scene; rain, flooding the scene and bringing fish to the surface; thunderstorm, striking the characters and revealing their skeletons.
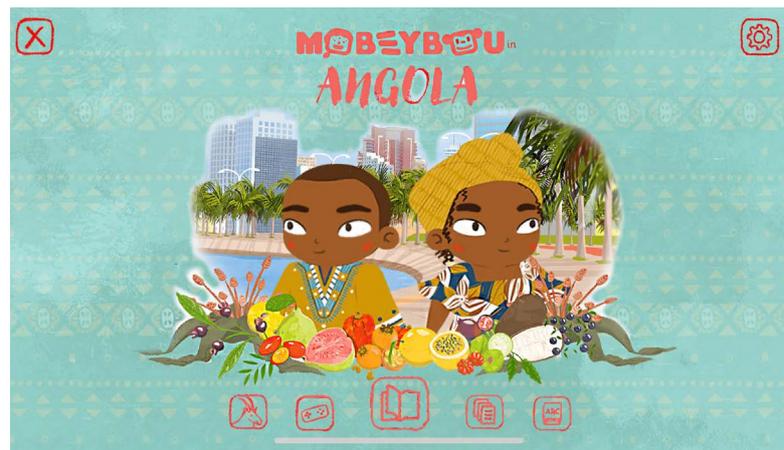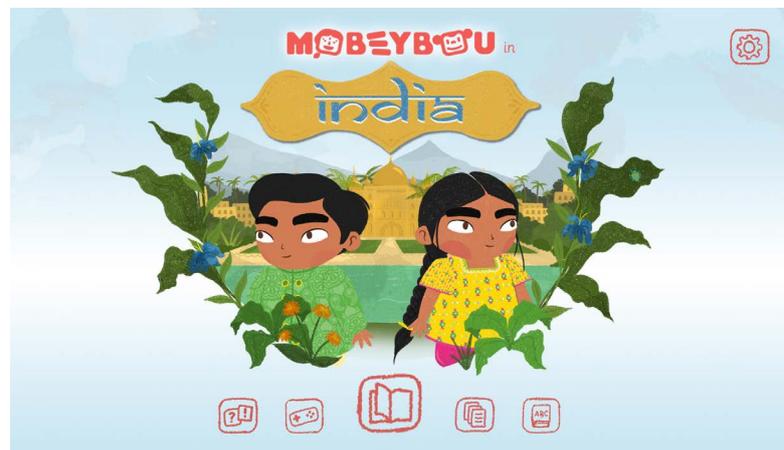
Figure 17. Examples of homepage from the different Story Apps (from left to right): Mobeybou in China, Cape Verde, Brazil, India, Portugal and Angola.

Interactive Story Apps

The interactive Story Apps aim to share knowledge about the history, biodiversity, and traditions of the different cultures while nurturing creativity and promoting positive attitudes toward diversity. To date, the apps that have been developed are in Figure 17.

The apps are designed as classroom resources to support early childhood and primary teachers to foster intercultural dialogue among peers. Besides the story that shows the diversity of the respective country, each app includes (Figure 19):

- A geographical map locating the country in the world map;
- A 360° environment that children can explore by moving their device;
- A race between a protagonist and an antagonist;
- A cultural mini-game;
- An Augmented Reality (AR) page with printable markers that bring
  protagonists to life;
- A glossary with keywords from the story and detailed cultural information.
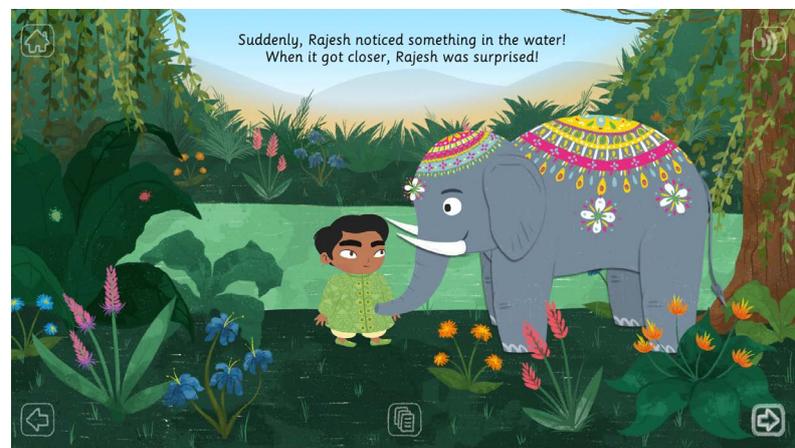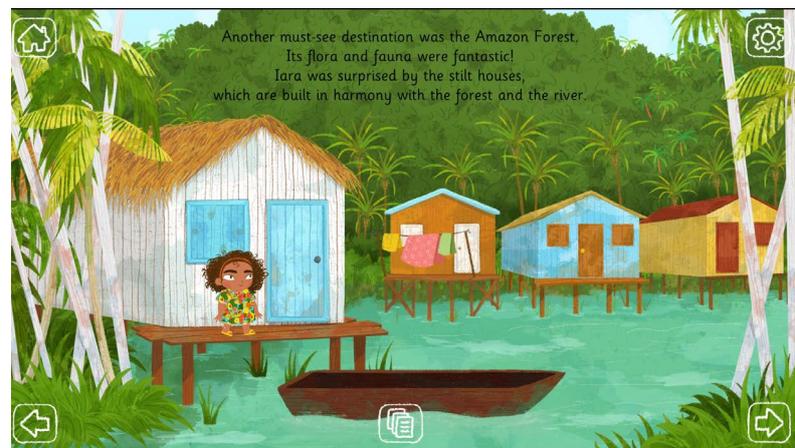
Figure 18. Examples of pages from the different Story Apps (from left to right): Mobeybou in Angola, Brazil, China and India.
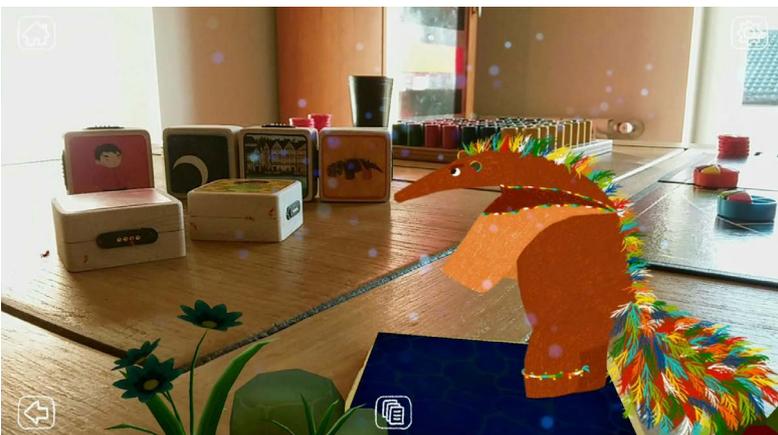
Figure 19. Examples of the different features of the Story Apps (from left to right): glossary, interactive page, world map, 360° page, augmented reality.

Together with the storyMaker, these apps enable children to engage playfully with cultural diversity while practicing narration through reading, recording, writing, and drawing intercultural stories (Pereira et al., 2023). The toolkit is further supported by the Info Kits, which provide detailed background information on each element included in the storyMaker (see Appendices).

Short Overview of the Story Apps

Mobeybou in Angola

Story: Tchissola was spending some days at her grandparents when she noticed the words "Angola Expedition" on the cover of a book. What was that between the pages?

What a surprise! The first photo immediately caught her attention. Suddenly, Tchissola was in Maiombe, the second largest forest in the world! A strange noise coming from the trees alarmed her...What could it be?
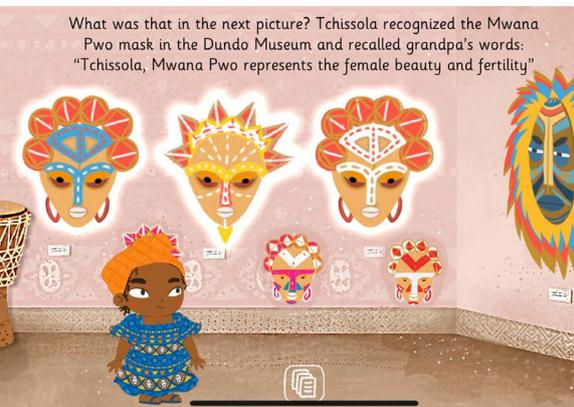
What was that in the next picture? Tchissola recognized the Mwana Pwo mask in the Dundo Museum and recalled grandpa's words: "Tchissola, Mwana Pwo represents female beauty and fertility".

A photo full of cheerful colours caught Tchissola's eye. It was the Luanda Carnival! She was amazed by the Semba sound and the colourful costumes! She couldn't believe it when she saw her friends Kaue and Joana!

From Luanda, the expedition moved to Kissama Park. The immensity of the Savannah was stunning, and the animals that lived there were simply amazing!
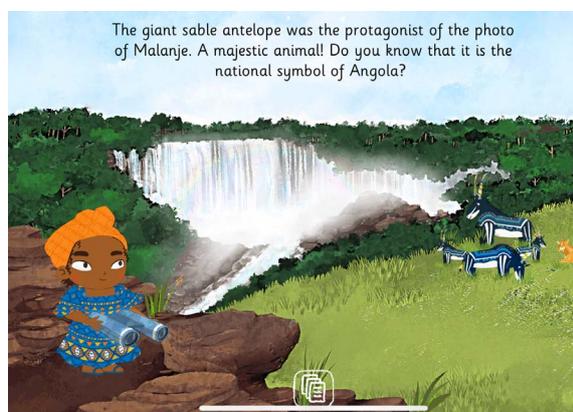
The giant sable antelope was the protagonist of the photo of Malanje. A majestic animal! Do you

Figure 20.1. Screenshots of the app Mobeybou in Angola.
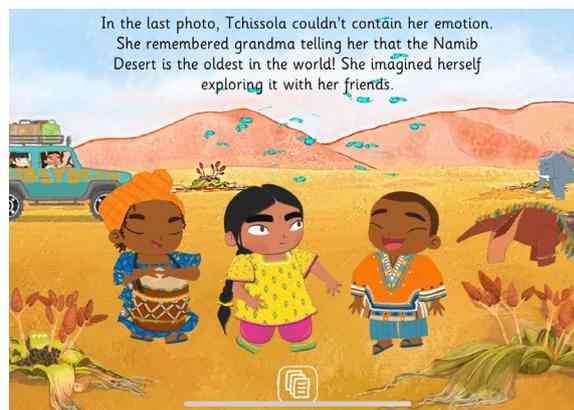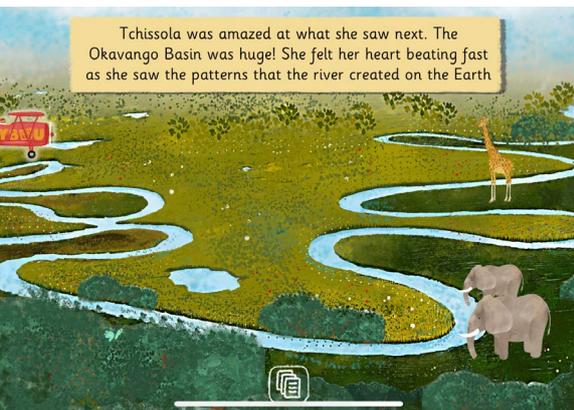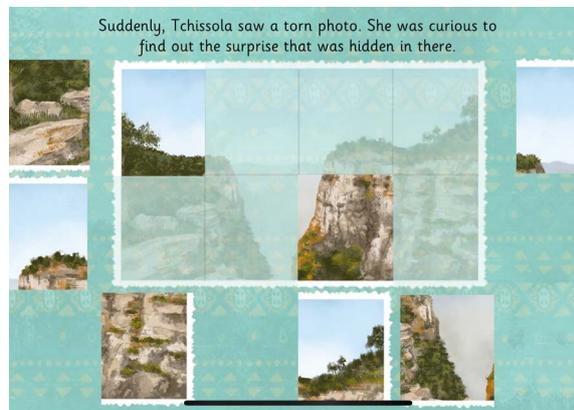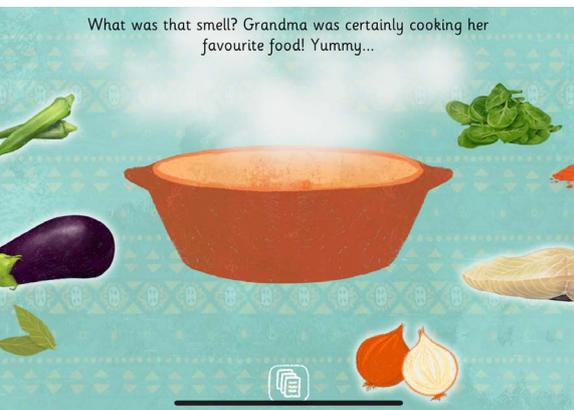
know that it is the national symbol of Angola?

What was that smell? Grandma was certainly cooking her favourite food! Yummy...

Suddenly, Tchissola saw a torn photo. She was curious to find out the surprise that was hidden there.

Tchissola was amazed at what she saw next. The Okavango Basin was huge! She felt her heart beating fast as she saw the patterns that the river created on the Earth surface!

In the last photo, Tchissola couldn't contain her emotion. She remembered grandma telling her that the Namib Desert is the oldest in the world! She imagined herself exploring it with her friends.

What amazing photos! They were much more than simple pictures! Tchissola heard the sounds, felt the smells and flavours, enjoyed the landscapes, and experienced the culture of her country. It was time for her to photograph her own adventures!

Figure 20.2. Screenshots of the app Mobeybou in Angola.

Short Overview of the Story Apps

Mobeybou in Brazil

Story: Iara decided to tidy up her toys during the holidays. She was surprised to find a book called "Brazil from South to North"! She felt that a great adventure was about to begin.
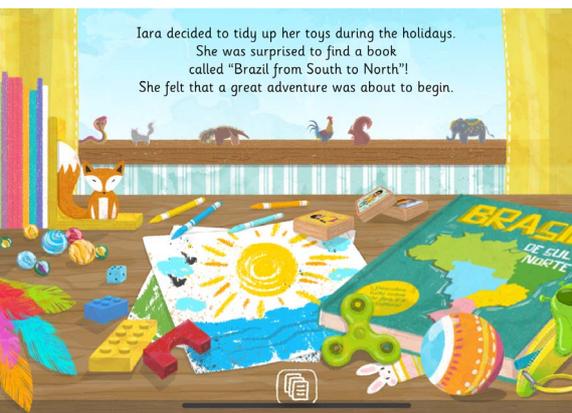
After turning the page, Iara was taken to vast plains and hills: The pampas welcomed her to a tour around Brazil. Southern lapwings, horses and oxen were walking in the fields... What a beautiful place to rest and drink a chimarrão !

The next stop was amazing! Iara beheld the huge Iguazu waterfalls. Like magic, the sunlight was refracted on the water mist and painted beautiful rainbows!
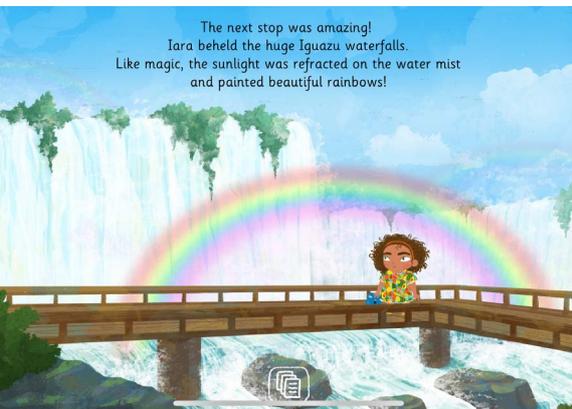
From the lavish nature to a busy urban centre. On Paulista Avenue, there were museums, buildings, cars and noise.
Both the beauty of nature and the commotion of the city are part of Brazil's diversity.
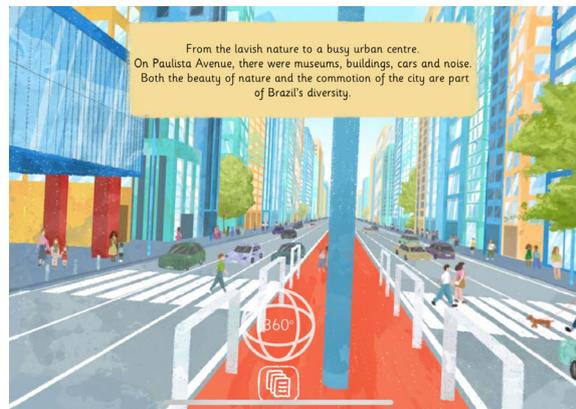
Another page turned. Iara saw jabirus, macaws and alligators: She was in the Pantanal! Suddenly, Iara heard a strange noise. Was something moving behind the bush?
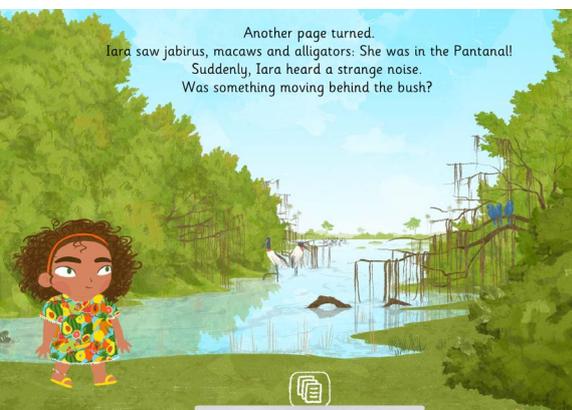
After traveling to so many places, Iara decided to make a juice: siriguela, cupuaçu, jabuticaba, cashew, guava, pineapple, Passion fruit, araçá, guabiroba,

Figure 21.1. Screenshots of the app Mobeybou in Brazil.

grumixama, cambuci and pitanga! So many fruits to try!

Back to the book, she found herself on a sunny beach in the Northeast. Sports, culture, dance and the sound of the berimbau: Iara had fun in a roda de capoeira!

Another must-see destination was the Amazon Forest. Its flora and fauna were fantastic!
Iara was surprised by the stilt houses, which are built in harmony with the forest and the river.

Suddenly, Iara arrived at a traditional celebration that combined African, Indigenous and European customs.
The boi-bumbá was the main attraction! Fascinated, Iara followed it down the street.

Holding a colourful umbrella, Iara felt the refreshing energy around her!

She jumped and danced: The rhythm of *Frevo* completed the mosaic of Brazilian traditions.

A great book found by chance gave her an afternoon of reading and adventures.
After learning more about her country, Iara travelled the world. She has many stories to tell!

Figure 21.2. Screenshots of the app Mobeybou in Brazil.

Short Overview of the Story Apps

Mobeybou in Cape Verde

Stroy: On her birthday, Luana received a small box from her grandmother. When she opened it, she found a map with a strange message: "If you follow this map, you will find a gift and learn about our culture. Go to the highest peak in Cape Verde to start a great adventure!"
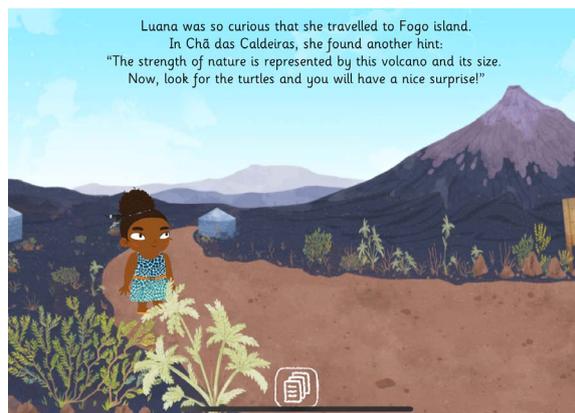
Luana was so curious that she travelled to Fogo island. In Chã das Caldeiras, she found another hint: "The strength of nature is repre-sented by this volcano and its size. Now, look for the turtles and you will have a nice surprise!"
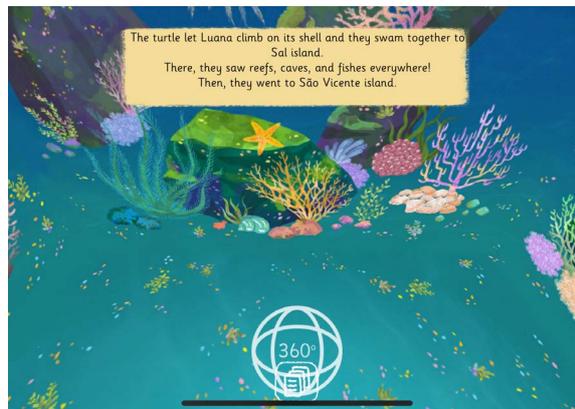
Luana continued her journey and went to Boa Vista island. Suddenly, she saw something moving under the sand! What could it be?

Luana followed the turtle and together they swam to Sal island. There, they saw reefs, caves, and fishes everywhere!
Then, they went to São Vicente island.

In São Vicente, Luana found another hint from her grandmother: "Look for the cavaquinho and choose a morna to play, its Creole verses turn everything into a happy day"

After so many adventures, Luana was very hungry! Hum, that smells delicious!

Figure 22.1. Screenshots of the app Mobeybou in Cape Verde.

Figure 22.2. Screenshots of the app Mobeybou in Cape Verde.

Meat, beans, corn, carrots and onions: a tasty cachupa was almost ready!

Luana got very intrigued with the next hint: "In Santiago island, there is joy everywhere! In the middle of the Tabanka, look for the masked thief and beware!"

When Luana saw the thief, she realized that it would solve the puzzle.

With the gift, there was a card from her grandmother: "Congratulations, you are a brave girl!
This is the Pano di Terra, a real treasure woven by hand like a piece of art.

When Luana wrapped the Pano di Terra around her waist, the batuque started to play and everyone had fun!
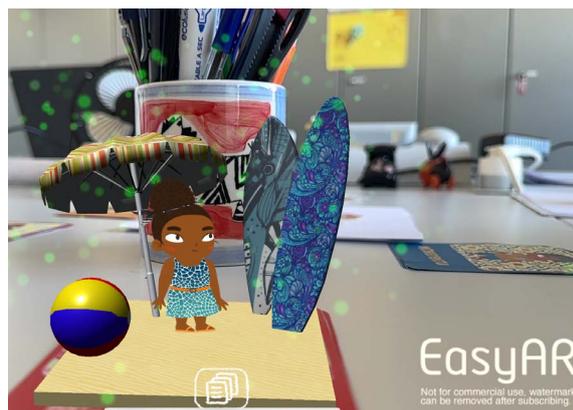
Luana enjoyed traveling so much that she decided to discover other cultures. So, she and her friends set off on a great adventure!

Short Overview of the Story Apps

Mobeybou in China

Strory: MeiMei was excited about the visit of her friend Joana, who was coming to spend the holidays with her. One day, they went to the museum. At the entrance, a large world map caught their attention.
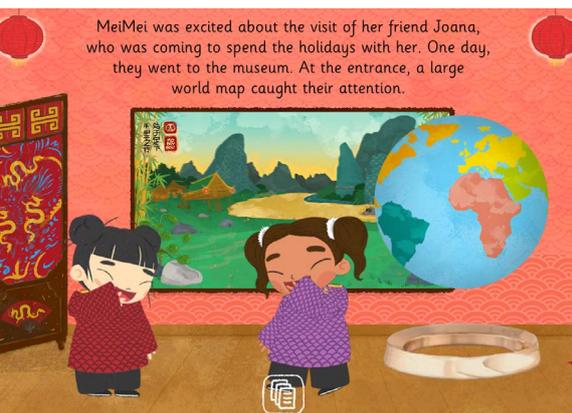
Suddenly, MeiMei felt a pull on her foot. What was that red thread?

MeiMei found herself in the majestic Yuyuan Garden. She was fascinated by the wonderful flowers, pavilions, pagodas, lakes and bridges around her! What a lovely smell of jasmine!
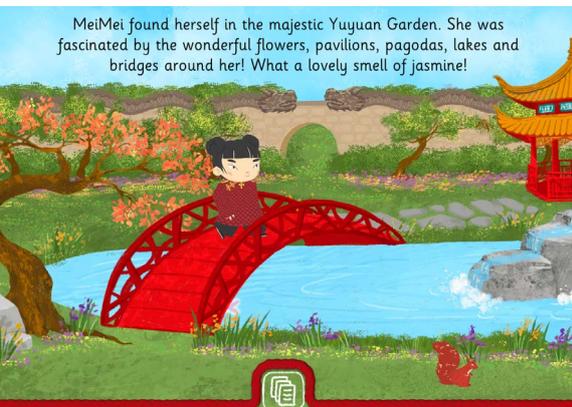
Another painting and... Ouch, another pull on the red thread! How cold! It was the Songshan Mountain, and the Shaolin Temple. Did you know that the Shaolin Kung Fu was created here?

From the cold of the mountain to the Forbidden City. But what was happening? Run, run, MeiMei! Run away!
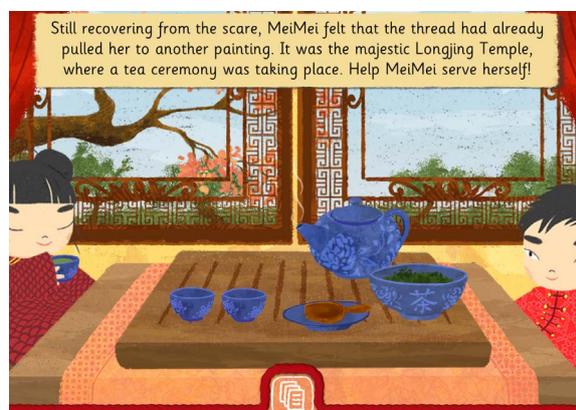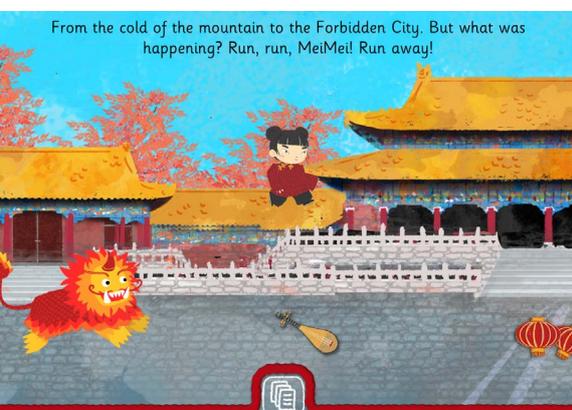
Still recovering from the scare, MeiMei felt that the thread had already pulled her to another painting. It was the majestic Longjing Temple, where a tea ceremony was taking place. Help MeiMei serve herself!

Figure 23.1. Screenshots of the app Mobeybou in China.

Figure 23.2. Screenshots of the app Mobeybou in China.
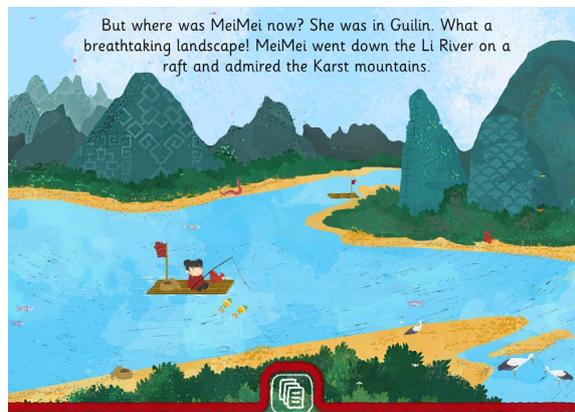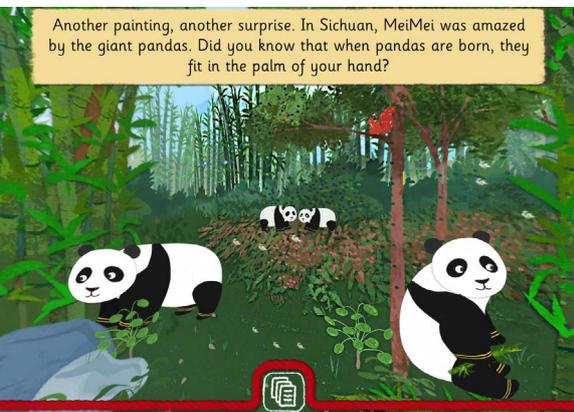
Another painting, another surprise. In Sichuan, MeiMei was amazed by the giant pandas. Did you know that when pandas are born, they fit in the palm of your hand?

But where was MeiMei now? She was in Guilin. What a breathtaking landscape! MeiMei went down the Li River on a raft and admired the Karst mountains.
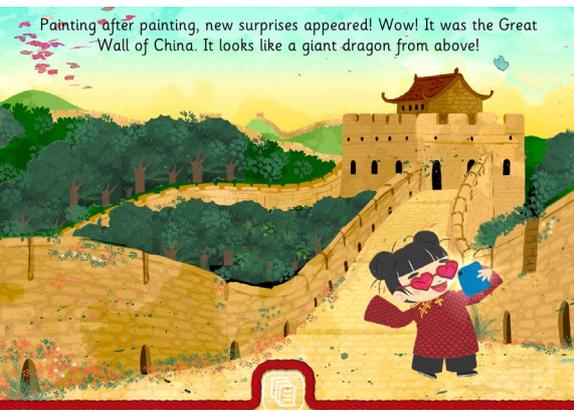
Painting after painting, new surprises appeared! Wow! It was the Great Wall of China. It looks like a giant dragon from above!

The red thread led MeiMei to a new destination! It was the Chinese New Year celebration. MeiMei rubbed her eyes... a dancing dragon! And moon cakes! Yummy, they were her favourite!

So many adventures to share with her friends! MeiMei woke up, it was her mother saying that her friend Joana had already arrived!

Short Overview of the Story Apps

Mobeybou in India

Story: Meera was the youngest daughter of a big family of snake charmers. Since she was little, she wanted to follow in her ancestors' footsteps and dreamt of being the best snake charmer in all India!
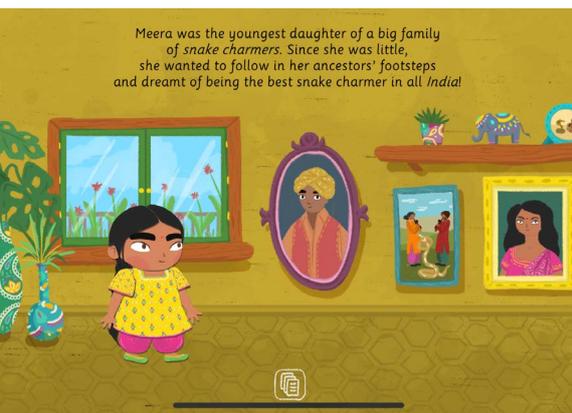
On her birthday, Meera received a wonderful present. It was a pungi, a beautiful handmade Indian flute! Meera knew that this present could make her dream come true.

Meera got so good at playing the pungi that she could easily charm not only snakes, but any living being that listened to her song. When she played her pungi, everyone started dancing.

All over India, people talked about Meera being the greatest snake charmer ever! But there was one terrible snake, Kalya, which nobody dared to face. Brave Meera decided to take on the challenge!
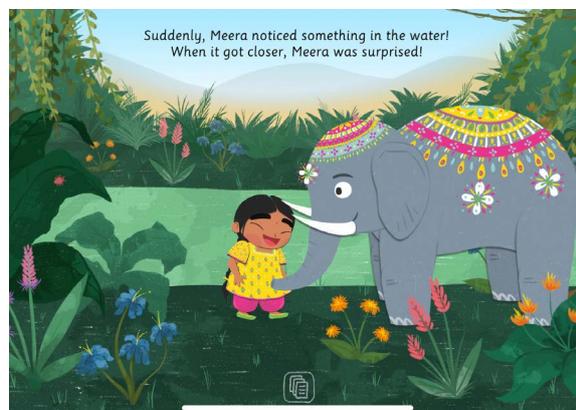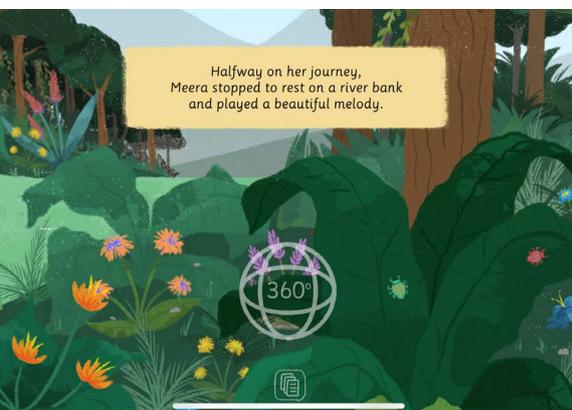
Halfway on her journey, Meera stopped to rest on a river bank and played a beautiful melody.

Suddenly, Meera noticed something in the water! When it got closer, Meera was surprised!

Figure 24.1. Screenshots of the app Mobeybou in India.

Figure 24.2. Screenshots of the app Mobeybou in India.
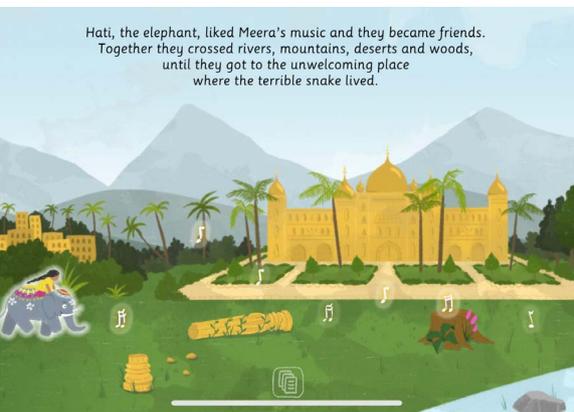
Hati, the elephant, liked Meera's music and they became friends. Together they crossed rivers, mountains, deserts and woods, until they got to the unwelcoming place where the terrible snake lived.
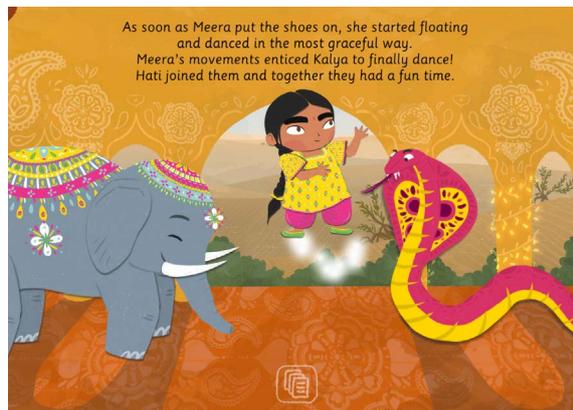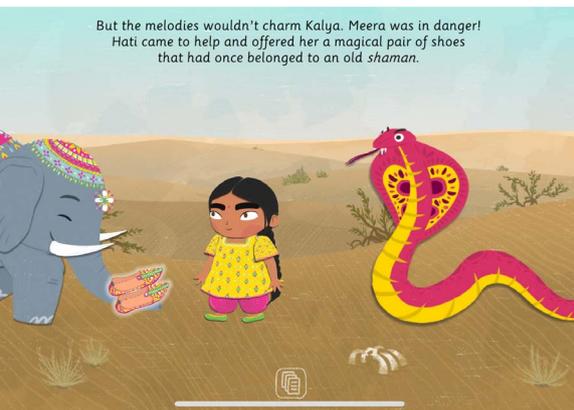
Meera looked around and there! She saw Kalya, the giant snake. She gathered all her courage, took a deep breath and started playing her pungi.

But the melodies wouldn't charm Kalya. Meera was in danger! Hati came to help and offered her a magical pair of shoes that had once belonged to an old shaman.
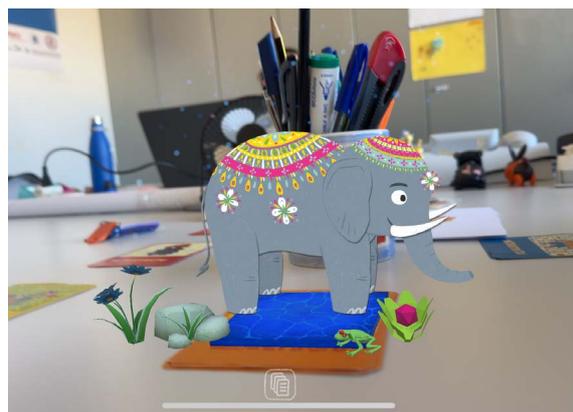
As soon as Meera put the shoes on, she started floating and danced in the most graceful way. Meera's movements enticed Kalya to finally dance! Hati joined them and together they had a fun time.

Meera realized that music and dance can turn the most feared enemies into friends.

Short Overview of the Story Apps

Mobeybou in Portugal

Story: Joana loved diving in the clear waters of the Azores! But what was that sparkling between the rocks? "If you find me, come and explore my country".

Excited, Joana imagined herself leaving the Fajã for an adventure. She took a deep breath, felt the sea breeze and heard the Cory's shearwater far away... She was ready to go!

The first stop was at Madeira Island. At the colourful Farmers' Market in Funchal, Joana saw bolo do caco, bananas, candy necklaces... What a delight!

Already in the Algarve, Joana visited Iara, her Brazilian friend.
They had fun playing on the beach and enjoyed the Algarvian cataplana.

In Alentejo, among the hills and plains, Joana saw white houses and beautiful farms. But there, just ahead... Were those storks?

On her journey through mainland Portugal, Joana arrived in Lisbon. She tasted the pastéis de nata (custard tarts) and was enchanted by the architecture and the view of the Tagus River.
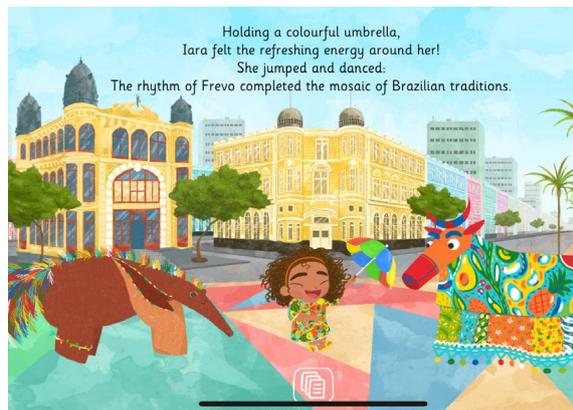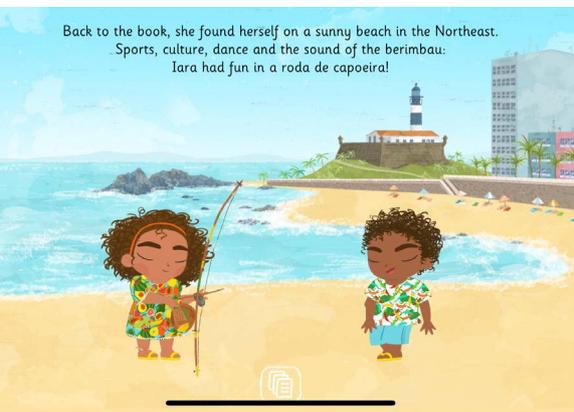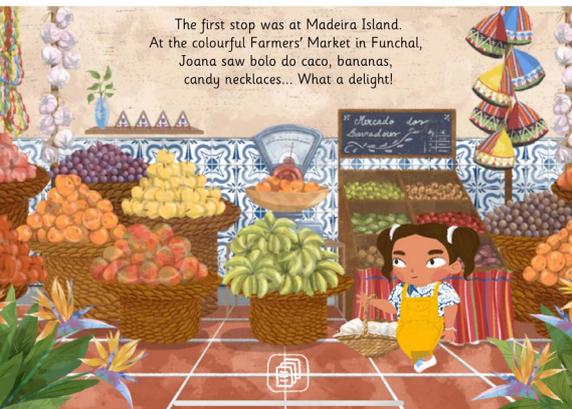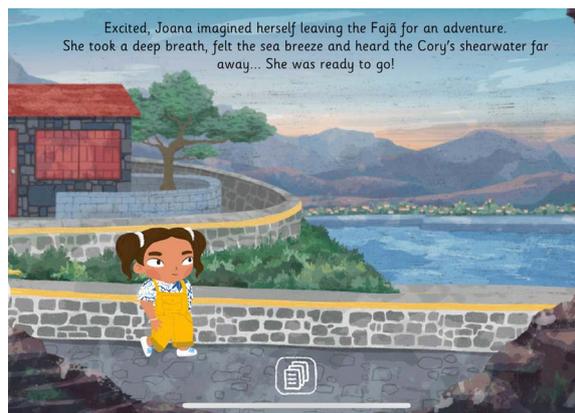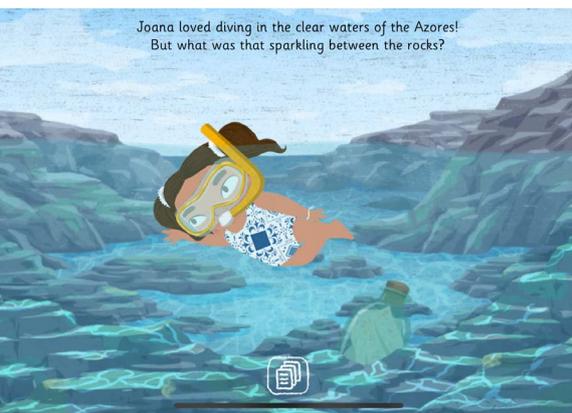
Figure 25.1. Screenshots of the app Mobeybou in Portugal.
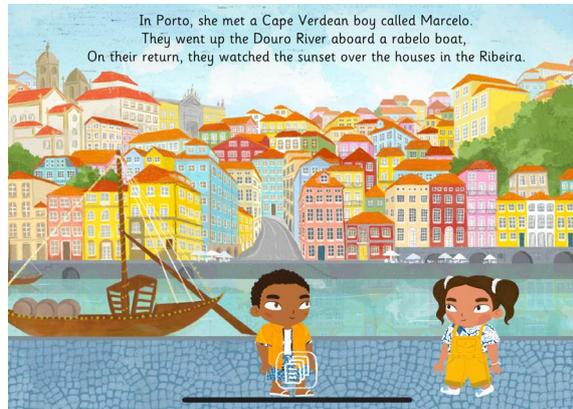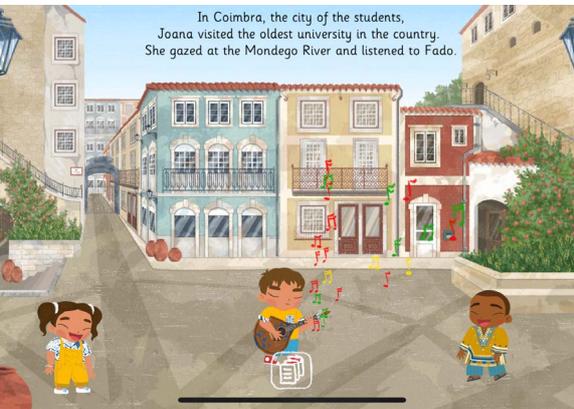
In Coimbra, the city of the students, Joana visited the oldest university in the country. She gazed at the Mondego River and listened to Fado.

In Porto, she met a Cape Verdean boy called Marcelo. They went up the Douro River aboard a rabelo boat. On their return, they watched the sunset over the houses in the Ribeira.
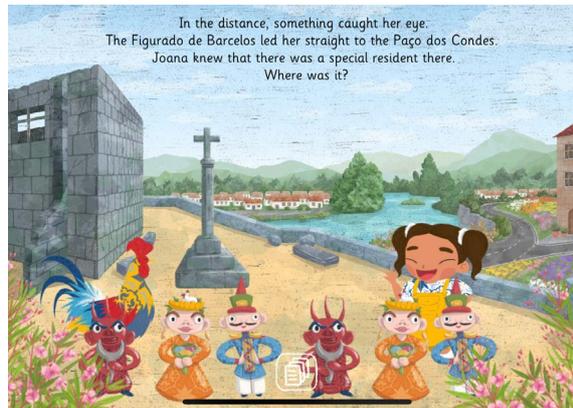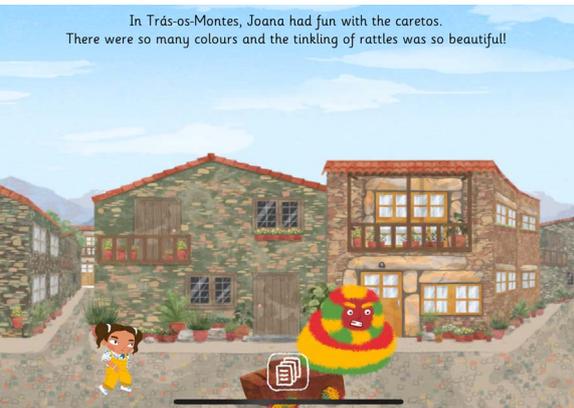
In Trás-os-Montes, Joana had fun with the caretos. There were so many colours and the tinkling of rattles was so beautiful!

In the distance, something caught her eye. The Figurado de Barcelos led her straight to the Paço dos Condes. Joana knew that there was a special resident there. Where was it?

Upon hearing the rooster crowing, Joana remembered how her adventure had begun. The invitation written on the scarf led her to get to know Portugal better. She now wanted to travel the world and make new discoveries!

Figure 25.2. Screenshots of the app Mobeybou in Portugal.

Downloads

Android
IOS

Mobeybou
in Angola

Android
IOS

Mobeybou
in China

Android
IOS

Mobeybou
in Brazil

Android
IOS

Mobeybou
in Cape Verde

Android
IOS

Mobeybou
in India

Android
IOS

Mobeybou
in Portugal

Android
IOS

StoryMaker

Windows and Mac: download apps
through the website
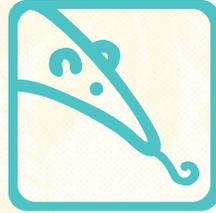
Theoretical Foundations

This chapter outlines the theoretical foundations that informed the design and development of the Mobeybou materials, such as: Multiliteracies and Multimodality; Digital Literacy; Intercultural Dialogue; Storytelling and Digital Narratives; Play, Playful Learning and Converged Play.

Theoretical Foundations

To provide a deeper understanding of the potential of the Mobeybou materials, this chapter outlines the theoretical foundations that informed their design and development. For clarity, the concepts are presented separately, however, in practice, they are deeply interconnected. Together, they shape a holistic perspective on contemporary literacy and learning, where the boundaries between modes, media, and practices are increasingly fluid.

This chapter examines key constructs: multiliteracies and multimodality, digital literacy, intercultural dialogue, storytelling, digital narratives, and different forms of play. Each construct offers distinct insights, yet collectively they form a pedagogical framework that supports creative, inclusive, and meaningful learning experiences for children.

Multiliteracies and Multimodality

In the late 1990s, the New London Group (1996) called for a renewal of literacy pedagogy to address the "new learning needs" (p. 61) of the 21st century. They argued that growing cultural and linguistic diversity required pedagogies that ensured equitable access to education, and that digital communication demanded a broader focus on multimodal meaning-making beyond verbal language. This "pedagogy of multiliteracies" has since influenced educational research and theory (Kulju et al., 2018; Lim et al., 2021).

Multiliteracies are understood as diverse communicative practices shaped by new meanings, formats, and digital affordances (Gee, 2007; Kalantzis & Cope, 2012; New London Group, 1996, 2000). Such pedagogy equips learners for communication in contexts marked by media multiplicity and "increasing local diversity and global connectedness" (New London Group, 1996, p. 62). It poses two challenges: (i) teaching students to construct multimodal meanings and (ii) positioning cultural diversity as a central learning objective (Cope & Kalantzis, 2009).

From a social semiotic perspective, communication is inherently multimodal, with oral, written, visual, aural, and spatial modes each offering distinct "grammars" of meaning (Kress, 2010). Digital texts are thus "multimodal ensembles" where modes work together to create meaning (Bezemer & Kress, 2016; Unsworth, 2006).

Addressing cultural and linguistic diversity also requires an intercultural pedagogy that values identities and promotes dialogue (Council of Europe, 2008). A critical intercultural approach goes further, encouraging active listening and transformation through engagement (Brasil & Cabecinhas, 2019), in line with the United Nation's Agenda 2030 goals for global citizenship (United Nations General Assembly, 2015).

Multimodal literacy increases the complexity of reading, as learners must integrate resources across modes and apply varied comprehension strategies (Irwin, 2007; Marcushi, 2008). This highlights the need for pedagogies that prepare students to interpret dense multimodal texts (Pereira, 2019, 2020; Pereira et al., 2019; Rowsell et al., 2013).

The Mobeybou materials respond to these needs by offering (i) tools for multimodal reading (interactive stories) and (ii) multimodal authoring tools. In the interactive stories, verbal text works alongside images, colors, movement, and sound to generate intermodal situated meanings (Kress & van Leeuwen, 2006). These meanings emerge through complementarity, where images expand verbal content, and concurrence, where different modes convey the same content with varying emphases.

The authoring tools—the digital manipulative and the storyMaker—provide visual, aural, and haptic stimuli that encourage children to verbalize, dialogue, and negotiate. In doing so, children explore alternatives, experiment with possibilities, and co-construct their narratives.

Digital Literacy

Building on the understanding that literacy today involves multiple modes of meaning-making, education must also recognize digital texts as a distinct dimension. These texts require learners to interpret and produce inherently multimodal content, posing new challenges for schools. One central challenge is preparing children with the digital competences they need for futures shaped by technology (Mantilla & Edwards, 2019; Mertala, 2016). A second, equally pressing challenge, is supporting teachers in developing digitally mediated pedagogies that meet curriculum goals and extend beyond them (Mertala, 2016).

Teachers, however, often express uncertainty about how best to integrate digital tools into their classrooms (Yelland, 2017). As a result, calls for professional development programs that help teachers design pedagogies which scaffold children's digital learning have been recurrent (Marsh et al., 2005).

A key issue here is defining what is meant by *Digital Literacy*. Here, we adopt the definition of Digital Literacy as the confident, critical, and creative use of

Digital tools, in this sense, should not be seen as add-ons, but as resources that enrich learning across the curriculum, complementing and working alongside non-digital practices.

Information and Communication Technologies (ICT) to achieve objectives related to work, employability, learning, leisure, inclusion, and participation in society (Redecker, 2017).

Aligned with this perspective, the European Literacy Policy Network (ELINET) identifies three interrelated dimensions of digital literacy: operational, cultural, and critical (ELINET, 2015). The **operational** dimension refers to competences for reading and writing across digital media—*knowing how to do*. The **cultural** dimension relates to the ability to use digital practices within specific cultural and social contexts—*knowing how to learn*. The **critical** dimension emphasizes that meaning-making sources are selective and socially situated, requiring learners not only to participate competently in digital practices, but also to question and transform them creatively—*knowing how to think* (ELINET, 2015) .

This approach rests on three premises: (i) digital literacy spans activities across school, work, and civic life; (ii) it overlaps with everyday literacy, while also diverging from it, as digital reading and writing require engaging with multimodal texts; and (iii) it is a complex, socially embedded issue that extends beyond technical skills, involving multiple literacies to communicate, collaborate, and make sense of information (ELINET, 2015).

The following table presents guiding questions teachers can use to reflect on how to design practices that foster digital literacy in their classrooms.

Table 1
Guiding questions to approach digital literacy

Operational Dimension: what do I need to teach in order for pupils to use the device/game/etc.? In what ways will pupils have to make sense of it?

Cultural Dimension: what specificities can the use of this technology have in different contexts? What authentic communicative interactions are fostered/enabled? How to build a community of interaction in/through this digital game/activity?

Critical Dimension: how can I use this technology across the curriculum in a creative/innovative way? How can I structure situated practice? How to use this digital device/game/etc. to teach about a certain content? How can we encourage practices that go beyond the digital context?

The Mobeybou materials were designed so that the three dimensions of digital literacy can be meaningfully and contextually developed with preschool and primary school children. In this way, they offer teachers valuable support in the challenge of integrating digital technology into early education.

Intercultural Dialogue

As highlighted by multiliteracies pedagogy, cultural diversity is a defining feature of 21st-century societies, where upholding human rights and promoting respect for diversity are essential. Addressing the realities of increasingly diverse communities (Vertovec, 2010) requires nurturing intercultural awareness from an early age. This involves learning about different cultures, becoming sensitive to cultural differences, and developing positive, respectful attitudes toward diversity (European Commission, 2019; Redecker, 2017; Trilling & Fadel, 2009).

An intercultural pedagogical approach values both individual identity and cultural plurality, fostering dialogue grounded in equal dignity and shared values (Council of Europe, 2008). Intercultural dialogue is defined as "a process that comprises an open and respectful exchange of views between individuals and groups that can have different ethnic, cultural, religious and linguistic backgrounds and heritage, on the basis of mutual understanding and respect" (Council of Europe, 2008, p. 17). Promoting such dialogue requires diverse educational strategies that support the teaching and learning of intercultural competencies.

To move beyond rhetoric, however, intercultural education must adopt a critical perspective —one that goes further than recognition and tolerance, and instead cultivates active listening, mutual transformation, and authentic engagement (Brasil & Cabecinhas, 2019). This vision is also reinforced by the United Nations' 2030 Agenda, which highlights the importance of intercultural understanding, tolerance, mutual respect, and global citizenship (United Nations General Assembly, 2015, p. 10). Multiliteracies pedagogy echoes this call by advocating methodologies that integrate intercultural dialogue with multimodal meaning-making.

In practice, this means designing learning experiences that make use of diverse digital resources, offering pupils opportunities to construct ideas and identities through multimodal tools (Lim et al., 2021). The Mobeybou materials were created with this aim in mind: the Story Apps introduce learners to different cultures, fostering empathy and respect, while the creation tools—the digital manipulative and the storyMaker—enable intercultural storytelling. These materials allow pupils to explore cultural differences, integrate new knowledge, and craft narratives that bring together diverse perspectives. Such activities broaden awareness, deepen appreciation of others, and nurture intercultural dialogue. Moreover, combining different resources to highlight specific cultural themes has proven to be an effective way of engaging children in intercultural learning (Acevedo, 2016). In this sense, Mobeybou provides scenarios where children can imagine encounters between individuals from varied cultural backgrounds, opening space for meaningful exchange and dialogue.

Storytelling and Digital Narratives

Within multiliteracies pedagogy, storytelling stands out as a powerful tool because it naturally integrates multimodal elements while supporting children's cognitive, social, and intercultural development. It also promotes social interaction (Speaker et al., 2004), fosters creative thinking, and creates rich opportunities for building narrative, cognitive, and social connections (Paley, 2004).

Storytelling plays a central role in children's linguistic growth and is widely recognized as a key driver of cognitive and emotional development (Bruner & Haste, 1988; Eagle, 2012). During the pre- and primary school years, language acquisition is deeply connected to social interaction and cognitive development. Emerging as a medium of communication, language thrives in social contexts (Snowling & Hulme, 2009), functioning both as a tool for learning and as a way to structure children's understanding of the world (Bruner, 1966). Proficiency in language enables children to articulate their thoughts, connect with peers, and participate actively in educational experiences (Van Scoter, 2008; Vygotsky, 1962).

From a constructivist perspective, language provides the "building blocks," while narrative organizes these elements to create meaning and new knowledge (Bamberg, 1997). Because of their structure and emotional resonance, stories are particularly effective in supporting linguistic development. Research shows that both listening to and telling stories are crucial for early literacy, offering creative and engaging ways to explore language (Collins, 1999; May, 1984; Speaker, 2000). Stories also act as "memory frameworks," helping children recall and analyze new narratives. This ability to anticipate content strengthens comprehension, supports retelling, and facilitates the creation of new narratives (May, 1984; Morrow, 2005). In recent years, digital books or story apps have become part of children's literature (Al-Yaqqut & Mikolajva, 2015), introducing new ways for children to engage with narratives (Yokota & Teale, 2014). These apps invite participation through gestures such as touching, swiping, or selecting elements on the screen to trigger sounds, animations, or additional content (Serafini et al., 2016). Such interactions bring together visual, auditory, and tactile modalities. While printed picture books typically combine verbal and visual modes, story apps expand this experience with auditory, tactile, and performative dimensions (Nikolajeva & Al-Yaquout, 2015). Static text and images are enhanced through moving images, sound effects, and videos, offering children a multimodal reading experience (Kucirkova, 2017). By engaging visual, auditory, and sensory channels, story apps can provide unique, immersive reading opportunities (Kucirkova, 2019).

The Mobeybou materials build on these affordances by enabling children to become both storytellers and active readers. Through the Story Apps and the storyMaker, children are

encouraged to explore, create, and interact with narratives in ways that open up diverse possibilities for hybrid and digital storytelling.

Play, Playful Learning and Converged Play

Within multiliteracies and digital literacy frameworks, play—especially in its converged forms—emerges as a vital context where multimodal engagement is enacted and expanded.

Creativity and playfulness are fundamental to children's development (Resnick, 2017; Vygotsky, 2004), and effective early years pedagogy should be "as playful as possible" (Sproule et al., 2019). Play is recognized worldwide as a core pedagogical practice (Hassinger-Das et al., 2017) and is embedded in early childhood curricula (McInnes, 2019). Playful learning strengthens children's autonomy while building on their natural abilities to explore, adapt, and interact (Baker et al., 2023).

Building on Wood's (2010) framework, Edwards and Cutter-Mackenzie (2011) distinguish three types of play: free play, structured play, and purposefully framed play—also termed guided play (Weisberg et al., 2016), playful explorations (Yelland, 2011), or playful learning (Ollonen & Kangas, 2024), respectively. Guided play combines clear pedagogical goals with space for children's self-direction. Teachers provide subtle guidance, using books, music, digital content, and other resources to steer learning (Edwards, 2017). This balance integrates play and learning in ways that are increasingly central to early childhood pedagogy (Samuelsson & Björklund, 2023).

Digital tools further enrich these experiences by fostering creativity, collaboration, and exploration (Pereira et al., 2023). When educators design activities that blend digital and physical elements, guided digital play aligns well with purposeful play principles (Edwards, 2017). Storytelling apps, augmented reality, or similar tools can expand opportunities for narrative development, supporting complex meaning-making (Vackova 2024).

In response to children's increasingly digital lives and the growing relevance of multiliteracies pedagogy (Edwards et al., 2020; New London Group, 1996), the concept of **converged play** has emerged. This describes the integration of digital and traditional play, where the boundaries between them blur or disappear (Wood et al., 2018; Wood et al., 2019). Converged play allows children to merge global themes with local experiences, drawing on both

When used intentionally, technology adds depth and variety to children's learning experiences (Fleer, 2020), broadening rather than narrowing the scope of playful learning. This, however, requires balance: digital tools should complement rather than replace traditional play (Edwards, 2013).

physical and media resources. Its inherently multimodal character (Kress, 2010) enables children to express ideas through multiple "languages" (Edwards et al., 1998), including words, images, sounds, gestures, and colors.

Converged play thus opens new pathways for learning by weaving together digital, physical, and social resources (Edwards et al., 2020). It reflects children's lived realities and calls for pedagogies that embrace new forms of collaboration and meaning-making across material and digital domains.

The Mobeybou materials were designed with these principles in mind. They provide fertile ground for creativity and converged play, enabling children to engage with multimodal and digital environments in ways that are meaningful, collaborative, and imaginative.

Pedagogical Framework

Taken together, the concepts of multiliteracies and multimodality, digital literacy, intercultural dialogue, storytelling and digital narratives, play, playful learning and converged play form the pedagogical foundation of the Mobeybou materials. Each perspective contributes a vital dimension: multiliteracies and multimodality highlight the need to prepare children for complex, multimodal texts; digital literacy emphasizes the operational, cultural, and critical competencies necessary for navigating digital environments; intercultural dialogue foregrounds respect, empathy, and openness to cultural diversity; storytelling and digital narratives anchor language, imagination, and identity development; and play, playful learning and converged play underscores creativity, collaboration, and the integration of digital and traditional resources. The Mobeybou materials were designed at the intersection of these principles, offering children opportunities to read, create, and share stories that are multimodal, multilingual, and multicultural. In doing so, they support educators in fostering learning experiences that are inclusive, creative, and meaningful—equipping young learners to thrive in today's diverse and digitally connected world.
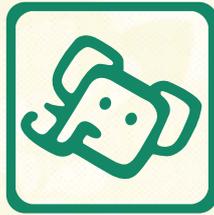
Training Course

This chapter reports on a six-month training course entitled "Digital literacy, multimodality and interculturality in the school curriculum: theories and practices mediated by a set of storytelling tools", designed to introduce early childhood and primary school teachers to the Mobeybou materials and their underlying theoretical principles, while also equipping them with strategies for meaningful and innovative classroom practices.

Teacher Training with Mobeybou

To introduce early childhood and primary school teachers to the Mobeybou materials and their underlying theoretical principles—while also equipping them with strategies for meaningful and innovative classroom practices—we designed and implemented a six-month training course entitled "Digital literacy, multimodality and interculturality in the school curriculum: theories and practices mediated by a set of storytelling tools".

Theoretical Component

The theoretical sessions addressed curricular themes relevant across both educational levels, focusing on three interconnected areas (Figure 1):

   - **Linguistic Development** – with particular emphasis on narrative competence and the construction of multimodal meanings through oral and written language, still and moving images, and sound;
   - **Multicultural Knowledge** – aimed at fostering attitudes that value and respect diversity, encouraging pupils to engage positively with cultural plurality;
   - **Digital Literacy** – developed as an essential competence for contemporary learning, integrated across curricular practices rather than treated as an isolated skill.

"This project was highly meaningful as it sparked a necessary reflection on our role as educators: the importance of being more creative. It reminded us that in the day-to-day routine, we can sometimes forget to seek out new tools or refresh our methods. The project prompted us to rethink our practice—to innovate, to better engage our pupils, and ultimately, to support their learning more effectively". —Sandra Azevedo, primary school teacher.

Figure 1. Trainers presenting the theoretical foundations beyond the development of the Mobeybou materials.

Practical Component

The practical sessions built on this theoretical foundation, encouraging collaboration among participants (Figures 2 and 3), and guided support from trainers. This preparation enabled teachers to design and implement classroom interventions with the Mobeybou materials in ways that were both theoretically informed and pedagogically intentional.

Teachers' Perspectives

Analysis of portfolios and reflections submitted by participants revealed a set of recurring themes that illustrate the potential of the Mobeybou materials in educational practice:

Figure 2. Trainees exploring the Mobeybou materials.

- **Personal and Professional Growth** – Teachers reported gaining confidence in using digital and multimodal resources, reflecting critically on their own pedagogical practices and exploring new teaching strategies;
- **Global Appreciation of the Mobeybou Materials** – Participants valued the versatility and adaptability of Mobeybou, noting how the resources facilitated multimodal and intercultural learning in a structured and engaging way;
- **Pupils' Motivation and Engagement** – Teachers observed that pupils were highly motivated and actively participated in storytelling, research, and narrative construction activities, showing sustained interest throughout the interventions;
- **Family Involvement** – Some teachers highlighted opportunities for families to engage with pupils' work, reinforcing learning at home and encouraging dialogue about cultural diversity and digital literacy;
- **Pupils' Voices** – The use of Mobeybou materials allowed pupils to express ideas, preferences, and creativity, giving them a more active role in shaping narratives and learning outcomes;
- **Progress in Textual Production** – Teachers noted improvements in pupils' writing skills, narrative structure, and ability to integrate multimodal elements into their texts;
- **Development of Skills and Knowledge** – The interventions supported the growth of critical thinking, research skills, digital competencies, and understanding of cultural and narrative concepts;

Figure 3. Groups' presentation.

- **Intercultural Dialogue in School Environments** – Pupils engaged with content from diverse cultures, fostering empathy, respect, and awareness of different perspectives;
- **Interdisciplinarity** – teachers appreciated how the Mobeybou materials encouraged connections across subjects, integrating language, digital literacy, cultural studies, and creative expression in coherent learning experiences.

Towards Transformative Practices

Sharing teachers' perceptions within these categories illustrates how the Mobeybou materials can be meaningfully integrated into diverse classroom contexts. Their experiences show how digital storytelling and multimodal resources foster engagement, creativity, and intercultural dialogue. These examples are intended to inspire other educators to adapt the materials in ways that align with their pedagogical goals and the specific needs of their pupils.

Personal and Professional Growth

Teachers consistently reported that participating in the training course and working with the Mobeybou materials had a positive impact on both personal and professional growth. Key gains included:

- **Updating and Deepening Knowledge** – Strengthening theoretical understanding and pedagogical approaches relevant to multimodality, digital literacy, and intercultural education;
- **Collaboration and Reflection** – Encouraging shared discussion, peer learning, and collective reflection within school communities;
- **Rethinking Instructional Practices** – Exploring innovative strategies and adapting teaching methods to integrate multimodal and digital resources;
- **Confidence in Experimentation** – Feeling empowered to test new approaches and incorporate technology purposefully into lessons;
- **Recognising the Pedagogical Potential of Technology** – Understanding digital tools as meaningful learning allies when aligned with curricular goals.

Several teachers noted a transformative shift in perspective, moving away from a restrictive view of technology toward one that embraces it as a dynamic and engaging resource for learning. The training also fostered

Crucially, each teacher must take ownership of the Mobeybou resources. This appropriation strengthens pedagogical intentionality, ensuring the tools are not only used, but used with purpose. When aligned with a teacher's vision, these materials enrich learning experiences, promoting inclusion, critical thinking, and cultural awareness—contributing to a more dynamic and transformative curriculum.

"The training course allowed us to enrich our practice through innovative tools. It offered new ways to adapt and respond to changes in today's world, acknowledging that digital is now embedded in society—and therefore must be part of the school. It shifted my perspective on digital resources. Instead of focusing on limiting children's access to technology, I began to see digital and cultural diversity as valuable assets for teaching. It became a matter of redefining how we teach—changing content and communication styles, and using technology intentionally to support partnership-based learning".
—Adriana Antunes, early childhood teacher.

critical reflection on professional identity, enhanced classroom practices, and encouraged renewed commitment to creativity and pupil engagement.

Global Appreciation of the Mobeybou Materials

Across all submitted portfolios, teachers expressed strong positive views of the Mobeybou resources. Both early childhood and primary school teachers described the materials as engaging, dynamic, and highly motivating for pupils.

Key strengths identified included:

> - **Support for Foundational Skills** – Promoting literacy, vocabulary, emotional literacy, phonological awareness, and digital fluency through multimodal exploration, combining verbal storytelling, visuals, music, and interactive elements;
> - **Inclusivity and Differentiation** – Accommodating children from diverse cultural backgrounds and those with special educational needs, encouraging collaborative learning, and respecting pupils' autonomy and voice;
> - **Cultural Awareness and Social Values** – Enhancing knowledge of different cultures and fostering respect for diversity, empathy, and social understanding;
> - **Multisensory and Experiential Engagement** – Stimulating curiosity and creativity, promoting narrative construction, and supporting project-based, interdisciplinary learning;
> - **Family and Community Involvement** – Strengthening the connection between school and home, enabling meaningful engagement beyond the classroom.

Overall, teachers highlighted that the Mobeybou materials not only enriched learning experiences but also provided practical pathways to integrate digital, multimodal, and intercultural pedagogies in meaningful and engaging ways.

Pupils' Motivation and Engagement

Education professionals reported that pupils displayed high levels of motivation, focus, and enthusiasm throughout the activities. Children were consistently described as curious, joyful, engaged, fascinated, and involved in the learning process.

"At this point, the storyMaker is already part of our classroom routine—new questions, new directions, and new ways of exploring the material continue to emerge". —Carla Gomes, early childhood teacher.

"Mobeybou's digital materials act as windows intentionally opened to the world, expanding children's knowledge". —Adriana Antunes, Carla Gomes, Maria José, early childhood teachers.

"Mobeybou has been a great ally in promoting inclusion—not only for children from culturally diverse backgrounds but also for pupils with special educational needs, who have been able to overcome limitations, develop, and realise their potential". —Maria José, early childhood teacher.

"The group, when challenged to create a story, reacted with surprise but accepted the challenge with satisfaction and enthusiasm. (…) Everyone

Teachers observed that pupils were receptive and energetic, frequently smiling, expressing astonishment, and verbalizing their fascination with the materials. Many showed eagerness to explore additional resources, asked about accessing the apps on personal devices, and demonstrated curiosity about discovering other countries through the digital tools. Activities involving interactions with foreign pupils, who shared insights about their own cultures, particularly stimulated interest and engagement.

Overall, the Mobeybou materials were perceived to foster active participation, sustained attention, and intrinsic motivation, supporting both cognitive and affective dimensions of learning.

Family Involvement

Education professionals highlighted a range of initiatives that actively involved families and the wider community. These included organizing sessions where parents could share their experiences and encouraging family-led activities connected to their countries of origin. Extended family members, such as grandparents, as well as other community figures, also participated, enriching multicultural discussions and contributing to broader educational themes.

Through these activities, the Mobeybou materials were seen as strengthening the connection between home and school, promoting cultural exchange, and fostering collaborative learning beyond the classroom.

Pupils' Voices

Analysis of the portfolios showed that many educators deliberately included pupils' voices, either through direct quotations or by reporting their reactions and reflections. Pupils shared their experiences with the materials, the activities, and the enjoyment they gained from engaging with them.

Pupils expressed enthusiasm for collaborative work, often noting how teamwork helped them overcome initial challenges. Their reflections also revealed growing cultural awareness and curiosity about other countries, alongside an emerging understanding of narrative construction, including the processes of writing and revision supported by the Mobeybou materials.

contributed with initiative and joy. (…) The group was highly enthusiastic—they saw themselves reflected in the activity and expressed it through comments like 'how cool', 'what a spectacle, I'm really seeing and hearing the bottom of the sea', 'Wow'. Throughout the activity, the group remained in a state of excitement, fun, and enthusiasm". —Vanessa Vieira, early childhood teacher.

"Parents became interested in storytelling and brought books to read in class. A pupil's grandmother came in to share knowledge about the vegetable garden. The broader community was involved as well, with visits from artisans such as Júlia Côta, who helped pupils create the Barcelos rooster, and Nélson, who guided the construction of animals featured in the materials". —Maria José, early childhood teacher.

"The children were attentive and eager to share what captured their interest most at the end of the session. D: 'I liked seeing the rainwater rising and the little fish swimming'; M: 'I liked seeing the lightning. When it makes noise, you can see the skeleton of the girl and the boy'; E: 'I liked the songs". —Filipa Freire de Andrade, early childhood teacher.

Pupils consistently described the materials as both educational and entertaining, emphasizing the value of sharing, discovery, and learning together.

Progress in Textual Production

Primary school teachers observed notable improvements in pupils' narrative writing over the course of the intervention. Pupils began producing richer, more detailed texts with clearer structural organization, particularly demonstrating a more coherent introduction–development–conclusion sequence. There was also significant progress in vocabulary use and reasoning, accompanied by a reduction in the time needed to complete writing tasks.

Teachers highlighted the development of imagination, creativity, and autonomy in pupils' writing, which was strongly supported by the visual and interactive nature of the digital tools. Paragraphing skills improved, and pupils gained a stronger grasp of textual structure, reinforced by the concrete, engaging features of the apps.

Moreover, pupils showed a growing ability to reflect critically on their own work, identifying areas for improvement and collaborating with peers to revise and refine their texts, demonstrating both independence and cooperative learning skills.

Development of Skills and Knowledge

Educators reported significant progress across multiple skills and knowledge areas. Commonly mentioned improvements included stronger research and information analysis skills, enhanced digital literacy, and greater ability to share and discuss ideas. Pupils also advanced in reading fluency, grammar, vocabulary development, and gained a deeper understanding of narrative structures.

New learning extended beyond language, pupils acquired knowledge of cultures, geography, and the natural world, often reflected in their creative work. In artistic expression, for example, drawings became more detailed—particularly in features such as eyes and background settings—and more closely aligned with the cultural contexts explored through the materials.

Teachers also observed progress in participation, inference-making, and social skills such as turn-taking, listening, and collaboration. Pupils began using culturally relevant vocabulary with greater confidence. Growth in

"There was significant growth in creativity and autonomy during the writing process. The materials are highly visual, which supports imaginative thinking. For example: One of the biggest challenges I face is helping them develop creativity. They're often very constrained and dependent on support. Normally, I can't just say "Write a narrative or an informative text" without providing guidance or a framework.
With the storyMaker, they write without needing direct input from me. They explore, click through, and begin to create stories. It sparks their imagination through visuals and sounds, and as a result, they write better". —Carla Alves, primary school teacher.

"The project allowed us to foster a wide range of skills among pupils, such as researching and analysing online information, digital literacy, dialogue and idea-sharing, writing, reading, grammar, vocabulary, and acquiring new knowledge—about the cultures of various countries, nature, and more". —Filipa Oliveira, primary school teacher.

imagination, creativity, and group work competencies was also noted, including autonomy, responsibility, and active discussion.

In terms of communication, pupils improved their oral expression, and quieter pupils showed increased confidence when participating. The intervention further supported both independent and paired work, encouraging more autonomous learning

Intercultural Dialogue in School Environments

Professionals identified intercultural dialogue as a defining feature of contemporary education, highlighting the need to cultivate pupils' awareness, empathy, and respect for cultural and linguistic diversity. The Mobeybou materials played a meaningful role in this regard, supporting the inclusion of pupils from diverse cultural backgrounds and strengthening their sense of belonging within the classroom community.

"It is essential to know in order to respect, to empathise". —Cristiana Lopes, primary school English teacher.

Interdisciplinarity

Educators consistently emphasized the value of interdisciplinary learning approached in a cohesive and integrated way. Primary school teachers reported strong connections with subjects such as Language, Environmental Studies, English, Art Education, Citizenship and Development, and ICT, noting alignment with the Portuguese Essential Learnings for Primary Education framework. They also described collaboration across disciplines, involving colleagues from areas such as Science, and Curriculum Enrichment Activities, which further enriched the learning process.

"This project clearly enabled interdisciplinary work, as it integrated multiple subject areas, including Portuguese, Environmental Studies, and ICT [Information and Communication Technologies]". —Maria Filipa Silva, primary school teacher.
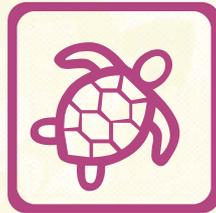
Practical Inspirations for Early Childhood Teachers

This chapter presents three exploration itineraries carried out by early childhood teachers in Portugal, each drawing on the Mobeybou materials in unique ways. The interventions ranged from long-term, curriculum-integrated programs to shorter projects targeting specific learning objectives.

Introduction

This chapter presents three exploration itineraries carried out by three early childhood teachers in Portugal. Each intervention used the Mobeybou materials in distinct ways, ranging from long-term programs integrated across multiple curricular domains to short-term projects focused on specific competencies.

The first intervention, led by **Filipa Freire de Andrade**, extended over three months and included twenty-one sessions. Through her work, the Mobeybou materials served as a bridge for engaging children across multiple areas of the pre-school curriculum, fostering rich and interconnected learning experiences (Figure 1).

The second intervention, led by **Juliana Félix**, spanned four months and focused on stimulating oral communication, encouraging family involvement, and supporting collaborative knowledge-building. Her approach emphasized curiosity, attentive listening, and opportunities for both individual and collective expression.

The third intervention, led by **Joana Lourenço**, consisted of five sessions designed to explore Portugal's cultural and geographical diversity, offering children a concise yet meaningful journey into their country's heritage and landscapes.

Figure 1. Examples of works done by the children.

Intervention 1

Exploration Itinerary with the Story App Mobeybou in Brazil

This section presents an exploration itinerary developed by an early childhood teacher with a group of three-to five-year-old children. Throughout the intervention, the teacher carried out a series of activities using the interactive StoryApp Mobeybou in Brazil as a central pedagogical resource.

Exploration Itinerary

This section presents an exploration itinerary conducted by an early childhood teacher in a Portuguese kindergarten with a group of 20 children aged three to five, over a period of three months and a total of 21 sessions. Throughout the intervention, the teacher used the interactive Story App Mobeybou in Brazil (for more information see Chapter 1). The app narrates the journey of a Brazilian child traveling across the country, exploring its diverse culture, geography, and biodiversity. The activities were designed to promote a dynamic and engaging learning environment, fostering creativity, curiosity, and active participation. Most activities were conducted with the whole group; however, in small-group sessions, the children were divided into two groups: one for younger children (3-4 years old) and another for older children (4-5 years old). Four-year-old children sometimes participated in either group depending on their interests.

General Overview of the Intervention

Throughout the sessions, activities were aligned with the following areas of the Portuguese Curriculum Guidelines for Pre-School Education:

- Personal and Social Development;
- Expression and Communication;
  Oral Language and Approach to Writing;
- Knowledge of the World:
  - Knowledge of the Physical and Natural World;
  - Technological World and Use of Technologies;
- Additional areas of the official curriculum were addressed in some sessions, as specified in the description of each respective session.

Resources

The teacher consistently used the following resources throughout the sessions: Story App Mobeybou in Brazil; white fabric for projection; projector and computer.
Other resources were introduced in specific sessions, as described in the session details.

General Itinerary

The teacher projected the Story App onto a white fabric fixed to the wall using a computer. Lighting in the room was adjusted to create a comfortable environment for viewing the images, with soft illumination. Children were arranged to ensure optimal visualization, and the space and all necessary materials were prepared in advance (Figure 1).

Figure 1. Children visualizing the Story App.

Pedagogical Approaches

Recalling Previous Knowledge – Each session began with a review of the previous session, stimulating the children's curiosity by providing a brief context and inviting them to share predictions about what they would explore or discover that day.

Multimodal Reading – During the screening of the Story App episodes, the teacher posed questions to encourage children to express observations and reflections. Attention was directed to details present in the verbal text, the still and moving images, and the sounds of the app. This approach emphasized multiliteracies and multimodality, with a particular focus on visual, verbal, and auditory modes.

Ownership and Identification – To foster a sense of personal connection and responsibility, the children were encouraged to write their names and the date on the back of their creations.

Ideas for Expanding the Session – At the conclusion of each session, suggestions for extending and enriching the learning experience are presented, providing opportunities for further exploration and engagement.

Table 1 provides an overview of the activities carried out by the teacher.

Table 1

Overview of the Intervention

Sessions		Activities	Materials
1	Large Group	. Visualization and conversation about the full story (no sounds or narration)	. Computer, projector and Story App Mobeybou in Brazil . Paper . Colored pencils
	Individual	. Representation of the protagonists	
2	Large Group	. Visualization and discussion of the episode 1 . Projection and conversation about a digital planisphere	. Computer, projector and Story App . Digital planisphere . A4 sheets printed with the planisphere . Scissors
	Individual	. Cutting out planispheres to make a puzzle (younger children)	. A3 sheets . Planisphere puzzles
	Small Group	. Constructing planisphere puzzles (older children)	
3	Large Group	. Visualization and discussion of the episode 2 (Pampa) . Conversation about photographs and videos showing the Pampa, Brazilian animals and the chimarrão	. Computer, projector and Story App . Images of Brazil's native animals . Photographs and videos about the chimarrão . Photographs of the Pampa . A3 sheets
	Individual	. Drawings and collages of the Pampa and the Picnic	. Watercolors, pens and colored pencils . Scissors and glue
3.1	Large Group	. Picnic, including tasting new Brazilian food and tropical juices drinks	. Blankets and pillows for the picnic .Typical Brazilian food and fruits . Typical Portuguese food and fruits . Plates, glasses and napkins . Face painting pens . Bluetooth Speaker . Computer . Cardboard larger than A4 . Children's illustrations . Text of the children's narrative divided and printed in text boxes . Glue and tape

Sessions		Activities	Materials
4	Large Group	. Visualization and discussion of the episode 3 (Iguazu Falls) . Conversation about a video showing the Iguazu Falls . Consulting the dictionary	. Computer, projector and Story App . Dictionary . Video of Iguazu Falls . Absorbent paper . Rainbow colored markers
	Small Group	. Rainbow construction	. 2 glasses of water for each pair pencils
5	Large Group	. Visualization and discussion of the episode 4 (Paulista Avenue) . Conversation about 2 videos: Paulista Avenue and São Paulo Museum of Art (MASP)	. Computer, projector and Story App . Videos about the city of São Paulo and the São Paulo Museum of Art (MASP) . Tablets for 360° exploration . A4 sheets of different colors
	Individual	. Drawing the Paulista Avenue buildings	. Markers, crayons . Scissors and glue . Building blocks
	Small Group	. Three-dimensional construction of the Paulista Avenue	. Scenery paper . Chalk
6	Large Group	. Visualization and discussion of the episode 5 (Pantanal) . Conversation about a video of the Pantanal	. Computer, projector and Story App . Video about the Pantanal . Scenery paper . Coloring material (green, blue and brown)
	Small Group	. Creating the Pantanal scenery . Matching cards and miniature animals to the Pantanal scenery, distinguishing those from Brazil and from Portugal	. Representations of trees, bushes and anteaters glued onto wooden blocks . Cards with photographs and names of animals from Brazil . Three dimensions (3D) animal replicas . Tablet
6.1	Individual	. Painting the Pantanal landscape and animals	. Images of the Pantanal . Different supports for representations (tile, wood, marble, white sheet, canvas, kraft paper) . Acrylic paints, brushes and blue ink . A4 Kraft Paper and roll . Papers with various shades of green . Scissors and glue . Crayons, watercolor pens and easels

Sessions		Activities	Materials
7	Large Group	. Visualization and discussion of the episode 6 (Juice) . Juice tasting	. Computer, projector and Story App . A3 sheet with the episode background (blue with the blender image) . Cards with pictures and names of fruits . Fruit juices (orange, passion fruit and red fruits) . Glasses
	Large Group	. Distinguishing between Brazilian and Portuguese fruits (images)	
8	Large Group	. Visualization and discussion of the episode 7 (Capoeira) . Conversation about short videos showing Capoeira	. Computer, projector and Story App . Multipurpose room for practical Capoeira activities . Complementary videos about Capoeira instruments and step-by-step Capoeira preparation exercises for children
	Individual	. Painting the Pantanal landscape and animals	
8.1	Large Group	. Capoeira Class . Visit from a Capoeira teacher	. Different Capoeira instruments . Large space for practice (gymnastics hall)
9	Large Group	. Visualization and discussion of the episode 8 (Amazon Rainforest) . Conversation about a video showing the Amazon Rainforest	. Computer, projector and Story App . Video about the Amazon Rainforest . Drawing and painting materials (pencils, A4 white sheets) . Materials for 3D construction: terracotta or clay, straws, springs, leaves, colored sticks and varnish to finish
	Individual	. Sketch and construction of a 3D representation of the Amazon Rainforest	
	Small Group	. Construction of 3D trees in the Amazon Rainforest	
10	Large Group	. Visualization and discussion of the episode 9 (Boi-Bumbá) . Conversation about videos showing Boi-Bumbá	. Computer, projector and Story App . Videos about the Boi-Bumbá festival . Multipurpose room for dance activities . Drawing and painting materials (A3 sheets, watercolors, cotton, A4 kraft paper with gloss, acrylic paint, colored A4 sheets, glitter, pastel pencils)
	Individual	. Drawing of the scenario and the Boi-Bumbá	
10.1	Individual	. Crafting and painting Boi-Bumbá masks	. Colored cardboards with the outline of the mask drawn on them . Colored pencils . Representative images of Boi-Bumbá . Elastic

Sessions		Activity Description	Materials
11	Large Group	. Visualization and discussion of the episode 10 (Frevo) . Conversation about 2 videos showing the Frevo dance	. Computer, projector and Story App . Frevo and Capoeira dance videos . Multipurpose room
	Individual	. Finishing the drawings begun in the previous session	
11.1	Small Group	. Frevo dance training . Frevo dance presentation	. Multipurpose room . Television . Video with Frevo Music . Paper umbrellas
12	Large Group	. Visualization and discussion of the episode 11 (final) . Visualization of the whole narrative and discussion . Taking photos	. Computer, projector and Story App . Story App Mobeybou in Cape Verde . Bluetooth Speaker . Analog or make-believe cameras . Sheet(s) to serve as background
	Individual	. Drawing of the place in Brazil that they would like to visit	. Photographs of previous activities with the children
13	Large Group	. Playing with animal names	. Multipurpose room . Television and Amazon Rainforest video
	Large Group	. Laser circuit . Construction of the Amazon Rainforest in the light box by a pair of children	. Colored light projection lamp . Eight chairs . Wire to represent the lasers . Stuffed animals
14	Large Group	. Acting out shadows of Brazilian animals	. Spotlight . Table and bench with step . White cloth hanging from the ceiling . Projector and Projection screen . Video with sounds from the Amazon Rainforest
15	Large Group	. Creating a narrative . Visualization of the video (prepared by the teacher) featuring the new narrative	. Computer and projector . Video created by the teacher

General Description of the Sessions

Session 1 – Presentation of the App Mobeybou in Brazil without Audio

Figure 2. Homepage of the Story App Mobeybou in Brazil.

In the first session, the teacher presented the Story App Mobeybou in Brazil (Figure 2) with the audio narration turned off, directing the children's attention to the images and promoting careful visual observation and interpretation of the story.

General Itinerary

During the presentation, the teacher asked questions about the characters, their emotions, and how they might be feeling, encouraging the children to reflect on the narrative and predict possible developments.

The teacher emphasized cross-modal connections, drawing attention to relationships between visual elements, written text, and gestures, and posed questions to guide the children's observations.

In the small-group activity, the children were invited to create graphic representations of the story's protagonists (Figure 3). This activity aimed to foster artistic expression while supporting comprehension of the narrative.

While engaged in their creations, the children discussed their drawings with one another, generating diverse interpretations and contributing to rich, collaborative learning experiences.

The children's representations were displayed on the blackboard and served as the starting point for documenting this project. Engaging in representational activities offers children the opportunity to express and convey, through various techniques and media, what they observe, imagine, think, and feel, using both two- and three-dimensional forms of artistic expression.

Ideas for Expanding the Session

Creativity – Children can be invited to create their own narratives. Using printed images from each episode facilitates visualization and supports the construction of original stories.

Time Sequence – By arranging the printed images in the order in which the events occurred in the Story App, children can develop sequencing skills and enhance their understanding of temporal relationships within a narrative.

Figure 3. From top to bottom: representation moment of the protagonists, and depiction of the Story App protagonists displayed on the board.

Session 2 – Beginning of Mobeybou's Adventure in Brazil

Figure 4. Episode 1: Story beginning.

In session 2, the children viewed episode 1 of the Story App (Figure 4) with audio narration enabled. They also explored the geographical location of Brazil and Portugal on a planisphere and engaged in creating their own planisphere puzzle.

Story: Iara decided to tidy up her toys during the holidays.
She was surprised to find a book called "Brazil from South to North"!
She felt that a great adventure was about to begin.

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Extra Resources Used – Detailed planisphere; planisphere puzzles; A4 sheets printed with the planisphere; scissors; A3 sheets.

General Itinerary

Together, the teacher and the children read the title of the story presented in this episode. The episode concludes with the presentation of a map of Brazil. Using this as a starting point, the teacher encouraged the children to explore the figures depicted in the different regions of Brazil. A planisphere was then projected, and the children were invited to locate both Brazil and Portugal on it (Figure 5).

The teacher listened attentively to the children's observations about the planisphere, connecting their ideas to previous projects undertaken in the classroom. This moment was also used to introduce and reinforce basic geographical concepts, such as North, South, and Ocean.

Two levels of activities were designed to accommodate the children's developmental differences. The older children worked in trios to complete planisphere puzzles (Figure 6.1), while the younger children cut out a world map printed on A4 paper, previously divided into 12 equal parts, and then reconstructed it by pasting the pieces onto an A3 sheet (Figure 6.2).

Ideas for Expanding the Session

Exploring the Planet Earth – The planisphere can be used to encourage children to take ownership of and explore the planet. Using a globe, complemented by tools such as Google Earth, provides an engaging way for children to locate familiar places, such as their school or home. Storybooks like "Here We Are" by Oliver Jeffers or "If You Come to Earth" by Sophie Blackall can further illustrate the vastness and diversity of our planet.

The Interior of the Planet Earth – If the group shows interest, the internal structure of the Earth and its various layers can be explored using illustrative cards accompanied by explanatory captions. Building on this activity, children can create their own model of the Earth using colored plasticine. At the end, they can cut the model in half to reveal and discuss the different layers (Figure 7).

Reading a Map – After exploring tools such as Google Earth, the children can be challenged, in pairs, to create a route using a simplified map of the kindergarten and its surrounding area, previously prepared by the teacher.

Figure 5. Exploring the World Map.

Figure 6.1. Assembling puzzles in the small group.

Figure 6.2. Cutting and pasting the planisphere in small groups.

Once completed, all pairs are invited to follow the routes created by their classmates, reinforcing spatial orientation and collaborative exploration.

World Knowledge – Depending on the group's prior knowledge, it may be relevant to introduce the names of the continents using a printed planisphere. Presenting two continents at a time allows children to gradually familiarize themselves with the global map while maintaining attention and comprehension.

Figure 7. Plasticine planet Earth and its layers.

Session 3 – The Pampa

After turning the page, Iara was taken to vast plains and hills:
The pampas welcomed her to a tour around Brazil.
Southern lapwings, horses and oxen were walking in the fields...
What a beautiful place to rest and drink a chimarrão!
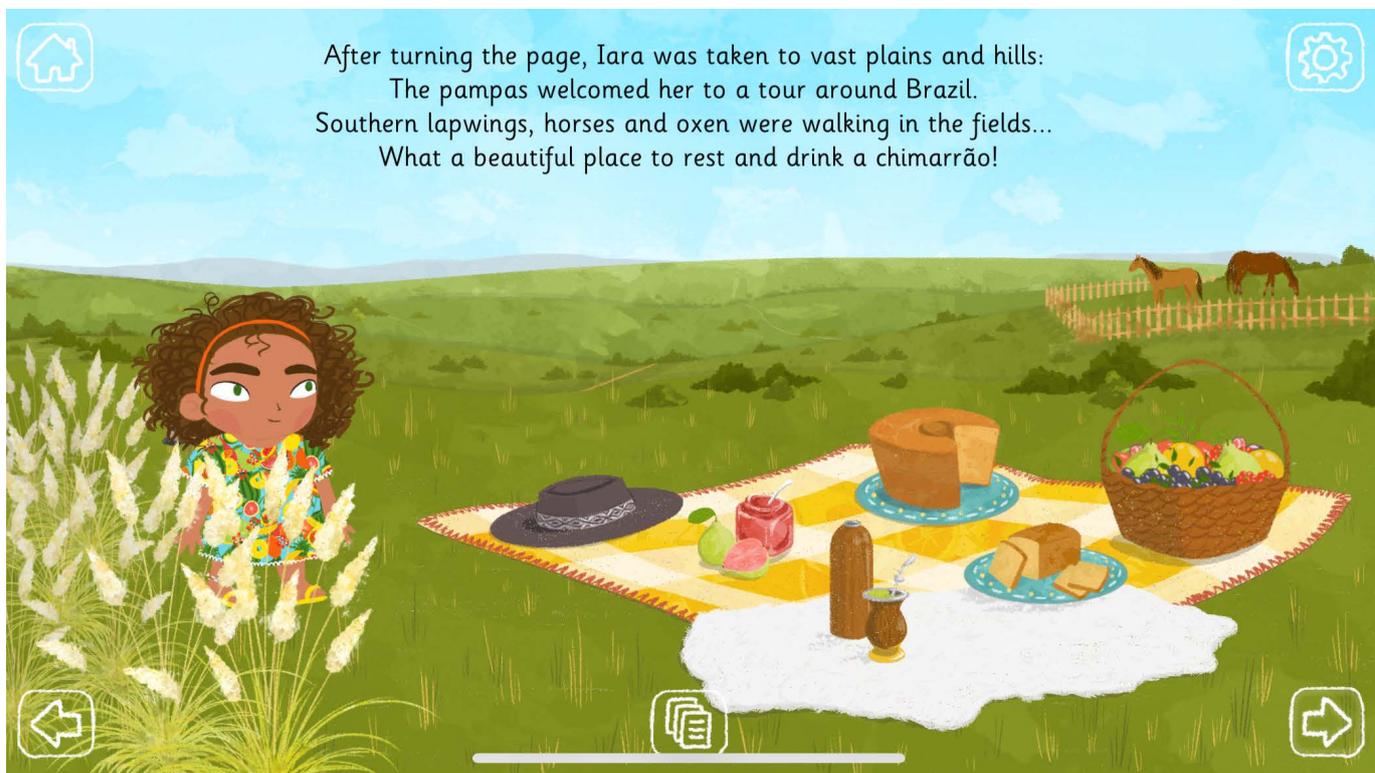
Figure 8. Episode 2: the Pampa.

This session was dedicated to the presentation and exploration of episode 2 of the Story App (Figure 8). The children engaged with photographs and videos depicting animals of the Pampa and the traditional Brazilian drink, *chimarrão*, and concluded the session by creating their own representations of the Pampa using watercolors and collage techniques.

Story: After turning the page, Iara was taken to vast plains and hills:
The pampas welcomed her to a tour around Brazil.
Southern lapwings, horses and oxen were walking in the fields...
What a beautiful place to rest and drink a chimarrão!

Extra Resources Used – Photographs of animals characteristic of Brazil (*Quero-Quero, Caturra, Furão, Perdiz, Veado,* etc.); photographs and videos of chimarrão (e.g., children drinking *chimarrão*, preparation process); photographs of the Pampa; A3 sheets of paper, watercolors, and materials for drawing and cutting.

General Itinerary

The teacher projected episode 2 of the Story App and subsequently presented photographs and videos of Pampa animals and *chimarrão*. During the activity, she guided the children in identifying unfamiliar elements, such as the *chimarrão* and the *Quero-Quero* bird.

In the small group activity, each child received an A3 sheet of paper. Using watercolors, they painted the Pampa landscape as the backdrop for Iara's picnic. Additional elements, including animals, the character Iara, and picnic accessories, were drawn separately, cut out, and affixed onto the watercolor background, combining individual creativity with narrative interpretation (Figure 9).

Observation – Following the artistic activity, the teacher engaged the children in a conversation about picnics, and together they decided to organize one in the kindergarten garden. In a later session, this picnic was held with the participation of the children and the kindergarten team (session 3.1).

Ideas for Expanding the Session

Research Project – If the children show a strong interest in discovering more about the animals introduced, they can be encouraged to conduct additional research and create a small presentation to share with their classmates.

Intercultural sharing – Children or parents of Brazilian nationality in the class may be invited to contribute by sharing curiosities, cultural information, or recipes, enriching the group's intercultural understanding.

Sensory Exploration – Since chimarrão is prepared from herbs, it can be used as a point of comparison with tea in the classroom. The teacher can provide 4 to 5 different types of dried herbs (not in bags) for the children to smell, touch, and feel, allowing them to explore textures and aromas. When

Figure 9. From top to bottom.: drawing and cutting out the elements to represent the Pampa.

possible, with the guidance of Brazilian children or families, chimarrão can be prepared in the classroom and offered for tasting, providing a hands-on intercultural and sensory experience.

Session 3.1 – Picnic in the Garden

The session was divided into two parts. In the first part, the children participated in an outdoor picnic (Figure 10), recreating the Pampa episode of the Story App, with typical foods from Brazil and Portugal. In the second part, they reflected on and discussed their experiences during the picnic.

Figure 10. Picnic in the garden.

The session also targeted additional subdomains from the Artistic Education area of the curriculum guidelines: Music, Dramatic Play/Theatre.

Description of the Space – The outdoor area was arranged specifically for the picnic. Two blankets with cushions were placed on the ground, a table displayed typical foods, and a bench held a Bluetooth speaker connected to a computer, playing Brazilian children's music.

Extra Resources Used – Blankets and cushions for the picnic; typical Brazilian foods (watermelon, cheese bread, brigadeiros, cashews, tropical fruit juices); typical foods and fruits from Portugal (cherries, watermelon); plates, glasses, and napkins; pens for face painting; Bluetooth speaker and computer.

General Itinerary

Before starting the picnic, the teacher painted the children's faces to simulate indigenous markings, helping them engage with the cultural context of Brazil. The children then sat on the blankets with their lunchboxes.

The teacher and assistants distributed Brazilian foods, some provided by parents, encouraging tasting and sharing among the children. The festive atmosphere was enhanced by Brazilian music playing throughout the picnic. At the conclusion of the activity, the teacher and the children discussed their experiences, reflecting on how much they had enjoyed the picnic.

Ideas for Expanding the Session

Cooking – Some of the food and drinks for the picnic could be prepared with the children using simple recipes. This would encourage cooperation, while also fostering mathematical, scientific, and literacy-related skills.

Session 4 – The Iguazu Falls

The next stop was amazing!
Iara beheld the huge Iguazu waterfalls.
Like magic, the sunlight was refracted on the water mist
and painted beautiful rainbows!
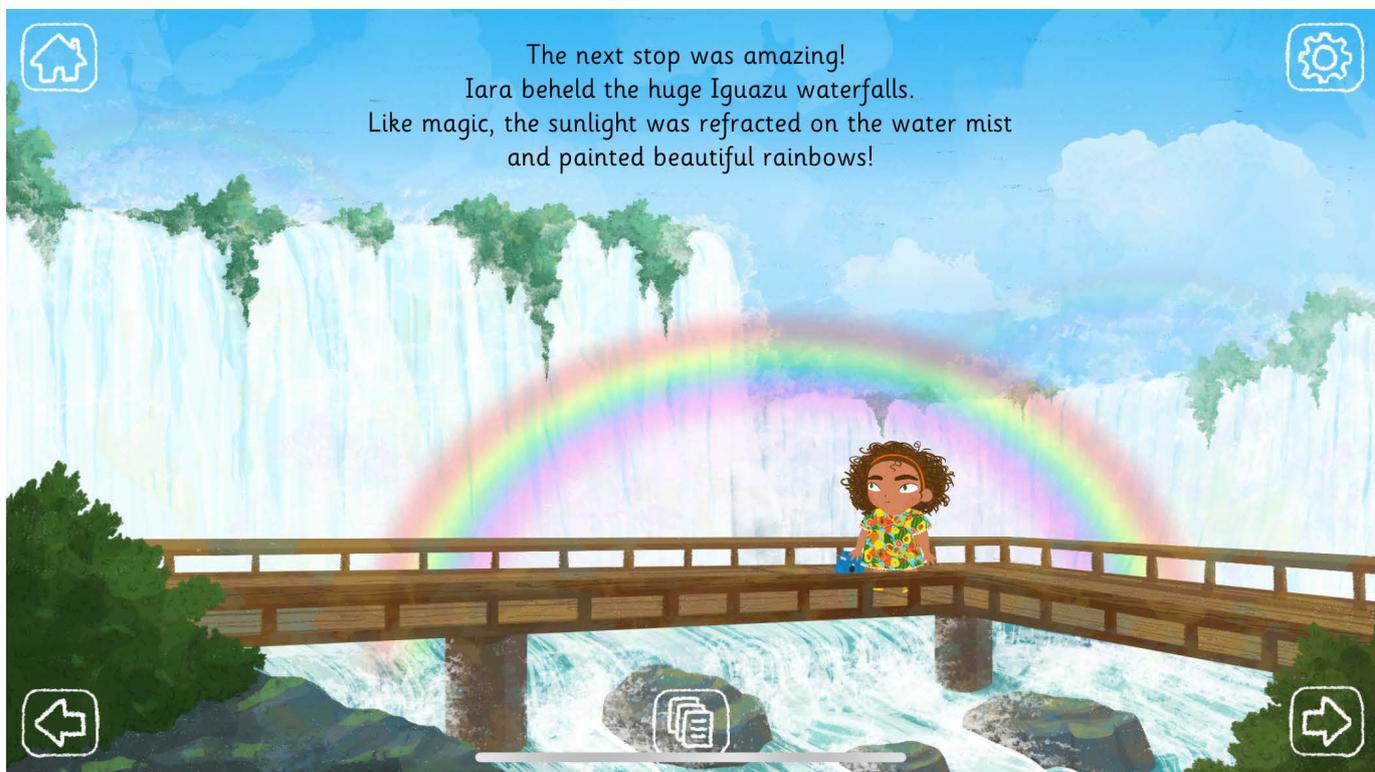
Figure 11. Episode 3: the Iguazu waterfalls.

Story: The next stop was
amazing!
Iara beheld the huge Iguazu
waterfalls.
Like magic, the sunlight
was refracted on the water
mist and painted beautiful
rainbows!

Session 4 focused on the exploration of episode 3 of the Story App (Figure 11). During the activity, the children observed verbal, visual, and auditory details, engaged in conversation about elements such as waterfalls and rainbows, and participated in a hands-on science and art activity to create a rainbow using absorbent paper.

Extra Resources Used – Dictionary; video of the Iguaçu Falls; absorbent paper; two glasses of water per pair; markers.

General Itinerary

After viewing the episode, the teacher projected a video of the Iguaçu Falls. Together, they discussed concepts such as cataracts and waterfalls. Throughout the conversation, the teacher made use of a dictionary to clarify the meaning of new or less common words, such as refracted, fostering vocabulary development and conceptual understanding.

In pairs, the children created their own rainbows using absorbent paper. They began by colouring both ends of a sheet with the colours of the rainbow (Figure 12). With the teacher's assistance, they then placed each end of the paper into two glasses of water and observed how the colours blended and rose through the paper by capillarity.

Example of a step-by-step activity: **Rainbow Experiment**

Ideas for Expanding the Session

Exploring the water cycle – Extend the children's understanding of natural phenomena by exploring the water cycle. This can be done through age-appropriate stories or by carrying out a simple Water Cycle Experiment, allowing children to visualize the processes of evaporation, condensation, and precipitation.

Reflected Rainbow – Encourage further experimentation with light and colour by creating a reflected rainbow. Fill a basin with water and place a mirror on one side, slightly tilted. Shine a flashlight onto the part of the mirror that is submerged, and hold a sheet of white paper behind the light source. By adjusting the position of the paper, the children will observe the reflection of a rainbow, fostering curiosity about light refraction and colour formation.

Figure 12. From top to bottom: Rainbow: coloring the edges of the absorbent paper, and dipping it in water.

Session 5 – Paulista Avenue
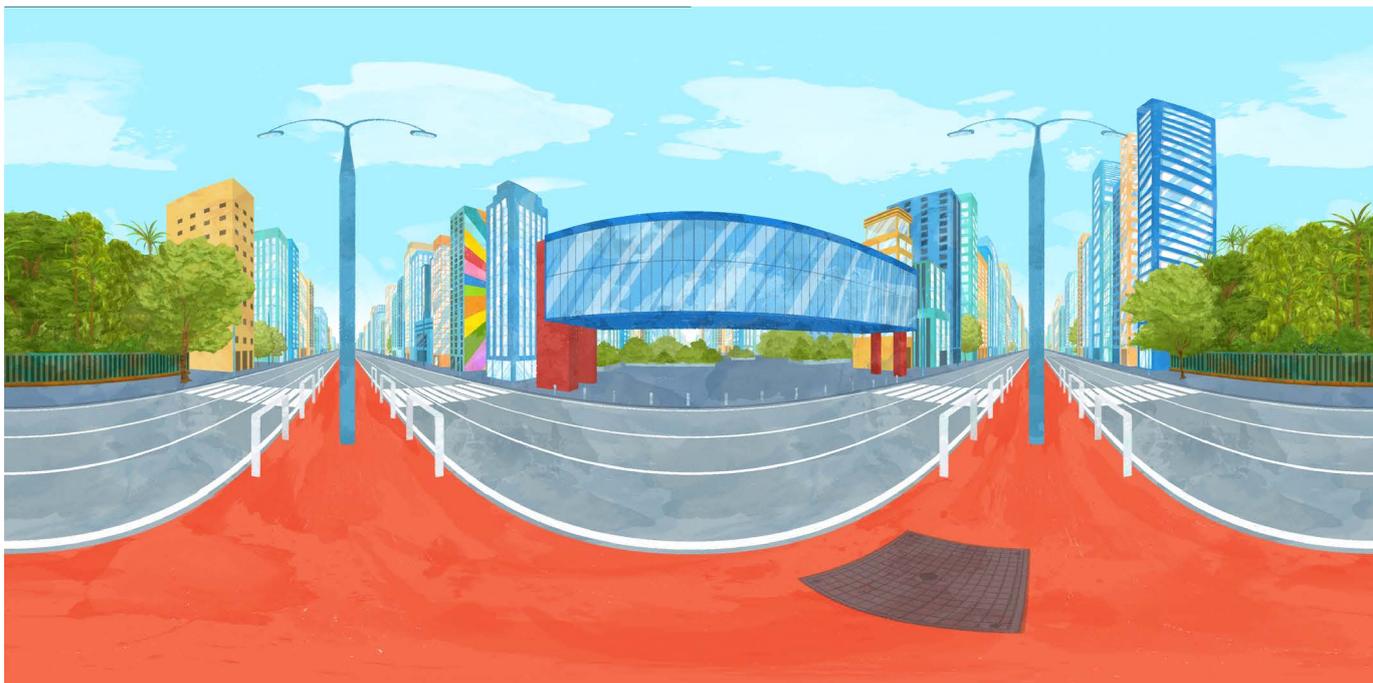
Figure 13.1. Episode 4: Paulista Avenue with a 360° view.

Figure 13.2. Episode 4: Paulista Avenue with a 360° view.

This session was dedicated to exploring episode 4 of the Story App (Figures 13.1 and 13.2). During the activity, the children were invited to observe verbal, visual, and aural details, and to reflect on the contrasts between the bustling environment of a large city and the calm of the countryside. They then engaged in the creation of a three-dimensional representation of Paulista Avenue, using building blocks and a variety of materials available in the classroom.

Extra Resources Used – Videos about the city of São Paulo and the São Paulo Museum of Art (MASP); tablets for 360° exploration; A4 sheets of different colours; markers, crayons, scissors, glue, chalk; Building blocks; scenery paper.

General Itinerary

The teacher encouraged the children to explore the 360° page, asking questions that prompted attention to oral, visual, and aural aspects of the episode, thereby fostering active participation and multimodal comprehension. Following the exploration, the teacher presented videos about the city of São Paulo and the São Paulo Museum of Art (MASP). During the discussion, she listened to the children's comments about what they already knew and what they were curious to learn, promoting dialogue and the co-construction of knowledge. The children were encouraged to share their impressions and perspectives. In small groups, the children carried out two activities of differing complexity to represent Paulista Avenue: they drew and coloured the city's buildings on A4 sheets of different colours (Figure 14), cut them out, and assembled them on a large sheet of black A0 cardboard; in parallel, they also constructed a three-dimensional model of the avenue using building blocks and other materials available in the classroom.

Story: From the lavish nature to a busy urban centre.
On Paulista Avenue, there were museums, buildings, cars and noise.
Both the beauty of nature and the commotion of the city are part of Brazil's diversity.

Figure 14. From left to right: drawing and placing the buildings on black cardboard;
final representation of Paulista Avenue.

To construct the three-dimensional model of the avenue, the children used tablets to explore
how Paulista Avenue appears in 360° (Figure 15). Based on their observations, they marked
the roads of the avenue with chalk on a large sheet of scenery paper and collaboratively built
the surrounding structures. Using building blocks and other available classroom materials,
they created buildings, vehicles, and other urban elements, thus translating their
understanding of the city into a collective three-dimensional representation (Figure 15).

When the construction was completed, the children invited the other kindergarten
classrooms to visit and observe their work. During the visit, they were encouraged to
explain their representation of Paulista Avenue, sharing what they had learned about
the city of São Paulo and its main landmarks. This moment fostered oral communication,
confidence, and peer learning through the exchange of knowledge and experiences.

Figure 15. From left to right: exploring the 360° view with tablets;
delimiting the avenue's landscape; Final representation of the Paulista Avenue..

Ideas for Expanding the Session

MASP in our classroom – After exploring some of the artworks exhibited at the São Paulo Museum of Art (MASP), each child could be invited to create their own artistic representation of the piece that most captured their interest. Once completed, the children would title their artworks and participate in organizing the classroom to simulate an art exhibition. Other kindergarten groups and families could be invited to visit this exhibition, with the invitation being collaboratively written by the children.

Session 6 – Pantanal

Figure 16. Episode 5: the Pantanal.

In this session, the children explored episode 5 of the Story App (Figure 16). They were invited to observe visual and sound details, reflect on the Pantanal ecosystem, and participate in a hands-on activity focused on building a representation of the Pantanal landscape.

Extra Resources Used – Video about the Pantanal; scenery paper; coloring materials; representations of trees, bushes, and ants glued onto wooden

Story: Another page turned.
Iara saw jabirus, macaws and alligators: She was in the Pantanal!
Suddenly, Iara heard a strange noise.
Was something moving behind the bush?

blocks; cards with pictures and names of animals from Brazil; 3D replicas of animals; tablets.

General Itinerary

During the screening of the episode, the teacher encouraged the children to identify sounds and visual elements, such as the sound of water and the presence of typical animals like anteaters, macaws, and alligators. She also asked questions about the characters' emotions and reactions, as well as the differences between the Pantanal and the city of São Paulo.

After watching the episode, the teacher showed a video about the Pantanal, prompting the children to notice its natural diversity and rich fauna.
In small groups, the children engaged in different activities to recreate the Pantanal scene. One group painted the scenery paper using shades of blue, green, and brown to represent the water, vegetation, and land, respectively (Figure 17).

Other groups created representations of trees, bushes, and the anteater, which were then attached to wooden blocks (Figure 17). Once all the individual elements were completed, the children collaborated to assemble a collective representation of the Pantanal. In addition to their own creations, they incorporated 3D animal figures—such as an alligator and a macaw—along with cards depicting photographs of animals from the Pantanal and other classroom objects that complemented the scene. Each group presented their work to the others, explaining what they had made and discussing where each element should be placed within the final composition (Figures 18.1 and 18.2). Through this collaborative process, the children successfully created a vibrant and detailed representation of the Pantanal.

Ideas for Expanding the Session

Pantanal Sensory Box – Create a sensory box with elements that represent the Pantanal, such as sand, leaves, small plastic animals, mud and water. Children can explore the sensory box to develop their tactile sense and deepen their knowledge of the ecosystem.

Small Pantanal Garden – Plant small seedlings of plants that can simulate this type of plant life typical of the Pantanal, such as Dwarf Palm (*Chamaerops humilis*), Fan Palm (*Washingtonia filifera*), Laurel (*Laurus nobilis*), Hibiscus (*Hibiscus rosa-sinensis*), Blueberry (*Vaccinium myrtillus*), Holly (*Ilex aquifolium*),

Figure 17. From top to bottom: Pantanal scenery, and representations glued on wooden blocks.

Figure 18.1. Assembling the Pantanal and dialogue on the positioning of its elements.

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and Phoenix Palm (*Phoenix canariensis*), in pots in the classroom or outside in the kindergarten. This will allow the children to learn about the necessary care and look after the plants, observe their growth over time, and have the possibility of transforming that space, whatever it may be, into a greener space where they can play and/or relax.

Ecological Exploration – If there is a city park nearby, this session could be a starting point for getting the children to know and explore it. It would be even more interesting if a technician from the educational services accompanied the group and highlighted the existing fauna and flora. The visit can also be prepared so that adults and children research the park's fauna and flora together, printing cards with photos and identifying the species present. These cards can be taken on the visit, and the children have the challenge of matching the cards with reality.

Session 6.1 – Pantanal Exhibition

This session was dedicated to creating representations of the landscape and animals of the Pantanal and exhibiting them both in the classroom and outside (Figure 19).

Curriculum Focus – This session addressed the Artistic Education: Visual Arts.

Description of the Space – The representations were displayed in the garden outside the classroom and inside, on easels and suspended from the ceiling, transforming the environment into an open and vibrant exhibition space.

Extra Resources Used – Various supports for the representations (tile, wood, marble, white sheet, canvas, kraft paper); crayons and watercolour pens; acrylic paints; brushes; A4 kraft paper; blue paint; roller; paper in various shades of green; scissors; glue; images of the Pantanal; easels.

General Itinerary

The teacher divided the children into two groups, according to their ages, to create representations of Pantanal animals. The 4- and 5-year-old children were invited to paint the Pantanal, using a range of supports such as canvas, kraft paper, fabric, tiles, wood, marble, and white sheets. They used acrylic paints to depict the landscapes and typical animals of the region (Figure 20). Throughout the process, the teacher encouraged exploration of colours and textures, inviting the children to talk about the characteristics of the animals and vegetation of the Pantanal.

Figure 18.2. A child checking the Story App.

Figure 19. From top to bottom: Some records of the Pantanal exhibition.

The 3-year-old group began the activity by painting the background of their artwork blue, using a roller to cover the entire sheet of kraft paper (Figure 21). They then cut out pieces of paper in various shades of green and glued them onto the blue background, creating their own interpretations of the Pantanal (Figure 21). To complete their compositions, the children used crayons and/or watercolour pens to add details and personalize their works, expressing their individual creativity and observations of the landscape.

Figure 20. Representation of the animals of the Pantanal.

Figure 21. From top to bottom: roller painting, gluing the paper cut-outs.

At the end, the different works were exhibited inside the room - hanging on the wall and on easels - and in the garden. Links: **Pantanal by Kindergarten / Animals from Pantanal and Amazon Forest by Kindergartners**

Session 7 – Fruit Juice

Figure 22. Episode 6: fruit juice.

This session was dedicated to exploring episode 6 of the Story App (Figure 22). The children engaged with typical Brazilian fruits, symbolically prepared a fruit juice by identifying and combining the fruits presented in the episode, and participated in a practical activity tasting both Portuguese and Brazilian fruit juices. Based on a child's suggestion, they also experimented by combining the juices.

The Following Additional Domain of the Curriculum Guidelines Were Targeted - Mathematics.

Extra Resources Used – A3 sheet with the background of the episode (blue with the blender); cards with pictures and names of fruits; fruit juices (orange, passion fruit, and red berries), cups.

General Itinerary

During the projection of this episode, the teacher engaged the children in a discussion about the fruits they already knew.

The children were encouraged to pay close attention to the names mentioned in the verbal text (oral and written) and the details in the images. As many of

Story: After traveling to so many places, Iara decided to make a juice: siriguela, cupuaçu, jabuticaba, cashew, guava, pineapple, Passion fruit, araçá, guabiroba, grumixama, cambuci and pitanga!
So many fruits to try!

the fruits were unfamiliar, the teacher prompted the children to repeat the names of each fruit. To support this, she prepared cards with both the image and the name of each fruit.

The teacher recreated the interaction of dragging fruits into the blender using two A3 sheets (each with a blue background and an image of a blender —one for Portuguese fruits and the other for Brazilian fruits) and the corresponding fruit cards. She distributed the cards among the children, inviting each child to select a fruit and place it on the appropriate blender sheet according to the fruit's origin. Once all the fruits were placed, the teacher read out the name of each fruit and confirmed whether it had been correctly positioned (Figure 23).

At the end of the activity, the children tasted fruit juices from both Portuguese and Brazilian fruits. Following this, the teacher invited them to recall the names of the Brazilian fruits they had explored. Each name was written on the board, and the children were encouraged to think of other fruit names beginning with the same initial letter (e.g., Pitanga: Pear, Peach, Papaya), promoting phonemic awareness and vocabulary expansion.

Ideas for Expanding the Session

Mathematical Exploration – Using the fruit cards, children can create different sets based on attributes such as size, color, or shape, fostering classification, comparison, and reasoning skills.

Brazilian Vegetables – If the group includes Brazilian children or parents, the teacher can encourage research and consultation to discover whether the vegetables used in Brazil are the same as those in Portugal. Cards with names and photographs of Brazilian vegetables, similar to the ones created for fruit, can be prepared to support this exploration.

Visit to the Market – To strengthen connections with regional products, a trip to the municipal market can be organized. This visit allows children to experience the diversity of colors, aromas, and flavors while interacting with the market traders. Prior to the visit, children can prepare a list of questions to ask the vendors. The activity can be extended by allowing children to purchase fruits, handle money, and understand the process of shopping, ultimately preparing their own fruit smoothie or juice in the classroom. Each child can record the recipe and send it home as a way to involve families and reinforce the learning experience.

Figure 23. From top to bottom: game of the fruits; tasting different juices.

Session 8 – Capoeira
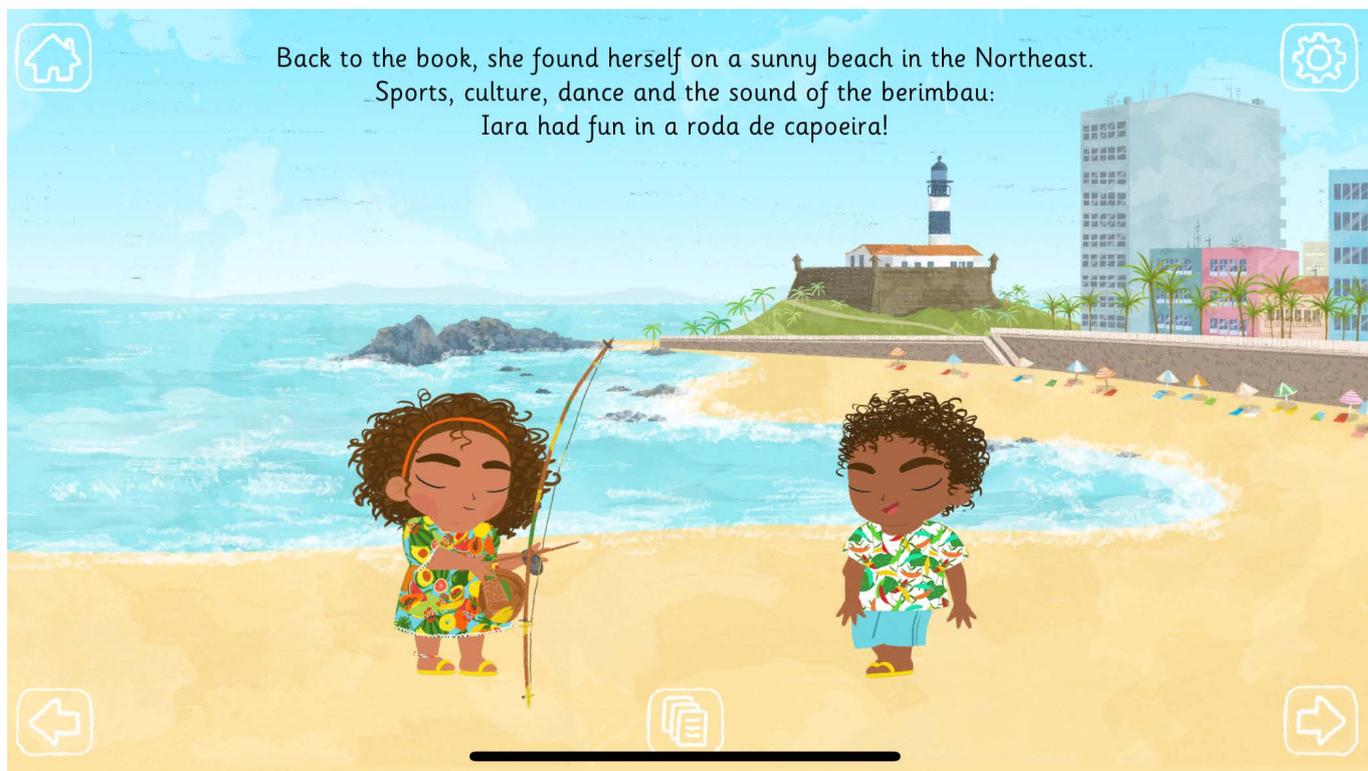
Figure 24. Episode 7: the Northeast.

This session was dedicated to exploring episode 7 of the Story App (Figure 24). The children were invited to observe visual and verbal details, discuss Capoeira, and participate in practical activities such as watching videos about Capoeira instruments, learning simple dance steps, and performing preparation exercises.

The Following Additional Domains of the Curriculum Guidelines Were Targeted- Physical Education, Artistic Education: Music, Dance.

Description of the Space – The school's multipurpose room was used to allow children ample space to move freely while practicing Capoeira.

Extra Resources Used – Complementary videos about Capoeira.

General Itinerary

While watching the Capoeira movements in the Story App, the teacher encouraged an interactive discussion, prompting children to make observations, ask questions about the episode, and share reflections.

The discussion included the location, the environment, and the weather depicted in the narrative.

To broaden their understanding, the teacher projected a detailed, playful video about the history, instruments, and characteristics of Capoeira.

Following this, the children moved to the multipurpose room, where the teacher demonstrated warm-up exercises and simple Capoeira steps. She guided and supported the children as they practiced the movements, ensuring a safe and engaging learning experience (Figure 25).

To conclude the session, the children gathered in a circle after the Capoeira exercises, and the teacher recapped the new vocabulary introduced that day, with particular emphasis on the word *berimbau*. Observing that some children had difficulty pronouncing the word correctly, the teacher initiated a language game: she divided the word into syllables and pronounced each one to the rhythm of clapping; experimented with different tones, which the children repeated; and pronounced the word as if calling out (berimbaaaaau), encouraging engagement and playful repetition.

Observation – The teacher invited a Capoeira instructor to lead a session with the children, which is described in the following session (session 8.1).

Ideas for Expanding the Session

Capoeira Rhythm and Instruments – Children can explore the different instruments used in Capoeira, such as the berimbau, atabaque, and pandeiro, listening to their sounds and experimenting with rhythm.

Storytelling through Movement – Encourage children to create a short sequence of Capoeira movements that tells a story or represents an aspect of Brazilian culture, fostering creativity and expression.

Outdoor Capoeira Circle – If possible, organize an outdoor Capoeira session where children can practice in pairs or groups, emphasizing cooperation, spatial awareness, and coordination.

Instrument Construction Workshop – Children can construct simple musical instruments inspired by Capoeira, such as cardboard tambourines or atabaques made from recycled cans, fostering creativity, motor skills, and understanding of sound production.

Research into Brazilian Musical Instruments – Building on the introduction of the berimbau in episode 7, children can be encouraged to explore other Brazilian musical instruments, comparing them with Portuguese instruments and discussing similarities and differences, promoting cultural awareness and investigative curiosity.

Figure 25. Warm-up exercise for Capoeira dancing.

Session 8.1 – Capoeira Class

This session consisted of a Capoeira class, integrating a group from the 2nd year of schooling with the pre-school children. The class/workshop was led by a Capoeira teacher (Figure 26), who structured the session into four main parts: an initial exploration of the instruments; a discussion about Capoeira and its instruments; singing; and a demonstration of Capoeira movements.

The Following Additional Domains of the Curriculum Guidelines Were Targeted – Physical Education; Artistic Education: Music and Dance.

Description of the Space – The activity took place in the sports hall, providing sufficient space for movement, interaction, and visualization (Figure 26).

Extra Resources Used – The Capoeira teacher provided the different instruments, including the Berimbau, Pandeiro, Atabaque, and other Capoeira instruments such as Reco-reco and Agogô.

General Itinerary

The children explored the sounds of the instruments, interacting with the Capoeira teacher. The teacher played different instruments, encouraging the children to follow the rhythm with clapping and body movements (initial exploration).

The teacher facilitated a discussion about Capoeira, explaining its origin and cultural significance. The children actively participated, asking questions and demonstrating curiosity.

A traditional Capoeira song was introduced, and the children joined in, clapping and repeating choruses, exploring the importance of rhythm, voice, and collective participation in Capoeira.

To conclude, the teacher performed a demonstration of Capoeira movements, leaving the children inspired and motivated.

Figure 26. Lesson with the Capoeira teacher.

Ideas for Expanding the Session

Capoeira in my Community – If a local Capoeira school exists, organize a guided visit with the children. Prepare a script with questions they would like to ask to learn more about the history and practice of Capoeira. Following the visit, children can create an information mural to record and share their experiences. If interest is high, explore the possibility of establishing a partnership between the kindergarten and the school.

Dance in my Community – Investigate with the children whether there are any local dance groups, regardless of musical style. Consider organizing a visit to the dance group or inviting the group to the kindergarten. A prepared question script, similar to the one used for the Capoeira visit, can guide children's inquiries and support engagement.

Session 9 – Amazon Rainforest

Another must-see destination was the Amazon Forest.
Its flora and fauna were fantastic!
Iara was surprised by the stilt houses,
which are built in harmony with the forest and the river.
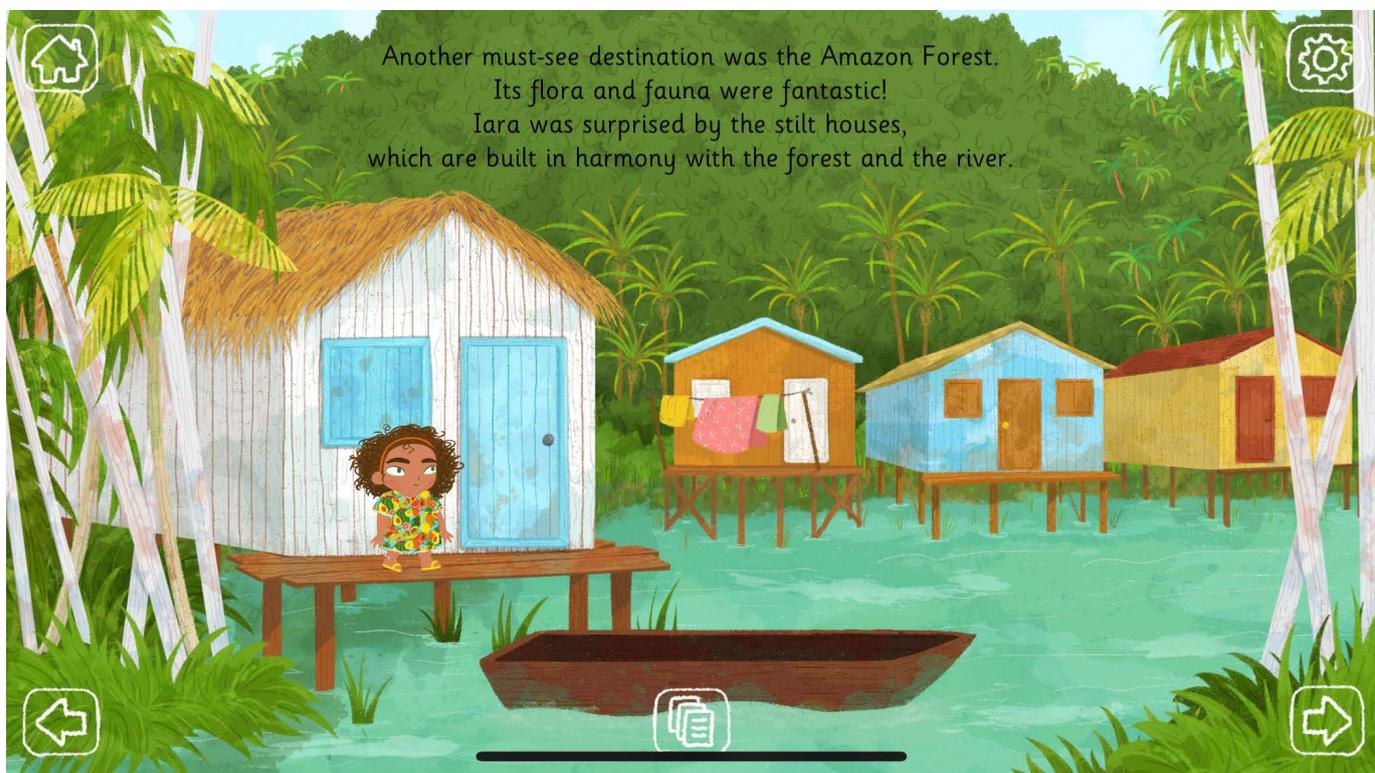
Figure 27. Episode 8: the Amazon rainforest.

This session was dedicated to episode 8 of the Story App (Figure 27). The children were invited to observe visual and verbal details about the Amazon rainforest, discuss elements of its fauna and flora, and take part in practical drawing and 3D construction activities to represent the forest ecosystem.

Extra Resources Used – Video about the Amazon rainforest; drawing and painting materials (pencils, A4 white sheets); materials for 3D construction — terracotta or clay, straws, springs, leaves, colored sticks, and varnish for finishing.

General Itinerary

The teacher used this session to deepen understanding of the concepts of fauna and flora. To complement the knowledge co-constructed through the Story App, a video about the Amazon rainforest was projected, enriching the discussion and providing further visual references.
During small-group work, the teacher invited the children to create their own representations of the Amazon rainforest. The class was divided into two groups for this purpose. The older children began by sketching what they considered most characteristic of the Amazon, using A4 white sheets

Story: Another must-see destination was the Amazon Forest.
Its flora and fauna were fantastic!
Iara was surprised by the stilt houses, which are built in harmony with the forest and the river.

Figure 28.1. Draft of the Amazon rainforest.

and pencils (Figure 28.1). Their drawings included animals such as the panther, anteater, and jaguar, as well as trees, roots, trunks, branches, and leaves.

Building on their sketches, the children collaboratively created a three-dimensional representation of the rainforest. They used a variety of materials to recreate elements such as the land, the river, the character's boat journey, the stilts, and the surrounding animals (Figure 28.2).

The younger children made a 3D representation of the trees of the Amazon rainforest using terracotta and clay. They also used straws, springs, leaves, wooden discs and colored sticks to decorate them. The productions were then varnished to ensure greater durability (Figure 29).

Ideas for Expanding the Session

Our Native Forest — After learning about the flora of the Amazon rainforest, invite the children to explore the plants native to their own region. Together, they can create a small "Our Forest" corner in the garden. If indoor space is limited, an aromatic garden can be arranged instead, using plants such as rosemary, thyme, or St. John's wort. If there is outdoor space available, children can plant seeds and care for them. Labels identifying each plant and cards with information about their care can be made collaboratively.

Building a Herbarium — Depending on the group's interests and the location of the kindergarten, organize a visit to a nearby forest or field. During the outing, encourage the children to collect leaf specimens. Back in the classroom, the group researches the name of the tree each leaf belongs to, using botanical books or supervised web searches. Whenever possible, additional interesting facts about the plants can be added. Family members or community members with botanical knowledge can be invited to share their expertise. At a later stage, provide cards showing leaf shapes (e.g., linear, ovate, elliptical) to help children classify and associate each specimen in their herbarium.

Boat Experiment — Inspired by the character's journey through the Amazon River, pose the question: "Why don't boats sink?" Encourage the children to investigate this phenomenon through experimentation. Using plasticine, the teacher demonstrates that a solid lump sinks, but when molded into a V shape (similar to a boat's hull), it floats. Together, discuss how a boat's design affects its buoyancy — explaining that boats float because of their shape, and that a good boat has a wide concavity, thin walls, level edges, and no recesses, allowing it to support greater weight without letting in water.

Figure 28.2. 3D construction of the Amazon rainforest.

Figure 29. From top to bottom: modeling the trees of the Amazon rainforest, and final result.

Session 9.1 – Crossing the Amazon River

In this session, the children participated in a circuit designed to simulate crossing a dangerous river in the Amazon rainforest. The activity aimed to encourage coordination, balance, and spatial awareness through imaginative play. The circuit was created using a string attached to several chairs arranged in a circle, with the string positioned at varying heights. The challenge for the children was to move along the route without touching the string (Figure 30).

The Following Additional Domains of the Curriculum Guidelines Were Targeted — Physical Education, Mathematics.

Preparation of the Space — The session took place in the multipurpose room, which was transformed into an immersive Amazon setting. A circuit of numbered chairs was arranged and connected with string, while a television displayed images and sounds of the rainforest. To enhance the atmosphere, a lamp projected small spots of colored light onto the wall, evoking the vibrant and mysterious environment of the jungle.

Extra Resources Used — Television with video of the Amazon rainforest; colored light projection lamp; eight chairs, string, miniature crocodiles.

General Itinerary

The session began with the teacher announcing:

> "We're going to the Amazon rainforest, but we have to be careful and know where we're going, because there are dangerous animals there."

The children eagerly took off their shoes and entered the multipurpose room. The circuit consisted of eight chairs, each numbered from 1 to 8 in chalk and connected by string. Moving around the circuit, the children carefully stepped and balanced, trying not to touch the string, which represented the river's surface. This playful challenge refined their gross motor coordination, spatial awareness, and concentration.

To enhance the sensory and imaginative experience, a video of the Amazon rainforest was projected, filling the room with jungle sounds — the calls of birds, the rustle of trees, and the murmur of flowing water. Meanwhile, the colored lights cast soft reflections on the walls, creating a magical and immersive environment (Figure 31).
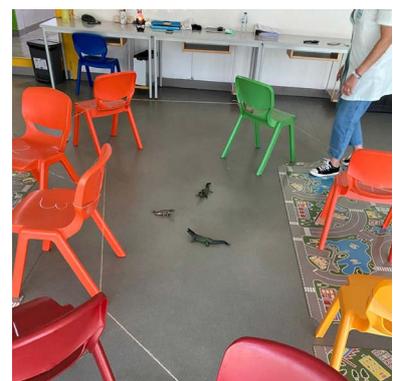
Figure 30. Laser circuit imitating the Amazon rainforest.
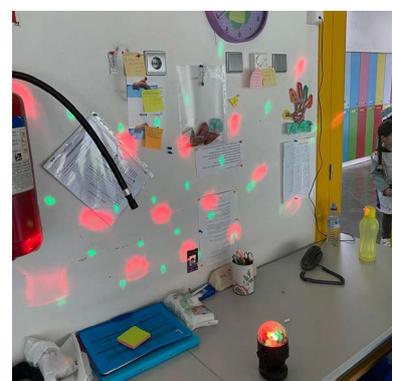
Figure 31. Lights' projection.

One child at a time began the circuit, and when each had reached halfway, another child started the route. The teacher nurtured the children's imagination by warning them about imaginary "crocodiles" and "panthers," heightening the sense of adventure. To make the challenge more engaging, miniature crocodiles were placed in the center of the circuit, prompting the children to cross the "river" carefully and attentively.

To vary the difficulty, the teacher gradually raised the height of the string, brought the chairs closer together, and removed the crocodiles, suggesting that this part of the forest was now inhabited by silent "panthers." She encouraged the children to move even more quietly and cautiously so as not to be caught. Once everyone had completed the route, the teacher praised the group, highlighting how carefully they had moved and how well they had managed not to "wake the panthers."

Before returning to the classroom, the teacher gathered the group for a brief conversation about the communities living in the Amazon rainforest. Together, they reflected on how collaboration and sharing are essential both in the forest and in their own classroom.

The activity concluded with a playful imitation game in which the children mimicked different animals from the Amazon rainforest. This encouraged imagination, creativity, and expressive movement, reinforcing body awareness and symbolic play.

Ideas for Expanding the Session

Outdoor Trail — Create a trail with different stations in an outdoor space to encourage exploration and coordination. Examples of stations include:

Monkey Trail — made with sticks or drawn on the ground, inviting children to jump between lines or shapes.

A Basket Filled with Natural Elements — (leaves, stones, twigs) where children separate and group similar items.

Recycled Objects (such as empty packaging) — hung from a tree branch with string for children to hit gently with a stick from a certain distance.

Lines Drawn on the Ground — in various shapes (zigzag, wavy, looped) for children to follow while walking or running.

Fabric Bags — filled with natural materials (pebbles, leaves, soil, sand) for children to throw and compare which travels farthest, encouraging them to hypothesize why.

Plastic Bottles — each containing a hidden natural element (earth, leaves, stones), allowing children to shake them and guess their contents based on sound.

Exploratory Hike — Organize a hike in a nearby park, forest, or green space, encouraging the children to observe and identify elements of nature that remind them of the Amazon rainforest. The experience can culminate in a collective creation, such as a "forest treasure box" or a small exhibition with photographs, drawings, and collected natu ral objects, reinforcing observation and appreciation of nature.

Session 10 - The Boi-bumbá Fest

Figure 32. Episode 9: the Boi-Bumbá feast.

This session was dedicated to exploring Episode 9 of the Story App (Figure 32). The children were invited to observe visual, verbal, oral, and aural details, discuss Brazilian cultural traditions, and engage in creative activities related to the Boi-Bumbá festival — a popular celebration in Brazil. The practical component included drawing, painting, and expressive movement.

The Following Additional Domains of the Curriculum Guidelines Were Targeted — Physical Education; Artistic Education: Visual Arts, Music, and Dance.

Story: Suddenly, Iara arrived at a traditional celebration that combined African, Indigenous and European customs.
The boi-bumbá was the main attraction!
Fascinated, Iara followed it down the street.

Extra Resources Used — Videos about the Boi-Bumbá festival and Capoeira; multipurpose room for dance activities; drawing and painting materials (A3 sheets, watercolors, cotton, A4 kraft paper with glitter, acrylic paint, colored A4 sheets, glitter, pastel pencils).

General Itinerary — During the projection, the teacher encouraged the children to identify elements reflecting African, Indigenous, and European traditions, stimulating a conversation on cultural diversity. She then drew connections between Brazilian festivities and local celebrations, such as the Feast of St. Anthony, fostering cultural comparison and appreciation.

The teacher projected a children's story recounting the legend of the Boi-Bumbá, which the group watched together. Following this, they moved to the multipurpose room, where the teacher showed a video of Maricota's dance, inviting the children to join in and experience the rhythm and movement of the dance.

Later, the children were divided into smaller groups to carry out artistic activities related to the episode. The older children used A3 sheets and watercolors to depict scenes from the celebration they had watched, including colorful flags, decorations, and the Boi-Bumbá figure itself. To create their ox representations, they combined shiny A4 paper and acrylic paint, exploring texture and color. Each child created their own interpretation of the Boi-Bumbá, emphasizing details they had observed and learned during the session (Figure 33).

Figure 33. From top to bottom: representation of the episode's setting, and example of the representation of the Boi-Bumbá episode (older children).

Figure 34.1. Representation of the episode's setting

The younger children used watercolor paints and glitter to represent the Boi-Bumbá. Each child drew their interpretation of the ox, cut it out and glued their representations onto colored A4 sheets. The children also used pastel pencils to decorate the background of their works (Figures 34.1 and 34.2).

After exploring this episode, the teacher asked the children if they wanted to recreate the Boi-Bumbá feast. As the response was very positive, in a later session, as described below (session 10.1), the group paraded around the kindergarten imitating this character.

Ideas for Expanding the Session

Obstacle Race – Inspired by the Boi-Bumbá, who in the Story App runs through a course filled with obstacles, an obstacle relay race can be organized. Divided into small teams of four or five, the children are invited to jump, crawl, and move around different objects placed along the route. This activity promotes teamwork, coordination, balance, and gross motor development, while maintaining the playful and festive spirit associated with the Boi-Bumbá celebration.

Session 10.1 – Recreation of the Boi-Bumbá Feast

Meanwhile, the younger children worked on decorating a large Boi-Bumbá using colored cloth, which would represent the collective figure of the ox during the parade. Together, the groups collaborated to complete the mask and body of the Boi-Bumbá (Figure 35).

Once the masks were ready, the teacher invited the children to choose a representative mask to wear during a symbolic parade around the kindergarten (Figure 36).

Musical instruments such as maracas, tambourines, and claves were distributed so the children could accompany the parade with rhythm and sound, recreating the festive atmosphere of the Boi-Bumbá celebration (Figure 37). During the parade, the children danced and sang, expressing joy and enthusiasm, while the teacher encouraged them to move in rhythm with the music and to explore the symbolic dimension of the festival through dramatic play.

Figure 34.2. Representation of the Boi-Bumbá episode (younger children).

Figure 35. Some of the Boi-Bumbá masks created by the children.

Figure 36. Mask voting.

Ideas for Expanding the Session

Festival of Masks – Invite families to participate in a "Festival of Masks," where each child can present their Boi-Bumbá mask or create new ones inspired by other traditional festivals. The event could include a collective parade, music, and dance, reinforcing cultural appreciation and community involvement.

Boi-Bumbá in the Community – Recreate the Boi-Bumbá parade in another geographically close context, (for example, in a Day Care Center/Home, Free Time Activities Center), or use this celebration for the institution's Carnival parade or festivities. Include a moment where the children put the parade into context by telling the legend of the Boi-Bumbá.

Figure 37. Boi-Bumbá parade.

Session 11 – Frevo Dance

Holding a colourful umbrella,
Iara felt the refreshing energy around her!
She jumped and danced:
The rhythm of Frevo completed the mosaic of Brazilian traditions.
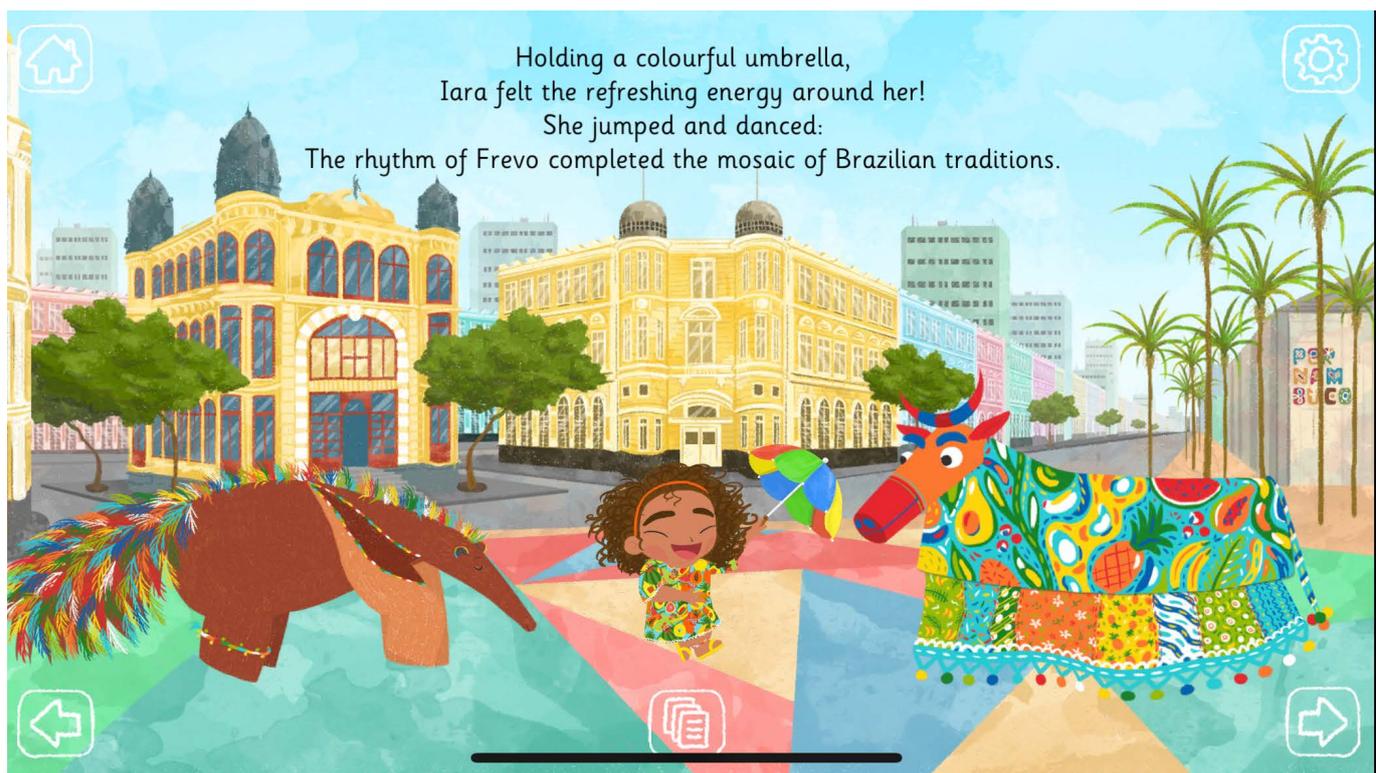
Figure 38. Episode 10: Frevo dance.

This session was dedicated to exploring episode 10 of the Story App, focusing on the Frevo dance (Figure 38). The session involved observing verbal (oral and written), visual, and aural details, followed by practical movement and dance activities.

Story: Holding a colourful umbrella, Iara felt the refreshing energy around her!
She jumped and danced:
The rhythm of Frevo completed the mosaic of Brazilian traditions.

The Following Additional Domains of the Curriculum Guidelines Were Targeted – Physical Education, Artistic Education: Visual Arts, Dance.

Extra Resources Used – Frevo and Capoeira dance videos

General Itinerary

After exploring the episode, the teacher showed a video that combined Frevo dance steps with Capoeira. She drew the children's attention to the word frevo, pointing to the written word and emphasizing the initial sound. The teacher then invited the children to identify which letters formed the word.

Figure 39. Frevo dance rehearsal.

Next, the group moved to the multipurpose room, where the children imitated the *Frevo* dance steps seen in the video. The teacher joined them, performing the movements alongside the group, encouraging rhythm, coordination, and expressiveness.

Session 11.1 – Recreation of the Frevo dance

This session was dedicated to rehearsing the Frevo dance and its presentation (Figure 39). The older children rehearsed with paper umbrellas to the sound of Frevo music, while the younger children took on the role of the audience. Later, the group gave a performance.

The Following Additional Domains of the Curriculum Guidelines Were Targeted – Artistic Education: Dance, Music, Dramatic Play/Theatre.

Preparation of the Room – The session took place in the gymnasium, providing a large space for the children to dance. Several chairs were arranged in a line at the back, where the younger children stood, taking on the role of audience during the rehearsal and dance performance.

Extra Resources Used – Frevo music video; paper umbrellas.

General Itinerary

The teacher and the assistant demonstrated examples of movements to be performed with the umbrellas. One child suggested a new movement, which was incorporated into the choreography.

At the end of the rehearsal, all the children, the teacher, and the assistant sat in a circle on the floor. The teacher invited the younger children to share their thoughts on the dance and then asked the same of the older children

who had danced. On the day of the presentation, the children were supported by the assistant, who used pre-agreed signs to indicate the different steps. After the performance. The session concluded with the teacher asking the children if they remembered the name of the dance and whether they had enjoyed performing it.

Ideas for Expanding the Session

Our Dance – Invite each child to demonstrate their favorite Frevo dance step. Then, collaboratively create a group choreography, integrating all the chosen steps so that each child participates in designing and performing the sequence, synchronized with the music.

Session 12 – Final Exploration of the Story App
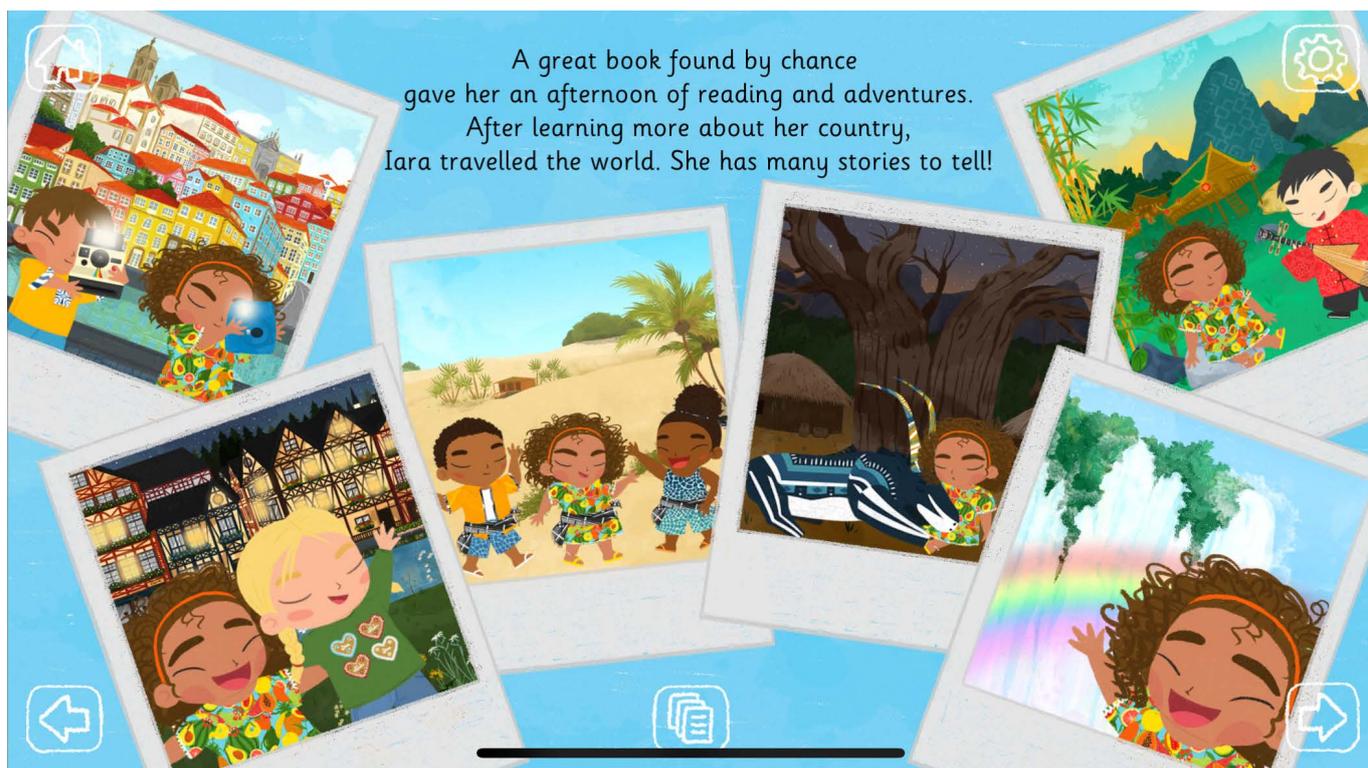
Figure 40. Episode 11: the End.

This session was dedicated to exploring the final episode of the Story App (Figure 40). The entire story was projected, and the children participated actively, discussing verbal, visual, and aural details, sharing their reflections on the content presented.

Story: A great book found by chance gave her an afternoon of reading and adventures.
After learning more about her country,
Iara travelled the world.
She has many stories to tell!

Extra Resources Used – Analog or make-believe cameras; sheets to serve as backgrounds; photographs of previous activities with the children; glue.

General Itinerary

The teacher explained to the children that they would watch the last episode and projected the Story App from the beginning. The children were gathered in a circle on the floor, and some cameras were distributed among them to simulate taking photographs, inspired by the final episode. Three paper sheets were placed in the center of the circle: one with a representation of the Boi-Bumbá, one with a blue background, and another with illustrations of trees and flowers.

While the children pretended to take photographs, the teacher arranged various photographs of the children engaged in previous Story App activities on the sheets (Figure 41). The session concluded with the children taking a group photo, celebrating their journey through the Story App and reflecting on the experiences they had shared throughout the project.

Figure 41. From top to bottom: photographs of activities carried out during the intervention; group photo.

Figure 42. Example of one of the sheets with photographs of activities carried out within the intervention.

Ideas for expanding the session

Our Story Album – Invite the children to create a personal or collective album, using photographs, drawings, and written or oral reflections from all the Story App sessions. This activity can be displayed in the classroom or shared with families, reinforcing memory, narrative skills, and a sense of achievement.

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Later, the teacher glued the photographs on the sheets and displayed them in the room (Figure 42).

Our Trips – Invite parents to share photographs of trips or visits taken as a family. Each child can present their photographs to the group, explaining where they were taken, what they enjoyed most, and any memorable experiences. These photographs can also be used to recall and reflect on study visits carried out collectively as a group, reinforcing observation, storytelling, and oral communication skills.

Other Activities Inspired by the Story App

In this section, we present a set of activities that, while not directly linked to specific episodes of the Story App, were inspired by the Story App as a whole. These activities were developed both during and after the visualization of the Story App, allowing children to extend their engagement, explore their creativity, and make connections between the content of the Story App and their own experiences.

Session 13 – Playing with Animal Names

This session included a set of three game variations, two of which focused on linguistic development. The first game involved guessing the names of animals based solely on their characteristics (Figure 43). In the second game, the children were invited to say the names of animals beginning with a specific letter selected by the teacher. In the third game, the children were asked to generate words from the same family as a given word, including invented words.

Extra Resources Used – Animal miniatures and/or soft toys; bags to store the miniatures.

General Itinerary

Game 1 – Guess the Animal: The teacher demonstrated how to play the game. One child at a time picked an animal from the bag without showing it to the classmates. With their back to the group, the child described the animal's characteristics so the group could guess the animal without seeing it.

Figure 43. Playing: *Guessing the Names of Animals.*

Game 2 – Animal Names by Letter: The teacher selected an animal and invited the children to say the names of other animals that began with the same letter. Hints and guidance were provided when necessary.

Game 3 – Words from the Same Family: The children were invited to list and invent words belonging to the same family as a chosen animal name, fostering linguistic creativity and phonological awareness.

Ideas for Expanding the Session

Sound Box – Place images or miniatures of animals (or other Brazilian elements) in a box and ask children to select an element whose name begins with a specific phoneme. In later stages, the teacher can extend the activity by asking for elements whose names end with, or contain, a selected phoneme, encouraging further phonological exploration.

Session 14 – Shadows Theatre Representing the Aniamals from Brazil

In this session, the children carried out a shadow play in which they imitated typical animals of Brazil (Figure 44).

Figure 44. Shadows theater depicting the animals of Brazil: **Video**

The Following Additional Domains of the Curriculum Guidelines Were Targeted – Artistic Education: Drama/Theatre.

Preparation of the Room – The room was arranged to facilitate the creation and visualization of shadows. White plastic was stretched and attached to the ceiling to serve as a screen for the shadows. Two tables were used: one to hold the spotlight pointing at the plastic, and another positioned between the plastic and the spotlight for the children to climb on. A stool with a step was placed next to the table to allow easy access. Chairs were arranged in three rows opposite the shadow area for the audience. Sounds from the Amazon rainforest were played to create an immersive environment.

Extra Resources Used – Spotlight; white plastic or cloth hanging from the ceiling; Video with Sounds from the Amazon Rainforest

General Itinerary

The teacher introduced the activity, suggesting that the children represent animals from Brazil through shadow play.

Most children chose an animal to represent, while the teacher supported those who needed help selecting an animal or movements.

The children performed individually or in pairs, climbing onto the table between the spotlight and the plastic, and imitating their chosen animal while their classmates watched the shadows projected on the plastic.

The audience guessed the animal being represented.

At the end of the activity, at the request of the children, the teacher and assistant also performed their own animal representations.

Ideas for Expanding the Session

Counting and Ordering Animals – Count how many times each animal was chosen and create a double-entry table with the representations of each animal. Determine which animal was most frequently selected. List the animals and order them by size (largest to smallest and vice versa) or by frequency of representation (most to least and vice versa).

Shadow Outline – Invite children to represent an animal by outlining the shadow of one of their favorite animals. Using a window or spotlight, children trace the shadow of the chosen animal and then complete the drawing, either filling in the animal or illustrating its habitat. Example: Animal Shadow Drawing. Afterwards, children can present their creations to the group for guessing and discussion.

Session 15 – Creating a Narrative

This activity was carried out in parallel throughout the sessions. During one of the small group work moments, the older children were invited to create a collective narrative inspired by the Story App. Throughout the process, the teacher collected the ideas and suggestions proposed by the group.

After the narrative was created, the story was divided into different chapters. Each chapter was then assigned to a child for illustration, with some children taking responsibility for more than one chapter. Once all the illustrations were completed, the teacher produced a video that combined the story created by the children with their corresponding drawings (Figure 45): **Children's Narrative of a Journey to Brazil**. As a final product, the teacher organized the text and illustrations to transform them into an accordion-style book.

Extra Resources Used – Watercolour paper; coloured pencils; cardboard; glue and tape.

General Itinerary

At the end of the activity, the teacher projected the video and read aloud the story that the children had created. The children watched attentively, commenting on the illustrations made by their classmates (Figure 46.1).

Figure 45. Cover of the accordion-type book with the narrative invented by the children.

Another teacher from the kindergarten, inspired by the children's enthusiasm for the narrative they had created, collaborated with them to develop a play based on their story.

Figure 46.1. Presenting the video with the narrative created by the children: **video**

Figure 46.2. Presenting the video with the narrative created by the children: **video**

Later, the teacher compiled the narrative into an accordion-style book, pairing each illustration with its corresponding text (Figure 46.1 and 46.2). When presenting the final result, the teacher narrated the story, allowing the children to participate actively and enrich the narrative with additional details. **Video: A Trip to the Amazon Forest, a Storybook by Kindergartners.**

Ideas for Expanding the Session

Dramatization – Encourage the dramatization of the narrative invented by the group. Together with the children, organize the distribution of roles, identify the props needed, plan how to make them, and schedule rehearsal moments leading up to a final presentation. This activity reinforces collaboration, creativity, and expressive communication, while deepening the children's connection with their own story.

Conclusion – Reflections on Learning and Practice

The set of interventions presented in this section demonstrates how the Mobeybou Story Apps can be integrated into early childhood education to support multimodal learning, cultural awareness, and active participation. Across the 15 sessions, the children engaged in diverse activities that combined verbal, visual, and aural modes, fostering curiosity, creativity, and critical thinking.

Teachers' reflection:

Using the MoBeybou app with my group of children was a very interesting project that provided a wealth of learning opportunities. The Mobeybou in Brazil app, and later the others, undoubtedly contributed to the development and enrichment of language, as well as knowledge of the world, social skills, mathematics and art education.
The children discovered other cultures and wanted to investigate them. This led to conversations about the peoples of the world, fauna and flora. The children wanted to represent their discoveries graphically, using various painting techniques; they represented them in three dimensions, with wooden blocks, tropical forests, the savannah, the sea, cities, etc.; they wanted to learn dances from Brazil; songs from other countries; they wanted to learn about animals from those countries; they invented stories. It should be noted that this project involved the parents, thus continuing at home. Some parents even said that they had learned things from their children.
But this project went even further:
- The children became interested in environmental issues;
- They became more

Through the Story App, the children explored different regions of Brazil, reflecting on local and global geographical, cultural, and environmental contexts. Activities such as map exploration, sensory experiences, artistic representations, music and dance, and dramatic play encouraged the children to express their understanding in multiple ways, reinforcing the concepts introduced in each episode.

The interventions also highlighted the importance of collaboration and dialogue. The children worked individually and in small or larger groups, sharing ideas, negotiating meaning, and co-constructing knowledge. The active involvement of the teacher, assistant, and families provided continuity between school and home experiences, enhancing the children's engagement and sense of belonging.

In addition, the interventions allowed the children to connect theoretical concepts with practical experiences, such as recreating the Pantanal ecosystem, conducting sensory explorations, performing Capoeira and Frevo dances, and participating in symbolic play inspired by the Boi-Bumbá festival. These activities not only supported curriculum objectives in areas such as Artistic Education, Physical Education, Mathematics, Oral Language, and Knowledge of the World, but also fostered social-emotional development, self-expression, and intercultural understanding.

Overall, the project demonstrates the potential of digital storytelling tools such as the Mobeybou materials to enrich early childhood education by creating immersive, interactive, and culturally meaningful learning experiences. The children's active participation, curiosity, and creativity throughout the intervention attest to the educational value of integrating technology, pedagogy, and cultural exploration in a playful and collaborative manner.

careful about separating rubbish;
- They learned to take care of nature with kindness, e.g., animals that appear in the garden, such as snails and frogs; not picking the flowers; saving water, etc. Conversations at the end of the day became more elaborate and interesting, sometimes with pertinent questions to be discussed with parents at home and then in the activity room. For all these reasons, I consider the Mobeybou materials to be excellent and very adequate for use in pre-school contexts. Children learn and adults learn too. As Professor Júlia Formosinho says, 'learning in company'.

— Filipa Freire de Andrade, early childhood teacher.

Exploration Itinerary with the Story App Mobeybou in Portugal

This section presents a pedagogical intervention carried out by an early childhood teacher with her class of three- and four-year-old children, focusing on the use of the StoryApp Mobeybou in Portugal.

Exploration Itinerary

This section presents the intervention of an early childhood teacher working with a group of three- and four-year-old children in a kindergarten. The pedagogical intervention focused on the use of the Story App Mobeybou in Portugal (for more information see Chapter 1), with the goal of fostering cultural and geographical awareness from the earliest years of schooling, while simultaneously supporting the development of oral language and active listening.

Although the general structure of the intervention followed a similar logic to other experiences presented, this particular practice stood out for the way it actively involved families in the educational process, promoting continuity of learning between school and home. Over the course of several weeks, the teacher shared newsletters with families containing photographs of completed activities and suggestions for participation in upcoming sessions, such as sending photographs, stories, symbolic objects, or audio and video testimonials. This intentional collaboration created a richer classroom dynamic and strengthened meaningful conversations, both among the children and with the adults in their lives.

General Overview of the Intervention

Throughout the intervention, the activities were anchored in the Curricular Guidelines for Preschool Education in Portugal, particularly the following areas:

- Personal, Social, and Emotional Development;
- Expression and Communication;
- Oral Language;
- Knowledge of the World;
- Knowledge of the Social World;
- Knowledge of the Physical and Natural World;
- Technological World and Use of Technologies.

In some sessions, other domains were also integrated, such as Art and Design and Drama, which will be highlighted in the descriptions of the specific sessions.

Resources

During the intervention, the early childhood teacher used the following resources:

- Mobeybou Story App in Portugal (on mobile or tablet);
- Projector and laptop (for projecting the app and PowerPoint presentations);
- Photographs and videos sent by the families.

General Itinerary

The intervention took place in a setting designed to promote active participation and engagement among young children. The projection space was located in an external room equipped with a fixed projector, so each session began in the activity room with a large-group contextualization before moving to the projection space.

At the start of each session, the teacher revisited what the children had discovered the previous week, using images or elements from the Story App as prompts for collective discussion.

The proposed activities emphasized listening, observation, dialogue, and experimentation, fostering the collective construction of meaning and the gradual development of communication skills.

Multimodal Reading and Vocabulary Enrichment

The activities encouraged a multimodal approach to the digital narrative, integrating the Story App's verbal, visual, and auditory dimensions in a coordinated manner. The teacher drew attention to details within the text, images, and sounds, inviting children to observe, describe, listen attentively, and formulate hypotheses about the content presented.

The emphasis on language and vocabulary supported the development of multiliteracy skills, including lexical expansion, shared meaning-making, and exposure to words from diverse cultural contexts. Through sustained dialogue, collective interpretation, and the appreciation of children's contributions, the teacher nurtured both linguistic development and confidence in oral expression.

Active Participation and Family Involvement

Narrative ownership was cultivated through participatory strategies that valued children's experiences and perspectives. The involvement of families further reinforced this sense of ownership. Through weekly newsletters, families were kept informed about classroom activities and encouraged to extend the learning process at home. Each newsletter also included invitations to contribute by sending research materials, short stories, cultural objects, or multimedia resources related to the session themes. This consistent interaction between school and family fostered a dynamic exchange of knowledge, strengthened the sense of continuity between contexts, and nurtured curiosity, engagement, and belonging within the broader Mobeybou project.

Table 1 presents a short overview of the intervention.

Table 1

Overview of the Intervention

Sessions		Activities	Materials
1	Large Group	. First visual exploration of the Story App Mobeybou in Portugal . Careful observation of static and moving images, with dialogue aimed at raising hypotheses and recognizing cultural and geographical elements of Portugal . Collective construction of a larger map of Portugal, with children tracing the projected drawing . Final discussion circle to share impressions, learnings and curiosities	. Story App Mobeybou in Portugal . Projector and enlarged map of Portugal . Scenery paper and markers
2	Large Group	. Screening of the Azores episode, followed by a conversation about marine life and the importance of preserving the ocean . Screening of an educational video on marine biodiversity and analysis of photos sent by families related to the sea . Sensory exploration in an environment transformed into a "sea-room"	. Story App . Educational video on marine biodiversity . Blue fabrics, shells, cowries, themed objects . Clear bottles, glitter, water, blue food coloring
	Individual	. Creation of a "Calm Jar" representing the sea	
3	Large Group	. Recap of the previous episode and screening of the second Azores episode, guided dialogue about the fajãs and the Cory's shearwaters . Screening of educational videos and comments on Azorean fauna and landscape . Sharing contributions from families with photos and interesting facts about the Azores	. Story App . Videos about fajãs and shearwaters . Acetate sheets, coloured pens, cardboard and string
	Individual	. Creative representation on acetate sheets, with drawings inspired by shearwaters and fajãs that resulted in a collective exhibition	

Sessions		Activities	Materials
4	Large Group	. Recap and projection of the Madeira episode and discussion about the farmers' market, bolo do caco, and the candy necklaces . Screening of a video about Madeira and discussing local traditions . Tasting of bolo do caco and comments on the flavor and ingredients	. Story App . Videos about Madeira . Bolo do caco . String and dough
	Small Group	. Creation of necklaces inspired by candy necklaces, using coloured dough	
5	Large Group	. Screening of the Algarve episode, discussion about the beach, the cataplana and the Algarve landscape . Observation and sensory exploration of objects associated with the Algarve (shells, sand, miniature boats)	. Story App . Sand, shells, cowries and miniature models . Paper, glue, spatulas and paints
	Individual	. Artistic painting with sand, gluing shells and natural elements to represent the beach	
6	Large Group	. Screening of the Alentejo episode, dialogue about the white houses, the plains and the storks . Screening of videos about storks and comments on their habitat and diet . "History in Motion": recreation of the Algarve and Alentejo episodes . Artistic painting with sand, gluing shells and natural elements to represent the beach	. Story App . Videos about storks . Plasticine, dough, sticks, artificial feathers and paints
	Individual	. Creating a 3D stork with plasticine or painting	
7	Large Group	. Screening of the Lisbon episode, discussion about the Tagus River, tiles and urban life . Screening of videos about Lisbon, the Tagus River, and tiled facades . Virtual tour of the Tile Museum	. Story App . Videos and images of Lisbon and the Tagus river . Paper/cardboard squares, cotton swabs, and blue paint
	Individual	. Creation of tiles using the pointillism technique, using cotton swabs and blue paints	

Sessions		Activities	Materials
8	Large Group	. Screening of the Coimbra episode, dialogue about the University, the Mondego River and fado . Screening of videos about . Coimbra, identifying typical musical instruments (Portuguese guitar, cavaquinho, adufe, bass drums)	. Story App . Videos of Coimbra and fado . Musical instruments (guitar, ukulele, tambourines, etc.); . Materials for maracas
	Small Group	. Practical exploration of instruments available in the room and creation of maracas as souvenirs	
9	Large Group	. Screening of the Porto episode, discussion about Ribeira, the . Douro River and the rabelo boats . Viewing photos sent by the families	. Story App . Porto Videos . Folding paper, scissors, glue and coloured pencils, watercolours, cardboard
	Individual	. Construction and folding of rabelo boats and representation of the riverside area	
10	Large Group	. Screening of the Podence episode, dialogue about the Caretos and the traditional houses . Screening of videos about the region Macedo de Cavaleiros and commenting on colours and traditional festivals	. Story App . Short videos of Macedo de Cavaleiros . Paper, coloured pencils, markers and crayons
	Individual	. Drawing or paintings inspired by the Caretos of Podence	
11	Large Group	. Recap of the regions already explored and projection of the Barcelos episode . Sharing photos sent by families and watching videos about folklore groups . Circle dances inspired by folklore groups . Update of the collective map and final conversation circle	. Story App . Videos of folklore groups . Large space for dancing . Map of Portugal

Sessions		Activities	Materials
12	Large Group	. Recap of all episodes with representative images and objects from the Story App . Gluing thumbnails onto the collective map, completing Joana's journey . Collective reconstruction of the narrative, associating gestures and sounds with each episode	. Representative images of the episodes . Map of Portugal . Small representative images of the episodes . Blank sheets, coloured pencils
	Individual	. Drawing of the favourite moment in the story that was then shared with the respective family	
13	Large Group	. Recap of the concepts explored and comparison with Famalicão. . Observation of images of the city and viewing a video of Famalicão, with guided dialogue . Sharing of photographs and information sent by families	. Images and video about Famalicão . Family photographs . Cardstock, large sheets of paper, markers and coloured pencils

Description of the Sessions

Session 1 – Introduction to the Story App and Discovery of Portugal

Figure 1. Homepage of the Story App Mobeybou in Portugal.

The first session aimed to introduce the Story App Mobeybou in Portugal (Figure 1). During this initial encounter, the children were invited to explore the digital narrative visually, observing the images and the character's actions without the support of sound or narration. This silent exploration encouraged them to interpret and imagine the story through observation, anticipation, and inference.

After this exploration, the children took part in a collective activity in which they drew the map of Portugal using a projected outline as a guide. This visual and collaborative task served as a foundation for geographical awareness and provided a reference point for future sessions.

General Itinerary

The session began with the projection of the Story App. The teacher chose to display only the visual elements (without sound or narration), prompting the children to interpret the character's movements and the sequence of images. The teacher encouraged participation through open-ended questions such as: "What do you think is happening?", "Where do you think she's going?", "How do you know that?", and "Does anyone know where this place is?". These questions fostered observation, inference, and oral expression.

Next, using the projector, the outline of Portugal's map was enlarged onto a large piece of backdrop paper. The children, taking turns, traced the contours of the map with markers (Figure 2). This map remained displayed in the classroom throughout the project and was gradually updated as new discoveries were made (Figures 3.1 and 3.2).

Figure 2. A child drawing the outline of the projected map of Portugal.

Figure 3.1. A child outlining the regions that they have covered in the map of Portugal.

Figure 3.2. Children outlining the regions that they have covered in the map of Portugal.

The session concluded with a discussion circle, in which the children shared their impressions and reflected on what they had observed, reinforcing comprehension, communication, and collective meaning-making.

Session 2 – Discovering the Sea with Joana

Figure 4. Episode 1: the Azores.

Story: Joana loved diving in the clear waters of the Azores!
But what was that sparkling between the rocks?
"If you find me, come and explore my country".

The activity proposed for the second session focused on deepening the children's understanding of the Portuguese sea, with particular attention to the Azores and marine biodiversity. The session combined the viewing of the first episode of the Story App (Figure 4) with the exploration of an educational video, a guided conversation about environmental preservation, and a sensory experience that recreated an underwater environment in the classroom.

The main goal was to stimulate curiosity, foster environmental awareness, and encourage symbolic and imaginative play.

General Itinerary

The session began with the projection of episode 1 of the Story App. During the viewing, the teacher posed guiding questions to activate the children's prior knowledge and promote visual interpretation of the scenes. Following the screening, a collective discussion was held, during which the children shared what they knew about the sea and recounted personal experiences from visits to beaches or rivers.

To enrich the discussion, the trailer "Mar da Minha Terra – Almada Atlântica" was shown. The children were encouraged to observe carefully the diversity of marine animals presented and to reflect on which ones they might find on beaches familiar to them.

The teacher then introduced images depicting marine debris, prompting reflection on how such pollution affects fish, turtles, and other sea creatures. Together, the group proposed simple actions that could help protect the ocean, revealing their emerging environmental awareness.

On a large map of Portugal, the teacher highlighted the coastal regions, explaining that the beaches the children knew were part of the same ocean that surrounded the Azores. A display board featuring family-contributed photographs of seaside locations was also presented, allowing the children to make meaningful connections between their personal experiences and the broader idea of the ocean as a shared natural space.

After lunch, the children returned to find their classroom transformed into an underwater environment: blue fabrics covered the floor, the sound of waves played softly, and a light projector created shimmering water reflections. In the centre, yellow blankets placed over cushions represented a small island rising from the "sea" (Figure 5).

The children were invited to enter the space and "swim" until they reached the island (Figure 5). Once there, they participated in a sorting game: each child received an image from an envelope and decided whether it belonged to the ocean or a recycling bin, making the appropriate association. Afterwards, the game was added to the play area, and the children were invited to draw their own representations of the island (Figure 6).

Figure 5. Recreation of an island in the classroom.

Figure 6. Children working in the graphical representation of an island.

To conclude the session, each child created a "Calm Jar" representing the sea. They filled transparent bottles with water, blue food colouring, glitter, and glitter glue, observing the swirling movement created when the jars were gently shaken (Figure 7). The teacher explained that the jars symbolised the calm and beauty of the sea, as well as the importance of keeping it clean. Each child took their jar home, encouraged to share the experience with their family and to continue reflecting on the theme of ocean preservation.

Figure 7. Children crafting a "Calm Jar".

Session 3 – Exploring the Azores

Excited, Joana imagined herself leaving the Fajã for an adventure. She took a deep breath, felt the sea breeze and heard the Cory's shearwater far away... She was ready to go!
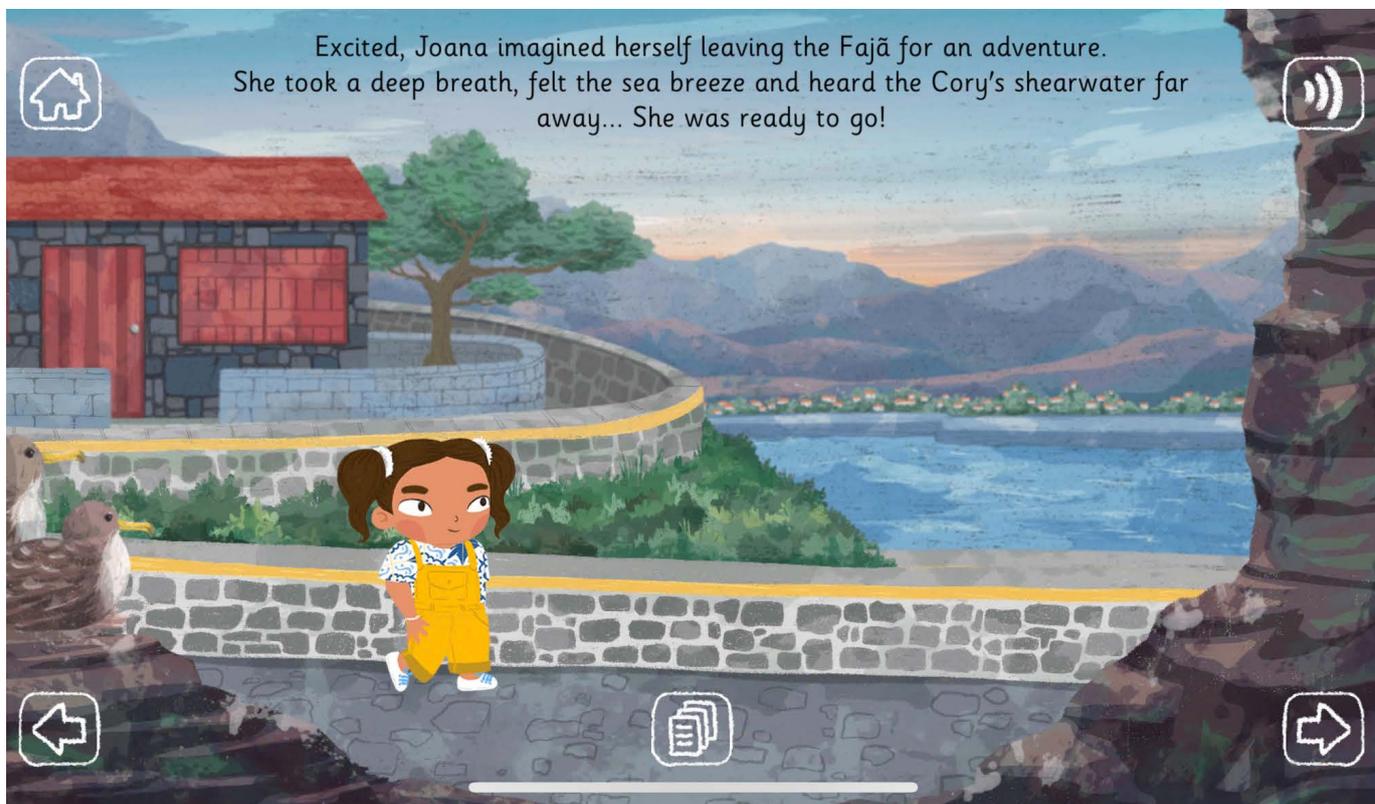
Figure 8. Episode 2: the Azores.

The purpose of the third session was to deepen knowledge about the Azores islands, focusing on the fajãs and the Cory's shearwater, through the use of digital, visual and expressive resources (Figure 8). The objective was to stimulate curiosity, promote the understanding of geographical and natural concepts and encourage creative expression, while also valuing the contributions of families to the construction of collective knowledge.

Story: Excited, Joana imagined herself leaving the Fajã for an adventure. She took a deep breath, felt the sea breeze and heard the Cory's shearwater far away...
She was ready to go!

General Itinerary

The teacher began the session with a brief recap of the previous experience, highlighting the main points covered about the Portuguese sea and Joana's first discoveries in the Azores. This helped the children reconnect with the narrative and activate the knowledge they had acquired.

Next, the first and second episodes of the Story App were screened. The teacher led the viewing through a conversational approach, encouraging the children to carefully observe the images and relate them to what they already knew. The children were encouraged to identify where Joana was, describe what she seemed to be feeling, the sounds that were present, and the actions she performed. During difficult moments, the teacher reinforced the idea that Joana was in the Azores Islands and resumed the conversation by introducing the concepts of fajãs and shearwaters.

Figure 9. Children's representations of their preferred elements from the Azores'

After the narrative, three videos were shown, highlighting the natural landscapes of the fajãs and the Azores, showing the diversity of the islands; and a video about the Cory's shearwater, addressing the life of this seabird. During and after watching the videos, the children reflected on the images they observed, sharing their insights into what they learned and identifying elements that sparked their curiosity, such as the shape of the fajãs or the flight of the shearwaters. The teacher reinforced their learning by relating it to the Story App episode.

A moment was set aside to share information and interesting facts of the children's families. Some children shared stories or experiences shared by their parents, enriching the collective dialogue and allowing them to connect new knowledge with personal experiences. Depending on the contributions received, the teacher integrated them into the conversation before or after the videos, adjusting the moment to the flow of the session.

After the discussion, the children were challenged to represent what most caught their attention about the Azores, using acetate sheets and coloured pens. Some chose to freely draw their impressions, while others used printed images of fajãs, shearwaters, or Azorean landscapes as inspiration or outlines. This moment fostered creative expression and the consolidation of learning. The works were later hung from the ceiling of the room (Figure 9).

Before ending the session, the children coloured the Azores region on the large collective map. As a group, they decided which elements they considered most important to represent, reinforcing the idea that each part of the map was the result of a collaborative effort.

Session 4 – Exploring Madeira: Traditional Flavours and Sounds
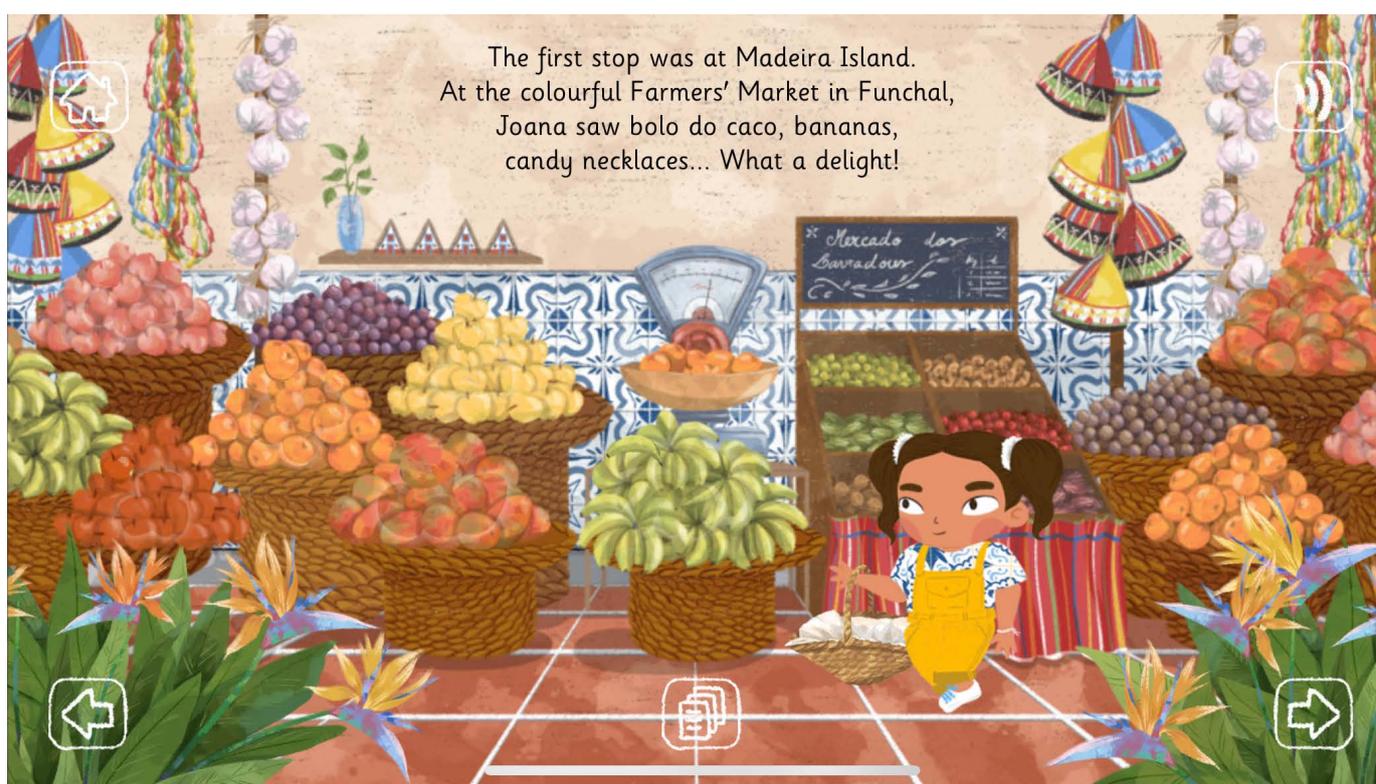
Figure 10. Episode 3: the Farmers' Market.

The purpose of the fourth session was to provide children with a cultural "visit" to the Madeira Island (Figure 10), exploring its flavors, sounds, and traditions through a combination of digital resources and sensory experiences. The objective was to develop oral communication, stimulate curiosity about cultural diversity, and promote active involvement through practical and expressive activities.

Story: The first stop was at Madeira Island.
At the colourful Farmers' Market in Funchal, Joana saw bolo do caco, bananas, candy necklaces... What a delight!

General Itinerary

The teacher began the session with a brief recap of the journey undertaken in the previous sessions, highlighting Joana's journey thus far. She then screened the first two episodes of the Story App and, subsequently, the episode about Madeira Island. During the viewing, she encouraged the children

to observe the scenes closely, reinforcing the notion that Joana was in a new place. After the screening, she initiated a guided conversation, asking them to identify their new stop. She asked how Joana had traveled there, stimulating reasoning and a sense of narrative sequence.

To deepen their attention to detail, the teacher led the children to observe the market where Joana was, asking about the farmers and comparing it to markets they were already familiar with. She encouraged them to identify elements present in the episode, such as the flowers and candy necklaces, and to recall what Joana bought and tasted. Some children shared personal experiences with similar foods and commented on whether they had tried any of the products represented.

Figure 11. Children performing the Madeira's Bailinho dance.

After the narrative, a video with images of Madeira Island was shown. The teacher guided children's observation, asking them to pay attention to the market and other cultural aspects. At the end, she led a discussion about what caught their attention and the elements they found most interesting, such as the landscapes and the flowers.

The children had the opportunity to taste bolo do caco, observing the texture and sharing their impressions of the flavor. They were encouraged to reflect on the ingredients that could make up the food. To complement this exploration, and in response, the teacher screened a video with the bolo do caco recipe, establishing a connection between the tasting and its preparation. The link was then sent to families in the weekly communication.

The teacher presented contributions shared by the families, such as photographs, videos, and interesting facts about Madeira. One contribution mentioned the brinquinho, a traditional instrument. Based on this reference, the teacher explained that, since Joana hadn't seen the Bailinho da Madeira, the children themselves would recreate that moment in the classroom. To this end, the video Bailinho da Madeira – Flores da Madeira was shown so the children could observe the costumes and movements of the traditional dance. They were then invited to perform a short group dance, inspired by the simple movements of the bailinho and recreating a festive atmosphere in the classroom (Figure 11).

Figure 12. Creation of necklaces inspired by Madeira's candy necklaces.

To complete the cultural experience, the children were invited to create necklaces inspired by traditional candy necklaces. Since candy wasn't available, they used dough. The activity encouraged fine motor skills and exposure to different textures and colours (Figure 12).

Before finishing the session, the children coloured the Madeira region on the collective map and, together, decided which elements they considered important to represent this cultural discovery.

Session 5 – Exploring the Algarve: Senses, Stories, and Art

Already in the Algarve, Joana visited Iara her Brazilian friend.
They had fun playing on the beach and enjoyed the Algarvian cataplana

Figure 13. Episode 4: the Algarve.

The purpose of the fifth session was to explore the culture, landscape, and natural elements of the Algarve (Figure 13) through digital storytelling, observation of typical regional objects, and artistic and sensory activities. The goal was to stimulate oral communication, foster geographic awareness, and encourage creative expression through multiple forms of representation.

Story: Already in the Algarve, Joana visited Iara her Brazilian friend. They had fun playing on the beach and enjoyed the Algarvian cataplana.

General Itinerary

The teacher screened the episode dedicated to the Algarve. During the viewing, the children were encouraged to observe the settings and characters carefully. After the screening, the teacher led a guided discussion, revisiting aspects of the story, such as Iara's identification and how the two girls met. She invited the children to describe the surrounding environment, the weather, the sounds, and the actions performed by the characters. Some children shared

personal experiences related to the Algarve. The teacher reinforced their learning by helping them connect the episode with their own experiences and recall typical beach elements.

To consolidate their understanding, the teacher presented a table with objects associated with the Algarve, such as shells, sand, and miniature boats, accompanied by a map of Portugal highlighting the region. The children were invited to observe, touch, and comment on the objects, identifying physical characteristics and linking them to the local landscape and culture.

Inspired by the imagery of the beach, the children participated in a sensory and artistic activity. Each child received a piece of cardboard, which they covered with glue before spreading sand over the surface and exploring its texture with their hands. The teacher encouraged them to describe the sensations — whether the sand felt soft or rough, warm or cold — and to express their impressions. They then applied paints of different colours directly with their hands, mixing them with the sand. Finally, children added natural elements, such as shells, whelks, or small stones, creating textured compositions inspired by Algarve beaches (Figures 14.1 and 14.2).

Before concluding the session, the children coloured the Algarve region on the collective map. Together, they decided which symbols and elements best represented this area, reinforcing the sense of shared discovery and reflection.

Figure 14.1. Painting and sensory exploration using beach elements.

Figure 14.2. Painting and sensory exploration using beach elements.

Session 6 – Exploring the Alentejo and the World of Storks

In Alentejo, among the hills and plains,
Joana saw white houses and beautiful farms.
But there, just ahead…Were those storks?
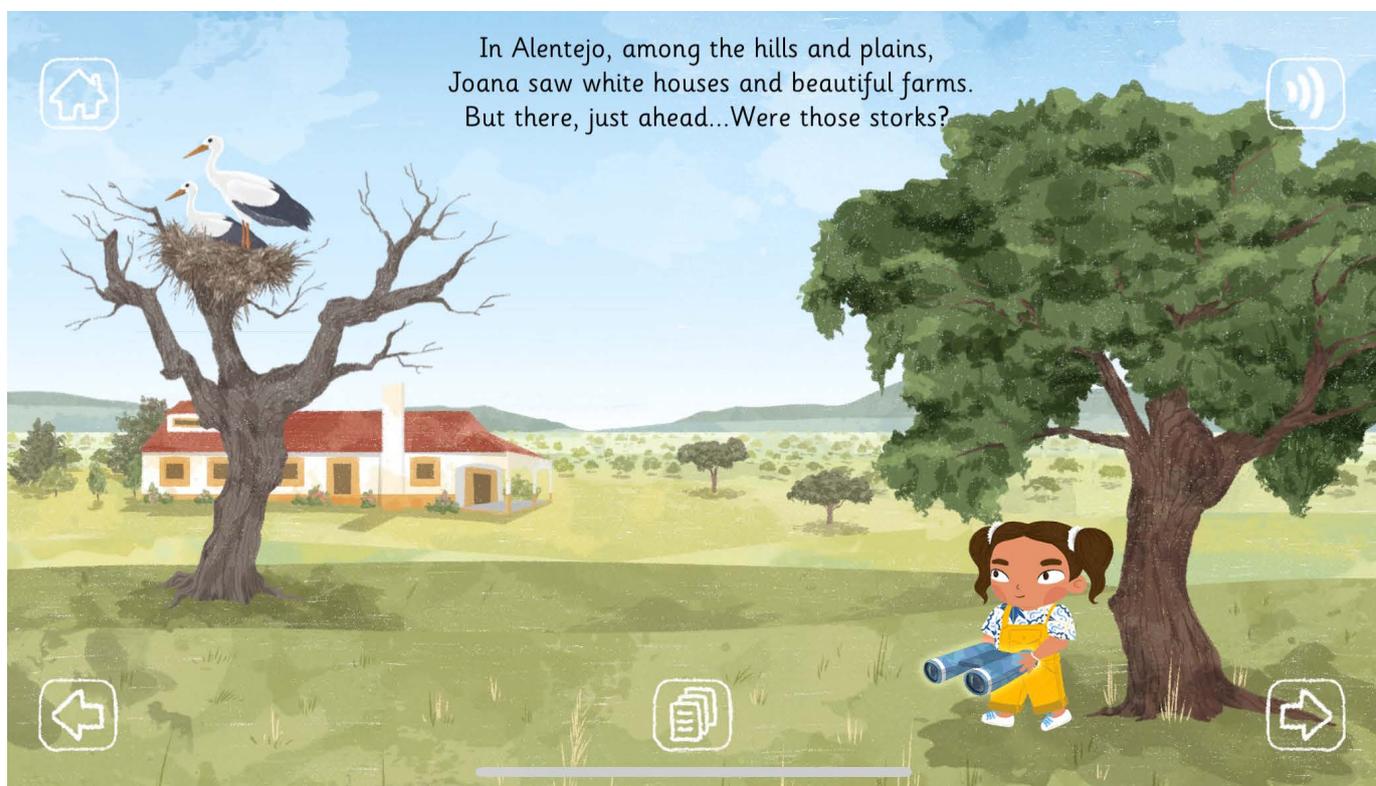
Figure 15. Episode 5: the Alentejo.

Story: In Alentejo, among the hills and plains, Joana saw white houses and beautiful farms. But there, just ahead… Were those storks?

The purpose of the sixth session was to deepen children's understanding of the natural and cultural heritage of the Alentejo (Figure 15), with a special focus on storks and the regional landscape. The activities combined digital storytelling, observation of materials associated with the region, expressive mime, and individual artistic creation. The overall aim was to stimulate curiosity, oral and artistic expression, and appreciation of the local fauna and flora.

General Itinerary

The teacher screened the Alentejo episode, encouraging children to pay attention to the details of the images. During the screening, she asked them to identify elements typical of the Alentejo and to reflect on the countryside, the differences between the depicted houses and their own, and the types of birds that appeared in the episode. The children were invited to imagine the atmosphere — quiet or noisy — and to describe how Joana might have felt when she saw the storks.

The teacher then presented videos and images of storks, highlighting their physical features (long beak, white feathers, and long legs), their habitats (riversides and open fields), their feeding habits, and the way they build their nests. The children were invited to choose between two activities: painting a stork on an easel, inspired by a projected image or their imagination, or modeling a stork in 3D using coloured dough and sticks to represent the legs (Figure 16.1 and 16.2).

Throughout the creative process, the teacher encouraged oral expression, asking questions about the stork's body parts and prompting children to describe their artistic choices. At the end, each child presented their work to the group, fostering confidence and appreciation for collective learning.

To consolidate their understanding, the children engaged in a mime activity, recreating moments from Joana's journey so far. Guided by their teacher, they imitated the plane flight between the islands and the mainland, and represented various actions performed by the character, such as building sandcastles or exploring new places. This activity encouraged imagination, body expression, and recall of narrative content.

Finally, the Alentejo region was coloured on the collective map, marking another step in the group's journey through Portugal.
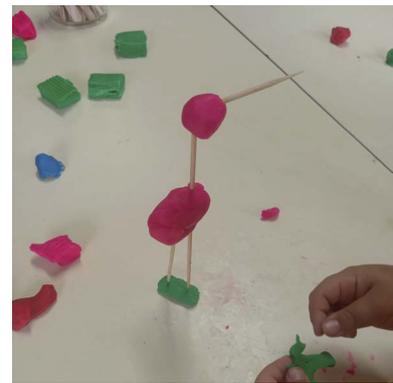
Figure 16.1. Modeling a 3D stork.

Figure 16.2. Painting a stork on an easel.

Session 7 – Exploring Lisbon and Creating Tiles: An Artistic Adventure

On her journey through mainland Portugal, Joana arrived in Lisbon.
She tasted the pastéis de nata (custard tarts)
and was enchanted by the architecture and the view of the Tagus River.

Figure 17. Episode 6: Lisbon.

The purpose of the seventh session was to explore the city of Lisbon (Figure 17), focusing on its traditional tiles, through digital storytelling, video and image viewing, and an artistic activity inspired by the pointillism technique. The goal was to promote contact with Portuguese cultural and artistic heritage, stimulate oral communication and fine motor coordination, and encourage the expression of personal impressions and emotions related to culture and art.

Story: On her journey through mainland Portugal, Joana arrived in Lisbon. She tasted the pastéis de nata (custard tarts) and was enchanted by the architecture and the view of the Tagus River.

General Itinerary

The teacher projected the Lisbon episode. During the viewing, she encouraged the children to observe the images attentively and describe what they noticed, highlighting colours, shapes, and elements that drew their attention. She compared Lisbon to previous settings such as the Alentejo and the Algarve, helping them recognize that they were now in an urban environment. The children were invited to imagine what Joana was doing at each moment, to associate possible city sounds with the images, and to relate what they saw to their own experiences, such as visiting other cities or tasting pastéis de nata.

Then a video about Lisbon was shown. The children were encouraged to identify characteristic elements such as the Tagus River and iconic monuments. The teacher then showed a short video dedicated to the Tagus River, asking what activities could take place there, such as fishing, sailing, or walking along the riverside.

To introduce the topic of tiles, the teacher presented a virtual tour of the National Tile Museum and a video featuring Lisbon facades decorated with tiles. The children were challenged to identify the geometric shape of the tiles, their predominant colour, and the variety of patterns. A complementary video showed detailed close-ups of Portuguese tiles, encouraging attentive observation of the designs.

Afterwards, the teacher invited the children to create their own "tiles", inspired by Lisbon's traditional motifs, using the pointillism technique. Each child received a square piece of paper or cardboard with a pencil-drawn pattern. The teacher demonstrated how to apply paint with cotton swabs, covering the lines with small blue dots (Figure 18).

To conclude, the Lisbon region was highlighted on the collective map, marking the group's artistic and cultural discovery of the city.
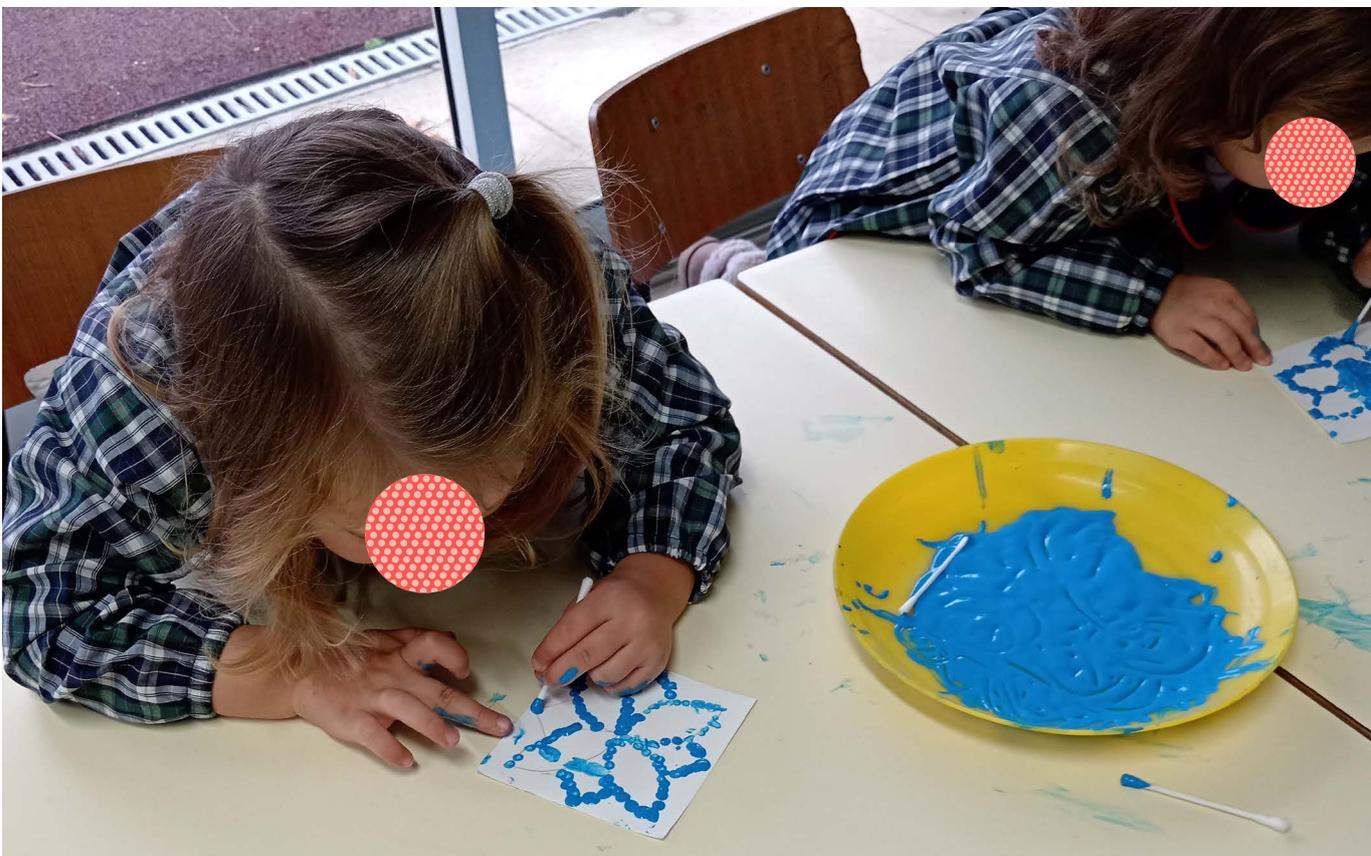
Figure 18. Recreation of tiles inspired by traditional Lisbon motifs using the pointillism technique.

Session 8 – Exploring Coimbra Feelings

Figure 19. Episode 7: Coimbra.

Story: In Coimbra, the city of the students, Joana visited the oldest university in the country.
She gazed at the Mondego River and listened to Fado.

The purpose of the eighth session was to introduce children to the culture and heritage of Coimbra (Figure 19), highlighting fado and traditional Portuguese instruments, while exploring the emotions that music can evoke. The goal was to encourage emotional expression, develop oral communication, and stimulate curiosity about cultural traditions, complemented by sensory exploration of musical instruments.

General Itinerary

The teacher projected the Coimbra episode. During the viewing, she asked the children to identify the represented elements and to comment on the colours of the city and what they imagined Joana was feeling while listening to the music. The teacher explained that Coimbra is home to the oldest university in Portugal and asked the group what they thought a university might be.

After the screening, a video about Coimbra was shown, highlighting the Mondego River. The teacher drew attention to the river Joana observed in

the story, explaining its origin and showing a video of its source. Using a map of Portugal, she traced the river's course from its source to the ocean.

The teacher then explored photographs and interesting facts shared by families, related to *Portugal dos Pequenitos* and *Doces de Santa Clara*, valuing these contributions and encouraging the children to connect them to the city of Coimbra.

The teacher introduced a Portuguese guitar, playing a few chords so the children could hear its distinctive sound. She asked whether they had seen or heard that instrument before, explaining that it is typical of Portuguese music. She then presented images of other traditional instruments — the cavaquinho, concertina, adufe, and bombo — describing how they are played and showing short videos of each. Finally, she played two videos of groups performing traditional Portuguese music, challenging the children to identify which instruments they recognized during the listening.

The children then explored instruments available in the classroom, such as a guitar, ukulele, drum, tambourine, maracas, and rhythm sticks, experimenting with the different sounds (Figures 20.1 adn 20.2).

 As a symbolic conclusion to the session, the children were invited to create their own maracas using recyclable materials, extending the experience into a creative and sustainable art project.

Figure 20.1. Exploration of various musical instruments.

Figure 20.2. Exploration of various musical instruments.

Session 9 – Porto Explorers: Discovering Ribeira, the Douro River, and the Rabelo Boats

In Porto, she met a Cape Verdean boy called Marcelo.
They went up the Douro River aboard a rabelo boat,
On their return, they watched the sunset over the houses in the Ribeira.
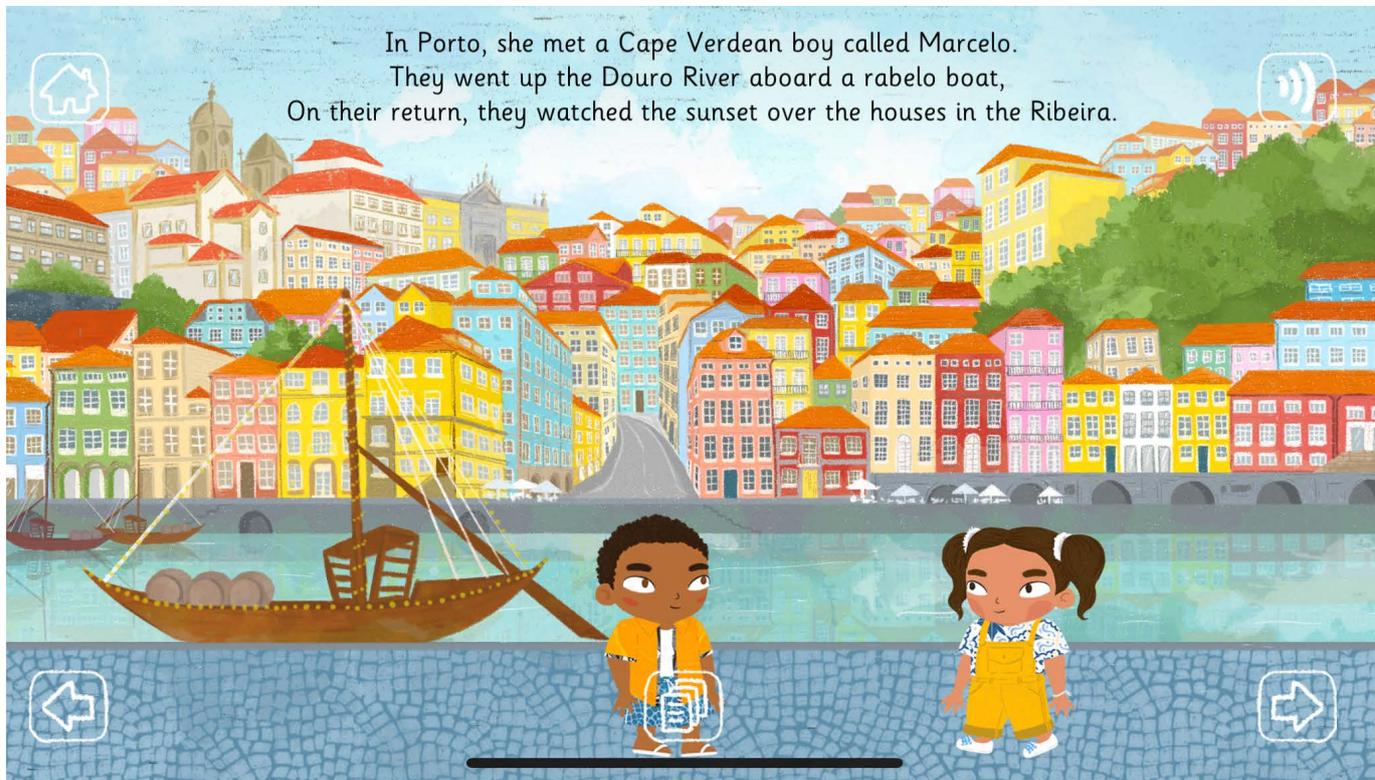
Figure 21. Episode 8: Porto.

The purpose of the ninth session was to introduce children to the cultural and natural heritage of Porto (Figure 21), highlighting the riverside area, the Douro River, and the Rabelo boats. The activity combined digital storytelling, observation of real images, and artistic production through the construction of small boats and representations of the Ribeira. The goal was to stimulate curiosity about Portuguese heritage, foster oral communication and fine motor coordination, and encourage creativity through artistic expression.

Story: In Porto, she met a Cape Verdean boy called Marcelo.
They went up the Douro River aboard a rabelo boat,
On their return, they watched the sunset over the houses in the Ribeira.

General Itinerary

The teacher projected the Porto episode without narration. During the viewing, she encouraged the children to explore the images carefully, asking them to describe what they observed and imagine what Joana might be doing.

The children were invited to identify who accompanied her, infer what they might be feeling, and reflect on the environment shown in the story.

After the screening, the teacher confirmed that the setting was Porto, asking whether they considered it a city or a village and what elements led them to that conclusion. A short video of Porto was then shown, allowing the children to highlight the elements that caught their attention. The teacher asked if anyone had ever visited Porto and what sounds they imagined hearing there — such as people talking, the movement of the water, or the noise of the boats.

Photographs shared by families were presented, depicting places such as Gaia, the Biological Park, São Roque Park, São João of Porto, and train trips to Porto. The children commented on the images, connecting them with personal experiences and memories.

The teacher showed photographs and short videos of Ribeira do Porto and the Rabelo boats, comparing them with the images in the Story App. The children identified similarities, such as the colourful riverside houses, and differences, such as the realistic details of the Rabelo boats in the videos. To consolidate learning, the teacher displayed images of the Douro River and of the sea, asking the children to explain the difference between the two.

In a practical moment, the children were invited to recreate the riverside landscape using cutting, gluing, painting, and simple paper folding (origami; Figure 22.1 and 22.2).

Figure 22.1. Graphical recreation of the riverside landscape.

Figure 22.2. Graphical recreation of the riverside landscape.

Session 10 – Exploring Podence and the Caretos with Joana

In Trás-os-Montes, Joana had fun with the caretos.
There were so many colours and the tinkling of rattles was so beautiful!
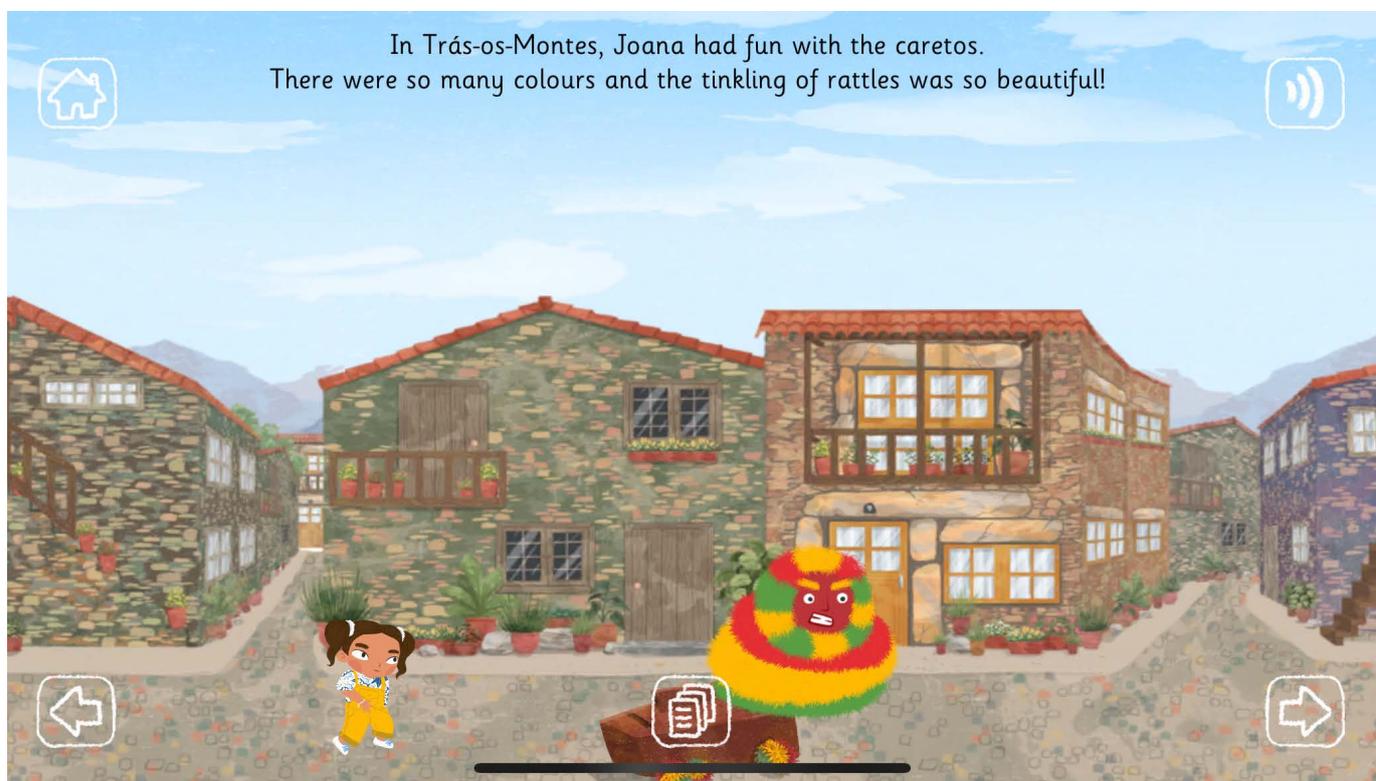
Figure 23. Episode 9: Podence.

The purpose of the tenth session was to deepen children's understanding of the traditional culture of Trás-os-Montes, with a focus on Podence and its famous Caretos (Figure 23). The goal was to foster appreciation of Portuguese cultural heritage, stimulate curiosity about regional diversity, promote oral communication, and encourage the artistic representation of cultural elements explored during the activity.

Story: In Trás-os-Montes, Joana had fun with the *caretos*.
There were so many colours and the tinkling of rattles was so beautiful!

General Itinerary

The teacher projected the Podence episode. As in previous sessions, she guided exploration through image observation and questioning. The children were encouraged to comment on what they saw, hypothesizing about what Joana might be doing.

After the screening, three short videos about the region were shown. During the viewing, the teacher asked which parts they liked most and what they would do if they could visit the region. Some children said they would like

to see the Caretos in person, while others were intrigued by the colourful painted streets.

Photographs shared by the families were then presented. The children commented on these, identifying similarities with the images from the Story App and the videos.

After this visual exploration, the children were invited to draw or paint something that had made an impression on them during the session.

The following day, the group received a visit from a person who had lived and grown up in Podence, who shared the traditions and meanings associated with the Caretos de Podence (Figure 24).

Figure 24. Visitor from Podence.

Session 11 – Discovering Barcelos: Figurados, the Rooster, and Folk Dances

In the distance, something caught her eye.
The Figurado de Barcelos led her straight to the Paço dos Condes.
Joana knew that there was a special resident there.
Where was it?
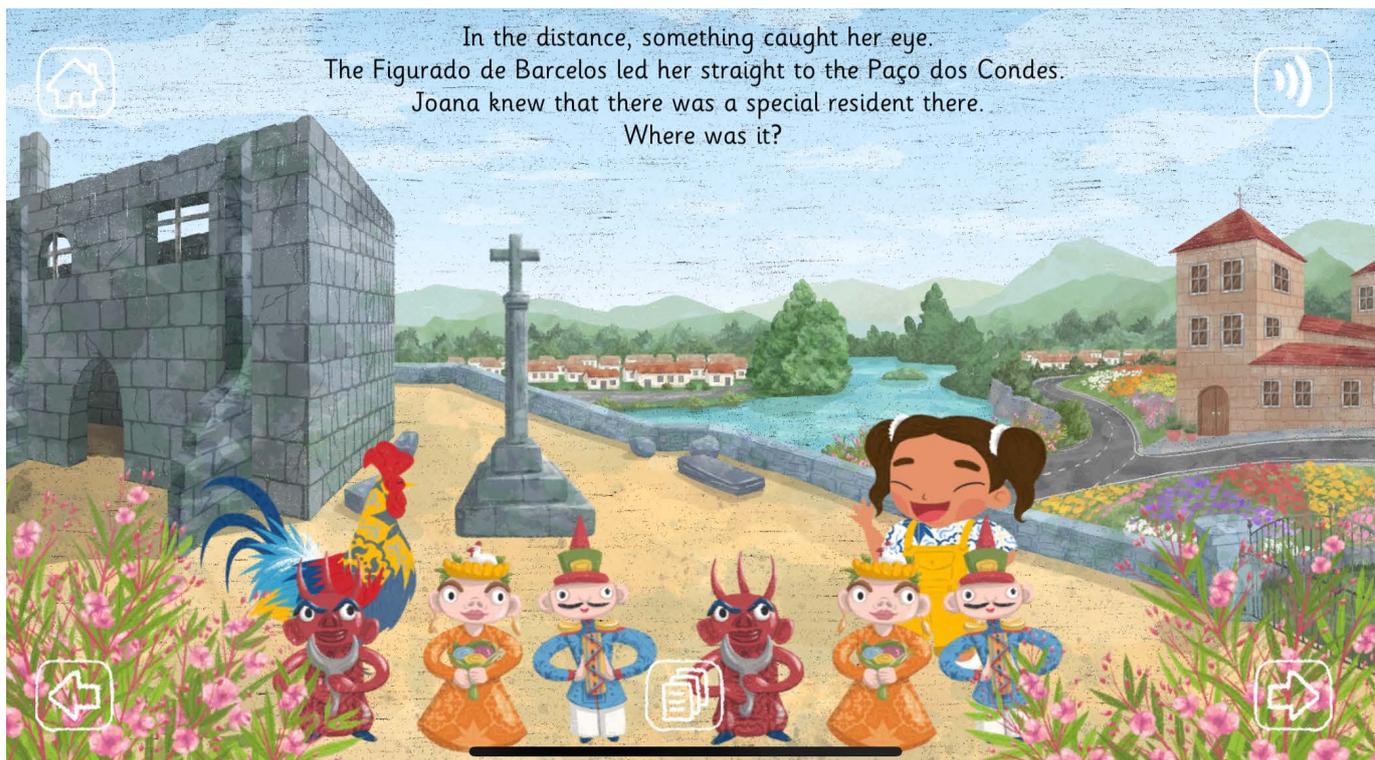
Figure 25. Episode 10: Barcelos.

The purpose of the eleventh session was to explore the culture and traditions of Barcelos, focusing on its figurative sculptures, the iconic Barcelos Rooster, and the region's folklore (Figure 25). The goal was to foster appreciation

Story: In the distance, something caught her eye. The Figurado de Barcelos led her straight to the Paço dos Condes. Joana knew that there was a special resident there. Where was it?

for Portuguese cultural heritage, stimulate oral communication and motor expression, and encourage creativity and collaboration through traditional circle dances.

General Itinerary

The teacher began by showing representative images of the different regions of Portugal, highlighting distinctive elements such as the sea and the Cory's shearwaters of the Azores, the bolo do caco and brinquinho from Madeira, the cataplana and beaches of the Algarve, the storks and white houses of the Alentejo, the Tagus River and pastéis de Belém from Lisbon, the fado and the Mondego River of Coimbra, the Ribeira and the Rabelo boats of Porto, and the Caretos of Podence. The children were encouraged to recall what they remembered about each place and to comment on the differences between them.

Figure 26. Theatre performance inspired by the legend of the Barcelos Rooster.

The teacher then projected the Barcelos episode. Following the same interactive approach as in previous sessions, she asked the children to observe the images carefully, prompting them to hypothesize about what was happening. The teacher explained that the figurines are handmade clay sculptures that represent people, animals, and scenes of everyday life, and that the Rooster of Barcelos is a well-known national symbol of Portugal.

Photographs sent by families related to Barcelos, including images of fairs and local crafts, were then presented. The children recognized the rooster and connected it with the images from the Story App, sharing personal experiences of visiting fairs or markets.

Referring to the app's sound, the teacher introduced the theme of folk groups and asked if any of the children had ever seen a folk performance or knew someone who danced.

A video of a Portuguese folk group was shown, and the children were asked to observe the dancers' clothing and movements, establishing connections with the figurines they had seen, which also seemed to be dancing.

In a joyful and collaborative atmosphere, the children were invited to participate in two traditional circle dances: Fitinha Azul and Indo Eu a Caminho de Viseu. Holding hands in a large circle, they followed the movements enthusiastically, recreating the suggested steps.

The following day, they received a visit from a teacher-actor, who led a theatre session based on the Legend of the Rooster of Barcelos (Figure 26). At the end of the activity, each child decorated their own paper Rooster of Barcelos.

Session 12 – Joana's Journey: Remembering our Adventures

The purpose of the twelfth session was to revisit Joana's journey through Portugal, fostering a collective reconstruction of the narrative and consolidating learning about the regions explored. The goal was to promote oral communication, spatial understanding, and collective memory through retelling and mapping activities, culminating in artistic expression and family engagement.

Figure 27. Collective map of Portugal with children's contributions.

General Itinerary

The teacher began by explaining that the group would relive all the adventures experienced with Joana. She placed representative images from each episode of the Story App in the centre of the circle, one by one, inviting the children to recall their memories of each place they had visited. The children described landscapes, objects, and traditions from each region, revisiting key moments of their learning journey.

The teacher then presented the collective map of Portugal, which had been constructed throughout the sessions, and distributed small printed images representing the different episodes. Each child selected one image and identified where it should be placed on the map. With the group's help, they determined the correct position for each element. This collaborative process strengthened children's spatial understanding and allowed them to verbalize the main characteristics of each region (Figure 27).

Once the collage was complete, the teacher proposed a collective retelling of Joana's journey, asking the children to recount the story from the beginning. Each episode was narrated by a different child, with the group's support and guidance from the teacher. To make the retelling more engaging, the children associated each episode with a sound or gesture—for example, imitating the flight of the shearwaters, the sound of a guitar, or the movement of ocean waves.

At the end of the retelling, the teacher distributed blank sheets and coloured pencils, inviting the children to draw what they had most enjoyed about Joana's travels. Some chose to depict specific places—such as Porto or Podence—while others illustrated Joana herself. Once the drawings were finished, the teacher explained that each artwork would go home accompanied by a special card, where parents would write down what their child said about the drawing and suggest a title. These cards and artworks would later form part of a collective exhibition entitled "Along the Paths of Portugal".

Finally, the teacher introduced the bridge to the next session by asking, "What place hasn't Joana visited yet?, What could we tell her about our own town, Vila Nova de Famalicão?". The children eagerly shared what they knew about their hometown, and their responses were recorded for the next exploration session.

Session 13 – Exploring Vila Nova de Famalicão – Our City

The purpose of the thirteenth and final session was to deepen the children's knowledge of Vila Nova de Famalicão, fostering geographic and cultural awareness and a sense of belonging to their city. The goal was to relate the concepts explored throughout the Story App sessions to the local context, encouraging oral communication and promoting family involvement in the educational process.

General Itinerary

The teacher began by revisiting concepts explored in previous sessions, such as cities, monuments, rivers, traditions, musical instruments, and gastronomy. She used guiding questions to activate the group's memories, such as: "Do you remember the cities we saw in other regions?" or "We talked about monuments and traditions — do you think we also have those here in Vila Nova de Famalicão?".

Next, images of well-known places in Vila Nova de Famalicão were shown, such as squares, streets, gardens, monuments, and museums. The teacher asked the children if they recognized each place and what they thought people could do there. Some identified Praça D. Maria II and Parque da Devesa, while others mentioned having visited museums with their families. Questions were also asked to relate the places to possible traditions: "Does this place have any festivals or traditions associated with it?".

A video about the city was then shown, highlighting iconic sites, squares, and cultural activities. During the viewing, the teacher encouraged the children to comment on what they saw, asking if they were familiar with the places, if they had visited any of them, and what caught their attention the most. At the end, the children shared what they most enjoyed seeing, and some mentioned places they often visit with their families on weekends.

Photographs and information submitted by the children's families were presented, reinforcing the connection between the project and family life. The children commented on the photos and shared personal experiences associated with the places shown. This moment reinforced cultural identity and valued the participation of the families in the educational process.

Conclusion – Reflections on Learning and Practice

The project "Along the Paths of Portugal", developed through the Story App Mobeybou in Portugal and complementary artistic and sensory experiences, provided a rich and meaningful journey of discovery through the Portuguese territory. Over thirteen sessions, the children explored different regions — from the islands to the mainland — engaging with landscapes, traditions, music, gastronomy, and symbols that define Portugal's cultural identity. Each session combined digital storytelling with hands-on activities, fostering oral communication, artistic expression, geographic awareness, and emotional connection to the country's heritage. The use of multimodal strategies — visual, auditory, tactile, and linguistic — allowed the children to learn in an integrated and playful way, stimulating curiosity, creativity, and critical thinking.

Throughout the process, the collective map of Portugal served as a visual thread linking all the experiences, enabling the children to situate each episode geographically and conceptually. The final sessions, dedicated to revisiting Joana's journey and discovering Vila Nova de Famalicão, were particularly significant for consolidating knowledge and promoting a sense of belonging and identity.

Family participation — through the sharing of photographs, stories, and local knowledge, as well as weekly bulletins — also played an essential role, strengthening the connection between school and home and giving broader meaning to the learning process.

In conclusion, the project not only encouraged the children to explore and value the cultural and natural diversity of Portugal but also nurtured a deeper appreciation of their own community and roots. Through imagination, dialogue, and artistic creation, the children became active participants in constructing knowledge, celebrating Portugal's richness "along its many paths".

Teachers' reflection:

Using Mobeybou showed me that digital resources can play an essential role in children's communication and expression. With each session, their enthusiasm grew, making them increasingly participatory, proud of their work, and more and more curious, eager to discover more, imagine, create, and dialogue. It was a beautiful experience where children and adults built knowledge collectively and meaningfully.

— Juliana Félix, early childhood teacher.

Exploration Itinerary with the Story App Mobeybou in Portugal, the storyMaker and the Digital Manipulative

This section presents the intervention of an early childhood teacher carried out with a group of five-year-old preschoolers. The pedagogical activities focused on the use of the Story App Mobeybou in Portugal, the StoryMaker, and the Digital Manipulative. The intervention consisted of five sessions and aimed to explore the cultural and geographical diversity of Portugal.

Exploration Itinerary

This section presents the intervention of an early childhood teacher as a short sequence of practices using the Story App Mobeybou in Portugal, the storyMaker and the Digital Manipulative (for more information see Chapter 1). The intervention consisted of five sessions and took place at a kindergarten with a class of 21 pre-schoolers, aged five. The intervention aimed at exploring the cultural and geographical diversity of Portugal.

General Overview of the Intervention

Throughout the sessions the activities were always anchored and targeted the exploration of various content areas of the Portuguese Curriculum Guidelines for Pre-School, that is:

- Personal and Social Development;
- Expression and Communication;
- Oral Language;
- Knowledge of the World;
- Knowledge of the Physical and Natural World;
- Technological World and Use of Technologies.

In one of the sessions, additional areas such as Visual Arts and Dramatic Play were also addressed. This will be detailed in the description of that session.

Resources

Throughout the intervention, the teacher used the following resources:

- Story App Mobeybou in Portugal (on mobile or tablet);
- Projector and computer;
- storyMaker;
- Digital Manipulative;
- Planisphere and map of Portugal;
- Printed images of the app elements;
- Paper, pencil and pens;
- Stage props selected or created by children.

General Itinerary

The intervention took place in an environment carefully designed to promote children's active participation and engagement. The classroom space was adapted according to the nature of each activity: children organized themselves into large groups for visualizations

and retelling activities, into small groups for exploration or dramatization activities, and into pairs for games and interactions with digital resources.

Multimodal Reading and Exploration of the Senses

During the screening of the Story App episodes, the teacher asked the children questions to encourage them to express their opinions and pay attention to the details present in the verbal text, the still and moving images, and the sounds of the App. She explored aspects of multiliteracies and multimodality with a focus on visual, verbal and aural modes.

During the intervention the teacher promoted:

- dialogue, collaborative interpretation of meaning and the appreciation of children's ideas;
- active participation and ownership of the narrative;
- the appropriation of content through participatory practices, such as dramatizing;
- the story, collective retelling, locating elements on the map and creating oral narratives with the Mobeybou resources.

Table 1 presents a short overview of the intervention.

Table 1
Overview of the Intervention

Sessions		Activities	Materials
1	Large Group	. Visualization of the Story App . Dialogue about the Azores and Madeira . Retelling the story . Dialogical reinterpretation of the narrative	. Story App Mobeybou in Portugal . Projector
2	Large Group with individual participation of each child (location of elements)	. Reinterpretation of the Story App . Exploration of the planisphere . Location of app elements on the physical map of Portugal . Retelling of the character's journey through Portugal	. Projector . Story App . Computer . Planisphere . Map of Portugal . Printed images of the app elements

Sessions		Activities	Materials
3	Small Group	. Oral recap of the story and rereading of the app	. Story App . Tablet . Paper . Pen/Pencil
	Pairs	. Exploration of the game (incorporated in the app)	
	Small Group	. Preparation of the dramatization of the story (listing of the elements to be included and distribution of the roles to be played)	
4	Small Group	. Remembering the roles assigned to each child . Assigning the role of narrator . Dramatization of the Story App	. Stage props representing elements of the story
5	Large Group with individual participation of each child	. Construction of two oral narratives, one using the storyMaker and the other using the Digital Manipulative	. storyMaker . Digital Manipulative

Description of the Sessions

Session 1 – Visualization of the Story App Mobeybou in Portugal

Figure 1. Homepage of the Story App Mobeybou in Portugal..

The proposed activity in the first session consisted of the visualization of the Story App Mobeybou in Portugal (Figure 1), followed by a conversation about the Azores and Madeira Islands, and the collective retelling of the narrative.

General Itinerary

During the presentation, the teacher projected the Story App onto the wall, using her mobile phone, and guided the children through the narrative. On each page, she invited a child to interact with the application and asked questions on overall understanding, encouraging attention to verbal, visual and auditory elements, such as sound, image and movement (Figures 2.1 and 2.2).

Figure 2.1. A child interacting with the Story App.

As the story begins with the map of Portugal, the teacher led the group to reflect on the geographical location of the country, with a special focus on the Azores and Madeira Islands, e.g., asking: "What are they?" and "How can we get there?"

After the first visualisation, the teacher posed a series of questions to children that guided the collective retelling of the narrative, recovering represented elements.

Next, she promoted a dialogical rereading of the narrative, encouraging the children to confirm, review and/or expand on their previous answers. This rereading favored the consolidation of knowledge and created opportunities for spontaneous comments and shared reflections on the characters, objects and cultural elements of the story.

Figure 2.2. Projection of the Story App.

Session 2 – Location of Story App Elements on the Map

Figure 3. Map of Portugal from the first page of the Story App Portugal.

The proposed activity in the second session consisted of a rereading of the Story App, an exploration of the planisphere that included the geographical placement of the app's elements on the map of Portugal (Figure 3), and a retelling of the character's journey through the country.

General Itinerary

The teacher began the session by projecting the Story App on the wall, encouraging the children to reread the story with active participation. On each page, she invited a child to interact with the app and posed questions to support overall comprehension, encouraging attention to the verbal, visual and auditory elements.

She then projected a planisphere in which each continent was represented by a different color. Through open dialogue with the group, she explored the meaning of the colors, the identification of the continents, and the location of different countries, stimulating observation, inference, and geographical reasoning (Figures 4.1 and 4.2).

Figure 4.1. Projection of Portugal's map (page from the app) with printed elements from the Story App that the children placed in the respective regions.

The teacher then projected the map of Portugal (page from the app) and presented printed images of different elements associated with each episode of the story. The children were individually challenged to place each element in its corresponding location on the projected map (Figure 5). Although the task was performed individually, it was embedded in a collective dynamic of construction and dialogue. Mistakes were not perceived as failures but as "hypotheses," which the group discussed together to evaluate their validity.

After placing the items on the map, the teacher asked the children to collectively retell the story, promoting the consolidation of the knowledge acquired and the joint reconstruction of the character's journey.

Throughout the session, she encouraged the children to carefully observe the materials presented and to seek answers to what they did not know yet, fostering inquiry and critical engagement with the content.

Session 3 – Preparation of Mobeybou's Journey Role Play

The proposed activity in the third session consisted of an oral recap of the story and a rereading of the app, as well as exploring the game included in the app and preparing a story dramatization of the Mobeybou's journey through Portugal (including the listing of narrative elements and the distribution of roles to be performed).

General Itinerary

The activity was conducted by the teacher in small groups, gathered around a table. While one group worked directly with the teacher, the others engaged in activities across different areas of the classroom. The teacher placed the tablet with the Story App running in the center of the table so that everyone could visualize and manipulate the story (Figures 6 and 7).

The session began with a recap of the characters featured in the story. The teacher opened the app and each child interacted with a page.

As part of the dramatization preparation, the teacher navigated through the app, revisiting key elements and engaging the children in reflective dialogue. This process helped reactivate the knowledge acquired in earlier sessions and supported the planning of the upcoming dramatization.

At the end of the exploration, the children played the game featured in the app, in pairs. This moment offered a playful dynamic rooted in the story's

Figure 4.2. Discussion about the planisphere and the meaning of its colors.

Figure 5. A child placing one of the story elements onto the projected map of Portugal.

Figure 6. Children interacting with the app.

context and reinforced their engagement through collaborative and strategic interaction (Figure 7).

Then, together with the early childhood teacher, each group made a list of the characters and props that would be part of the dramatization. The teacher wrote down the items as the children named them. The children named the characters and props that are part of the app and that they would later dramatize. This process not only reinforced recall of the story's key elements but also encouraged active decision-making and anticipation of their upcoming performance.

Finally, the children assigned/chose the roles they would play in the next session.

Figure 7. A small group playing the game of the app.

Session 4 – Dramatization of the Story App
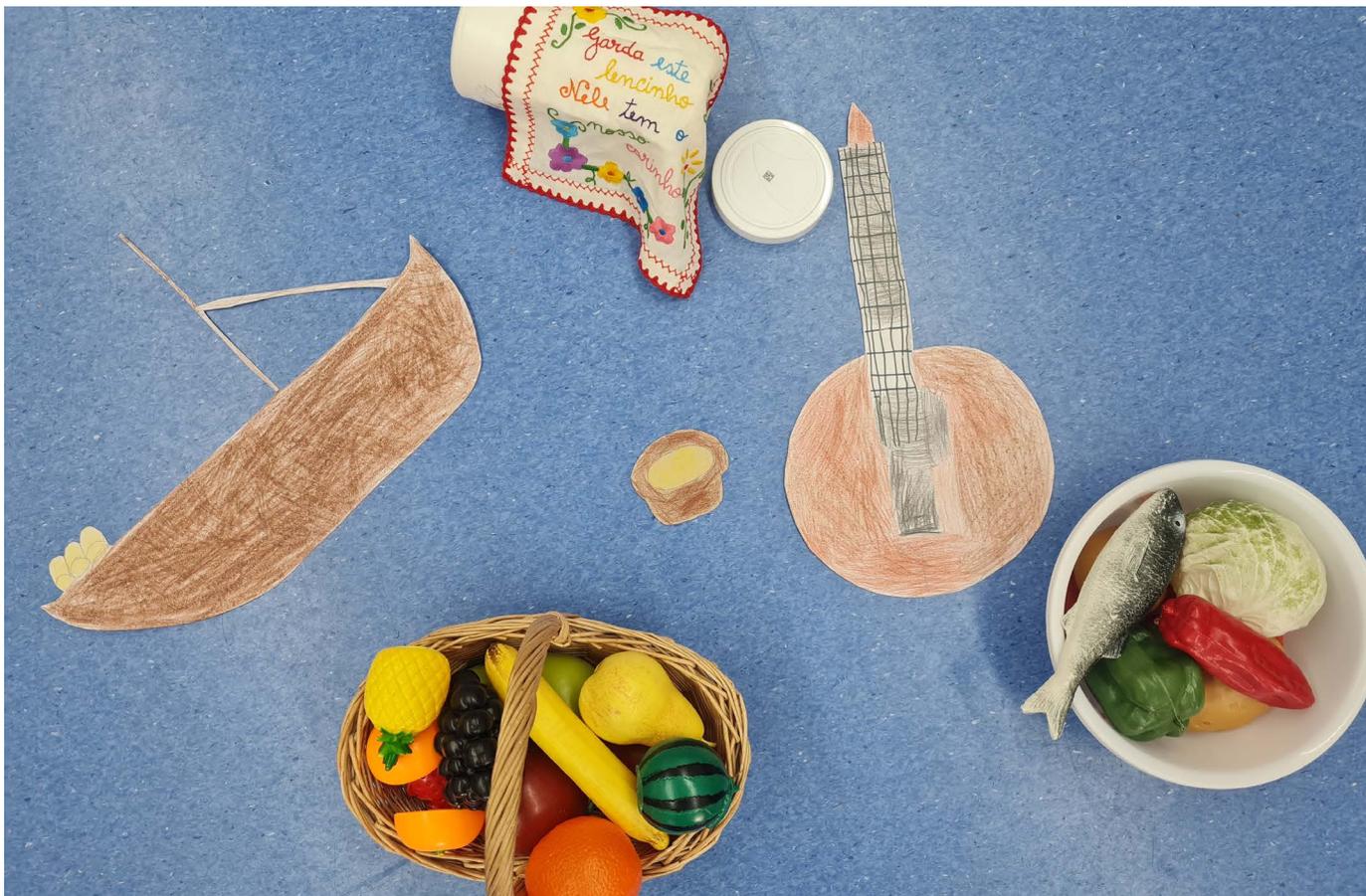
Figure 8. Scenic elements (some of which created by the children) used in the dramatization of Story App.

The proposed activity in the fourth session consisted of reviewing the roles previously assigned to each child, assigning the role of the narrator and dramatizing the Story App in small groups (Figure 8).

Additional areas of curricular guidelines worked on in the session were Expression and Communication, and Artistic Education (Visual Arts and Theater/Dramatic Play)

General Itinerary

Following the previous session, in which the children sat together with the early childhood teacher to plan the staging of the story app episodes, the groups met again, one at a time, with the teacher to review and recall their assigned roles. The teacher appealed to the creativity of each group, encouraging them to respect the narrative sequence of the story and to integrate the main elements of each episode.

The role of the narrator was assigned by the teacher, based on the children's demonstrated familiarity with the story. The remaining roles were distributed among the children in a participatory manner, taking into account the interests and suggestions of each one.

Each group then performed their dramatized version of the story, using previously selected or constructed props (Figure 9.1 and 9.2). Throughout the dramatizations, the teacher provided support as needed to help the children recall narrative elements and encouraged peer collaboration, prompting the audience to assist their classmates during the performance when necessary.

Figure 9.1. From top to bottom: Moments from the dramatization of the Story App (from top to bottom): episode 3 farmers' market in Madeira, episode 5 the storks' nest in Alentejo.
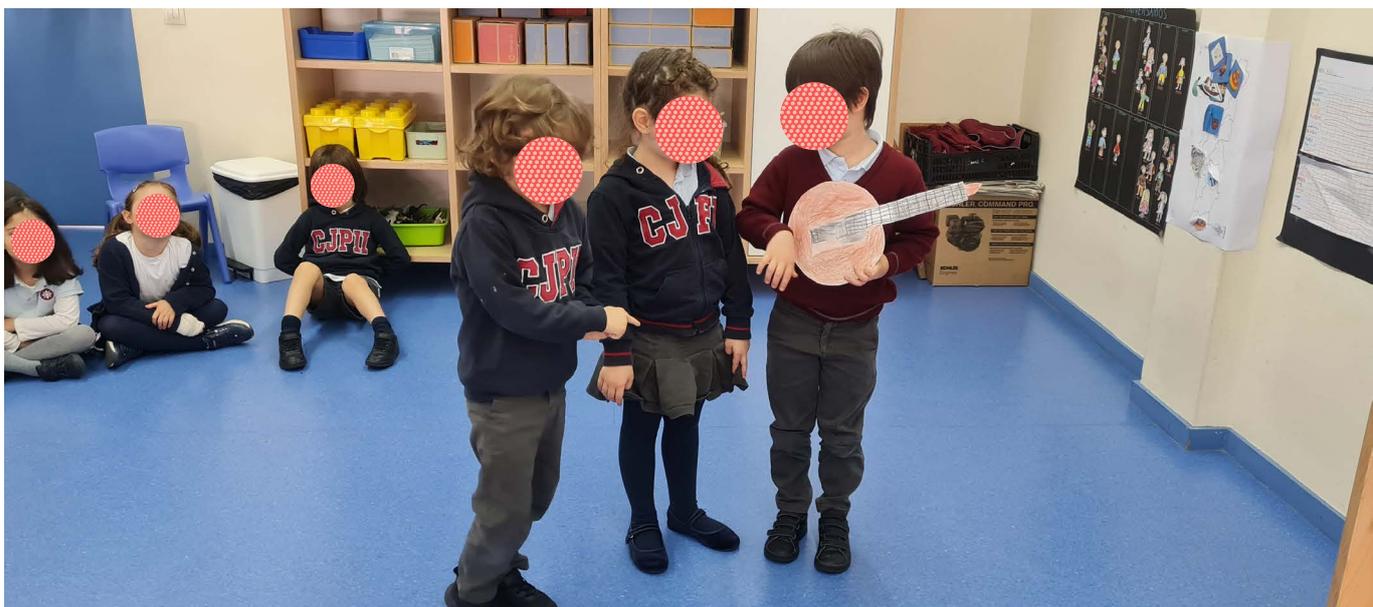
Figure 9.2. Episode 7: Coimbra.

Session 5 – Collective Construction of Two Oral Narratives

Figure 10. Projection of the narrative created with the storyMaker.

The proposed activity in session 5 consisted of the collective creation of two oral narratives, one using the storyMaker and the other using the DM (Figure 10).

General Itinerary

Following a previous session dedicated to the free exploration of storyMaker, this activity focused on the collective construction of two oral narratives, using two distinct digital resources: the storyMaker and the Digital Manipulative.

Figure 11. Children collaboratively creating the story with the DM.

The session began with the projection of the storyMaker (Figure 10). The teacher began the narrative, selecting some elements. She then asked who would like to choose the next element and continue the story. One by one, the children contributed orally to the creation of the story, while the teacher simultaneously dragged the elements referred by the children to the center of the storyMaker.

Following this activity, the same dynamic was applied with the Digital Manipulative (Figure 11). This time, instead of just contributing orally, the children went, one by one, to the platform to choose and position the elements, while continuing the narrative.

Conclusion – Reflections on Learning and Practice

The five-session intervention illustrated how digital storytelling tools—specifically the Story App, the storyMaker, and the Digital Manipulative—can effectively support integrated learning experiences in early childhood education. Anchored in the Portuguese Curriculum Guidelines for Pre-School Education, the activities fostered the development of multiple domains, including oral language, social and personal development, knowledge of the world, and digital literacy. Through multimodal engagement—combining visual, verbal, and aural modes—children participated actively in interpreting, retelling, and dramatizing stories, reinforcing comprehension and expressive skills.

The intervention demonstrated the potential of multimodal and participatory pedagogies to enhance children's sense of authorship, collaboration, and critical engagement with narrative content. Activities such as dramatization and collective story creation encouraged creativity, imagination, and social interaction, while maintaining strong curricular alignment. Moreover, the integration of digital tools provided authentic opportunities for children to navigate between traditional and technological literacies, bridging storytelling, play, and digital expression.

From a pedagogical perspective, the practice revealed that when digital storytelling is embedded within a dialogic, exploratory, and inclusive learning environment, it not only enriches children's linguistic and cognitive development but also deepens their understanding of cultural and geographical diversity. The approach exemplifies how technology, when used meaningfully and intentionally, can become a powerful mediator for early literacy, collaboration, and intercultural learning in early childhood education.

Teachers' reflection:

The activities were designed to span different content areas, showing an integrated and holistic approach. The proposed tasks reflected objectives from all learning areas, proving that it's entirely feasible to link diverse content domains using these materials and technologies.
The project helped pupils to improve the structure of their narratives, expand their vocabulary, and strengthen their reasoning skills during the story creation process.

—Joana Lourenço, early childhood teacher.
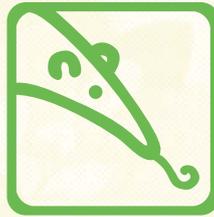
Practical Inspirations Primary School Education

This chapter presents five exploration itineraries carried out by primary school teachers in Portugal, each drawing on the Mobeybou materials in unique ways. The interventions ranged from long-term, curriculum-integrated programs to shorter projects targeting specific learning objectives.

Introduction

This chapter presents a set of exploration itineraries carried out by five primary school teachers in Portugal, working with children aged between six and nine years old. Each intervention used the Mobeybou materials in different ways, ranging from short-term projects focused on specific competencies to long-term programs integrated across multiple curricular domains. Together, they reveal diverse approaches to integrating storytelling, digital literacy, and intercultural learning into classroom practice.

The first intervention, led by **Juliana Félix**, extended over four months and included twenty-one sessions. It was carried out in a primary school with a class of first graders and aimed to nurture motivation and enjoyment for reading and writing, encourage the integrated development of oral language, reading, and writing, and promote autonomy, confidence, and active participation, while introducing pupils to digital practices.

Building on this theme of integrating literacy with creativity, the second intervention, led by **Maria de Lurdes Magalhães Fontes**, was developed with a class of second graders over two months, comprising eight sessions. It focused primarily on oral and written expression, inviting children to engage with language in playful and meaningful ways.

The third intervention, led by **Ana Filipa Oliveira**, also with a class of second graders, took place over fifteen weeks and included twenty-one sessions. It prioritized reading proficiency and creative narrative writing, encouraging pupils to become both readers and authors of their own stories.

Continuing this exploration, the fourth intervention, led by **Sara Vieites** with a class of fourth graders, spanned six weeks and addressed oral and written communication, digital literacy, and interculturality. Through the integration of digital tools, this experience promoted reflection on cultural diversity and the use of multiple modes of expression.

Finally, the fifth intervention, led by **Ana Bizarro**, involved students from first to fourth grade. Here, we report only the activities related to narrative production through multiple artistic languages, which highlighted the children's capacity to express and communicate ideas through varied creative forms.

Exploration Itinerary with a 1st Grade Class Exploring Portugal's Cultural Diversity with Mobeybou

This section presents the intervention of a primary school teacher conducted with her class of first-grade pupils. The pedagogical activities focused on the use of the Story App Mobeybou in Portugal.

Exploration Itinerary

This section presents a set of activities inspired by the teaching practice of a primary school teacher who explored the Story App Mobeybou in Portugal (for more information see chapter 1) with her class of 1st graders. The intervention sought to create a dynamic and meaningful learning environment that fostered emergent literacy, phonological awareness, curiosity about the natural and cultural world, and the development of oral and written expression.

Throughout the sessions, the teacher integrated objectives from multiple curricular areas:

Portuguese
- Developing oral comprehension and reading of multimodal texts;
- Promoting phonological awareness and comparing sounds;
- Expanding vocabulary through use of the glossary;
- Producing short written texts (words and simple sentences).

Mathematics
- Counting and representing natural numbers;
- Organising events sequentially using ordinal numbers;
- Introducing simple mental calculations (addition and subtraction);
- Applying logical reasoning and problem-solving in real-life contexts.

Environmental Studies – Sciences and Geography
- Identifying living beings and understanding their basic needs;
- Observing and comparing natural elements (animals, plants, fajãs);
- Locating places on a map of Portugal.

Citizenship and Development
- Involving families in the learning process through research and information sharing;
- Promoting awareness of Portuguese natural and cultural heritage.

Art Education
- Drawing and illustrating natural and cultural elements of the Azores;
- Engaging in artistic expression connected to the digital narrative and glossary.

Resources

The sessions incorporated a range of resources, including:

- The Story App Mobeybou in Portugal;
- Interactive whiteboard and school manual;
- Map of Portugal;
- Manipulative materials (the 10 times table, base ten arithmetic material);
- Worksheets, sound bingo, and record sheets;
- Art supplies (paper, coloured pencils, paints).

General Itinerary

The activities were structured to integrate formal curriculum content with digital storytelling, fostering a connection between cognitive, linguistic, and creative learning. Work was carried out in large groups, small groups, and pairs, alternating between:

- Collective exploration (viewing episodes, group dialogue, locating regions on a map);
- Practical and playful activities (sound bingo, counting with manipulatives);
- Individual production (written reflections, illustrations).

At the beginning of each session, the teacher reactivated prior knowledge and stimulated curiosity with guiding questions such as: "Has anyone been to the Azores?", "What is a fajã?", or "What other places beginning with the letter F do we know?".

These questions encouraged connections between the digital story and the children's personal experiences.

During the collective viewing of episodes, the teacher promoted multimodal reading—drawing attention to images, sounds, and text—and guided vocabulary building through exploration, hypothesis, and research.

Multimodal Reading and Vocabulary Enhancement

While watching episodes of the Story App, the teacher emphasised the interplay of verbal, visual, and auditory modes. Pupils were encouraged to listen attentively, interpret visual cues, and analyse the gestures and expressions of the characters. To deepen comprehension, the teacher complemented the digital narrative with short videos (about Portuguese cities e.g., Porto, Coimbra, Barcelos), images, and tangible objects, prompting comparisons between the digital representations and real-world contexts.

Vocabulary Construction

Unfamiliar words and expressions were explored collaboratively before consulting the glossary or conducting additional research. Terms such as fajã, cagarro (Azores), azinheira (Alentejo), cataplana (Algarve), fado (Coimbra), careto (Podence), and figurados (Barcelos) were discussed through collective observation and inference, enriching pupils' linguistic and cultural repertoires.

Synthesis and Appropriation of the Narrative

In the final sessions (9 and 10), the children were invited to reimagine the narrative universe, creating their own journey through the regions explored by the story's protagonist. Working in pairs, they organised the sequence of episodes, composed original texts and illustrations, and actively contributed to the collective editing of a class book.

Through this process, pupils developed a stronger understanding of narrative cohesion and authorship, reinforced by their use of connectors and reflection on story structure. Reading aloud and exploring the storyMaker further consolidated their awareness as emerging authors of multimodal stories.

Table 1 presents a short overview of the intervention.

Table 1

Overview of the Intervention

Sessions		Activities	Materials
1	Large Group	. Visualization of episodes 1 and 2 of the Story App . Observation of images . Identification of new words . Discussion about animals and places . Phonological awareness for letters J, Ge, Gi and F/f . Sound Bingo/Loto game . Game for initial sounds . Temporal sequencing and counting shearwaters . Exploration of living beings in the Azores	. Story App Mobeybou in Portugal . Map of the Azores . Short film about the Azores . The 10 times table . Base ten arithmetic material . Sound bingo . Writing materials
	Individual	. Drawing a living organism or a geographical location of their choice within the Azores	

Sessions		Activities	Materials
2	Large Group	. Visualization of episode 3 . Discussion of foods and sensory observation . Reflection on the story . Tasting bolo do caco . Short film about the Flowers' Festival . Discussion of cultural traditions	. Story App . Images of the Famalicão market and the Lavradores market (Madeira) . Short film about the Flower's Festival . Typical Portuguese food for tasting . Writing materials
	Individual	. Writing simple sentences with teacher's support . Illustration of the story . Creation of origami flowers to be attached to a cardboard crown . Addition of words/phrases related to spring on the group crown	
3	Large Group	. Visualization of episode 4 . Phonological awareness for digraph "ss" through games . Discussion of real-life images from the Algarve region . Sensory exploration of various materials (sand, shells, clay) through video . Comparative conversation on typical objects	. Story App . Video and images about the Algarve . Sand, shells and clay . Writing materials
	Individual	. Practical sensory exploration in small groups of the materials viewed in the video . Documentation, in a table, of the physical properties of the materials explored . Drawing of an object related to the Algarve made from the raw material explored sensorially in the previous session . Writing a sentence about the materials explored in the previous session . Word Hunt game . Illustration of the preferred section of the narrative, accompanied by captions	

Sessions		Activities	Materials
4	Large Group	. Visualization of episode 5 . Discussion of landscapes, animals, and holm oaks . Phonological awareness of the letter Z . Exploration of basic needs of living beings . Creation of a comparative table of the needs of animals, plants, and human beings	. Story App . Images and short film about Alentejo . Writing materials . Sunflower seeds
	Individual	. Drawing the Alentejo landscape . Writing sentences . Decoration of a bag with sunflower seeds . Writing symbolic messages	
5	Large Group	. Visualization of episode 6 . Discussion of city, Tagus River, and architecture . Phonological awareness for /s/ and /ʃ/ . Exploration of geometric forms present in the various buildings in Lisbon . Introduction to professions through oral riddles	. Story App . Images and videos about Lisbon . Geometric shapes cut-outs . Writing materials
	Individual	. Identification of letters and words . Writing sentences . Representation of buildings using basic geometric shapes . Writing about their chosen profession	
6	Large Group	. Visualization of episode 7 . Discussion about city, university, Mondego River, and fado . Watching a short film . Creating a word cloud . Collective list of observations . Guided conversation about professions	. Story App . Images and short film about Coimbra . Map of Portugal . Writing materials . Cards for the word cloud
	Individual	. Creating a postcard that illustrates key discoveries . Writing sentences with teacher support . Sharing postcards within the class	

Sessions		Activities	Materials
7	Large Group	. Visualization of episodes 8 and 9 . Discussion on urban vs rural environments . Introduction to the Douro River, rabelo boats, caretos . Guided comparison between Porto and Podence (city vs village), based on a set of questions . Resolution of math problems . Reflection on care, responsibility, and respect	. Story App . Comparative worksheets . Writing materials
	Individual	. Completion of a comprehension worksheet on both episodes . Writing simple sentences . Oral communication of discoveries . Group reflections on attitudes	
8	Large Group	. Visualization of episode 10 . Discussion of the Rooster of Barcelos' legend . Small group exploration of figures related to Barcelos . Discussion and creation of collective sentences for a creative text . Measurement activities using non-standard units	. Story App . Images alluding to Barcelos . Paper clips . Paper . Writing materials
	Individual	. Final production of individual narratives	
9	Large Group	. Sharing family research . Guided discussion about regions . Distribution of a writing guide to support narrative production . Planification of episodes for collective story	. Information sheets . Writing materials
	Individual	. Writing sentences . Illustration of the episode (in pairs) . Guided creative writing	

Sessions		Activities	Materials
10	Large Group	. Reviewing and organizing episodes . Collective construction of narrative . Discussion of connectors, temporal expressions, and cohesion . MS Word projection for collective construction through sentences written in small groups	. Computer/tablet with the storyMaker . Writing materials
	Individual	. Exploring the storyMaker in pairs . Preparing illustrations and final narrative	

Description of the Sessions

Session 1 – Discovering the Azores: Joana and the Letter F
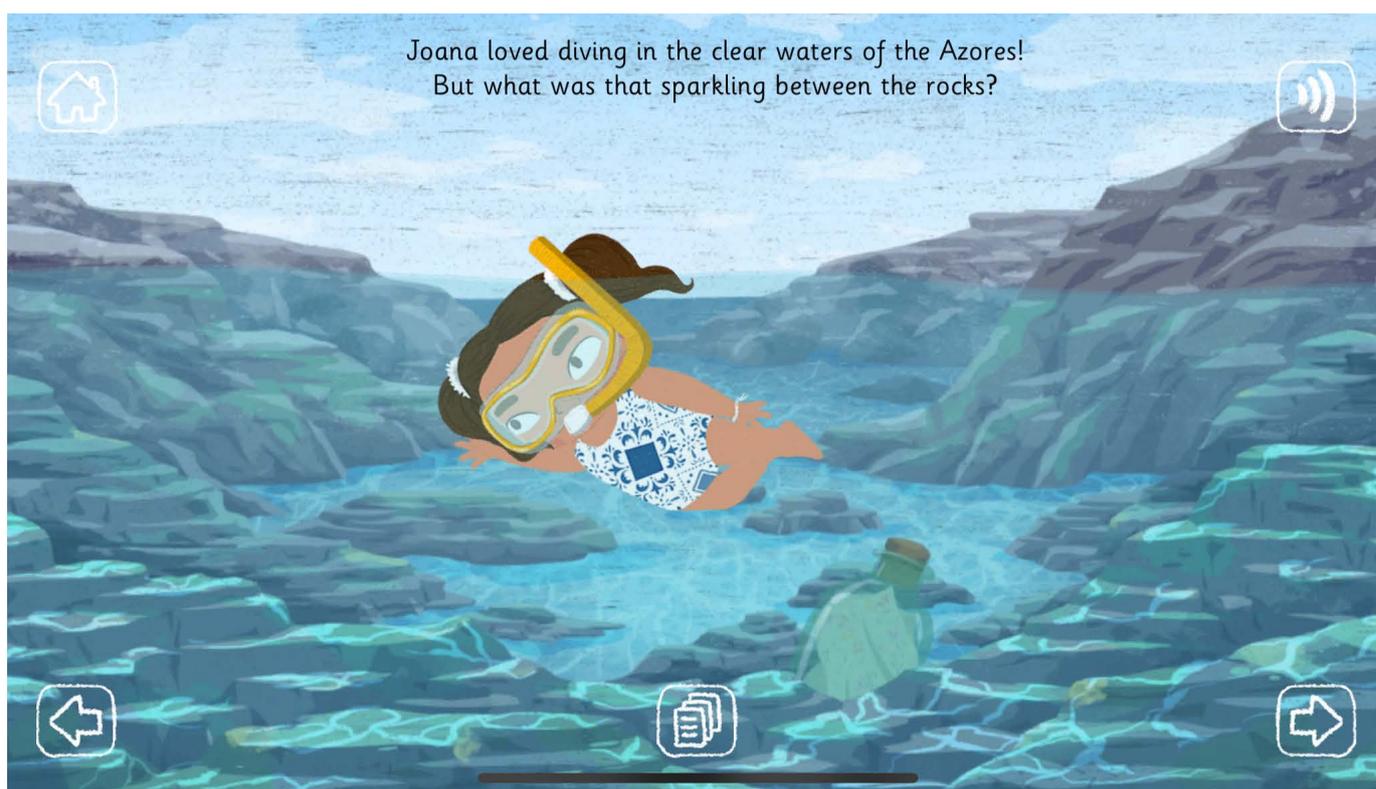
Figure 1. Episode 1: the Azores.

This first session marked the beginning of a detailed exploration of the Story App Mobeybou in Portugal, focusing on the episodes set in the Azores (Figures 1 and 2). The aim was to integrate the introduction of the letter F/f with the discovery of cultural and natural features of the archipelago, while also

Story: Joana loved diving in the clear waters of the Azores!
But what was that sparkling between the rocks?
"If you find me, come and explore my country".

developing skills in counting, sequencing, and observing living beings. The pedagogical approach was cross-curricular, combining oral language, reading, writing, mathematics, and environmental exploration. Activities culminated in playful and creative tasks, such as a sound bingo and the illustration of living beings.

Excited, Joana imagined herself leaving the Fajã for an adventure. She took a deep breath, felt the sea breeze and heard the Cory's shearwater far away... She was ready to go!
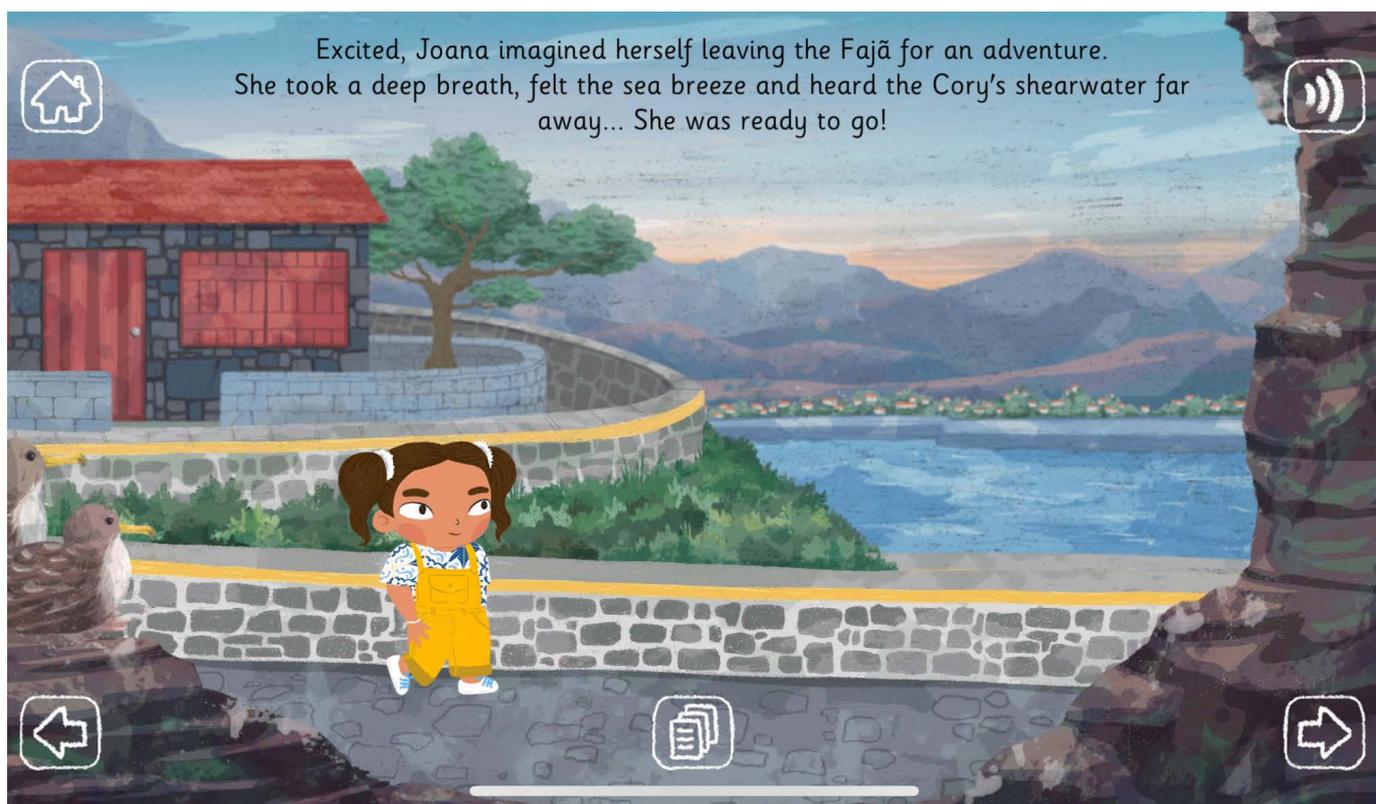
Figure 2. Episode 2: the Azores.

Extra Resources Used – Map of the Azores, images, short film, manipulatives (the 10 times table, base ten arithmetic material), sound bingo.

General Itinerary

The session began with the viewing of the first two episodes of the StoryApp. The children were encouraged to observe the images carefully and identify unfamiliar words, which were recorded on the board. The teacher guided the discussion with questions such as: "Has anyone been to the Azores?" and "What animals do you think we might find there?", fostering connections between the story and the children's prior experiences.

Story: Excited, Joana imagined herself leaving the Fajã for an adventure. She took a deep breath, felt the sea breeze and heard the Cory's shearwater far away...

She was ready to go!

This was followed by a collective recognition of words written with letters already studied (**J, Ge, Gi**) and a brief conversation about the events of the narrative, reinforcing sequential memory and phonological awareness. The teacher clarified more challenging words using visual aids and maps of the Azores. The word Fajã was highlighted and explained through both visual and verbal support. Other locations beginning with the letter F (Cozido das Furnas, Lagoa do Fogo, Miradouro do Pico do Ferro, Ponta da Ferraria, Flores and Faial islands) were also explored, expanding vocabulary and geographical knowledge (Figure 3).

Using the word Fajã, the phoneme–grapheme F/f was introduced and compared with the sound /v/. The children experimented with the vibration of their vocal cords and practiced pronunciation in a playful, collective manner.

A Bingo/Loto game focusing on initial sounds followed, highlighting syllables beginning with F and revisiting previously studied letters (J, Ge, Gi). The activity reinforced phonological awareness in an enjoyable and interactive way.

Mathematics was explored through activities inspired by the story:

Temporal sequencing: ordering Joana's day in the Azores (first, then, last). Counting and calculation: counting shearwaters up to 30 using the 10 times table and base ten arithmetic material; solving small addition and subtraction problems (e.g., "Three shearwaters flew away, then five more came...").

The diversity of living beings in the Azores was then examined, reflecting on their basic needs. A short film about the archipelago was shown, after which each child drew a living being or location (e.g., a shearwater, a dolphin, or Flores Island) and wrote a caption with the teacher's support. These drawings were intended for inclusion in the class's collective book (Figure 4).

To conclude, the class reviewed the new places and vocabulary they had learned. For homework, pupils were invited to research interesting facts about the Azores with their families, promoting family engagement and continuity of learning beyond the classroom.
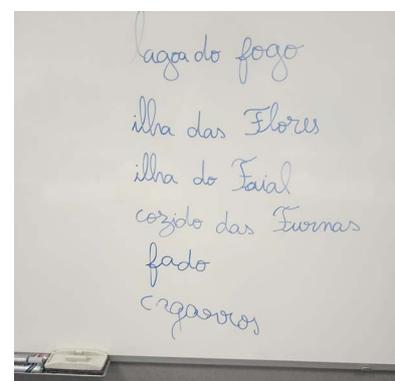
Figure 3. Locations beginning with the letter F.

Figure 4. Example of an illustration displaying cagarros and furnas.

Session 2 – Exploring Madeira: Culture, Mathematics and Traditions

The first stop was at Madeira Island. At the colourful Farmers' Market in Funchal, Joana saw bolo do caco, bananas, candy necklaces... What a delight!

Figure 5. Episode 3: Madeira, Farmers' Market.

This second session focused on exploring the Farmers' Market episode set on Madeira Island (Figure 5). The main objectives were to stimulate oral and sensory description, support the production of simple written texts, solve contextualized mathematical problems, and foster appreciation for cultural traditions through hands-on artistic activities.

General Itinerary

The session began with the presentation of an image of the Vila Nova de Famalicão (where the school is located) market, used to activate the children's prior knowledge. The teacher asked whether they had ever visited a market and what they usually bought there. Then, she showed the picture of the Farmers' Market in Madeira, encouraging careful observation: What could they see? What foods might be sold there?

Next, the Story App episode was viewed. The children were invited to identify the foods mentioned in the story—such as bolo do caco, Madeira bananas, and candy necklaces—and to imagine the smells, tastes, and sensations of

Story: The first stop was at Madeira Island.
At the colourful Farmers' Market in Funchal, Joana saw bolo do caco, bananas, candy necklaces... What a delight!
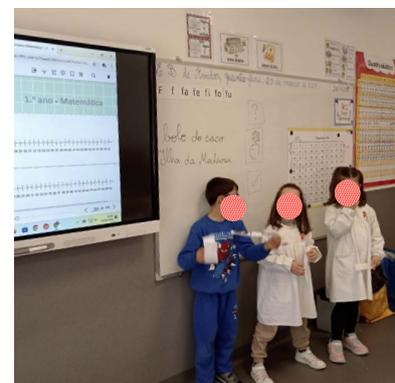
Figure 6. Small group presenting their solution to mathematical problems.

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the market. The class reflected on how Joana might have felt surrounded by so many colourful fruits and whether they would have liked to try some of them.

During a moment of sensory exploration, the children handled and tasted bolo do caco. They were encouraged to observe its colour, feel its texture, and describe its flavour, enhancing vocabulary through sensory experience.

Afterwards, the children were invited to imagine a continuation of the story: What might Joana do with the products she bought at the market? With the teacher's support, each child wrote a simple sentence and created an accompanying illustration. They then shared their work with their classmates, reinforcing oral expression and narrative creativity.

In mathematics, subtraction problems were introduced based on the market scene. Working in small groups, the children solved challenges using the number line—for example: "If Joana bought 12 bananas and ate 3, how many are left?". Each group presented its reasoning and solution to the class, encouraging mathematical communication and collaborative problem-solving (Figure 6).

The enrichment activity centered on Madeira's Flower Festival. After watching a short film, the teacher invited discussion: "What did they see?", "What did they enjoy most?", "How did this celebration compare to the Flower Festival in Vila Nova de Famalicão?" Each child then created a paper-folded (origami) flower and wrote a word or phrase related to spring (Figure 7). The flowers were assembled into a collective wreath and displayed on the classroom door, symbolizing teamwork and the appreciation of cultural traditions.

Figure 7. Paper-folded (origami) flowers created by children.

Session 3 – Discovering the Algarve: Sounds, Flavours and Materials

This third session centred on an interdisciplinary exploration of the Algarve (Figure 8), integrating Portuguese, Environmental Studies, and cross-curricular learning experiences. The project aimed to develop phonological awareness, enrich knowledge of the natural and cultural world, and stimulate curiosity through the Story App. The activities combined storytelling, sensory exploration, and creative opportunities for reading and writing.

Extra Resources Used — Sand, shells, and clay — for sensory exploration and hands-on activities related to the region.

Story: Already in the Algarve, Joana visited Iara her Brazilian friend. They had fun playing on the beach and enjoyed the Algarvian cataplana.

Already in the Algarve, Joana visited Iara
her Brazilian friend.
They had fun playing on the beach
and enjoyed the Algarvian cataplana

Figure 8. Episode 4: The Algarve.

General Itinerary

The teacher began the session by displaying an image from the Story App showing Joana and Iara on the beach, with the text cropped out. The children were invited to observe closely and make predictions: "Who might the characters be?" "Where are they?" "What are they doing?" "How might they feel?" "What time of day could it be?" Their hypotheses were recorded on the board to be revisited later.

The Algarve episode was then shown in full, allowing the children to confirm or revise their earlier ideas. This moment also introduced the digraph "**ss**", which became the focus of a set of playful phonological awareness games.

In the first game, the children identified, within sets of words, the one containing the strong /s/ sound represented by "**ss**."

In the second, they sorted words with and without the /s/ sound, moving around the room to place them in the correct category.

In the third, they listened to a series of words and indicated whether the /s/ sound appeared at the beginning, middle, or end, recording the results in columns on the board.

Figure 9.1. Children at sensory-exploration stations, examining different materials.

In the fourth challenge, they created a Phonetic Cataplana—a playful word-classification activity—grouping sweet and savoury foods according to whether they contained the /s/ sound. Each child glued or drew the foods on the appropriate side and wrote one or two short sentences using selected words.

On the following day, the teacher resumed Joana's journey through the Algarve to explore the properties of materials typical of the region. After showing a short video, the class discussed what they had observed in terms of houses, objects, and utensils. The teacher recorded key ideas on the board and helped the children select those that could later be incorporated into the class's collective story.

The pupils were then organised into small groups to rotate through sensory-exploration stations. They touched and examined real materials—sand, shells, cork, wicker, clay, and stones—completing record sheets that described characteristics such as smooth/rough, soft/hard, and permeable/impermeable (Figures 9.1 and 9.2).

After the exploration, the teacher presented images of typical Algarve objects—such as the cataplana, the wicker basket, and the clay jug—and led a discussion about their usefulness and material properties. The children reflected on questions like: "Why can't a basket be made of paper?" or "What would happen if a clay jug fell to the ground?"

The session concluded with an individual creative activity, where each child chose an object from the Algarve to draw and captioned the illustration with the name of the material and a simple descriptive phrase.

In a final enrichment phase, the children deepened their comprehension of the episode through reading and writing activities. They first listened to the audio while following the text with their fingers, then played Word Hunt, locating specific words within the narrative. The session ended with an illustrated reflection, where each child drew their favourite scene and wrote a related sentence, supported by the teacher.

Figure 9.2. From top to bottom: Children at sensory-exploration stations, examining different materials.

Session 4 – Alentejo – Words and Nature

In Alentejo, among the hills and plains,
Joana saw white houses and beautiful farms.
But there, just ahead...Were those storks?
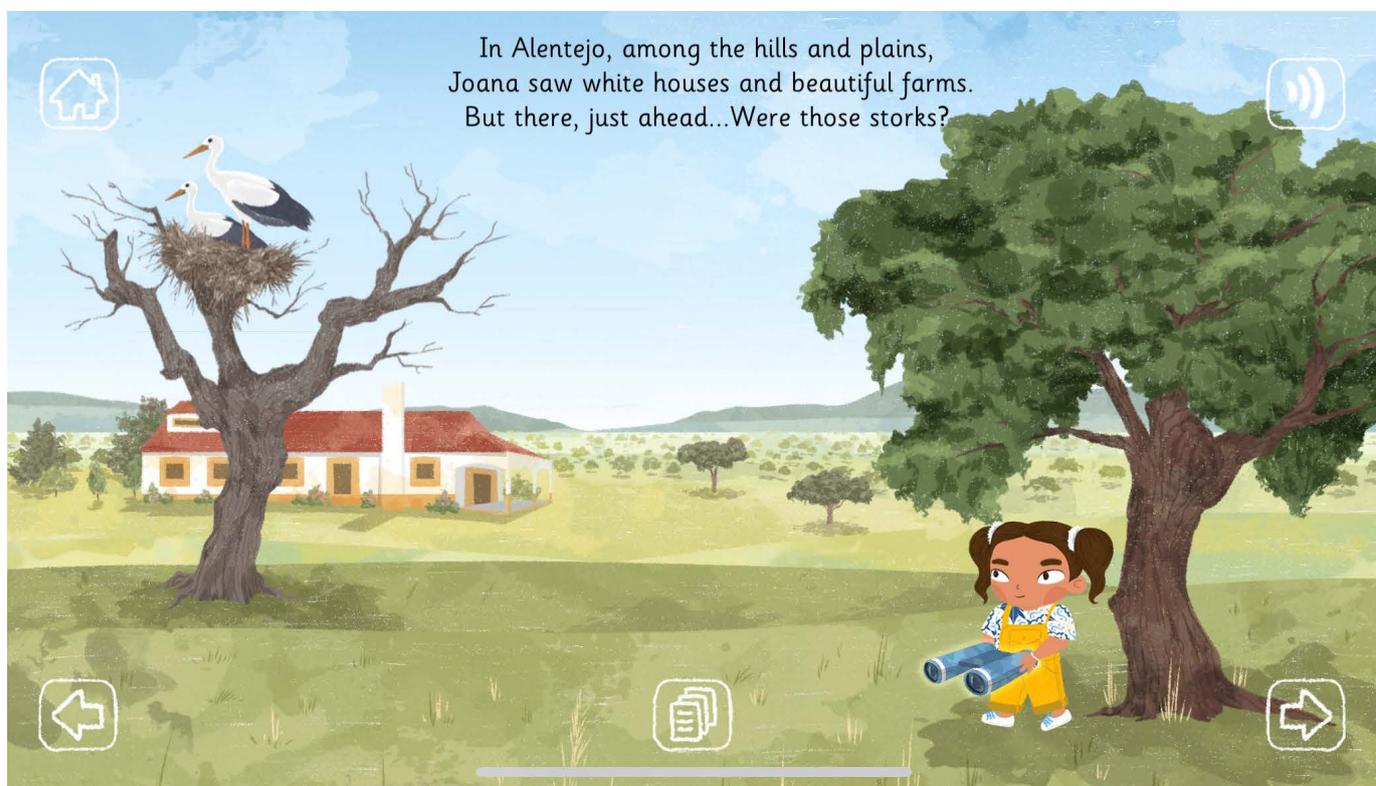
Figure 10. Episode 5: the Alentejo.

This fourth session focused on exploring the Alentejo region (Figure 10) through an integrated approach that combined Portuguese, Environmental Studies, and enrichment activities. The session aimed to develop phonological awareness (the letter **Z**), understanding of the basic needs of living beings, and appreciation for caring for nature. The session concluded with the symbolic creation of a sunflower seed gift, fostering a tangible connection to the environment.

Extra Resources Used — Sunflower seeds — for planting activities to connect children with the natural environment.

General Itinerary

The session began with a reading and viewing of the Alentejo episode. This was followed by a brief exploratory discussion in which the children shared their observations of the projected image.

Story: In Alentejo, among the hills and plains, Joana saw white houses and beautiful farms. But there, just ahead... Were those storks?

A short film about the Alentejo region was then shown. The children were encouraged to observe carefully the landscapes, animals, and typical plants, and to share what caught their attention. The teacher recorded these observations on the board to support later reflection.

The session continued with a focus on the letter **Z**, introducing the keyword azinheira (holm oak). The teacher displayed an image of the tree, wrote the word on the board emphasizing the **Z** sound, and guided the children in repeating the sound to reinforce phonological awareness.

A simple dictation followed, using sentences related to the content explored, such as: "Joana saw an azinheira." The class corrected the sentences together, highlighting attention to the **Z** sound (Figure 11).

Next, each child created a drawing of the Alentejo landscape, incorporating elements such as storks, white houses, and holm oaks. They wrote a short sentence using the word azinheira and, at the end, some children presented their drawings and read their sentences aloud to the class.

In Environmental Studies, the class revisited the image of the Alentejo region and discussed the living beings present. A guided conversation explored their basic needs, with children contributing answers such as water, food, sunlight, and shelter, which the teacher recorded on the board.

A comparative chart was then created with three columns: "What does the stork need?", "What does the holm oak need?", "What do you need?" The children offered ideas that were recorded, facilitating reflection on shared needs (e.g., water and air) versus specific needs (e.g., soil for the holm oak, affection for humans).

Each child completed and illustrated the sentence: "My living being is a... To live, it needs...," choosing between a stork, a sunflower, or themselves.

In the enrichment activity, the teacher revisited the Environmental Studies content by asking: "What does a seed need to grow?". The children suggested water, sun, earth, time, and care. The teacher connected these ideas to the Alentejo landscape, springtime, and the symbolic meaning of Easter as a period of rebirth.

Each child then decorated a small bag containing a sunflower seed (Figure 12) using coloured pencils and pens. With support, they wrote symbolic messages,
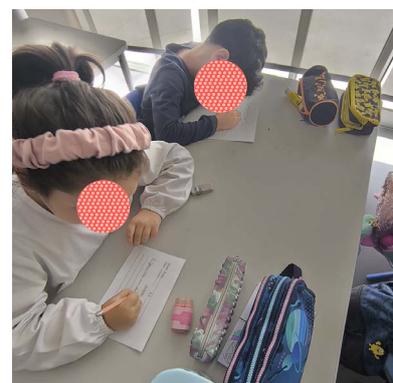
Figure 11. Children taking a dictation.

Figure 12. Sunflower seeds.

Figure 13. Examples of sunflower seed bags personalized by children.

such as "Take with you a little piece of the Alentejo sun" or "Take care of this seed as you take care of yourself" (Figure 13).

The activity concluded with the placement of the seed in the bag and a moment of sharing, during which the teacher reinforced the symbolic meaning of the seed as representing care, growth, and connection to the project.

Story: On her journey through mainland Portugal, Joana arrived in Lisbon. She tasted the pastéis de nata (custard tarts) and was enchanted by the architecture and the view of the Tagus River.

Session 5 – Discovering Lisbon: Sounds, Shapes and Professions

On her journey through mainland Portugal, Joana arrived in Lisbon. She tasted the pastéis de nata (custard tarts) and was enchanted by the architecture and the view of the Tagus River.

Figure 14. Episode 6: Lisbon.

This fifth session focused on exploring the city of Lisbon (Figure 14). The session integrated Portuguese, Mathematics, and Environmental Studies, aiming to develop phonological awareness, expand vocabulary, observe geometric elements in Lisbon's architecture, and raise awareness of professions associated with the urban environment.

Figure 15. Children eating Pasteis de Nata, a typical Portuguese pastry.

General Itinerary

The session began with a viewing of the Lisbon episode. The teacher encouraged the children to share their observations, asking if they had ever visited the city and what they already knew about it.. A short film about Lisbon followed, prompting a discussion on whether the city appeared old or modern and encouraging them to justify their answers.

The Tagus River was then introduced. The children were asked if they had heard of it and and were invited to discuss activities people could do near a large river. A short film about the Tagus river led to a critical discussion: children considered what they observed near the river, whether the water appeared clean, the source of the water, and its destination.

The presentation of Pastéis de Belém followed and the Pastéis de Nata test (Figure 15). The children were asked if they had tried them and whether they knew their ingredients. The teacher highlighted the word pastéis, divided it into syllables, and invited children to identify the /s/ sound at the end of each syllable and exploring the /ʃ/ sound.

Lisbon's tiles were introduced through a video showing facades and buildings. The children were asked to identify shapes and colours, to relate them to similar tiles they had seen, and the teacher explained the concept of facades. The word azulejo was highlighted to introduce the letter **Z**. A list of Lisbon-related words was displayed, and the children identified those beginning with **Z**, copied them into their notebooks, and used one to write a sentence.

In Mathematics, the session was practical and exploratory. Images of the Belém Tower and the Jerónimos Monastery were projected, and the children were asked to identify geometric shapes such as squares, triangles, and rectangles. In small groups, they manipulated cut-out geometric figures and identified congruent shapes.

The "Architects of Lisbon" activity followed, where the children worked in groups to construct building facades inspired by Lisbon's buildings, using geometric figures (Figure 16). The facades were mounted on posters, naming the shapes used and exploring symmetry and patterns (Figure 17). Each group presented their work and reflected on the most frequently used shapes, highlighting connections between mathematics and architecture.

In Environmental Studies, the session introduced professions. The teacher led an oral riddle game, such as: "I make delicious pastries with puff pastry and cinnamon. Who am I?" (pastry chef) and "I draw houses, squares, and museums. Who am I?" (architect).

Finally, the children drew and wrote a caption in their notebooks about the profession they wished to pursue, completing the phrase: "When I grow up, I want to be a..." Those who wished shared their work with the class, concluding the session.
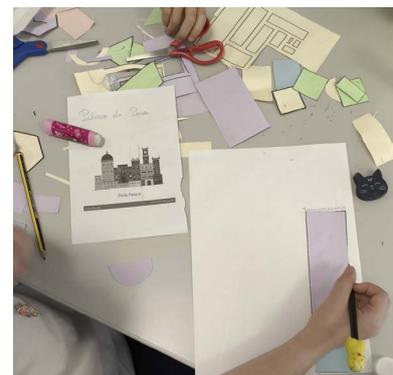
Figure 16. Children drawing building facades inspired by Lisbon's monuments, using geometric shapes.

Figure 17. From top to bottom: Posters depicting the facades of some of Lisbon's monuments using geometric shapes, with the respective inspirational photograph.

Session 6 – Exploring Coimbra with Joana: City, River, Music

In Coimbra, the city of the students,
Joana visited the oldest university in the country.
She gazed at the Mondego River and listened to Fado.

Figure 18. Episode 7: Coimbra.

The sixth session focused on exploring Coimbra's cultural and natural heritage (Figure 18), integrating Portuguese, Environmental Studies, and Arts Education. Using narratives from the Story App, videos, and guided conversations, children discovered key elements of Coimbra's identity, including the Mondego River, the university, and fado music. The session concluded with the creation of a postcard reflecting their learning.

Story: In Coimbra, the city of the students, Joana visited the oldest university in the country.
She gazed at the Mondego River and listened to fado.

General Itinerary

The session began with the teacher announcing the city to be explored and challenging children to think about what made Coimbra special. The Story App episode was then viewed, followed by a brief discussion guided by questions such as: "What did Joana see?", "What did she hear?", and "What did she feel?"

Next, a short film about Coimbra was shown. The children were invited to observe and share elements they found interesting, which were recorded on the board to create a collective list of notable features.

The Mondego River was then introduced, connecting this exploration with the previous session on the Tagus River. The teacher asked if anyone knew the name of Coimbra's river and explained that the Mondego is the largest river entirely within Portugal. A simple map showing major Portuguese rivers was distributed, and children were invited to identify the largest river.

Images of the river's source and a short film comparing the source with the river in Coimbra supported their understanding.

The narrative was resumed to introduce the University of Coimbra, referred to as the "city of students". A photograph of the university prompted questions such as: "What is this building?", "What do they do there?". Children were asked whether they had heard the word "university" or knew anyone who attended one. The teacher explained that the university is a school for adults training for professions such as teachers, doctors, and engineers, reinforcing connections to the professions explored in Session 5.

Fado de Coimbra was explored next. The teacher asked if the children knew what fado was and distributed three words/icons—sad, calm, beautiful—asking them to select the one that best reflected their feelings while listening. After listening to a fado piece, children shared their chosen words, which were recorded on the board and arranged into a "word cloud". Each child then wrote a sentence starting with "For us, fado is…" on a card (Figure 19).

The session concluded with an individual creative activity: producing a postcard about Coimbra. Children were instructed to draw what they most enjoyed discovering and write a simple sentence to share their learning.

Supporting vocabulary (Coimbra, river, university, students, cover, music, fado, beautiful, sound, listening, travelling) and example sentence starters ("In Coimbra I discovered…", "What I liked most about Coimbra was…") were provided on the board. The teacher circulated to support writing according to each child's level of independence.

Finally, children who wished shared their postcards and read their sentences aloud, fostering a sense of pride and reinforcing peer learning.
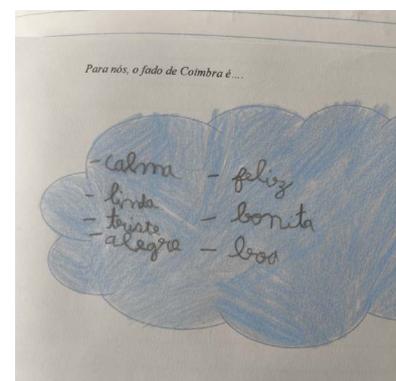
Figure 19. Example of a word cloud with adjectives linked to fado.

Session 7 – Porto and Podence: Between the City and the Village
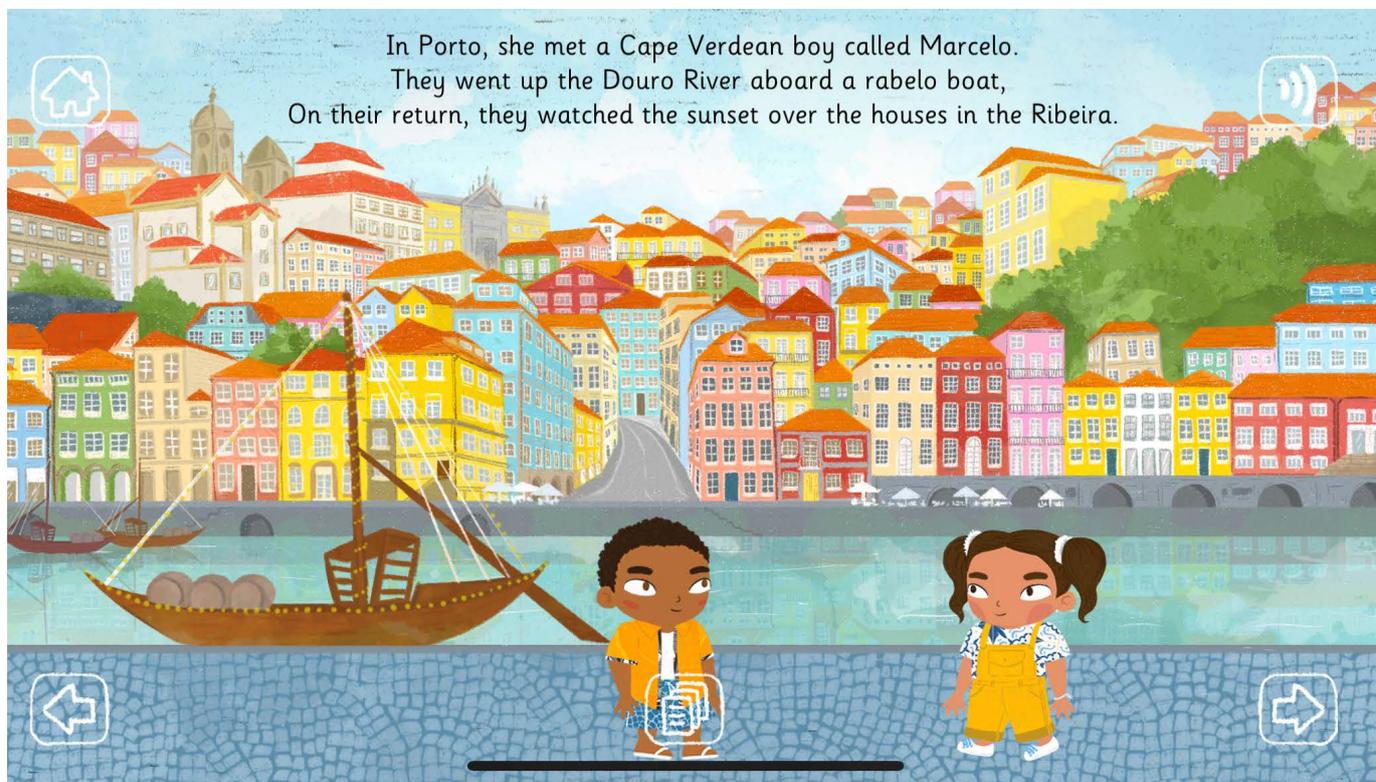
Figure 20. Episode 8: Porto.

The seventh session focused on exploring two distinct realities in Portugal: the city of Porto (Figure 20) and the village of Podence (Figure 21). Using episodes from the Story App, videos, and informative texts, and engaging in cooperative challenges, the children developed a deeper understanding of cultural and natural elements (the Douro River, rabelo boats, and Podence's caretos), practiced logical and mathematical reasoning, and reflected on attitudes of care, respect, and responsibility in everyday life.

Story: In Porto, she met a Cape Verdean boy called Marcelo.
They went up the Douro River aboard a rabelo boat,
On their return, they watched the sunset over the houses in the Ribeira.

General Itinerary

The session began with a viewing of the Porto episode from the Story App. The teacher explained that Joana would be visiting two very different locations and asked the children to observe carefully, then discuss what they already knew and what new discoveries they had made.
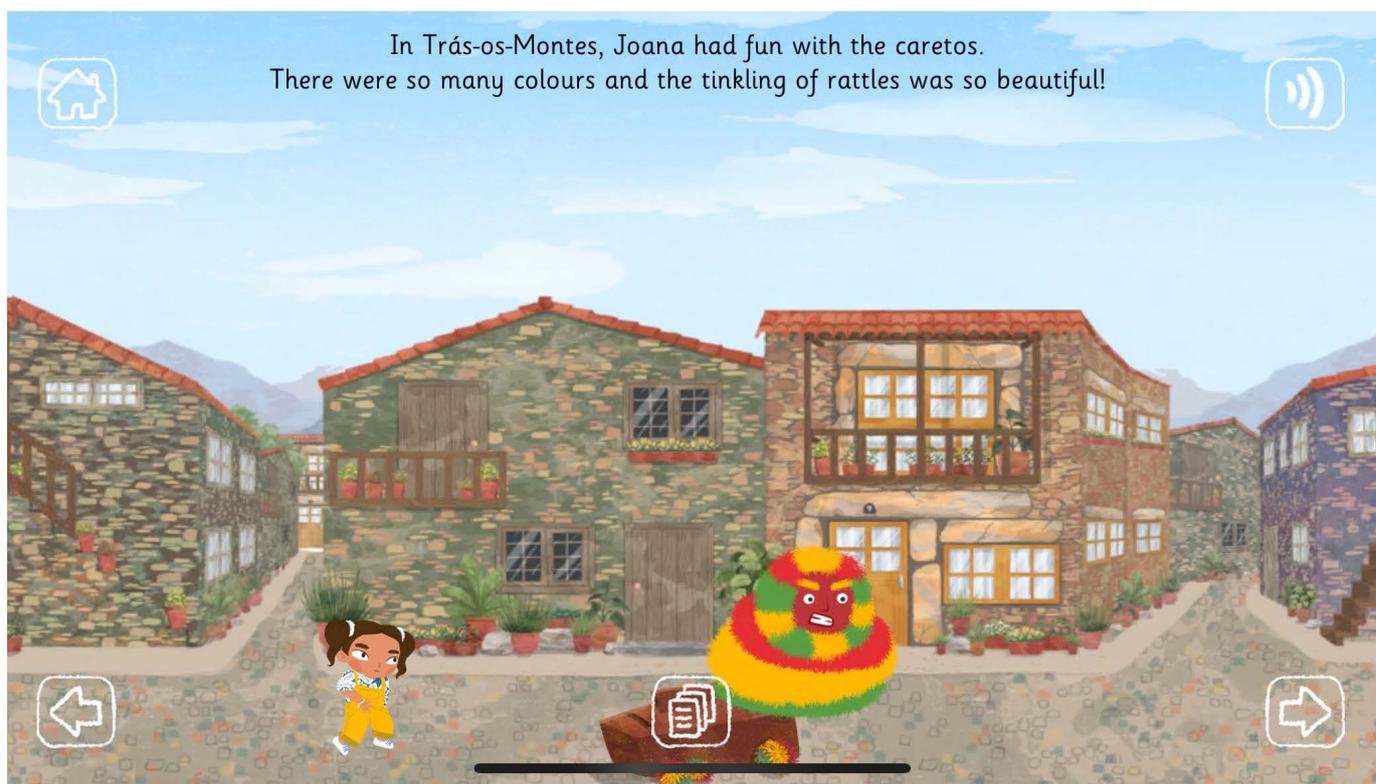
Figure 21. Episode 9: Podence.

A short film about Porto followed. The children were invited to share any personal experiences of visiting the city and what they had seen or done. The teacher introduced the Douro River, linking it to previous learning about other rivers. She asked whether its source was in Portugal, like the Mondego, or in Spain, like the Tagus, using a map to facilitate their understanding.

Next, the children read an informative text about the rabelo boat, some reading aloud, followed by a class discussion on its historical significance in Porto. The Podence episode was then shown on the Story App. The teacher asked the children to focus on characters, setting, and actions, prompting questions such as: "Who appeared?", "What did Joana do?", "What did the houses look like?", and "What obstacles did she encounter?". An additional text about Podence's caretos was distributed and discussed. Finally, a real-life image of the village was projected, and children were asked to identify differences from Porto, preparing them for a city-village comparison.

The children worked in small groups to complete a comparative worksheet about Porto and Podence, writing simple sentences and matching images (Figure 22). Though completed individually, the task was collaborative, with

children sharing ideas. Each group then orally presented answers to the question: "What did you learn or discover today?".

In Mathematics, the teacher introduced a problem related to Porto: "How many boats did Joana and Marcelo see in total if 8 went up the Douro River and 5 went down?". Groups solved similar challenges for Porto and Podence. Each group presented their solutions and explained their reasoning, while the class discussed alternative strategies.

The session concluded with a focus on care, responsibility, and respect. The teacher guided a reflection on situations in which Joana demonstrated care during her visits, then invited the children to consider how they show care in daily life at home, school, or play ground.

Finally, the children completed group sheets titled "We help," "We are responsible", and "We have respect," writing examples of attitudes for each category, reinforcing social and emotional learning in a practical context.
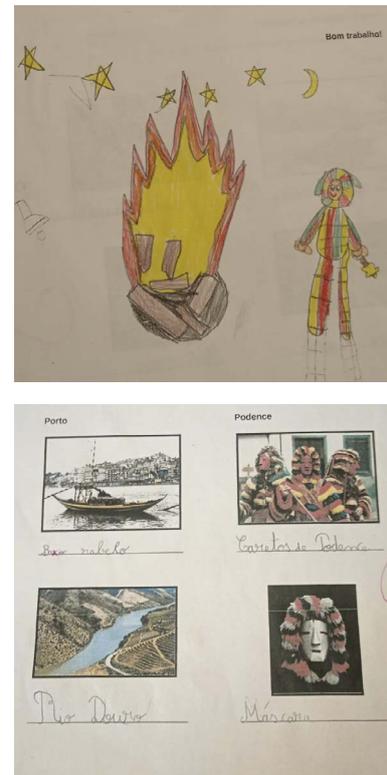
Figure 22. From top to bottom Worksheet about Porto and Podence.

Session 8 – Barcelos: Figures, Measurements, Memories
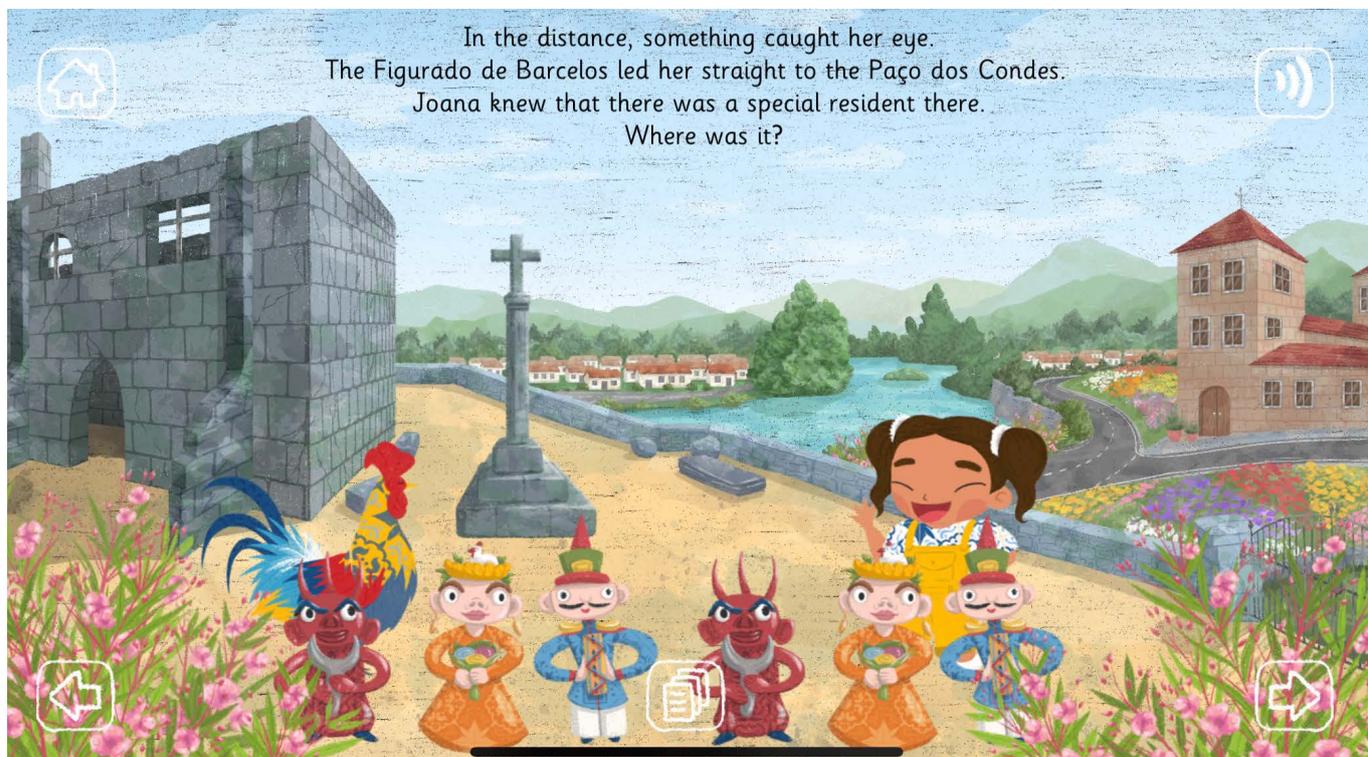
Figure 23. Episode 10: Barcelos.

The eighth session focused on exploring the cultural and symbolic heritage of Barcelos through the Story App (Figure 23), videos, and collaborative creative activities. The children learned about the legend of the Rooster of Barcelos, appreciated local heritage, practiced descriptive and creative writing, and explored mathematical concepts of length using non-standard units. In Environmental Studies, they reinforced their understanding of Portugal's geography and created a collective map connecting the symbols and places explored throughout the project.

General Itinerary

The session began with a viewing of the Barcelos episode on the Story App. The teacher asked children if they recognized the sounds, if they were familiar with the city, and why dancing figures appeared on the screen. A short film about Barcelos followed. The children shared their observations, relating the film to the episode and commenting on elements they recognized.

Pictures of the Rooster of Barcelos and pieces of the figurine were presented. The teacher asked children if they knew why the rooster was famous or if they had heard the legend. The legend was then told, giving context to the cultural symbolism.

The children worked in small groups with images of figures representing Barcelos and guiding questions such as: "What is this figure?", "What is it doing?", and "What can we imagine about it?". The groups discussed and recorded ideas, with the teacher supporting vocabulary use and sentence formulation. Each group then created a descriptive sentence about their figure, which was orally presented and illustrated in each child's notebook (Figure 24).

In Mathematics, images of the traditional Barcelos Rooster and the stylized rooster by Joana Vasconcelos (a Portuguese artist) were compared. The children discussed which was larger and how to measure them, reinforcing the concept of length using non-standard units.

Inspired by Joana Vasconcelos's work, each group received a worksheet with instructions to draw a rooster, respecting specific measurements for each body part. The groups measured and drew the stylized rooster on paper.

One member from each group presented their rooster and explained the measurement process. The teacher encouraged reflection on the use of the

Story: In the distance, something caught her eye. The Figurado de Barcelos led her straight to the Paço dos Condes. Joana knew that there was a special resident there. Where was it?
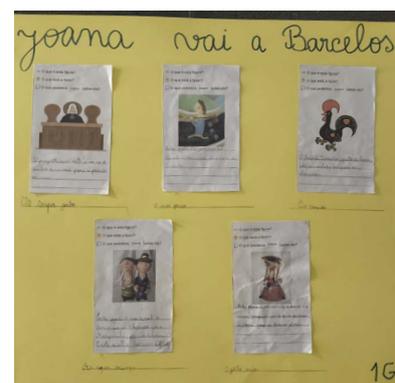
Figure 24. A poster with images representing Barcelos and the corresponding phrases written by the children.

Figure 25. Graphic representations of the Barcelos Rooster.

same or different units and how variations affected the results, emphasizing comparison and diversity of representations (Figure 25).

To conclude, the children freely explored the storyMaker, creating short, spontaneous narratives using available materials within the application (Figure 26).

Session 9 – Our Story: A Journey Through Portugal

The ninth session focused on the collaborative creation of narrative episodes in pairs, based on the regions explored throughout the project. The aim was to consolidate knowledge of the Portuguese territory, develop writing skills and creative illustrations, and value cooperative work, preparing for the final collective book.

General Itinerary

The session began with a sharing of the research conducted with family support. The teacher invited each pair to present the information they had gathered about their assigned region (Figure 27).

Information sheets with guiding questions, such as "What did we see?", "What was special about what happened?", and "What did we eat?" were distributed. The teacher explained that each pair should imagine they had personally experienced the trip and write their own story to contribute to the collective narrative.

The pairs worked on guided creative writing, organising ideas, constructing sentences, and illustrating their episodes with drawings representing their region. The teacher circulated, providing guidance, suggesting descriptive vocabulary, and encouraging imaginative additions while maintaining each pair's authorship.

Session 10 – Our Story Takes Shape: Build, Connect and Tell

The tenth session focused on the collective organisation of the final narrative, combining the episodes created by the pairs into a single, cohesive text. The aim was to reinforce understanding of narrative structure, textual cohesion, authorship, and engagement, while planning illustrations and exploring digital multimodality through the storyMaker material.

Figure 26. Children using the storyMaker to create a short narrative.

Figure 27. Children presenting their research.

General Itinerary

The session began with a review of the episodes created by the pairs. Each pair's sentences were projected onto the board, and the teacher guided the class in organising the episodes chronologically according to the regions visited.

Collective construction of the narrative followed. The teacher invited pupils to suggest how to begin, continue, and conclude the story, including linking phrases and temporal connectors such as "In the beginning…", "Then…", "Meanwhile…", and "Finally…". The text was edited in real-time in a projected MS Word document. The children actively participated in formulating and revising sentences, with the teacher supporting constructive correction of spelling, agreement, and punctuation. The class also brainstormed possible shared titles for the collective book (Figure 28).

Finally, the children explored the storyMaker in pairs. Exploration was open-ended, with the teacher circulating to assist with selecting elements and encouraging creative expression. The children experimented with inserting images, sounds, and short dialogues, connecting digital resources with their written stories and illustrations.

Figure 28. Book cover made by the children, with self-portraits.

Conclusion – Reflections on Learning and Practice

This ten-session project offered a comprehensive exploration of Portuguese regions through the Story App Mobeybou in Portugal, supported by multimodal resources, hands-on activities, and cross-curricular integration. Across the sessions, the children engaged in Portuguese language development, mathematics, environmental studies, arts, and digital literacy, while also cultivating social skills, creativity, and critical thinking.

Through guided observations, discussions, and practical activities, pupils developed phonological awareness, expanded their vocabulary, and strengthened narrative comprehension and production. Mathematics was integrated in meaningful contexts, from counting and sequencing in the Azores to exploring geometric shapes in Lisbon and non-standard units of measurement in Barcelos. Environmental studies and cultural exploration encouraged children to observe the natural and built environment, understand basic needs of living beings, and reflect on care, respect, and responsibility.

The project emphasized collaboration and authorship, culminating in the creation of a collective storybook and digital narratives. The children were encouraged to share ideas, negotiate meaning, and support each other's contributions while taking ownership of their learning. The use of digital tools such as the storyMaker fostered creativity, multimodal expression, and technological competence, complementing traditional literacy and artistic practices.

From a practitioner perspective, this project demonstrates the value of integrated, place-based learning, connecting classroom activities with real-world cultural, historical, and environmental contexts. By combining storytelling, sensory experiences, mathematics, and creative arts, educators can create rich, engaging learning experiences that foster curiosity, reflection, and holistic development. Furthermore, family involvement in research and discussions extended learning beyond the classroom, reinforcing the connection between school, community, and home.

In conclusion, the project illustrates how narrative-driven, interdisciplinary approaches can support meaningful learning experiences for young children, building foundational skills across domains while nurturing cultural awareness, environmental consciousness, and personal expression. It offers a possibility for practitioners seeking to design engaging, cross-curricular activities that are both academically rigorous and playfully exploratory.

Teachers' reflection:

My experience in primary school showed me that the Mobeybou materials not only sparked enthusiasm and engagement in children, but also proved to be an excellent tool for promoting communication, collaborative writing, and active participation among children. This experience reinforced my belief that integrating digital resources can transform learning into something more meaningful and relatable for children.

— Juliana Félix, primary school teacher.

Exploration Itinerary with a 2nd Grade Class Using the Story App Mobeybou in Brasil

This section presents the intervention of a primary school teacher carried out with a class of second-grade pupils. The pedagogical activities focused on the use of the Story App Mobeybou in Brazil.

Exploration Itinerary

This section presents a set of activities inspired by the teaching practices of a primary school teacher who explored the Story App Mobeybou in Brazil with her class of 20 second-grade pupils (for more information see Chapter 1). The teacher carried out 8 sessions. The intervention aimed to create a dynamic and meaningful learning environment that fostered curiosity, digital literacy, cultural awareness, with a focus on the development of oral and written expression.

General Overview of the Intervention

The following descriptions relate to an intervention developed by a teacher with a second-grade class. The teacher's approach focused primarily on developing verbal and written communication skills.

Throughout the sessions, the teacher integrated objectives from different curricular areas of the primary school:

Digital literacy:

- Learning to navigate the different features of the story app
(e.g., menu, use of the glossary);
- Using Google Maps adjusting zoom levels, locating places like waterfalls;
- Conducting internet searches, including accessing and returning to web pages;
- Performing image searches;
- Introduction to Microsoft Word (MS Word) for writing texts and combining text with images.

Environmental and Geographical Awareness:

- Exploring information related to the environment;
- Locating Brazil and the regions mentioned in the story on a world map;
- Introducing the cardinal points;
- Discussing the continents (Europe, Asia, etc.);
- Introducing basic concepts of the natural environment.

Sciences – Biology:

- Exploration of Brazil's local flora and fauna;
- Understanding the concept of biomes and their characteristics;
- Classification of animals (e.g., birds, amphibians) and tropical fruits;
- Observation of natural phenomena (e.g., rainbows, waterfalls).

Language:

- Comprehension of multimodal texts;
- Making inferences from place names (e.g., Paulista Avenue);
- Vocabulary enrichment and development of oral communication skills;
- Understanding text structure: use of capital letters, adjectives, antonyms, and connectors;
- Written production: descriptions, summaries, and retelling of the character's journey.

Mathematics:

- Spatial orientation (right/left);
- Mental calculations (e.g., calculating time elapsed since historical events);
- Understanding proportions and comparing sizes;
- Organising data into grids and interpreting categories.

Art Education – Visual Arts:

- Visual representation of elements such as fruits, flags, animals and other cultural symbols.

Resources

Throughout the sessions the following resources were used:

- Individual computers or tablets;
- Story App Mobeybou in Brazil;
- Whiteboard and markers;
- Planisphere;
- Google Maps;
- MS Word.

In some sessions additional materials were used, which will be specified in the description of each session.

General Itinerary

To explore the story within the app, the teacher used either a computer connected to a projector or individual laptops for the pupils. In some sessions, she projected the app for the entire group, creating a moment of collective reading; in others, the pupils explored the app individually or in pairs, promoting autonomy and direct engagement with the narrative.

The sessions were held weekly. Each pupil used their own laptop, provided by the Portuguese government, with a portable router to ensure internet connectivity. The room was organized in a U-shape, favoring sharing, interaction, and close supervision by the teacher.

On the day before each session, the teacher sent a reminder to families to ensure the laptops were fully charged. At the beginning of each session, she briefly reviewed previous concepts or episodes, reinforcing continuity and linking new learning to prior knowledge.

Recovering Knowledge and Stimulating Curiosity

At the start of each session, the teacher revisited previous episodes and activated prior knowledge by asking questions designed to spark curiosity, such as: "Where did Iara go?"; "Does anyone know this animal?"; "Does this fruit also exist in Portugal?" These interactions helped pupils make connections between the narrative and their own experiences and knowledge.

Multimodal Reading

While watching the Story App episodes, the teacher drew attention to the different narrative modes: verbal, visual, and aural. She encouraged attentive listening to the sounds, observing the images, fostering the development of multimodal skills and critical awareness of digital texts.

Vocabulary

New words, visual symbols, and sounds were explored collaboratively, encouraging inference and hypothesis-making. Terms such as Pampa, Berimbau or "stilt houses" were analyzed together, with the support of the app's glossary or through online research, and often reconstructed into collective definitions.

Digital Literacy

The intervention also highlighted the importance of digital literacy as a knowledge-building tool. The teacher guided the pupils through navigating the app, using the glossary, searching the internet for information, and writing texts in MS Word. The children also learned how to refine searches, distinguish sources, combine text and images, and communicate multimodally.

The class activities are summarized in Table 1.

Table 1

Overview of the Intervention

Sessions		Activities	Materials
1	Large Group	. Presentation of the Story App and exploration of the home page . Visualization of episode 1 and 2 and discussion of the narrative . Exploration of the planisphere and location of Brazil . Online research on the Brazilian flag	. Computer . Projector . Story App Mobeybou in Brazil . Planisphere . Materials for drawing and painting (paper, colored pencils, paints)
	Individual	. Drawing and painting the Brazilian flag . Collecting new words, writing definitions and illustrating some of the elements	
2	Large Group	. Visualisation and discussion of episode 3 and 4 . Digital Exploration of the Iguaçu Falls and Paulista Avenue episodes . Using Google Maps to locate landmarks in Brazil and to visualize the Paulista Avenue and the Iguazu Falls . Visualisation of a video about the Iguaçu Falls . Collective retelling of the narrative	. Digital planisphere . Google Maps . Online videos about Iguazu Falls . Computer or tablet
	Individual	. Research on architectural and cultural elements of the city of São Paulo and recording of searches in MS Word	
3	Large Group	. Visualisation and discussion of episode 5 . Location of the Pantanal on the planisphere and on Google Maps . Debate on the Pantanal and its fauna and flora . Construction of collective definitions	. Computer . Projector . Story App . Videos and digital images of the Pantanal
	Individual	. Individual research on animals of the Pantanal . Writing about the researched animals	

Sessions		Activities	Materials
4	Large Group	. Visualisation and discussion of episode 6 . Research on tropical fruits	. Computer . Projector . Story App
	Individual	. Online research on tropical fruits and their characteristics . Construction of a grid to organize the researched information . Drawing and identification of the researched fruits	. Grid to fill in with fruit research
5	Large Group	. Visualisation and discussion of episode 7 . Geographical exploration of a projected digital planisphere and location of Brazil's Northeast . Exploration of the application's glossary . Introduction to the concepts of Capoeira and Berimbau . Construction of collective definitions . Conversation about Portuguese cultural traditions, discussing differences and similarities	. Projector . Computer . Story App . Planisphere . App Glossary . Videos about Capoeira
	Individual	. Research on Capoeira and Berimbau; . Use of MS Word to record the definitions	
6	Large Group	. Visualisation and discussion of episode 8 . Exploration of the Amazon Rainforest and its characteristics . Location of the main places represented in the narrative using the planisphere and construction of a mental map of Iara's journey . Collective registration of researched information	. Projector . Computer . Story App . Video about the Amazon rainforest
	Individual	. Research on fauna, flora and stilt houses . Writing of definitions in MS Word	

Sessions		Activities	Materials
7	Large Group	. Visualisation and discussion of episode 9 and 10 . Location of the main places represented in the narrative using the planisphere . Visualisation of a video about Frevo . Introduction to the Boi-Bumbá and other popular Brazilian festivals . Exploration of the concept of cultural tradition, drawing parallels with Portuguese traditions . Research and glossary consultation on the Boi-Bumbá and the Frevo dance	. Projector . Computer . Story App . Video about the Boi-Bumbá
	Individual	. Writing definitions in MS Word	
8	Large Group	. Collective brainstorming session about the app . Narrative planning based on the explored themes . Exploration of the narrative structure and use of connectors	. Computer . MS Word . Writing materials
	Individual	. Final production of individual narratives	

Description of the Sessions

Session 1 – Presentation and Initial Exploration of the Story App Mobeybou in Brazil

Story: Iara decided to tidy up her toys during the holidays.
She was surprised to find a book called "Brazil from South to North"!
She felt that a great adventure was about to begin.

Figure 1. Episode 1: story beginning.

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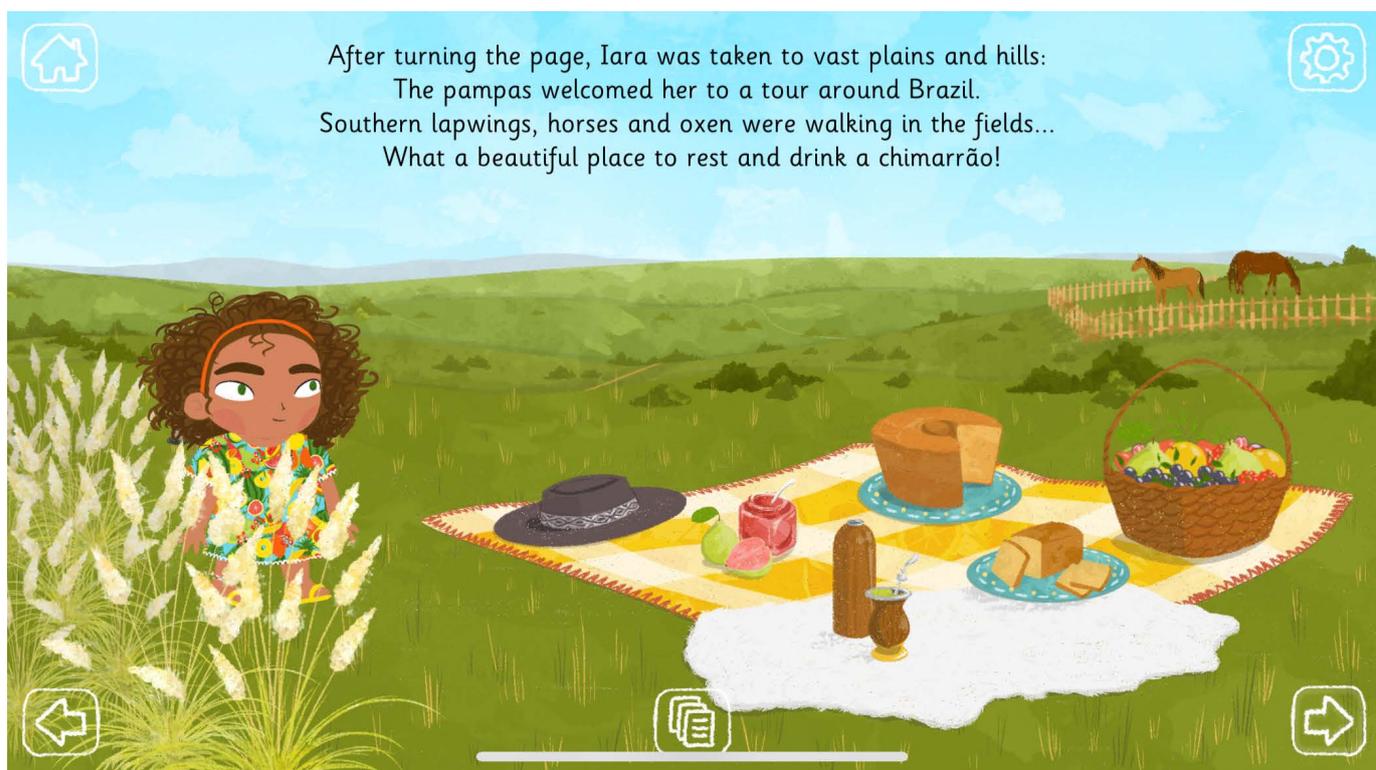
Figure 2. Episode 2: the Pampa.

The purpose of the first session was to introduce the pupils to the Story App Mobeybou in Brazil, to familiarize them with the app's interface, the basic elements of storytelling, and Brazil's cultural and geographical context. In addition to the shared reading of episodes 1 and 2 (Figures 1 and 2), the children were invited to conduct research and reproduce the Brazilian flag, developing digital and creative skills.

Extra Resources Used — Drawing and painting materials (paper, coloured pencils, paints).

General Itinerary

The teacher began the session with a brief explanation about the Story App and presented the story's framework, discussing the title and home page with the pupils.

Then the class visualized the first episode together. The pupils listened to the narration while following the images on their tablets. The teacher paused strategically to draw attention to the multimodal elements of the narrative and raised guiding questions to stimulate observation and interpretation.

Story: After turning the page, Iara was taken to vast plains and hills:
The pampas welcomed her to a tour around Brazil.
Southern lapwings, horses and oxen were walking in the fields...
What a beautiful place to rest and drink a chimarrão!

After the visualization, the teacher projected a planisphere on the wall and invited the pupils to locate Brazil, providing visual and verbal support to guide their geographical understanding.

To deepen their knowledge of the country, the pupils conducted online research on the Brazilian flag under the teacher's guidance. This was followed by a painting activity where pupils reproduced the flag, reinforcing both cultural awareness and creative expression.

New vocabulary such as Pampa (a South American biome), quero-quero (a small bird native to South America), and chimarrão (a traditional drink from southern Brazil) were collected and discussed. The teacher wrote these words on the board and encouraged pupils to hypothesize their meanings based on the images and the narrative context. She then conducted a guided search and collective definitions were constructed and recorded on the board.

Each pupil recorded the constructed definitions in MS Word on their tablet/laptop, reinforcing the functional use of digital tools for writing and organising information. The session concluded with free illustrations of some of the researched elements, consolidating learning in a playful and creative way.

Session 2 – Exploring Brazil: Multimodal and Digital Discoveries
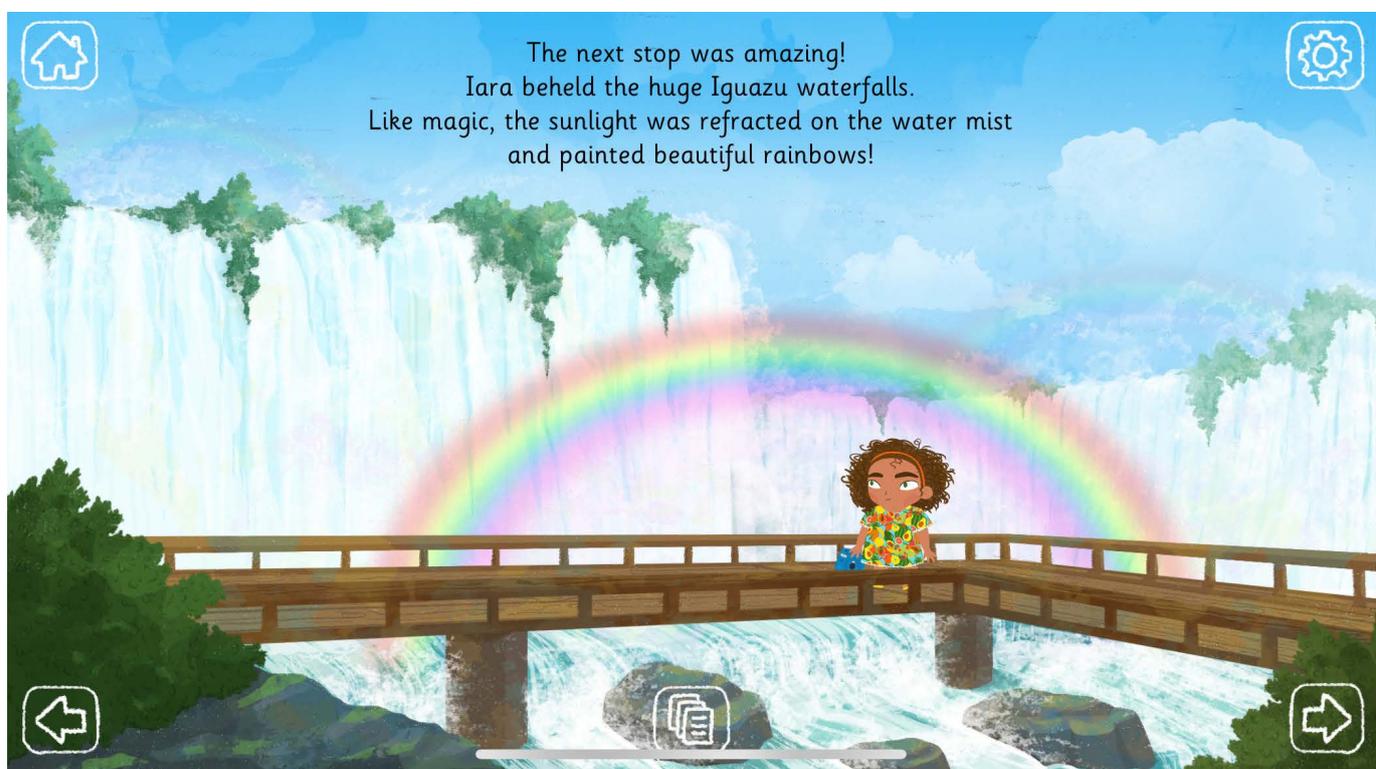
Figure 3. Episode 3: the Iguazu waterfalls.

The activity proposed in session 2 consisted of exploring two episodes from the Story App: The Iguaçu Falls (Figure 3) and the Paulista Avenue (Figure 4.1 and 4.2). The main objective was to deepen knowledge about different regions and contexts across Brazil, promoting multimodal reading, the use of digital tools, and the development of geographical and cultural literacy.

Extra Resources Used – Video about Iguazu Falls

General Itinerary

In pairs, the pupils began the session by reading the episode of the Iguaçu Falls, where they were encouraged to explore the environment, paying attention to the visual, textual and aural aspects.

The teacher guided the use of Google Maps to locate the Iguaçu Falls. In pairs, the pupils explored the digital map, learning how to adjust the zoom and switch between visualisation modes. To complement their experience, they watched a video about the falls, where they were again asked to listen to the sounds and describe their surroundings.

Next, the Paulista Avenue episode (360° page) was visualized. The exploration began with attentive listening to the ambient sound, before trying out the 360° function (Figures 4.1, 4.2 and 5).

Story: The next stop was amazing!
Iara beheld the huge Iguazu waterfalls.
Like magic, the sunlight was refracted on the water mist and painted beautiful rainbows!

Figure 4.1. Episode 4: Paulista Avenue with 360° view.

Figure 4.2. Episode 4: Paulista Avenue with a 360° view.

The teacher wrote some of the key words that emerged during the exploration, such as MASP and Eduardo Kobra (urban artist). She challenged the pupils to research the meaning or origin of these elements online. The children used their computers to conduct the research, sharing their findings aloud.

Afterwards, using a planisphere pinned to the board, the teacher led a collective oral retelling of the character's journey. The pupils contributed with their interpretations, while the teacher organized the main points on the board.

After the oral instructions, the pupils individually transcribed the collectively constructed summary into MS Word, using their laptop computers.

Story: From the lavish nature to a busy urban centre.
On Paulista Avenue, there were museums, buildings, cars and noise.
Both the beauty of nature and the commotion of the city are part of Brazil's diversity.

Figure 5. Children exploring the Paulista Avenue episode.

Session 3 – Exploring the Pantanal – Research and Digital Discoveries

Another page turned.
Iara saw jabirus, macaws and alligators: She was in the Pantanal!
Suddenly, Iara heard a strange noise.
Was something moving behind the bush?

Figure 6. Episode 5: the Pantanal.

The proposed activity in session 3 focused on exploring the Pantanal, one of Brazil's most biodiverse biomes. Through a multimodal reading of the story, the geographical location on the planisphere, and online research, the pupils deepened their knowledge of some of the animals that inhabit this region.

General Itinerary

The session began with the visualisation of the Pantanal episode (Figure 6), during which pupils were challenged to identify the animals present, the sounds of the forest and the elements of the landscape.

After the visualisation, the teacher showed the location of the Pantanal on the planisphere and on Google Maps, teaching pupils how to use the zoom function and observe the different visualisation modes on the platform.

Next, the teacher guided the pupils in researching the Pantanal's fauna (jabirus, macaws, alligators, anteaters; Figure 7). She encouraged them to

Story: Another page turned.
Iara saw jabirus, macaws and alligators: She was in the Pantanal!
Suddenly, Iara heard a strange noise.
Was something moving behind the bush?

Figure 7. Children performing searches on the internet.

refine their searches when they encountered irrelevant results (for instance, words with the same meaning but representing different things).

Based on the collected information, collective definitions were developed, which the teacher wrote on the board, promoting meaning negotiation and the clarification of concepts.

The session concluded with individual recording of the definitions in MS Word, consolidating vocabulary and reinforcing autonomy in the use of digital tools.

Session 4 – Tropical Discoveries

After traveling to so many places, Iara decided to make a juice: siriguela, cupuaçu, jabuticaba, cashew, guava, pineapple, passion fruit, araçá, guabiroba, grumixama, cambuci and pitanga! So many fruits to try!

Figure 8. Episode 6: fruit juice.

The proposed activity in session 4 focused on research on Brasil's tropical fruits (Figure 8). Through multimodal reading, online research, and organising information into grids, pupils deepened their knowledge of exotic fruits from Brazil, developing digital, cultural, and expressive skills.

Extra Resources Used – printed grids (one per child), drawing materials (coloured pencils, markers, eraser).

Story: After traveling to so many places, Iara decided to make a juice: siriguela, cupuaçu, jabuticaba, cashew, guava, pineapple, passion fruit, araçá, guabiroba, grumixama, cambuci and pitanga! So many fruits to try!

General Itinerary

The session began with the visualisation of the episode in which Iara decides to prepare a juice with various tropical fruits.

Next, the pupils worked in pairs and searched online for information about the fruits, aiming to discover their names, appearance, main characteristics, and origin. The teacher guided the process, helping them filter results and find reliable sources.

Each child received a printed grid, a table with columns for writing the names of the fruits and a space for drawing them (Figure 9). Based on the information gathered, the pupils filled in the tables and created their illustrative drawings using coloured pencils and markers.

Finally, they returned to the application and revisited the interactive fruit page, now with a more attentive and informed perspective.

Figure 9. Children drawing the Brazilian fruits.

Session 5 – Exploring the Northeast: Capoeira and Berimbau
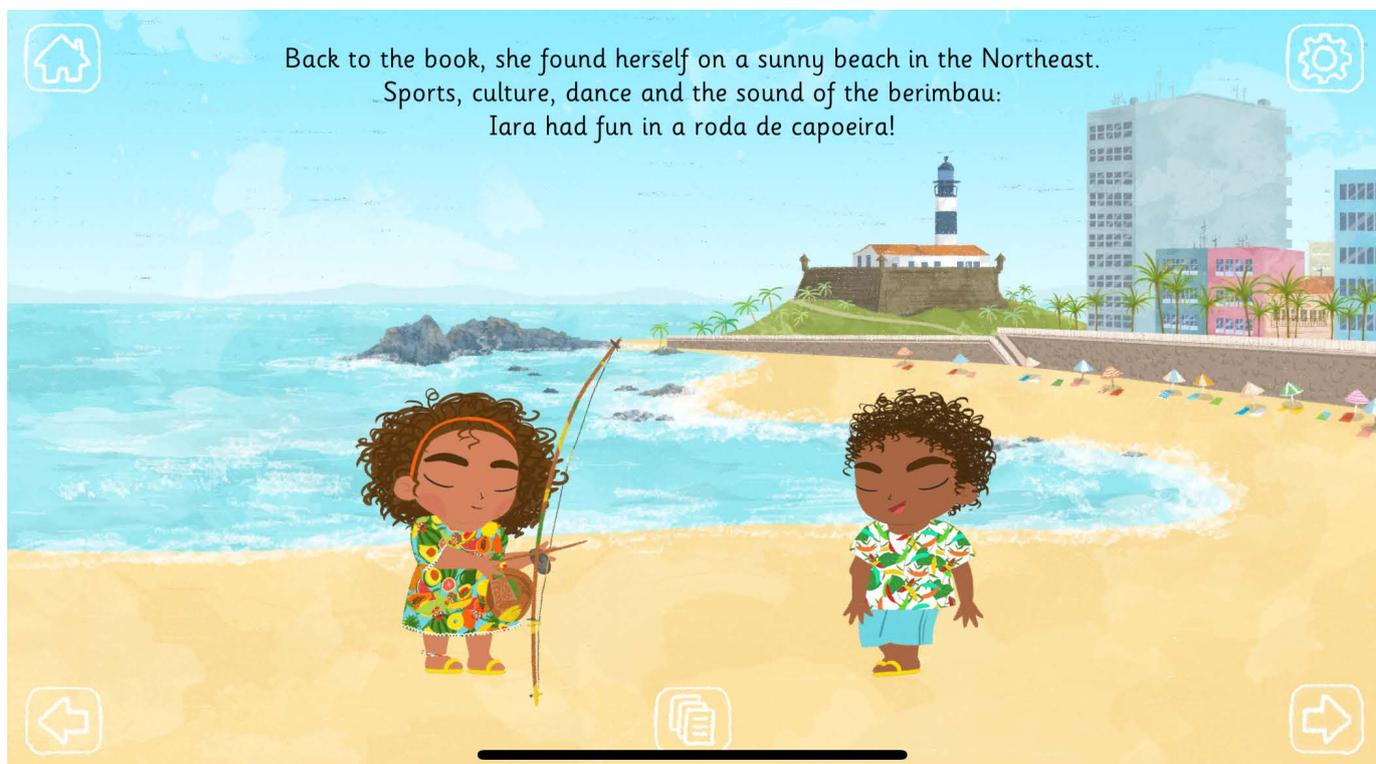
Figure 10. Episode 7: the Northeast.

The proposed activity in session 5 focused on exploring the Brazilian Northeast, with particular attention to the cultural expression of Capoeira and the sound of the Berimbau. By reading the episode, exploring the digital glossary, and locating the region on the map, pupils developed oral and written comprehension, digital navigation, and spatial organisation skills.

The proposed activity in session 5 focused on exploring the Brazilian Northeast, with particular attention to the cultural expression of Capoeira and the sound of the Berimbau. By reading the episode, exploring the digital glossary, and locating the region on the map, pupils developed oral and written comprehension, digital navigation, and spatial organisation skills.

General Itinerary

The session began with the visualisation of the episode in which Iara arrives in the Northeast (Figure 10).

The teacher then projected a digital planisphere on the wall and invited the pupils to locate Northeast Brazil. The geographical exploration was accompanied by brief explanations of cardinal points to promote the development of spatial orientation and cartographic awareness.

The teacher then proposed exploring the application's glossary, where the definitions of the words Capoeira and Berimbau could be found. Pupils read the meanings presented aloud and were asked to explain their understanding in their own words. The teacher recorded the main ideas on the board, reinforcing linguistic and cultural aspects.

As an extension of the activity, each pupil transcribed the definitions into MS Word using their laptops (Figure 11). During this task, the teacher provided practical support in using accents, organising the text, and basic formatting, reinforcing operational and functional digital writing skills.

The session concluded with a spontaneous conversation about Portuguese cultural traditions involving dance and music, creating a bridge between Brazil and Portugal and reinforcing the intercultural dimension of the activity.

Story: Back to the book, she found herself on a sunny beach in the Northeast. Sports, culture, dance and the sound of the berimbau: Iara had fun in a roda de capoeira!

Figure 11. Pupils using MS Word.

Session 6 – Exploring Brazil: Geography and Biodiversity
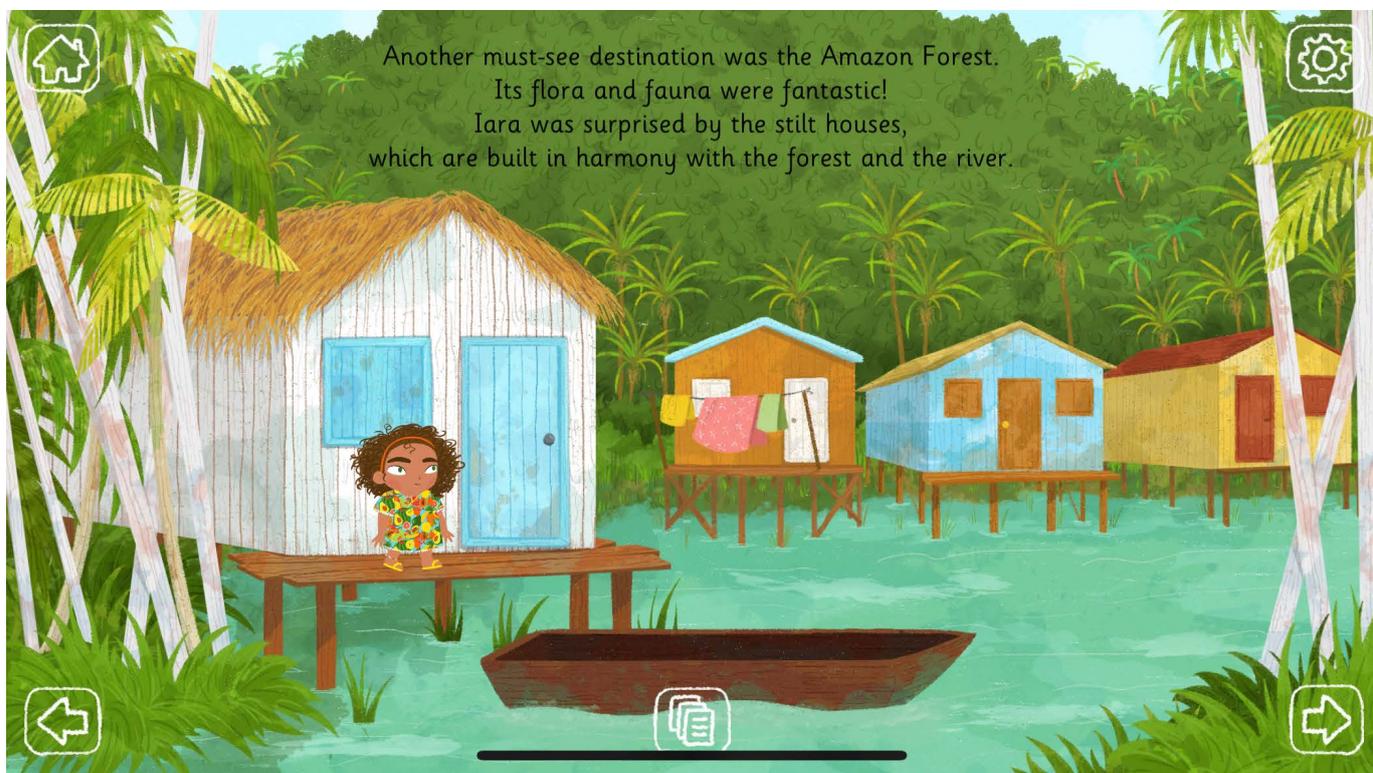
Figure 12. Episode 8: the Amazon rainforest.

In session 6, the class explored the episode dedicated to the Amazon Rainforest, its landscapes, sounds, and biodiversity. The proposal focused on discovering concepts such as fauna, flora, stilt houses, and mosquitoes through multimodal reading, online research, and consulting the app's digital glossary. The activity promoted the development of linguistic, digital, and environmental skills, encouraging scientific reasoning and critical thinking.

Story: Another must-see destination was the Amazon Forest.
Its flora and fauna were fantastic!
Iara was surprised by the stilt houses, which are built in harmony with the forest and the river.

General Itinerary

After watching the episode (Figure 12), the teacher wrote on the board three key words that appeared in the narrative: fauna, flora, and stilt houses.

Next, the class located the main places represented so far in the narrative using the planisphere: Iguaçu Falls, São Paulo, the Pantanal, the Northeast, and the Amazon Rainforest. The teacher took the opportunity to review the cardinal points and help the pupils build a mental map of Iara's journey.

In pairs, pupils conducted an internet search on the concepts of fauna and flora, focusing on Amazonian species (Figure 13). During the research, the teacher circulated around the room, guiding navigation strategies, the use of images, and the selection of reliable sources.
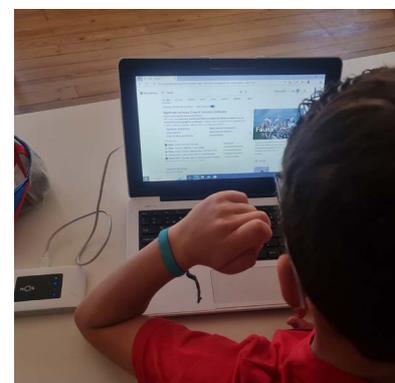
Figure 13. A pupil searching the web.

Session 7 – Exploring the Traditions and Cultures of Brazil: Geography and History
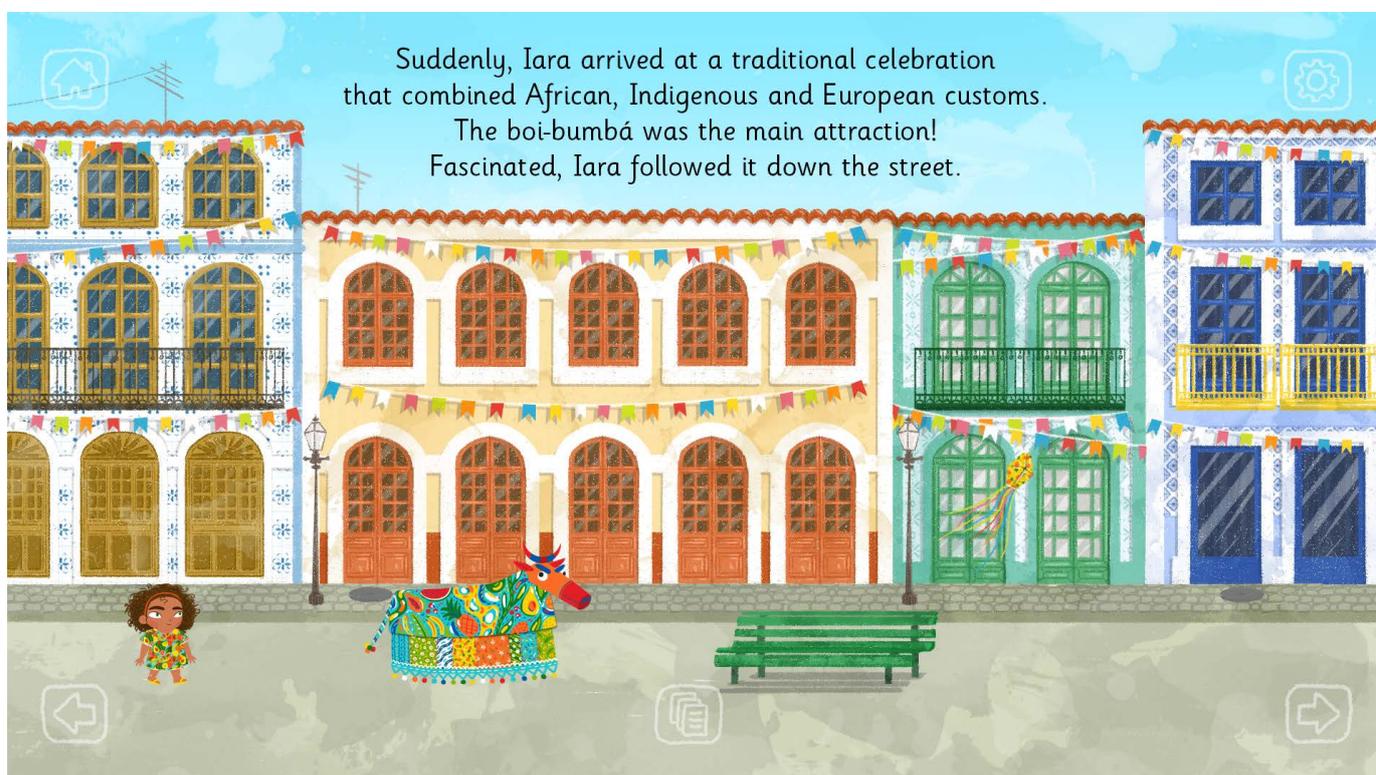
Figure 14. Episode 9: the Boi-Bumbá fest.

In session 7, the pupils were invited to learn about two iconic Brazilian cultural manifestations: Boi-Bumbá and Frevo, which are represented in episodes 9 (Figure 14) and 10 (Figure 15), and to reflect on Brazilian cultural diversity, and African, Indigenous, and European influences, and how these are expressed in popular festivals.

The session also included a geographical component, with the location of the regions explored and the comparison between continents.

Extra Resources Used – video about Frevo

General Itinerary

The teacher began the session by exploring episodes 9 and 10 of the Story App, drawing attention to the visual, aural, and linguistic elements present on the pages.

Story: Suddenly, Iara arrived at a traditional celebration that combined African, Indigenous and European customs.
The boi-bumbá was the main attraction!
Fascinated, Iara followed it down the street.

In groups, the pupils located the different regions that Iara had visited on the planisphere: Iguaçu Falls, São Paulo, the Pantanal, the Northeast, and the Amazon Rainforest, now also including the North, where the Boi-Bumbá festival is performed, and the Northeast, where Frevo is danced. The teacher took the opportunity to introduce or review the cardinal points and made a connection with Russia explaining that it is a country that belongs to two continents (Europe and Asia), just as Brazil has traditions with multiple cultural origins.

After the reading, a video about Frevo was shown, which captivated the pupils with its fast movements and energetic music.

Next, the meaning of popular festivals, legends, and traditions was discussed. The pupils shared knowledge of traditional festivals they know from their own communities, such as São João or the Romaria, establishing connections between cultures and contexts.

The teacher guided the class in consulting the application's glossary, researching the terms Boi-Bumbá and Frevo. After reading, pupils transcribed the definitions into MS Word, working on spelling, text organisation, and the use of accents.

Story: Holding a colourful umbrella,
Iara felt the refreshing energy around her!
She jumped and danced:
The rhythm of Frevo completed the mosaic of Brazilian traditions.

Figure 15. Episode 10: Frevo dance.

Session 8 – Narrative Creation

In session 8, after completing their exploration of the Story App, pupils were invited to begin creating their own narratives. The main objective of this task was to develop creative writing skills, using sensory descriptions, connectors, and organising text into coherent paragraphs. It was also an opportunity for pupils to embrace the app's universe and recreate it in their own way.
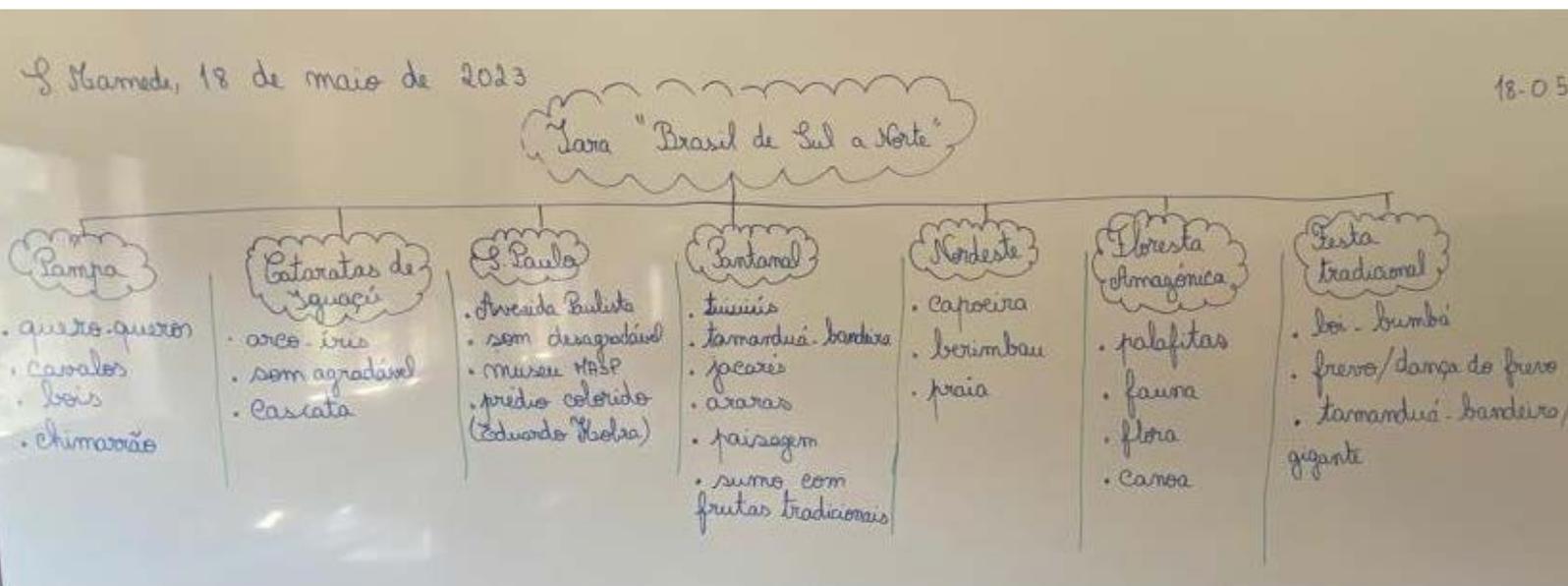
Figure 16. Brainstorm written on the board.

General Itinerary

The session began with a collective brainstorming session (Figure 16), led by the teacher, in which pupils suggested elements that they could include in their stories. The ideas were organised on the board and discussed as a group, helping each pupil to plan the basic structure of his/her narrative.

Afterwards, each child received a sheet of paper and was invited to start writing his/her own story.

Throughout the session, the teacher supported the pupils individually, clarifying doubts about spelling, textual structure and encouraging the exploration of creativity and multimodality in the construction of their narratives. E.g., "Describe the landscape very well! When I read, I want to feel like I'm there!". This encouraged pupils to understand that language is not limited to words, but is also connected to sensory experiences.

Conclusion

The intervention described in this chapter demonstrates how the Story App Mobeybou in Brazil can serve as a powerful pedagogical tool for promoting integrated, multimodal, and culturally responsive learning in primary education. By combining digital exploration, creative expression, and interdisciplinary connections, the teacher successfully engaged her pupils in meaningful learning experiences that fostered curiosity, linguistic development, digital literacy, and intercultural awareness. The eight-session sequence exemplified how technology can be harnessed to deepen understanding of the world while nurturing imagination, cooperation, and reflection. Through sustained engagement with the Mobeybou materials, pupils developed not only academic skills — in literacy, geography, and science — but also aesthetic and ethical sensibilities, learning to appreciate cultural diversity and to express their ideas through multiple modes of communication. Ultimately, this intervention highlights the potential of multimodal digital storytelling as a pedagogical approach that bridges art, science, and technology, empowering both teachers and pupils to co-construct knowledge in creative and contextually meaningful ways.

Teachers' reflection:

Using the Mobeybou materials prompted me to reflect on how I teach reading and writing, and helped me improve and expand the strategies I use to make instruction more motivating and effective. It gave me the tools to feel more confident experimenting with a variety of teaching and learning approaches.

This project allowed pupils to mobilize knowledge and skills. They worked on interdisciplinarity and interculturality; developed a taste for writing and creating. They developed critical thinking; and strengthened their wish to know more about the country and the world; it also promoted digital and multimodal literacy.

The narratives produced after exploring the app were much more complete, enriched and more creative. There was a concern among pupils to use as much of the acquired knowledge as possible and [to] write paragraphs"

— Lurdes Fontes, primary school teacher.

Exploration Itinerary with a 2nd Grade Class Using the Mobeybou Story Apps and the storyMaker

This section presents the intervention of a primary school teacher conducted with her class of second-grade pupils. The pedagogical activities focused on the use of the Story Apps Mobeybou in India, Mobeybou in Cape Verde, Mobeybou in Brazil, Mobeybou in Portugal, and the storyMaker.

Exploration Itinerary

This section presents a set of classroom activities carried out by a primary school teacher with a second-grade class. The teacher worked with the storyMaker and the Story Apps Mobeybou in India, Mobeybou in Cape Verde, Mobeybou in Brazil, and Mobeybou in Portugal (for more information see chapter 1). Over the course of 21 sessions spread across 15 weeks, the teacher integrated the Mobeybou materials into her teaching practice. In this chapter, we describe six representative sessions to illustrate the feasibility of a shorter, focused intervention. The teacher's overarching aim was to implement a pedagogy of multiliteracies, cultivating intercultural competence while strengthening reading proficiency and creative narrative writing skills.

General Overview of the Intervention

While the focus was primarily on developing reading and writing skills, the teacher designed the activities in close alignment with national curriculum guidelines, embedding objectives from multiple subject areas.

Citizenship and Development / ICT

- Online research and information analysis related to the cultures under study, fostering digital literacy;
- Dialogue and idea-sharing, emphasizing respect for others and effective group interaction.

Portuguese

- Narrative writing through multimodal storytelling;
- Development of reading, grammar, and vocabulary skills to support comprehension and knowledge building.

Environmental Studies

- Exploration of cultures from different countries;
- Reflection on behaviors and attitudes to encourage conscious and respectful citizenship;
- Learning about nature beyond the pupils' immediate environment.

Art Education

- Story illustration and the learning of songs linked to the cultures explored;
- Development of visual and musical expression.

Resources

Across the sessions, the following resources were consistently used:

- Computer and internet access;
- The storyMaker;
- The Mobeybou Story Apps (India, Cape Verde, Brazil and Portugal);
- Writing materials.

Each session also included additional, context-specific resources, listed in Table 1.

General Itinerary

The teacher alternated between whole-class projection of the Story Apps and individual exploration. During collective activities, pupils engaged in shared listening, viewing, and decision-making, particularly when co-creating stories with the storyMaker. Individual or small-group activities allowed pupils to explore the digital tools autonomously, taking turns to manage a single device collaboratively.

This hybrid approach created three main pedagogical opportunities:

- Shared engagement, through whole-class storytelling and discussion;
- Autonomous learning, as pupils navigated the digital tools independently;
- Collaborative work, by managing tasks in pairs or small groups.

Sessions were organised weekly, with each week (or group of weeks) divided into several moments of intervention. This flexible structure respected the class's rhythm and sustained the pupils' interest, while ensuring sufficient time for exploration. All activities were carried out in the regular classroom setting, combining whole-class and small-group formats to foster knowledge sharing, teamwork, conflict resolution, and the gradual development of learner autonomy.

Multimodal Reading

The introduction of each Story App followed a progressive sequence, focusing on different semiotic modes:

- Listening to the story (aural);
- Listening with illustrations (visual + aural);
- Experiencing the full multimodal text (verbal, visual, and aural combined);

The teacher's guiding script reflected this multimodal approach, prompting pupils to discuss what they saw, heard, and felt. This strategy encouraged attentive listening, close observation of visual elements, and the development of critical awareness in interpreting digital texts.

Vocabulary

To consolidate language learning, each story analysis concluded with a review of new vocabulary items encountered in the narrative. The teacher curated and recorded these words, helping pupils to reinforce, revisit, and actively use their expanded vocabulary in subsequent activities.

The structure of the intervention is summarised in Table 1.

Table 1
Overview of the Intervention

Sessions		Activities	Materials
1	Large Group	. Presentation of the project and the intended learning objectives: elicitation of pupils' prior knowledge about Cape Verde, India, Brazil, and Portugal	. Registration sheet . Writing materials . Computer with internet . Google Maps . Projector . Story Apps Mobeybou in Cape Verde, India, Brazil and Portugal . storyMaker
	Large Group and Pairs	. Geographic location of each country using Google Maps and their respective flags	
	Individual	. Illustration of the flags	
	Pairs	. Free exploration of the storyMaker and the Story Apps	
2-3	Large Group	. Exploration of the Story App Mobeybou in India . Completion of an exploration guide	. Exploration guide . Writing materials . Computer with internet . Projector . Story Apps . storyMaker . Worksheet for written production . Cardboard
	Large Group	. Exploration of the storyMaker . Creation of a short story following predefined parameters	
	Small group	. Research on elephants and the pungi (indian flute) . Organisation of an informative poster presenting the researched elements	

Sessions		Activities	Materials
4-5	Small group	. Exploration of the Story App Mobeybou in Cape Verde . Completion of an exploration guide ("What do I read?", "What do I see?", "What do I hear?", "What do I feel?", "What have I learned?", - New vocabulary)	. Exploration guide . Writing materials . Computer with internet . Projector . Story Apps . storyMaker . Worksheet for written production . Cardboard
	Pairs	. Exploration of the storyMaker . Written production – construction of a short story following predefined parameters	
	Small group	. Research on turtles and the cavaquinho . Organisation of an informative poster presenting the researched elements	
6 7-8	Pairs	. Exploration of the Story App Mobeybou in Brazil . Completion of an exploration guide (What do I read? What do I see? What do I hear? What do I feel? What have I learned? New vocabulary) . Completion of a questionnaire via Google Forms related to the Story App	. Exploration guide . Writing materials . Computer with internet . Projector . Story Apps . Google Forms questionnaire . storyMaker . Worksheet for written production . Cardboard
	Pairs	. Exploration of the storyMaker Written production – construction of a short story adhering to the narrative text structure	
	Small group	. Research on the anteater and the berimbau (a Brazilian musical instrument) . Organisation of an informative poster presenting the researched elements	

Sessions		Activities	Materials
9-10	Pairs	. Exploration of the Story App Mobeybou in Portugal . Completion of an exploration guide (What do I read? What do I see? What do I hear? What do I feel? What have I learned? New vocabulary)	. Exploration guide . Writing materials . Computer with internet . Projector . Story Apps . Google Forms questionnaire . storyMaker . Worksheet for written production . Cardboard
	Individual	. Exploration of the storyMaker . Written production – construction of a short story following the narrative text structure	
	Small group	. Research on the Rooster of Barcelos and the Portuguese guitar . Organisation of an informative poster presenting the researched elements	
11-12	Individual	. Exploration of the storyMaker . Written production – construction of a short story following the narrative text structure	. Computer with internet . storyMaker . Sound recorder . Written production worksheet . Writing materials . Materials for artistic representation and illustration
	Individual	. Selection of one of the researched animals and one of the musical instruments for physical reproduction through visual arts expression	
13 14 -15	Large group	. Exploration of the storyMaker . Written production – construction of a short story following the narrative text structure	. Computer with internet . storyMaker . Sound recorder . Written production worksheet . Writing materials . Materials for artistic representation and illustration
	Large group	Illustration of the previously produced story	
	Large group	Recording of the narration of the story that was both written and illustrated	

Description of the Sessions

Session 1 – Guided exploration of the Story App Mobeybou in India

Figure 1. Homepage of the Story App Mobeybou in India.

The first activity involved a guided exploration of the Story App Mobeybou in India (Figure 1), complemented by individual interaction with the app and the completion of an exploration guide.

General Itinerary

Pupils began by engaging with the app in progressive stages. Afterward, they worked with the exploration guide provided by the teacher, which included tables prompting them to describe what they saw, heard, and felt on specific pages of the story (Figure 2). Since this was their first time using the guide, the activity was carried out collectively as a whole group.

At the end of the guide, a list of new vocabulary introduced throughout the story was reviewed and consolidated.

Figure 2. Pupils completing the exploration guide.

Finally, the pupils were invited to interact individually with the app, using either the teacher's mobile phone or the classroom computer.

This initial session established the routine of multimodal reading and reflection while also fostering vocabulary enrichment and individual exploration.

Session 2 – Guided Exploration of the storyMaker

Figure 3. The storyMaker interface (using the Germany elements) and the closet (from top).

In the following sessions, pupils engaged in their first guided exploration of the storyMaker (Figure 3), a storytelling tool designed to inspire intercultural narratives.

General Itinerary

The pupils followed a structured guide (Figure 4), which introduced them to the main features of the material.

While the guide provided initial orientation, creative freedom was encouraged: pupils were free to name objects and animals, define their roles, and explore narrative possibilities beyond those linked to India.

This stage helped pupils begin to understand how the storyMaker could be used to construct stories, blending guided learning with opportunities for individual creativity.

Figure 4. From top to bottom: initial guided exploration of the storyMaker; completion of the corresponding guide.

Session 3 – Guided exploration of the Story App Mobeybou in Cape Verde
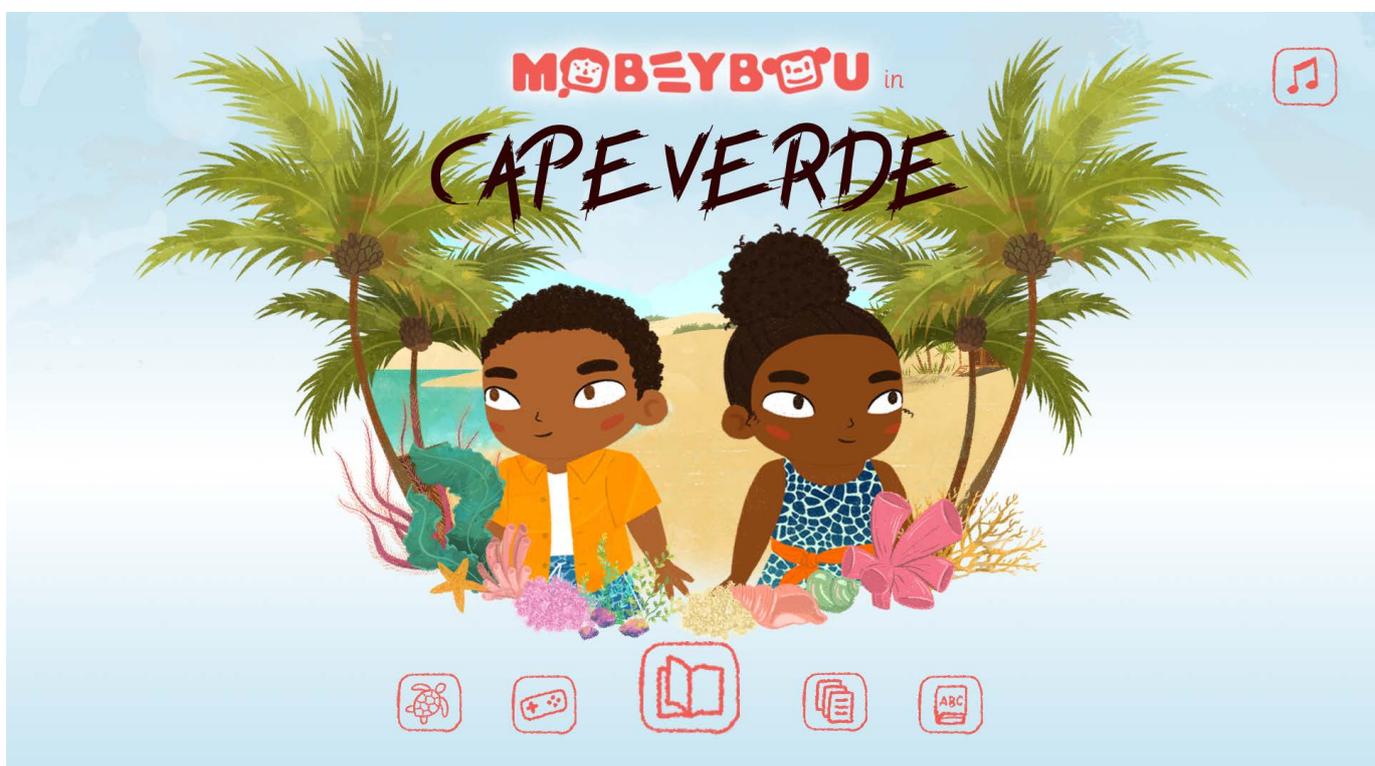
Figure 5. Homepage of the Story App Mobeybou in Cape Verde.

At this stage, pupils engaged in a guided exploration of the Story App Mobeybou in Cape Verde (Figure 5), followed by individual interaction with the resource.

General Itinerary

The exploration followed the same progressive sequence as in the first session. Using the guide, pupils completed tables where they identified what they saw, heard, and felt in specific moments of the story. Unlike the first session, this activity was now carried out in pairs, fostering peer discussion and collaboration.

Again, a final section of the guide introduced and consolidated new vocabulary, reinforcing language learning through multimodal storytelling.

To conclude, each pupil explored the app individually, using either the computer or the teacher's mobile device.
Through this activity, pupils deepened their skills in multimodal reading and vocabulary building, while also developing greater independence and collaborative reflection.

Guided Exploration of the storyMaker II

The activity at this stage consisted of a second guided exploration of the storyMaker (Figure 6).

General Itinerary

In this phase, pupils revisited the storyMaker to engage in a collective storytelling activity. Working as a whole class, they collaborated to create a shared narrative, with each pupil contributing an idea to the unfolding story.

The teacher facilitated the process by highlighting the importance of planning in narrative construction—encouraging pupils to think critically about story structure, character development, and coherence.

Together, the class made decisions about settings, characters, and actions, reflecting on how each choice influenced the overall meaning of the story.

The activity concluded with a group reflection, where pupils discussed what made their story engaging and how collaboration shaped the final result.

This session fostered collective authorship, narrative awareness, and multimodal creativity, while reinforcing key elements of the writing process such as planning, sequencing, and revision.

Figure 6. Second guided exploration of the storyMaker.

Session 4 – Guided Exploration of the Story App
Mobeybou in Brazil

Figure 7. Homepage of the Story App Mobeybou in Brazil.

The pupils engaged in a guided exploration of the Story App Mobeybou in Brazil (Figure 7), deepening their understanding of cultural diversity while continuing to develop multimodal reading skills.

General Itinerary

As in previous sessions, the exploration unfolded progressively. Additionally, pupils completed comprehension and reflection questions (Figure 8).

Figure 8. A pupil completing a questionnaire about the Story App.

Once again, working in small groups, the pupils completed tables identifying what they saw, heard, and felt in different moments of the narrative. This format encouraged discussion, negotiation of meaning, and shared interpretation.

A curated list of new vocabulary was once again provided, supporting language development through contextual learning.

Each pupil had the opportunity to explore the app individually, reinforcing their engagement with the multimodal features and deepening their personal connection to the story.

This activity expanded pupils' intercultural awareness by introducing them to new cultural elements, sounds, and environments, while strengthening their ability to interpret meaning across verbal, visual, and auditory modes.

To conclude the exploration of this Story App, pupils were given the opportunity to interact individually with the application, this time using the computer.

Session 5 – Guided Exploration of storyMaker and Creation of a Story

The activity proposed at this moment consisted of a guided exploration of the storyMaker and the creation of a story.

General Itinerary

The group once again engaged in a guided exploration of the storyMaker (Figure 9). Pupils were divided into pairs, and each pair created their own story (Figure 10).

Figure 9. Third guided exploration of the storyMaker.

Figure 10. Story creation using the storyMaker.

Following the creation and the illustration of their stories, the children recorded them using the recording function of the storyMaker

Conclusion – Reflections on Learning and Practice

The use of the Mobeybou materials in this primary classroom demonstrated how digital storytelling tools can meaningfully enhance children's engagement, literacy development, and intercultural awareness. Through the integration of the storyMaker and the Mobeybou Story Apps, pupils showed increased motivation, concentration, and autonomy during the learning activities (Figure 11).
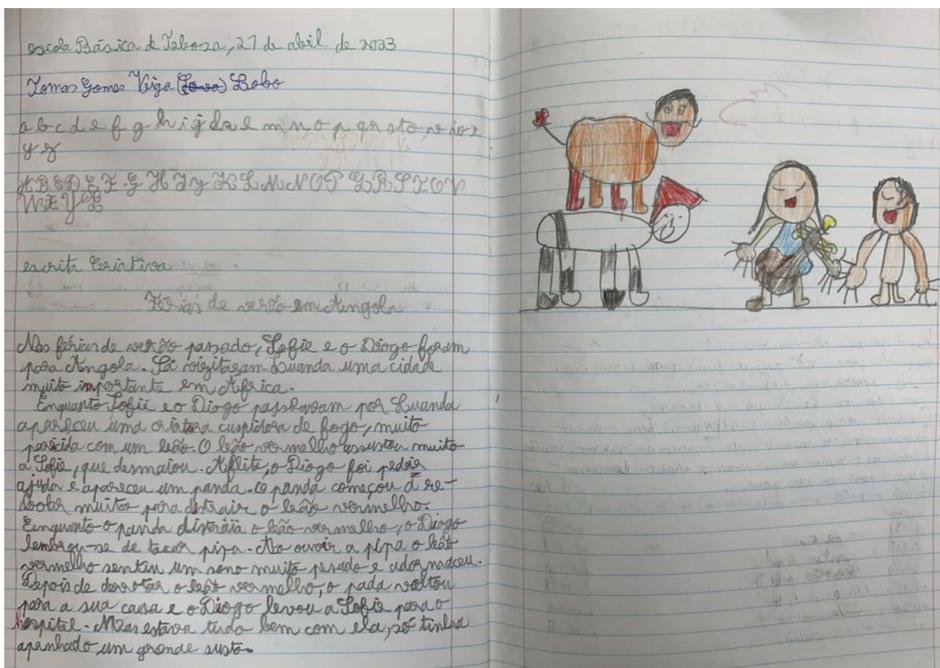
Figure 11. Evidence from the activity carried out with the pupils: creative writing.

Teachers' reflection:

The pupils were more motivated when they could use the storyMaker than when they had to write stories without it. Their stories also tended to be better structured and more coherent than when following only written guidelines.

They were always very motivated when carrying out the activities, which meant they were able to develop greater concentration and autonomy in completing their tasks. As they were more motivated and focused, they were able to improve their comprehension skills in relation to the texts they read/heard, as well as their creative writing skills. (...)

By the end of the school year, and with the continued implementation of the project, I believe that all children will continue to evolve.

— Filipa Oliveira, primary school teacher.

Exploration Itinerary with a 4th Grade Class Using the storyMaker, and the Mobeybou Story Apps

This section presents the intervention of a primary school teacher who used the storyMaker, the Story Apps Mobeybou in India and Mobeybou in Cape Verde, as well as the Info Kits, with her 4th-grade class.

Exploration Itinerary

This section reports on the practice of a primary school teacher who used the storyMaker, the Story Apps Mobeybou in India and Mobeybou in Cape Verde (see Chapter 1), as well as the Info Kits (see appendices), with her 4th-grade class of 22 pupils. The purpose of the section is to illustrate the feasibility of a shorter, focused intervention using the Mobeybou materials. The intervention aimed to foster intercultural narratives, strengthen oral communication (comprehension and expression), develop writing skills, and support the use of digital tools for communication. Additionally, it sought to explore how digital technologies can contribute to pupils' understanding of the world, appreciation of cultural diversity, and promotion of intercultural dialogue.

General Overview of the Intervention

The intervention was carried out with a 4th-grade class in a primary school. It spanned over six weeks, with one to two sessions per week.

All activities were aligned with areas of the Essential Learning curriculum, with Portuguese language skills serving as a cross-cutting focus.

Portuguese

- Reading multimodal texts;
- Narrative comprehension;
- Reading for information retrieval;
- Oral reading;
- Identification and understanding of narrative elements;
- Summarising research findings;
- Critical reflection on Story App content;
- Production of informative texts and knowledge of their structural features;
- Awareness of narrative text structures and conventions;
- Oral reading and collaborative presentation of texts.

Environmental Studies

- Developing declarative knowledge about Cape Verde and India;
- Exploring cultural and national elements (e.g., flags, animals, symbols);
- Conducting guided information searches about the two countries;
- Revisiting knowledge of Portuguese geography.

Mathematics

- Discussions on quantities and proportions, particularly in comparing population sizes of India and Portugal;
- Information and Communication Technology (ICT);
- Developing digital competencies using tablets and digital resources;
- Exploring cultural elements (e.g., flags, animals, national symbols) navigating the web;
- Integrating digital tools into learning processes, including guided online searches and critical evaluation of content;
- Addressing operational, cultural, and critical dimensions of digital literacy;
- Using word processing software.

General Itinerary

The teacher adopted a hybrid approach to present and explore the Mobeybou materials, combining whole-class projection of the storyMaker with small-group use of tablets. This strategy allowed for:

- Shared engagement through collective projection of the storyMaker and joint decision-making about narrative elements;
- Autonomy during individual group exploration with tablets;
- Collaboration through small-group work with shared devices.

Groups worked with both tablets and computers in the ICT room, always with internet access. Activities alternated between classroom, ICT room, and outdoor settings. This variation fostered cooperation, joint knowledge construction, conflict resolution, and the development of pupils' autonomy. The teacher actively monitored the groups, offering targeted assistance with questions, while also providing general guidance to the class.

Multimodal Reading

The teacher consistently emphasized multimodality, both when presenting the Story Apps and when guiding group discussions. She encouraged pupils to enrich their work with images and prompted them with guiding questions: "What is happening?", "What do you see?", "What do you hear?", "What do you feel?" She also requested the inclusion of multimodal elements (e.g., maps, flags) in the pupils' storyboards, fostering awareness of multimodal texts and critical engagement with digital resources.

Vocabulary

The pupils collaboratively explored new cultural symbols and elements by consulting the Info Kits, conducting online research, and using the glossaries embedded in the Story Apps.

Digital Literacy

The teacher explicitly supported pupils in developing operational, cultural, and critical dimensions of digital literacy. For example, she highlighted the limitations of single webpages, stressed the importance of selecting effective keywords, and guided pupils in synthesizing information across sources. She also provided technical support in digital writing, including spacing, paragraphing, and the use of cedillas and accents in Microsoft Word. Digital literacy thus functioned both as a learning objective and as a medium for knowledge construction.

Collaborative Work

Small-group collaboration was a central feature of the intervention. To support this practice, the teacher provided ongoing reminders and guidance across three dimensions:

- **Time management** – indicating the stage of progress expected at different points in the activity;
- **Group management** – defining the role of the group leader and ensuring inclusive participation;
- **Task management** – emphasizing the essential components of each task and the importance of reviewing group outputs.

In the following section we detail the intervention (Table 1).

Table 1

Overview of the Intervention

Sessions	Activities	Materials
1 Large Group	. Guidance on the research to be conducted . Discussion about the knowledge acquired	. Story Apps Mobeybou in Cape Verde and Mobeybou in India . Tablets . Worksheet prepared by the teacher
Small Group	. Free exploration of the Story Apps from India and Cape Verde (outdoor setting) . Completion of the worksheet	

Sessions		Activities	Materials
2	Large Group	. Review of the previous session . Projection and joint exploration of the storyMaker . Individual consultation of the corresponding Info Kits	. Projector . storyMaker . Printed Info Kits
3	Large Group	. Guidance on the research to be conducted	. Research guide prepared by the teacher . Computers with Internet access . Info Kits (optional)
	Small Group	. Independent online research about the selected country (Cape Verde or India) . Consultation of the Info Kits, and completion of the respective worksheet	
4	Large Group	. Presentation of the "narrative construction" worksheet and guidance on the activity, including limitations on the number of elements to use (2–3 elements per section)	. Research guide completed in the previous session . Computers
	Small Group	. Exploration of the storyMaker and brainstorming session . Consultation of the Info Kits for support . Completion of the worksheet and construction of a narrative text	
5	Large Group	. Presentation of the "narrative construction" worksheet and guidance on the activity, including limitations on the number of elements to use (2–3 elements per section)	. Info Kits document . storyMaker . Laptops . Printed script "building the narrative"
	Small Group	. Exploration of the storyMaker and brainstorming session . Consultation of the Info Kits for support . Completion of the worksheet and construction of a narrative text . Revision of the texts	
6	Large Group	. Presentation of the narrative texts	. Narrative created by each group in the previous session
	Small Group	. Practice for the oral presentation of the narrative text created in the previous session	

Description of the Sessions

Session 1 – Free Exploration of the Story Apps Mobeybou in India and Mobeybou in Cape Verde
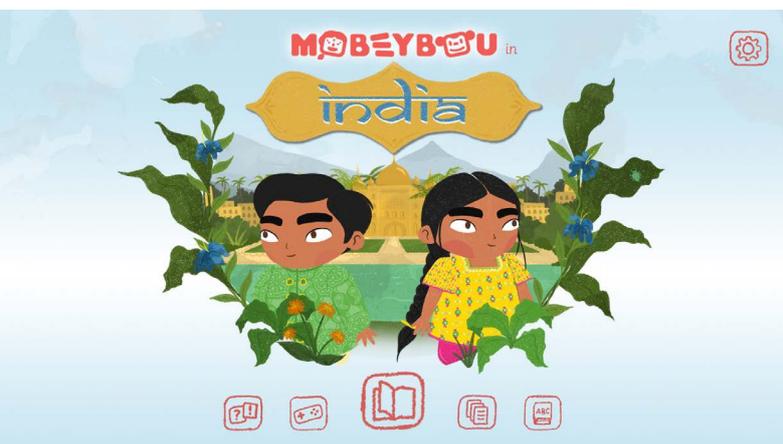
Figure 1. Homepage of the Story App Mobeybou in India.
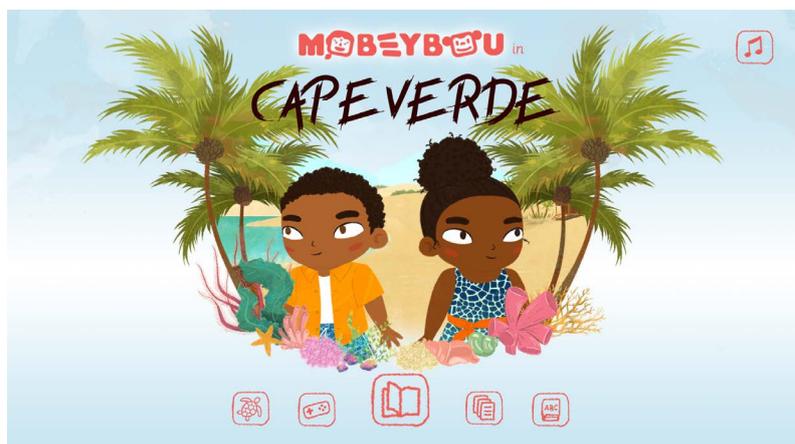
Figure 2. Homepage of the Story App Mobeybou in Cape Verde.

As in every Mobeybou Story App, the Story Apps Mobeybou in India (Figure 1) and Mobeybou in Cape Verde (Figure 2) depict the protagonist's adventure through their country.

The aim of the first session was to familiarize pupils with these Mobeybou Story Apps and the storyMaker, fostering curiosity, initial engagement, and collaborative exploration.

General Itinerary

The pupils had previously been introduced to the storyMaker in their ICT class and were eager to explore the apps. Before the session began, the storyMaker was already running on the classroom computer, attracting a small group of pupils around it.

The teacher explained the proposed activity, which involved free exploration of the Story Apps in groups. Pupils were organized into groups, each with an elected leader. The teacher emphasized the importance of dialogue and collaboration, explained where the apps could be accessed on the tablets, and clarified the leader's role in mediating conflicts and supporting decision-making.

The pupils worked in groups of four or five outdoors on the school grounds, independently interacting with the apps (Figure 3). The teacher circulated among the groups, engaging in conversations about their observations and activities, fostering reflection and curiosity.

Back in the classroom, the teacher asked the groups to use the worksheet they had received to register what they had learned about the cultures (Figure 4).

Session 2 – Reflection on Narratives and Cultural Elements

The aim of the second session was to create a narrative. The teacher guided pupils in exploring the storyMaker (Figure 5) and the Info Kits, enabling them to investigate narrative and cultural elements while becoming familiar with the Mobeybou materials.

General Itinerary

The teacher began by questioning the class to recall the stories they had explored in the previous session and to discuss the elements and cultural aspects they had observed.

The storyMaker was projected onto the board (Figure 6), and the teacher introduced the on-screen elements, guiding pupils through a collective exploration. The pupils interacted verbally with the teacher and with one another, deciding together which characters, objects, animals, and settings they wanted to include in their narratives. Throughout the activity, the teacher highlighted multimodal aspects of the materials, drawing attention to visual, auditory, and interactive information.

Figure 5. The storyMaker (presenting the Indian elements).

At the same time, the pupils consulted the Info Kits individually whenever they needed additional information about new elements, using them as a reference to support understanding and decision-making.

Figure 3. Pupils working in small groups outdoors, exploring the Story Apps on their tablets.

Figure 4. Pupils working in small groups completing the worksheet.

Figure 6. Whole class Projection of the storyMaker, and one of the printed Info Kits placed on the table.

This session provided opportunities for pupils to link cultural knowledge with narrative creation, observe interactions between elements, and develop their ability to navigate multimodal digital resources.

Session 3 – Gaining Knowledge about India and Cape Verde

The aim of the third session was to gather geographical information about India and Cape Verde, draw parallels with the geography of Portugal, and relate it to the Story Apps (Figure 7).

General Itinerary

While still in the classroom, the teacher prepared the pupils for an autonomous online research activity to be conducted in the computer lab. She projected the worksheet questions and clarified any doubts. The worksheet guided the pupils to collect multimodal information—including maps, flags, and key facts—covering aspects such as official language, geographic location, borders, capital city, national flag, and other relevant details.

The teacher reviewed the group work guidelines, emphasizing the importance of the group leader in listening to all members and helping the group reach consensus.

In the computer lab, pupils worked in groups of three. Each group selected either the Story App Mobeybou in Cape Verde or Mobeybou in India and systematically completed the research worksheet based on online sources.

The teacher circulated among the groups, providing guidance and support as needed.

Throughout the session, the teacher explicitly addressed operational, cultural, and critical dimensions of digital literacy. Pupils were reminded that a single webpage might not contain all necessary information and that they might need to consult multiple sources and revise their responses. She also emphasized the importance of selecting effective keywords to optimize online searches.

In addition to online research, pupils independently consulted the Info Kits to review key information about the countries presented in the Story Apps (Figure 8), integrating this knowledge into their research.
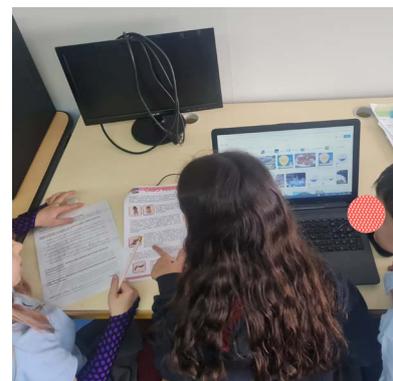
Figure 7. A group conducting online research.

Figure 8. A group of pupils engaged in research, using both the computer and the printed Info Kits, while completing the worksheet.

Session 4 – Writing of an Informative Text

The aim of the fourth session was to guide pupils in elaborating an informative text about the country they had researched in the previous session, fostering the construction of structured texts and enhancing declarative knowledge about Cape Verde or India, while exploring themes of multiculturalism (Figure 9).

General Itinerary

The session began in the classroom, where the teacher explained the activity in detail, outlining each step required to write an informative text based on the research conducted previously.

Figure 9. Pupils working in small groups on the writing of an informative text.

In the ICT room, pupils accessed computers and received the research worksheets they had completed during the previous lesson (Figure 10).

Throughout the session, the teacher provided guidance to the whole class and supported time management. She also drew attention to essential aspects of the task, such as including a conclusion and identifying group members who contributed to the work.

As she circulated among groups, the teacher offered individual support, assisting with spacing, paragraphing, and the correct use of cedillas and accents, addressing operational aspects of digital literacy. Multimodality and multiliteracies were encouraged when the teacher suggested including images to enrich the texts.

Figure 10. A pupil performing research on the computer and completing the worksheet.

Session 5 – Construction of a Narrative Text

The aim of the fifth session was to support pupils in constructing a narrative text using the Mobeybou materials, particularly the storyMaker, fostering creativity, multimodal observation, and collaborative storytelling.

General Itinerary

The teacher began by presenting a "narrative construction" guide and to avoid losing the focus on their narrative she instructed the pupils to restrict the number of story elements they select on the storyMaker (e.g., 3 landscapes, 3 animals, 3 antagonists, 3 musical instruments).

Worksheets were then distributed, accompanied by guiding questions: "What is happening in the Story App?", "What do you see?", "What do you hear?", "What do you feel?". Pupils were encouraged to answer these questions in their texts, adopting a multimodal approach to support observation and reflection.

In the ICT room, pupils explored the storyMaker in groups freely and carried out a brainstorming activity to create their narrative (Figure 11).

Figure 11. A group of pupils exploring the storyMaker.

After brainstorming, the teacher provided the narrative construction sheet, and pupils began drafting their texts. The teacher intervened when necessary to maintain focus, as some pupils became distracted by the variety of options in the storyMaker. She encouraged pupils to base their writing on the elements they had selected in the app, observing, listening, and attending to interactions, thereby using the materials as a source of inspiration and describing intermodal relationships.

Several pupils consulted the Info Kits to support their choices, comparing the cultural and narrative information in the kits with the representations in the storyMaker to refine their narratives.

At the end of the session, the teacher suggested that pupils revise their texts.

Once writing was completed, each group reread and collaboratively edited their narratives to ensure coherence and adherence to narrative structure conventions.

Session 6 – Presentation of a Narrative Text

The aim of the sixth session was to provide pupils with an opportunity to present the narrative texts they had created in the previous session, fostering oral communication skills, collaborative sharing, and reflection on narrative structure.

General Itinerary

Each group was given five minutes to rehearse their presentation, and practicing reading aloud.

Figure 12. Presentation of the narrative texts.

Following the rehearsal, the teacher called each group to present their work to the class.

Pupils went to the front of the room and read their texts aloud, dividing the reading of paragraphs among group members to ensure everyone participated (Figure 12).

This session provided a space for pupils to share their narratives, reflect on the writing and editing process, and discuss the narrative choices they had made, reinforcing the learning outcomes from previous sessions.

At the conclusion of the intervention, the teacher emphasized the positive impact of the activities on pupils' learning, highlighting improvements in narrative construction, oral expression, collaborative skills, digital literacy, and intercultural understanding.

Conclusion – Reflections on Learning and Practice

This short-term intervention illustrates how the Mobeybou materials can be meaningfully integrated into primary education through a balanced combination of digital exploration, collaborative work, and structured literacy practices. Across six weeks, pupils engaged with multimodal resources, investigated cultural knowledge, and gradually moved from exploration to information gathering, and ultimately to the production and presentation of their own texts.

Through this sequence, the teacher created opportunities for pupils to develop key competencies across multiple curricular areas, particularly in Portuguese language, Environmental Studies, ICT, and intercultural understanding. The intentional focus on multimodality, guided research, vocabulary expansion, digital literacy, and collaborative learning fostered not only the creation of intercultural narratives but also the development of autonomy, critical thinking, and group responsibility.

The outcomes reported by the teacher—improvements in narrative construction, oral expression, digital competencies, and awareness of cultural diversity—demonstrate the potential of the Mobeybou materials to enrich classroom practices, even within a limited time frame. This example shows that shorter, targeted interventions can effectively promote multiliteracies and intercultural dialogue, offering a flexible model that other educators may adapt to their own contexts, goals, and student groups.

Teachers' reflection:
In my opinion, this project had numerous positive aspects:
It enabled interdisciplinary practice, allowing connections across different subject areas. ICT served as both an enabler and a motivator for learning, enhancing pupil engagement.

Collaborative work between peers was strengthened. While group work is a common teaching strategy, this project increased its potential and effectiveness. The project created opportunities for dialogue about different cultures, stimulating children's curiosity about cultural diversity. It also supported the improvement of narrative structure and the incorporation of new vocabulary and cultural elements into pupils' written work.

On a professional level, implementing this project prompted reflection on my teaching practice and highlighted the importance of fostering more situated and meaningful learning experiences. By providing pupils with opportunities to construct their own knowledge, I recognized the value of using diverse teaching methods and a wide variety of educational tools.

— Sara Vieites, primary school teacher.

Intervention 5

Long-Term Exploration Itinerary with Primary Pupils Using All Mobeybou Materials

This section presents the pedagogical intervention of a primary school teacher, who used all Mobeybou materials with her class, from 1st to 4th grade. The pupils became affectionately known as the "Mobeybou Tribe."

Integration Across the Primary Years: The "Mobeybou Tribe"

This section focus on the work of a primary school teacher who integrated the use of all the Mobeybou materials (for more information see chapter 1) in her classroom over an extended period—from 1st to 4th grade—with a group of pupils who became affectionately known as the "Mobeybou Tribe".

Throughout these years, the teacher organized a rich variety of activities with her pupils, demonstrating the broad pedagogical possibilities and practical applications that the Mobeybou materials can offer within the context of primary education. While many creative practices have been presented throughout this e-book, this section highlights a distinctive feature: the sustained use of Mobeybou materials for artistic creation and enjoyment. The focus is placed on selected activities carried out by the teacher, who successfully integrated narrative production with multiple artistic languages—visual arts (through the construction of artefacts featured in the materials), music (through the creation of songs), and movement (through the design of dances). One of these interventions, which best illustrates this interdisciplinary approach, will be described in detail below.

Equally significant was the formative dimension developed through the continuous use of the Mobeybou materials across several school years. This long-term engagement allowed pupils to explore the materials in depth and progressively expand their knowledge and creative autonomy. A particularly meaningful outcome of this process was a moment of musical creation, in which the pupils—guided by their teacher and one pupil's father, who is a professional musician —composed what became known as the "Mobeybou Song". Written collectively by the pupils, the lyrics celebrate both the multicultural learning experiences and the Portuguese cultural heritage explored through the project. The song complemented the overall intervention, and its lyrics are presented in the Appendices.

General Overview of the Intervention

The intervention described here was developed in a primary school. Through the activities, the teacher aimed to deepen pupils' understanding of cultural diversity, foster creativity, and cultivate aesthetic appreciation.

The activities were designed to motivate pupils and enhance their autonomy and participation, employing methodologies that aligned with the Portuguese Essential Learnings for Primary Education. The intervention sought to:

- Mobilise prior knowledge and develop new skills;
- Encourage interdisciplinarity;

- Foster a taste for writing and creativity;

- Broaden knowledge of the country and the world;

- Stimulate appreciation for the arts;

- Promote critical and creative thinking;

- Support intercultural awareness;

- Engage the educational community;

- Encourage digital and multimodal literacy.

Portuguese

- Develop oral comprehension and reading of multimodal texts;

- Strengthen research and information recording skills;

- Plan and produce written texts;

- Create original texts in varied formats, particularly narratives.

Social Studies / Environmental Studies (Geography)

- Expand knowledge of the world—countries, continents, oceans, and cultures.

Artistic Expressions

- Experimentation and creation;

- Integrate the language of visual arts through diverse techniques (painting, drawing, sculpture), producing artefacts such as painted umbrellas, musical instruments, puppets, and costumes;

- Experiment with vocal and instrumental sounds to explore the expressive potential of voice and everyday materials.

Interpretation and Communication

- Sing, individually and in groups, songs of their own or others' composition, demonstrating growing expressive and technical skills;

- Perform musical pieces collaboratively, using both conventional and unconventional instruments.

Appropriation and Reflection

- Adapt body movements to rhythmic structures, integrating time and dynamics (beat, tempo, duration, intensity, and pattern);

- Learn and perform traditional dances, national and international, in varied contexts.

Citizenship and Development

- Promote awareness of Portuguese and Brazilian culture and traditions;
- Foster inclusion, empathy, and respect;
- Involve the wider educational community in intercultural experiences.

The activities also addressed several areas of competence from the Students' Profile by the End of Compulsory Schooling:

- Languages and Texts;
- Information and Communication;
- Critical and Creative Thinking;
- Personal Development and Autonomy;
- Aesthetic and Artistic Sensitivity;
- Scientific, Technical and Technological Knowledge.

General Itinerary

The teacher began by assigning a research task on Portugal and Brazil, and two of their popular musical styles: Frevo (Brazil) and Vira (Portugal). This initial inquiry set the stage for a broader project that wove together storytelling, art, and music.

In the classroom, the work focused on the importance of planning multimodal and multicultural narratives, a sequence that unfolded in four stages and culminated in the creation of a written narrative guided by a story plan and supported by the Mobeybou's Story Apps.

Interdisciplinarity was at the heart of this process. Alongside narrative writing (Portuguese), pupils engaged in Environmental Studies through research and Artistic Expressions through practical creative work. In this domain—the focus of this chapter—pupils composed the lyrics of a song about Minho, painted umbrellas, built maracas, dolls, and traditional costumes, and performed the song and a multicultural dance that blended elements of Vira and Frevo.

This intervention followed a phased and integrated approach, combining research, artistic expression, and musical creation. Each session was designed to connect learning objectives across disciplines while fostering creativity, collaboration, and cultural awareness. This intervention dynamic followed a phased approach, as reported in table 1.

Table 1

Overview of the Intervention

Sessions		Activities	Materials
1	Individual (or in pairs)	. Research and registration of information about Frevo and Vira (part of Minho traditions)	. Daily notebook . Computers . Mobile phones . Tablets
	Large Group	. Joint writing of the lyrics for the Vira song	. Story Apps Mobeybou in Brazil & Mobeybou in Portugal
2	Large Group	. Painting Frevo umbrellas with different materials . Making musical instruments (maracas) . Instrumentalization of the cavaquinho by a pupil and their parent . Joint rehearsal of the instrumentalized song	. Writing/painting/craft supplies . Musical instruments . Computers . Mobile phones . Tablets . Story Apps
3	Large Group	. Construction of traditional Minho and Frevo dolls . Creation of traditional Minho and Frevo costumes . Use of other musical instruments by pupils	. Writing/painting/craft supplies . Musical instruments
	Individual	. Construction of narratives with the support of the Story Apps	. Daily notebook . Computers . Mobile phones . Tablets . Story Apps
4	Large Group	. Dinamisation of the Frevo dance (Brasil), combining it with Vira (Portugal) . Singing a song with invented lyrics . Recording (filming/photographic records) of the activity	. Story App Mobeybou in Brazil . Computers . Mobile phones . Tablets . Musical instruments . Recorder

Description of the Sessions

Session 1 – Research and Registration of Information about Frevo and Vira, and Joint Writing of the Lyrics for the Vira's Song

General Itinerary

In this first session, the pupils used their electronic devices—computers, tablets, and mobile phones—to conduct research on the two countries central to the project: Brazil and Portugal. They also explored popular musical traditions from both contexts, focusing on Frevo and Vira. The activity was carried out individually or in pairs, allowing pupils to develop autonomy and responsibility in the research process.

The teacher encouraged pupils to look for information that would later support a collective songwriting activity. Throughout the session, she guided them in evaluating sources, organizing findings, and sharing discoveries with peers. This digital and collaborative task fostered digital literacy skills and critical information management, in line with the intervention's pedagogical goals.

At the end of the session, with the teacher's support, the group worked collaboratively to write the lyrics for the Vira song, drawing inspiration from the cultural and musical elements they had researched. This moment of shared authorship laid the foundation for the artistic work developed in the subsequent sessions.

Session 2 – Painting the Frevo Umbrella, Making Musical Instruments, Instrumentalization of the Cavaquinho, and Joint Rehearsal of the Song

General Itinerary

This session offered the pupils the opportunity to express themselves through art and music, combining creative crafts with performative practice. Working in a lively and participatory environment, the pupils painted Frevo umbrellas, using the Story App Mobeybou in Brazil as a visual reference and source of inspiration (Figure 1).

Figure 1. Painting the Frevo umbrella with different materials.

They then moved on to the construction of *maracas*, a traditional Portuguese percussion instrument, which would later accompany the song whose lyrics they had written (Figure 2).

This hands-on activity promoted fine motor skills, artistic expression, and understanding of sound properties, linking the visual and musical dimensions of the project.

A special highlight of the session was the visit of one pupil's father, a professional musician, who joined the class to play the cavaquinho. His participation not only enriched the learning experience but also fostered intergenerational and community engagement.

The session culminated in a collective rehearsal, during which the pupils sang the Vira song while playing the instruments they had built. This moment embodied the essence of aesthetic creation and enjoyment, reinforcing the emotional, sensory, and collaborative aspects of artistic learning.

Figure 2. Materials used in the crafting of the musical instruments (maracas).

Session 3 – Creation of Traditional Dolls and Costumes, and Writing of Narratives Using the Mobeybou's Story Apps

General Itinerary

In this session, the teacher designed a meaningful interdisciplinary experience that connected Artistic Expression with Portuguese. Building on the previous activities, the pupils were encouraged to combine manual creativity, cultural knowledge, and narrative imagination.

The session began with a hands-on artistic task: the pupils created traditional Minho dolls (Figure 3), using diverse materials and decorative elements inspired by the cultural characteristics of each region. This activity was followed by the design and construction of traditional Minho and Frevo costumes (Figures 3 and 4), promoting aesthetic appreciation, fine motor coordination, and an understanding of how cultural identity can be expressed through artistic forms.

In the second part of the session, the focus shifted to narrative creation. Using the Story Apps as digital resources, the pupils wrote short stories that integrated the characters, cultural symbols, and environments represented in the apps (see example at: **A Fantastic Adventure - Tell Us a Story 2019**).

Figure 3. Construction of typical dolls and traditional costumes from Minho.

To support this process, the teacher guided the class in reflecting on the importance of the planning stage in writing, introducing them to structured supports that would help organize their ideas and narrative flow (Figure 5).

This methodological step encouraged pupils to plan their stories intentionally —considering setting, sequence, and characters—while reinforcing their authorship and creativity within a multimodal, intercultural context.

Session 4 – Frevo and Vira Dance Dynamization, Singing, and Recording of the Activity

General Itinerary

This final session marked the culmination of the interdisciplinary sequence, celebrating the learning journey through an artistic and performative moment. The activity centered on the integration of the Frevo dance (Brazil) with Vira (Portugal), embodying the project's intercultural and creative objectives.

The session began with a collective dance rehearsal, in which the pupils explored the characteristic movements of Frevo and Vira, experimenting with rhythm, tempo, and coordination. Through guided practice, they worked on combining both dance styles into a single and fluid choreography that symbolized the encounter between Brazilian and Portuguese traditions (Figure 6).

In parallel, the group sang the song they had collaboratively written in previous sessions, blending movement, voice, and rhythm. This performance served not only as an artistic expression but also as a synthesis of the knowledge constructed throughout the project — from research and narrative creation to musical and cultural exploration.

The teacher recorded the activity, both as a means of documenting the learning process and as a way of valuing the pupils' creative achievements. This recording provided a tangible outcome that could be shared with the wider school community, reinforcing the importance of intercultural dialogue, collaboration, and aesthetic enjoyment in primary education.

The "Mobeybou Song"

Finally, it is important to highlight a culminating moment of this long-term project — the creative collaboration between the pupils, their teacher, and a

Figure 4. From top to bottom: Creation of traditional Frevo costumes.

Figure 5. Construction of narratives with the support of Story Apps and planning tools.

parent, which resulted in the composition of the "Mobeybou Song" in 2022 (Figure 7; see the Appendices for the lyrics).

This collective creation emerged naturally from the pupils' sustained engagement with the Mobeybou materials across several years. Through successive experiences of exploration, storytelling, artistic expression, and intercultural learning, the pupils developed knowledge that found expression in the lyrics of the song.

Figure 7. Video of the "Mobeybou Song", available on YouTube at the following link: **Mobeybou Song**

Teachers' reflection:

'The Mobeybou materials are without any doubt excellent scaffolding materials. From using the Mobeybou materials in various subjects, I would highlight, for example: motivation, increased interest in the tasks to be carried out, the help it provides to pupils in establishing connections between concepts and their personal experiences, the development of digital literacy, the promotion of creativity, the enrichment of vocabulary, knowledge of other cultures, and the promotion of critical thinking.'

'The materials are very appealing and meet the needs of 21st-century pupils. This is the generation of technology, and having these resources available is a great thing.'

— Ana Bizarro, primary school teacher.

Figure 6. Dynamization of the Frevo dance (Brazil), combining it with the Vira (Portugal).

Conclusion – Reflections on Learning and Practice

This intervention clearly demonstrates the richness and versatility of the Mobeybou materials when implemented over an extended period and integrated across multiple curricular areas. By combining digital exploration, artistic expression, and intercultural learning, the teacher created a dynamic and inclusive learning environment that fostered creativity, critical thinking, and collaboration. The continuity of the project from 1st to 4th grade allowed pupils to build cumulative and meaningful experiences, strengthening their sense of belonging and authorship—the very essence of the "Mobeybou Tribe." The resulting artistic outputs, including the "Mobeybou Song", stand as evidence of how the materials can inspire deep engagement, aesthetic enjoyment, and the co-construction of knowledge in primary education.

Practical Inspirations for Middle School Teachers

This chapter presents an intervention carried out with two 5th grade classes in a Brazilian school. The pupils interacted with the storyMaker and the Story App Mobeybou in Portugal.

Exploration Itinerary

This section presents a teaching sequence structured around the digital Mobeybou materials – in particular, the storyMaker, complemented by the Story App Mobeybou in Portugal (see Chapter 1). The intervention had two main objectives: to deepen pupils' knowledge of Portuguese cultural diversity and to promote the teaching of narrative writing mediated by digital materials.

General Overview of the Intervention

The following descriptions relate to an intervention developed in a school in Cuiabá, Mato Grosso, Brazil, with two 5th-grade classes, totalling 54 participants. The teacher's approach focused primarily on developing cultural knowledge and narrative writing. The intervention was organised into 15 sequential sessions, each designed to integrate cultural and technological exploration with the writing process.

The entire pedagogical process was aligned with the guidelines set out in the National Common Curriculum Base (BNCC), a mandatory reference for the development of school curricula and pedagogical proposals at all stages of basic education in Brazil. The BNCC recognises and values multiliteracies as an essential component of pupils' education, emphasising the incorporation of different forms of language – verbal, visual, aural – in digital media within teaching and learning contexts, with the additional requirement that these skills be developed with attention to cultural diversity. As the document highlights:

(…) the multiliteracies approach presupposes the broadening of the concept of text and literacy itself, taking into account the growing presence of digital technologies, the multiplicity of languages (verbal, visual, aural, gestural, among others) and the cultural diversity of individuals (Ministério da Educação, 2018, p. 67).

The BNCC also foresees the development of competences related to the planning and production of narrative texts that are adequate to the communicative situation. This intervention was framed by these broad curricular dimensions.

Resources

Based on these guidelines and the school reality, the teacher used the following resources during the intervention:

- storyMaker;
- Story App Mobeybou in Portugal;
- Paper, pencil and pen;

- Computer (typing in Word and editing in PowerPoint);
- Musical instruments (viola de cocho and guitar);
- Speaker (for presentations and play music);
- Projector;
- Books from the school library;
- Printed images from storyMaker;
- Informative videos selected for the activities;
- Google Earth.

General Itinerary

The intervention was organised to promote pupils' active participation in educational activities involving the written production of narratives. Each two-hour session took place in different areas of the school – the classroom, library, and computer lab – depending on the nature of the planned activities. The computer lab, in particular, was a space that generated great interest and anticipation among pupils and the school leadership team.

The intervention was structured around four main axes, aligned with the previously defined objectives and articulated through sequential and complementary activities:

- **Knowledge of the StoryMaker and the Story App –** In the initial sessions, pupils were introduced to the Mobeybou digital materials. Familiarisation with the storyMaker and the Story App enabled them to explore narrative-creation features, multimodal resources, and digital story construction. This stage laid the foundation for the development of digital skills and for the integration of different modes of language in narrative production.

- **Analysis of Short Stories and Systematisation of Narrative Elements –** Through reading, analysis, and group discussion, pupils explored short stories with the aim of identifying and systematising narrative elements — characters, storyline, narrator, time, and space. This phase supported the development of textual analysis skills and helped pupils organise ideas prior to writing.

- **Knowledge of Elements of Portuguese Culture and Multimodal Recognition –** Alongside literary analysis, pupils explored elements of Portuguese culture — such as the Barcelos rooster, the Careto from Podence and the Valentine's Handkerchief — recognising them in texts, images, and in the multimodal resources available in the storyMaker. This integration fostered intercultural dialogue by linking cultural references with digital practices;

- **Planning, writing, recording multimodal narratives, and final presentation –** In the final stages, pupils planned, wrote, revised, and rewrote their narratives, and then recorded them in the storyMaker, integrating text, images, sound, voice, and animations. The intervention culminated in the presentation of the final narratives, during which groups shared their productions orally, consolidating their skills in expression, digital authorship, and collaborative work.

In summary, the intervention combined technological exploration, literary analysis, cultural recognition, and multimodal production, promoting progressive learning in line with the principles of Multiliteracies Pedagogy.

The following table summarises the content of each session.

Table 1
Overview of the Intervention

	Sessions	Activities	Materials
1	Large Group	. Presentation of the Mobeybou website . Reading of the Story App . Production of the first narrative text (diagnostic text) . Formation of groups	. Story App Mobeybou in Portugal . Mobile phone . Projector . Computer
2	Large Group (the two classes)	. Presentation of the history of the Portuguese guitar . Visit of a regional singer playing the viola de cocho, and comparison to the Portuguese guitar . Discussion of a cultural curiosity: Festa Junina (a Brazilian festival referencing Portuguese traditions)	. Projector . Computer . Digital materials
3	Large Group	. Exploration of the Ribeira region in Porto using Google Earth . Discussion of selected historical facts about Portugal . Identification of the national flag	. Projector . Paper . Pen/Pencil . Digital materials
4	Small group	. Discussion of the previous project activity . Visit to the library to select a story . Group reading of the selected story . Analysis of the story: identification of narrative elements	. Projector . Computer . Speaker . storyMaker

Sessions		Activities	Materials
5	Large Group	. Presentation and discussion of the Barcelos Rooster legend using video, slides, images, and other media . Use of the storyMaker to explore the narrative functions of the rooster . Group singing activity – the "jogral" song referencing the story of the Barcelos Rooster	. Projector . Computer . Speaker . storyMaker
6	Large Group	. Group reading of the previously selected stories . Presentation and discussion of the analyses of the selected stories, addressing questions about narrative elements	. Projector . Computer . storyMaker
	Small group	. Use of the Story App to identify the narrative elements present . Exploration of the five weather conditions available in the storyMaker	
7	Large group	. Reading and analysis of a story, focusing on the characters . Presentation of the characters in the storyMaker . Use of the storyMaker to interact with cultural elements	. Computers . Sheet with guidelines for the activity
8	Small group	. Research on the Careto of Podence . Preparation of an oral presentation based on the research	. Cardboard . Crêpe paper . Glue . Projector
	Large group	. Oral presentation of the research	
9	Large Group	. Viewing Portuguese stories about the Lenço dos Namorados	. Projector . Computer . storyMaker . Speaker
	Small group	. Reading of the Lenço dos Namorados story (video and digital material) . Analysis of the storyMaker to identify the narrative function of the Lenço dos Namorados	

	Sessions	Activities	Materials
10	Individual	. Beginning of story production . Planning of the narrative . Use of printed illustrative material from the storyMaker to support writing	. Projector . Computer . storyMaker . Illustrative material and elements of the storyMaker
11	Small group	. Selection of the group's narrative . Writing and rewriting . Typing of the first draft of the narratives	. Computers . storyMaker . Illustrative material and elements of the storyMaker
12	Small group	. Continuation of narrative writing . Questioning and correction	. Computers. . storyMaker. . Illustrative material and elements of the storyMaker
13	Small group	. Completion of narrative writing . Start of narrative recording in the storyMaker	. Computers . storyMaker . Illustrative material and elements of the storyMaker
14	Small group	. Recording the narrative in storyMaker	. Computers . storyMaker . Illustrative material and elements of the storyMaker
15	Large group	. Oral presentation of the final narratives . Awarding of participation certificates and group celebration	. Projector . Speaker . storyMaker

Description of the Sessions

Session 1 – Presentation of the Interventions

The first session aimed to introduce the digital materials available on the Mobeybou website (Figure 1). The resources — the Story App Mobeybou in Portugal, the storyMaker, and the manipulative materials — were presented through a dialogic approach within each classroom. During this initial meeting, the pupils also produced a short narrative text. The activity, designed by the classroom teacher, invited them to complete a story entitled "The Mystery of the Mansion." This task made it possible to identify aspects of the pupils'

prior knowledge regarding the narrative genre under study. At this stage, the twelve working groups that would remain throughout the entire pedagogical process were also organised.
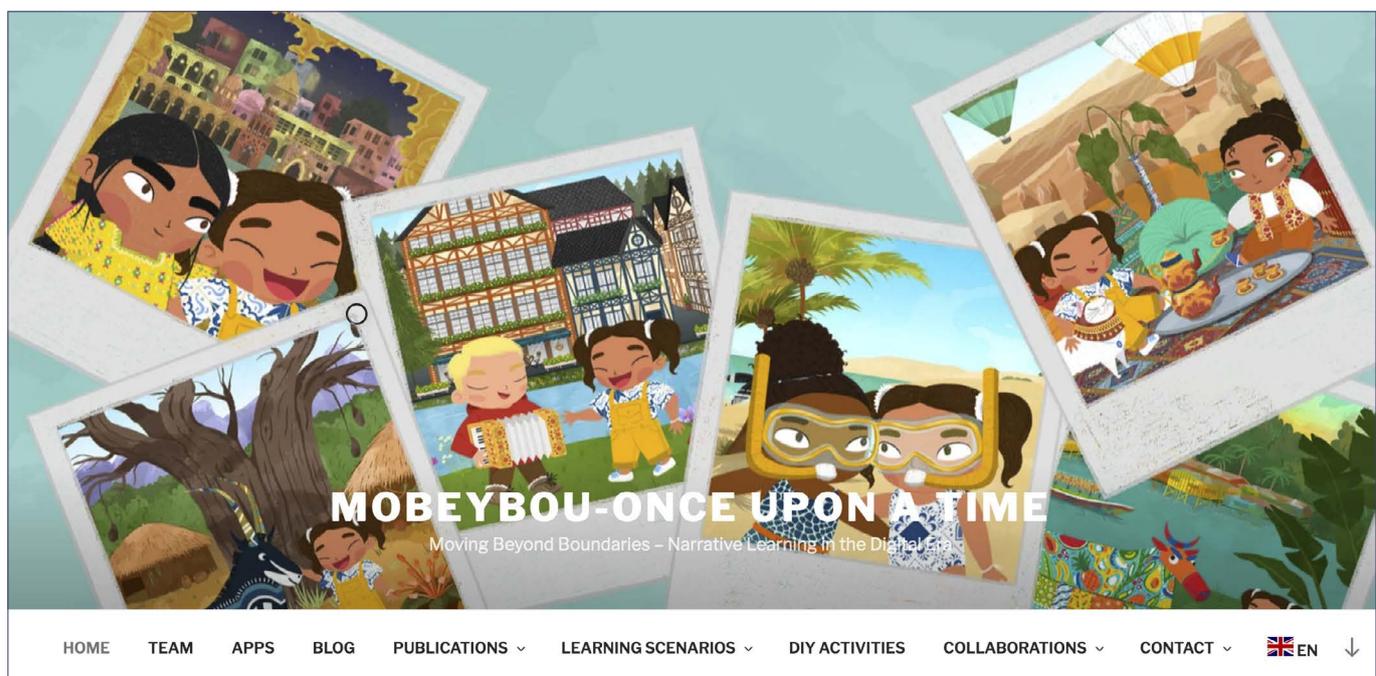
Figure 1. Presentation of the Mobeybou website: mobeybou.pt

Session 2 – The Portuguese Guitar and its Recognition in the storyMaker

The activities for the intervention were carried out at different times by each class; however, during the second session, both classes worked together. This session focused on Portuguese musicality. The pupils engaged in the reading of the Story App and, with the support of the Arts teacher, explored elements of Portuguese musical influences and their presence within the Brazilian cultural context. The Portuguese guitar was introduced as a key musical element that could also be used in the construction of narratives in the storyMaker. Its history, structural characteristics, and cultural significance were discussed.

A regional singer was invited to participate, performing with both the acoustic guitar and the traditional viola de cocho from Mato Grosso, creating an intercultural dialogue with the Portuguese instrument and enriching the musical dimension of the pedagogical experience (Figure 2). A further connection was established between Portuguese and Brazilian traditions

Figure 2. Artistic performance featuring the acoustic guitar and the traditional viola de cocho from Mato Grosso.

by highlighting parallels between Brazilian Festas Juninas and popular festivities in Portugal.

During this session, the pupils explored the storyMaker, focusing particularly on the representation of the Portuguese instrument within the digital environment, and became familiar with the creative possibilities this feature offers for narrative construction.

Session 3 – The History of Portugal

The third session was dedicated to a brief exploration of key moments in the history of Portugal, including its origins and foundation, traditional customs, and the period of maritime expansion. Alongside this cultural work, pupils engaged in an oral review and rereading of the Portuguese elements presented in the storyMaker, complemented by a virtual exploration using Google Earth, which allowed them to visually immerse themselves in the Ribeira area of Porto.

During the activities, pupils discussed the symbolism of the national flag and shared previous historical knowledge. A question raised by one pupil about the 15th-century system of territorial conquest sparked a broader dialogue, fostering a constructive and intercultural exchange.

Held in the computer laboratory, the session demonstrated the integration of digital resources with curricular content, promoting a sensory, interactive, and meaningful learning experience.

Session 4 – Systematisation of Knowledge about Narrative Elements

Working in small groups, the pupils visited the school library to select a short story. They read the text collaboratively and analysed it, identifying essential narrative elements such as characters, plot, and time (Figure 3).

The pupils then prepared a PowerPoint presentation of their analyses (Figure 4). This activity fostered an analytical approach to narrative texts, encouraged peer dialogue, and promoted autonomy in the use of digital tools.

Figure 3. Small groups reading and analyzing the selected short stories in the library.

Figure 4. Preparation of the short story analysis presentation.

Session 5 – The story of the Rooster of Barcelos and its Recognition in the storyMaker

The fifth session was dedicated to exploring the legend of the Rooster of Barcelos, introduced through a combination of video, images, and sound. Alongside the cultural discussion, the pupils interacted with the storyMaker, experimenting with the ways in which the Rooster could be incorporated into their digital narratives.

During this activity, and in collaboration with the Arts teacher, a Portuguese folktale about the Rooster of Barcelos was presented using projected slides (Figure 5). As the pupils engaged with the story, the idea of creating a theatre play as the intervention's final presentation naturally emerged. As the pupils engaged with the story, they showed interest in creating a theater play about this theme. This demonstrates their interest in discovering new cultures, highlighting the benefits of intercultural learning.

Sessions 6 and 7 – Sharing Knowledge of the Narrative Elements, and Recognition of the Etereological Elements in the storyMaker

During the sixth and seventh sessions, the groups presented the analyses of the short stories they had selected, sharing their observations regarding narrative elements such as characters, plot, time, and setting (Figure 6).

In addition to consolidating their understanding of these concepts, the pupils practised appropriate posture and behaviour for oral presentations, strengthening their skills in expression, communication, and attentive listening. These moments served as preparation for the final oral presentation of their recorded narratives.

The presentations were supported by a projector, computer, sound system, and the PowerPoint files produced by the groups, fostering dialogic interaction and collaborative construction of meaning.

Following the presentations, the pupils returned to the storyMaker to identify these same narrative elements within the digital environment and to explore the meteorological features available in the tool (day, night, snow, rain, lightning, wind).

Figure 5. The Arts teacher presenting the legend of the Rooster of Barcelos.

Figure 6. Oral presentations of the short story analyses.

Session 8 – Careto de Podence: Research and Recognition of this Element in the storyMaker

The eighth session centred on a collective exploration of the Careto de Podence, encouraging pupils to observe and reflect on the behaviour and visual characteristics of this figure within the storyMaker. After this initial appreciation, groups were invited to conduct a guided research activity addressing questions such as: "What are the customs of the Careto?", "Who is this character?", "How does it behave?".

Working in small groups, each with access to a computer, the pupils searched for information, discussed their findings, and articulated personal interpretations, contributing to the collective construction of knowledge. Once their research was completed, groups shared their discoveries orally, promoting a broader discussion on the cultural significance of the Careto and integrating research, production, and oral presentation skills. The pupils then presented their impressions to their classmates (Figure 7).

Although seemingly simple, this research task proved highly engaging and meaningful, as it integrated the use of the internet as a pedagogical resource within the school context. The session took place in the computer laboratory, where the pupils also explored the Careto within the storyMaker, identifying how this cultural figure is represented in the digital environment.

Figure 7. Presentation of the research about the Careto.

Session 9 – The History of the Lenço dos Namorados and Recognition of This Element in the storyMaker

The ninth session focused on the history of the Lenço dos Namorados (Valentine's handkerchief), introduced through reports and curiosities presented in video format. The pupils explored this cultural object not only as a symbolic artefact but also as a narrative element within the storyMaker.

The session included the examination of traditional embroidered handkerchiefs displayed in the classroom, offering pupils direct contact with Portuguese material culture.

Through the analysis of how the Lenço dos Namorados appears and functions within the storyMaker, the pupils continued experimenting with narrative construction in the digital environment, reinforcing their understanding of how cultural elements can shape and enrich storytelling.

Figure 8. (From top to bottom): visualisation of a video about the Lenço dos Namorados; exploration of the storyMaker.

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Sessions 10 to 13 – Production of Narratives

Sessions ten to thirteen were dedicated to the written production of narratives on paper (Figure 9), serving as a preparatory phase before creating the digital versions in the storyMaker. In session ten, pupils planned and individually drafted their stories, drawing on printed illustrations of the screen and narrative elements available in the storyMaker. These materials were organised to simulate the digital environment when computers were not accessible.

After completing their individual texts, the pupils shared their drafts within their small groups. Each group conducted a peer review process, discussing the strengths and clarity of the different versions. They then selected the most coherent and well-structured narrative to undergo collective rewriting and refinement, ensuring it was ready to be produced collaboratively in the storyMaker during the following sessions.

The groups typed their narratives and engaged in rereading and self-correction of the preliminary versions (Figure 10). This stage involved grammatical revision as well as adjustments to ensure coherence and clarity in the development of the stories. The revision work took place in different school spaces — the classroom, the library, and the computer laboratory — using both the school's computers and additional equipment supplied by the school administration. Throughout the process, pupils were supported by the teacher, who guided their revisions and encouraged careful reflection on their written choices.

The sessions were designed to support the planning, writing, rewriting, and textual revision processes, as well as the preparation for multimodal production within the storyMaker.

Session 14 – Production of Multimodal Narratives in the storyMaker

During the fourteenth session, the twelve groups carried out the final recording of their multimodal narratives in the storyMaker (Figure 11). The pupils integrated their previously written texts into the digital environment, transforming words into images, sounds, animations, voice, and movement, thereby constructing new meanings through this multimodal articulation. Digital storytelling became a process of negotiating meaning across multiple modes, expanding the expressive possibilities of both language and narrative thought.

Figure 9. Written production of narratives on paper.

Figure 10. Typing narratives on the computer.

Figure 11. Final recording of multimodal narratives in the storyMaker.

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Session 15 – Final Presentation of Narratives

The fifteenth and final session was devoted to the presentation of the completed narratives to the class and the teacher. Each group shared their multimodal stories with the whole class, providing opportunities for comments, reflections, and constructive feedback on the works (Figure 12). The programme concluded with the symbolic presentation of participation certificates (Figure 13) and a celebratory gathering, highlighting the collective and festive dimension of the teaching–learning experience. This final session reinforced the value of collaboration, creativity, and intercultural engagement, leaving pupils with a sense of accomplishment and shared achievement.

Figure 12. Presentation of the narratives.

Figure 13. Participation certificate for the intervention.

Conclusion – Reflections on Learning and Practice

The intervention demonstrated a clear pedagogical progression, in which intercultural dialogue, analytical thinking, and multimodal narrative production were integrated through sequential and interconnected activities. The use of the storyMaker and other digital resources enabled the combination of elements from oral traditions, literary references, and Portuguese cultural manifestations with contemporary multiliteracy practices mediated by digital technologies.

Analysis of the activities indicates that the proposed objectives were achieved. Pupils actively participated in the creation and recording of multimodal

narratives, showing progress in understanding and using narrative elements—characters, plot, time, space, and narrator—and effectively integrating them with digital resources. Furthermore, the experience contributed to the development of oral expression, reading, and creative skills, as well as familiarity with digital authoring tools.

The successful achievement of the objectives is further evidenced by the pupils' ability to negotiate meaning across multiple modes of communication, integrating text, images, sound, voice, and animation into coherent and meaningful narratives. The interactivity provided by the storyMaker reinforced collaborative learning and supported pupils in revising and refining their creations. In this way, the intervention effectively promoted multiliteracy practices, combining culture, technology, and narrative production while fostering curiosity, creativity, and intercultural understanding.

Teachers' reflection:

The use of the materials developed within the scope of the Mobeybou intervention—particularly the Story App Mobeybou in Portugal and the storyMaker—proved to provide a transformative experience, both for the participating pupils and educators and for my own pedagogical practice. The activities carried out with these digital materials enabled pupils to understand the process of narrative construction in a more autonomous, practical, creative, and meaningful way, offering them the opportunity to see their stories come to life through the integration of text, image, sound, and voice.

Throughout the didactic process, I observed an increase in pupils' engagement and motivation, as they began to take an active role in planning the narratives and making aesthetic decisions regarding the multimodal productions. The use of digital materials fostered peer interaction and the development of linguistic competence, while simultaneously promoting the recognition of Portuguese culture in dialogue with the pupils' own cultural references. As a researcher and teacher, this experience prompted me to rethink my role as a mediator of languages and cultures. Direct engagement with the Mobeybou materials expanded my understanding of the pedagogical potential of digital technologies, demonstrating that the conscious integration of multimodal resources can redefine the teaching of writing, bringing it closer to contemporary communicative contexts and to pupils' lived realities.

Despite the positive outcomes, I encountered several significant challenges. Time management within the classroom, the pupils' considerable linguistic limitations, the need for ongoing technical support, and the varying levels of digital familiarity among learners demanded closer and more flexible supervision. At times, technological constraints—such as the limited number of available devices or unstable connectivity—affected the pace of production. Nevertheless, these obstacles became valuable opportunities for pedagogical reflection, prompting me to reconsider mediation strategies, to place greater emphasis on collaborative work, and to recognize that the integration of digital technologies into teaching requires careful planning, commitment, and a sustained investigative stance on the part of the teacher.

— Renata Siqueira, the teacher.

Conclusion

Conclusion

The set of interventions presented throughout this e-book highlights the richness and versatility of the Mobeybou materials when integrated into early childhood and primary education. Across different contexts, ages, and curricular goals, teachers explored the Story Apps, the storyMaker, and the manipulative resources as tools to promote creativity, intercultural dialogue, collaborative learning, and the development of multiliteracies.

The examples reveal that the Mobeybou materials can meaningfully support children's engagement with language, culture, and digital practices. Whether through storytelling, narrative writing, dramatic play, artistic exploration, or multimodal production, pupils were encouraged to imagine, create, question, and make sense of the world around them. The activities also emphasised the importance of play, inquiry, and meaningful communication, enabling children to develop cognitive, social, emotional, and linguistic skills in integrated ways.

The interventions also underscore the pivotal role of teachers as mediators of learning. Their thoughtful planning, intentional scaffolding, and ability to adapt the materials to their own pedagogical contexts made it possible to create learning environments that valued children's voices, interests, and cultural backgrounds. Importantly, the teachers' reflections highlight how the Mobeybou materials can serve both as a starting point for curricular work and as a flexible resource that invites experimentation.

Across the various chapters, a set of common themes emerges:

- **Interculturality as a Lived Experience** – Children encountered cultural elements from different parts of the world and related them to their own lives, fostering respect, curiosity, and openness to diversity;

- **Multimodality as a Catalyst for Learning** – Through images, sound, movement, and digital composition, pupils expanded their expressive repertoires and learned to communicate across multiple modes;

- **Narrative as a Unifying Thread** – Whether oral, written, or digital, storytelling provided a meaningful structure for exploration, knowledge-building, and collaborative meaning-making;

- **Digital Authorship as Empowerment** – The integration of the storyMaker and the Story Apps enabled children to take ownership of their learning, making decisions, solving problems, and creating original productions.

- **Teacher Creativity as a Driving Force** – The diversity of approaches illustrates how the same materials can generate multiple pedagogical pathways, adaptable to different ages, curricular goals, and classroom dynamics.

Taken together, these interventions reaffirm that technology, when thoughtfully integrated, can enrich educational practice, providing new ways for children to explore, imagine, and learn. More importantly, they show that digital resources can coexist harmoniously with traditional forms of storytelling, play, and cultural expression, enhancing rather than replacing them.

We hope that the experiences documented in this e-book inspire teachers, educators, and families to continue exploring the potential of the Mobeybou materials, adapting them to their own contexts and creating new possibilities for learning. Ultimately, the aim is not to prescribe a single pathway, but to invite curiosity, reflection, and creativity—values that lie at the heart of education and of the Mobeybou project.

We invite you to discover the Mobeybou materials firsthand, exploring them with the same openness and curiosity that children bring to learning. Whether you begin with a single story, a classroom experiment, or a moment of shared play, we hope you allow the materials to surprise you, challenge you, and spark new ideas. Each journey with Mobeybou is unique—may yours lead to meaningful encounters, creative discoveries, and joyful learning experiences.

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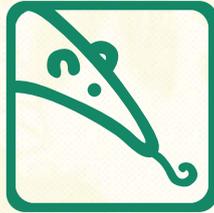
Appendices

Info kits

Angola

Landscape

The landscape of Angola's kit is inspired by Luanda, one of Africa's most important industrial and cultural urban centers, with more than eight million inhabitants.

Angola has 1600 kilometers of coastline, with beautiful deserted beaches, tropical forests, savannahs, a desert in the south, as well as an extraordinary climate all year round. The most characteristic plant species are the Welwistchia Mirabilis, a genus of succulent plants only found in the desert of southern Angola and which has become a symbol of national culture due to its resistance and longevity; and the embondeiro, a large tree that can reach a height of thirty meters and has the capacity to store up to 120,000 liters of water. This tree has also become one of Angola's symbols and its demolition is considered sacrilege in the country.

Protagonists

The protagonists of the kit have dark skin and dark eyes, corresponding to the characteristics of the people of Bantu origin who, in turn, make up 95% of Angola's inhabitants. However, despite this predominance, the country is home to numerous ethnic groups and a mestizo community due to the existence, in the past, of citizens from other parts of the world, mainly the Portuguese who colonized Angola.

In general, there are four main ethnolinguistic groups in Angola, the first two of which account for more than 60% of the Angolan population: Ovimbundos (37%), Ambundos (25%), Bacongos (13%) and Tchokwes (8%).

The costumes of the main characters were inspired by the country's culture. Angolan patterns are usually made of warm colors such as red or yellow, with the samakaka pattern, used in traditional festivals, being one of the best known and most characteristic.

Animal

Angola's kit animal is the sable antelope. The sable antelope is one of the rarest antelopes in the world and only exists in scarce numbers in Angola. This makes it highly valued and it is therefore one of the country's most important symbols, appearing as the symbol of the Angolan airline TAAG (Angola Air Transport), on the national currency, on passports and on the uniform of the Angolan national soccer team, as well as serving as a nickname for its players (the "palancas negras").

Its classification as a critically endangered species has granted it full legal protection, and hunting it is strictly forbidden. This is a clear example of how culture is linked to species conservation, since the sable antelope, as well as being a patriotic symbol, is also considered by some to be a sacred animal.

Antagonist

The Angolan antagonist is the mask. Masks are one of Angola's symbols and have a strong connection to the supernatural.

There is an ancestral tradition of the "Cokwe" in carving masks, sculptures and objects with a utilitarian and decorative function, representative of community life. Their pieces of art play a predominant role in cultural rituals, representing life and death, the passage into adulthood, the celebration of a new harvest, or the start of the hunting season.

African masks, associated with costumes and other props, are displayed in choreographies accompanied by rhythms, music and songs and take part in ritual ceremonies with intense meaning or in dances (Martins, 1981, p.460). By provoking an intense and lasting emotional effect, masks contributed to maintaining order, stability and the cohesion of the social group (Martins, p. 485).

Musical Instrument

The musical instrument in this kit is the batuque. In addition to their actual instrumental function, they have a mystical dimension strongly linked to religious rituals and are a fundamental symbol of Angolan worldview/culture.

The atabaque, a cylindrical or slightly conical instrument made of wood and iron rims, with one of the mouths covered in a dry animal hide, is a musical instrument from the percussion membranophone family. Membranophones

are percussion instruments that produce sound through the vibration of distended membranes. The pitch and timbral quality of the sounds of these instruments depend on the elasticity of the materials used.

Magical Object

The magic object in the Angola kit is the pestle. Originally from Africa, it is an essential utensil in African cooking and has been used for hundreds of years to crush, knead and grind, in other words, to pound food and transform it into something new.

In Africa, it is common for women to pestle to the rhythm of a characteristic song.

Brasil

Landscape

The landscape of this kit is inspired by the Farol da Barra beach, located in Salvador. This beach, as its name suggests, is marked by the presence of Farol da Barra (a local lighthouse), one of Salvador's most famous landmarks, which attracts many tourists, especially at sunset. Salvador is the fourth most populous city in Brazil, with 2.6 million inhabitants. According to the latest census, the 15 most populous cities in Brazil have more than 1 million inhabitants, with São Paulo topping the list with more than 12 million inhabitants. In addition to its large cities and beautiful beaches, Brazil has the largest tropical rainforest in the world, the Amazon rainforest, which is home to half of all known plant and animal species; and the second longest river in the world: the Amazon River.

Protagonists

The protagonists of the kit are Iara and Kauê and they are depicted wearing brightly coloured clothes that are reminiscent, for example, of Brazilian fruit.

The Brazilian people are characterised by miscegenation, i.e. the mixing of ethnic groups. The ethnic diversity of the Brazilian population is the result of at least 500 years of history, in which there has been a mixture of basically three ethnic groups: indigenous, white/European and black/African.
The ethnic composition of Brazil involves a wide range of races and ethnicities, traditions, cultures, languages and other elements. In an attempt to represent

the ethnic diversity of the Brazilian people – albeit far from faithfully – the girl has dark skin and light eyes and the boy has dark skin and dark eyes.

Animal

Brazil's animal of the kit is the Papa-formigas, also known as the giant ant bear or anteater. This animal has a tubular head, no teeth and a tongue measuring around 60 cm, which makes it very peculiar.

In order to preserve its claws, which it uses to defend itself and to make holes in anthills to feed on, the ant-bear moves with its fists on the ground.

This animal is considered 'vulnerable' by the International Union for Conservation of Nature.

Antagonist

The antagonist of this kit is the Boi-Bumbá, a name used in the Amazonas region, which can also be known as Bumba meu Boi, Boi de Mamão, or other names depending on the region of the country.

Recognised as Intangible Cultural Heritage of Humanity by the United Nations Educational, Scientific and Cultural Organization (UNESCO), it is an important symbol of the culture of the state of Maranhão, being directly linked to the identity of its people, and is an artistic and popular manifestation of Brazilian folklore.

The Boi-Bumbá is a folk dance that mixes human characters and fantastic animals around the death and resurrection of an ox. There are several versions of the legend behind the Boi-Bumbá dance, depending on the different regions of the country.

One of the legends tells the story of Mother Catarina, who was pregnant and wanted ox tongue. Her husband, Father Francisco, killed his master's most beautiful ox, and the owner summoned healers and shamans to bring it back to life. It came back to life, which resulted in a big party, with Catarina and Francisco being forgiven. The festive songs are therefore linked to the couple's legend. National Bumba Meu Boi Day is celebrated on 30 June. This cultural manifestation can be found in all regions of Brazil, with the greatest representation in the North and Northeast.

Musical Instrument

The musical instrument of the Brazilian kit is the berimbau, a stringed instrument of African origin that is well known in Brazil for being used in Capoeira circles to set the rhythms.

It consists of very flexible wood, a steel cable, a caxixi (a wicker or straw basket filled with seeds) and a gourd that gives the instrument its resonance.

It is believed that this was one of the first instruments that man used to make sounds, as evidenced by paintings found in caves in the south-east of France. Today, the instrument is of great importance and is sold all over the world, as well as having a decorative function.

Magical Object

The frevo umbrella is an icon of Pernambuco and its Carnival, with the colours of the umbrella corresponding to the colours of the state flag.

The origins of the umbrella lie in the traditional umbrellas, since the people of Recife at the beginning of the 20th century used them to protect themselves from the sun and joined the frevo orchestras that passed by and danced using the accessory. Included since 2012 on UNESCO's Representative List of the Intangible Cultural Heritage of Humanity, frevo is an important part of Brazilian history.

Cape Verde

Landscape

The landscape of this kit is inspired by the Largo do Pelourinho, located on the island of Santiago. This pillory was built on the threshold of the 16th century (between 1512 and 1520) and is located in the centre of the city.

As a symbol of municipal power and royal justice, it was here that the acts of the town council were publicly read out, offences were repressed and trade took place.

Protagonists

The protagonists of this kit are Luana and Marcelo. Luana has curly hair gathered with a piece of panu di terra fabric and wears dungarees with a pattern inspired by turtles' shells. Marcelo also has curly hair and wears blue shorts with the same print as Luana's outfit, as well as a yellow shirt with sleeves embroidered with panu di terra.


It is interesting to note that 'the authenticity of the process of identity formation and nation building in Cape Verde is a fact that results from the secular encounter between two civilisations during the period of colonisation' (Branco Madeira, 2015, p. 199), since the archipelago was uninhabited when the Portuguese arrived in 1460, when the process of colonisation/population by Europeans and Africans began, albeit from different positions at the time.

Animal

The animal in this kit is the caretta caretta turtle, whose design was inspired by a species of turtle common on the beaches of Cape Verde. This turtle stands out for having a large head compared to its shell. Every year, they visit the beaches of the islands to lay their eggs and await the birth of new turtles. These animals are threatened and, therefore, have been the target of campaigns with the aim of ensuring their preservation.
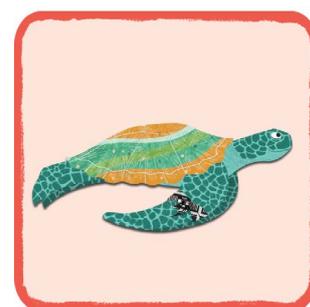
Antagonist

The antagonist is the Thief and is inspired by a traditional story often told to children in Cape Verde, Nhu Lobo or Ti Lobo. The Thief is portrayed wearing colorful clothes like those worn by thieves at the Bandeira festival and in the village. This representation makes him seem simultaneously threatening and fun, just as he is in the villages.

This choice is representative of Cape Verdean culture, as tabanca is a musical genre that expresses itself through music, parades, and the sound of drums, batuque and conch shells. In terms of folklore, tabanca activities take place during the Catholic Popular Saints' Days and pilgrimage festivals. The extremely lively and colourful processions take to the streets and attract groups of locals in colorful costumes, reminiscent of Carnival, with displays of mockery of important figures from past centuries.

Musical Instrument

The musical instrument chosen for the Cape Verdean kit is the cavaquinho, which is very present in Cape Verdean music, especially in serenades performed in the late afternoon or on calm nights. The presence of the cavaquinho in Cape Verdean groups is also attested, in the 1930s, by the participation of a representation of the archipelago in the Colonial Exhibition held in Porto in 1934.

Magical Object

The magical object is a panu di terra, a cotton fabric that began to be produced in the archipelago in the mid-15th century. The weaving technique and looms were introduced by slave weavers who were then brought from Guinea. The panu di terra is part of Cape Verdean identity and is one of the country's most important cultural and tourist products. The local weaver carries in his hands the power to recreate the tradition and tell the story of Cape Verde generation after generation (Brito, 2022).

When a character wears the panu di terra around her waist, the other characters start dancing. This effect is inspired by the fact that the material is often used by batuque dancers.

China

Landscape

The Chinese landscape is inspired by Chinese paintings, such as those by landscape artists such as Zhan Ziqian, Fan Kuan and Qi Baishi, whose works often depict tall, round mountains near lakes or rivers. It is a landscape similar to the landscapes found in Yangshuo County, which also served as a visual reference. The landscape is decorated with houses, red paper lanterns and Chinese plants such as bamboo and the pilea peperomioides.

Fun fact: the pilea peperomioides plant is also known as the Chinese money plant, because it has pendulous, coin-shaped leaves.

Protagonists

The protagonists of the kit have fair skin, black hair and elongated eyes because these are the predominant physical characteristics in China, even if they are not common to all Chinese people. The girl has her hair tied up on

top of her head, curled into two spirals, a hairstyle that was widely popularized by pop culture characters such as Chun Li.

The characters' costumes were inspired by traditional garments, such as the cheongsam – a tunic (or dress) worn by women – and the changshan – a tunic worn by men. An interesting fact about the characters' costumes is that the shades of red were chosen because they are often associated with Chinese New Year traditions, and red is also the color of the national flag.

Animal

The animal in this kit is the panda bear. The panda is a native Chinese animal and is considered a national treasure in the country, whose conservation status is currently vulnerable, since pandas remain dispersed and in low numbers in the wild. It is a large animal, weighing between 75 kg and 160 kg and measuring between 1.20 m and 1.50 m long.

The animal's red conical hat with yellow details is a type of hat that is present throughout Asia, and is useful for protecting people working in rice fields from the sun and rain. It appears in animated films, such as Kung Fu Panda. An interesting fact about pandas is that they eat between 12 kg and 38 kg of bamboo per day.

Antagonist

The Chinese antagonist is a red, fire-breathing creature that resembles the lion statues that guard Chinese Buddhist temples, as well as the papier-mâché costumes of the traditional lion dance. This character was inspired by the legend of Nian, a creature that descends from the mountains every year to devour the people of a village and damage their crops. There are different versions of the legend. Some say that the monster resembles a lion and was frightened by loud noises, fire and the color red. Other versions say that the villagers created a lion costume out of paper and bamboo that was used to scare the creature away.

A curious fact about this character is that the legends that inspired him explain the origin of Chinese New Year traditions, such as fireworks and the wearing of red clothing.

Musical Instrument

The musical instrument in this kit is the Pipa, a Chinese stringed instrument. With over two thousand years of history, it is one of the oldest musical instruments in China and is still one of the most popular instruments in the country today.

A curious fact about this instrument is that the length of the percussion box, in traditional Chinese measurement, is three feet and five inches; this represents the three powers — Heaven, Earth and man — and the five elements — metal, wood, water, fire and earth. Similarly, the four strings represent the four seasons.

Magical Object

The Chinese object is the fan, which is still used today in dance, martial arts performances and as a decorative piece. Over time, the fan has evolved from a simple accessory to a work of art, being used as a canvas for poems, calligraphy, painting and embroidery. It has also been popularized as an accessory and martial arts weapon by characters such as Kitana from Mortal Kombat.

A curiosity: the dragon represented on the fan is an inseparable symbol of Chinese culture: it is a symbol of luck and prosperity present in Chinese legends, festivals and art around the world.

Germany

Landscape

The landscape of the German kit is inspired by the half-timbered style, or Fachwerk (in German), which is a building technique in which the walls are assembled with wooden rods fitted together in horizontal, vertical or inclined positions. Wooden lattice work adds style and beauty to buildings of this type. This architectural style is characterized by its robustness, structural efficiency and low building costs.

Another characteristic of this style is the steeply sloping roof. This pattern is no accident. It results from the characteristics of the German climate, which is known for its high rainfall and snowfall for much of the year. The high, sloping roof structure means that the wood doesn't accumulate much water/snow.

This style of construction is still used in some regions of Germany, both in buildings that maintain the traditional pattern and in those that make more contemporary reinterpretations. Of course, many other architectural styles are also used in large German cities. A curious fact about the half-timbered style is that it is also used in several other countries, including Brazil, in cities that have a strong German influence.

Protagonists

The protagonists in the German kit have a biotype with characteristics associated with the German population. However, the diversity of races in Germany is increasing. According to official statistics, one in five German residents are now first or second generation immigrants, which means that they were either born in another country or have a parent born in another country. A curiosity about the protagonists is the elements represented in their clothing: Brätzel and Lebkuchen.

Bretzel is a type of bread that is very popular among German-speaking people. It has the shape of a knot, is dry, crusty, usually baked and can be sweet or salty. It originated in southern Germany where it is called Brezel or Laugenbrezel. Lebkuchen is one of the many types of German gingerbread popular at Christmas time. They have been made in the city of Nuremberg since 1395 by local monks.

Animal

Germany's kit animal is the squirrel. There are more than 200 species of squirrel in the world, but only three of them live in Germany. Among them is the European red squirrel (Sciurus vulgaris) - represented in the kit - which is a tree squirrel native to Germany. Red squirrels are small, only about 17 to 23 centimeters long. A curiosity about this species is the tuft of fur around its ears, a feature that distinguishes European red squirrels from other squirrel species and gives rise to their nickname "tufties".

Antagonist

The kit's antagonist is a dwarf, a popular character in the German imaginary, especially because of his presence in traditional stories. The most famous dwarf is Rumpelstilzchen, who is the antagonist of a fairy tale of German

origin, The Jumping Dwarf. The tale was collected by the Brothers Grimm and published for the first time in 1812 in the collection Grimm's Tales, being revised in later editions.

A curiosity about this character is that he appears as the main villain in the movie Shrek Forever (2010). Shrek signs a magical contract with Rumpelstilzchen, who promises him a day as a feared ogre in exchange for a day in Shrek's life when he was a carefree baby. However, this exchange results in complications for the entire Kingdom of Far Far Away.

Musical Instrument

The instrument of the German kit is the accordion. There are two different types of accordion used in German folk music: the Steirisches accordion and the Schwyzeroergeli accordion, the latter being more typically played. Although both instruments have their roots in the Alpine regions of Austria and Switzerland, they are deeply integrated into Southern German folk traditions.

One example of folk music in which the accordion is used is the Polka, which is an extremely popular dance style in German folk music. The Polka is a highly energetic and lively dance. This is a couples dance and the movement of the feet imitates the rhythm. We often see this style of dance at many German festivals. German folk music today is mainly celebrated through costumes and dancing at festivals. Contemporary German music has adopted various musical genres in addition to its traditional folk music.

Magical Object

The magic object in the kit is a cone called Schultüte. This cone is the main attraction on the first day of a child starting school in Germany. This tradition dates back to the beginning of the 19th century. Parents and/or grandparents hand the children this large, attractively decorated cone filled with toys, chocolate, sweets, school supplies and various other special treats. The cone is given to the children to make this eagerly awaited first day of school a little sweeter.

India

Landscape

The landscape in this kit is a fictional location inspired by palaces and temples in the Indian imagination. The Mughals were emperors who ruled India from 1526 to 1858 and had a strong influence on local architecture, particularly the buildings of Old Deli. The Mughal style of building often features onion-shaped domes and delicately arched windows and doors (Kindersley & Kindersley, 1995, p.56), elements that are represented in the landscape of the India kit.

Protagonists

The protagonists of the Indian kit have dark skin and hair, features that are characteristic of the population of that country. The girl, Meera, has a mole on her forehead (bindi, in the Hindi language) that is associated with followers of Hinduism and wears clothes that refer to Indian culture, both in the pattern of the blouse and in the shoes made, handcrafted in the country. Her very long hair is very common among Indian women, who are famous for their long, thick locks.

The boy, Rajesh, wears traditional Indian clothing and, in addition to identical pieces to the girl (such as typical Indian trousers, wide and tight at the ankle – harem – and handmade shoes), he wears a sherwani (a type of long coat worn on formal occasions and even by grooms at their weddings).

Animal

The animal in this kit is the Indian elephant. In India, this animal is considered "a symbol of luck, wisdom and power" (Edwards & Stegmaier, 2021, p. 59). The elephant is part of the decoration of many homes, since Indians believe that, by placing them with their backs turned, the ornaments bring protection, luck and money.

Religions such as Hinduism and Buddhism also promote the image of the Indian elephant as a cultural animal, and there is even a god, called Ganesha, who has an elephant's head.

Interesting fact: This animal can measure between two and three meters in height and, on average, drinks about 200 liters of water and eats about 160 kg of vegetation per day!

Antagonist

The antagonist of this kit is the Indian cobra, known as the Indian cobra (Naja naja).

This venomous snake is found in the Indian subcontinent and is one of the four major species that cause the majority of snake bites in India.

It is revered in Indian mythology and culture and is associated with snake charmers, and is protected by an Indian wildlife protection law.
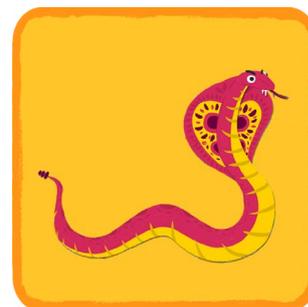
Musical Instrument

The pungi is a wind instrument made of gourd, wax, bamboo, metal, beeswax and coconut.

Used mainly by snake charmers, this instrument is found in various parts of India such as Uttar Pradesh, Madhya Pradesh and Harayana, and is part of Indian culture.

Magical Object

 The magical object is a pair of shoes handcrafted in India, called juttis.

Originally, these shoes were made from the leather of cows, buffaloes, goats, sheep and other animals. The main characteristic of this Indian shoe is the simplicity of its design combined with elegance. Many designs are inspired by the architecture, flora or fauna of northern India. In India, more elaborate shoes are worn on special occasions, such as weddings, while simpler, less ornate versions are worn on a daily basis.

Portugal

Landscape

The landscape of this kit is inspired by Ribeira, in Porto. Located on the banks of the Douro River, it is characterized by a cluster of colorful houses and narrow streets. In the landscape, it is also possible to see the rabelo boats (wooden sailing boats) moored along the bank.

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Ribeira is one of the oldest and most typical places in the city of Porto and one of the most charismatic points of the city, providing beautiful views of the opposite side, where Vila Nova de Gaia is located.

Protagonists

The protagonists of the Portugal kit have light skin and dark brown hair, as the Portuguese population is known for having these characteristics, as do other peoples from southern Europe and the Mediterranean.

Although the predominant eye colours of the Portuguese are brown and hazel – as we see in the girl in the kit – a small portion of the population has light eyes. The boy in the Portuguese kit has green eyes, representing this variation.

The protagonists wear clothes with patterns that are reminiscent of Portuguese tiles. These ceramic pieces, whose name comes from Arabic, has a 500-year tradition of national production and is a unique decorative and architectural element, covering churches and palaces and changing the urban landscape.

Animal

The animal on the Portuguese kit is a rooster and refers to the legend of the Rooster of Barcelos. The Rooster of Barcelos is a decorative clay figure that is very famous in Portugal. The legend tells the story of a dead rooster that miraculously intervenes to save the life of a man who was accused of theft and was innocent. This legend is associated with the medieval cross that is part of the estate of the Paço dos Condes, in Barcelos.

Antagonist

The antagonist of the Portuguese kit is the Careto de Podence. Devilish figures typical of the village of Podence, in the municipality of Macedo de Cavaleiros, the Caretos are characters who wear colorful costumes (made with fringed quilts), cover their faces with pointy-nosed masks and appear on Fat Sunday and Carnival Tuesday. These mysterious characters are played by the village boys who, protected by anonymity, tie rattles and bells to their waists and disturb the peace of the village with their screams and jumps.

The Caretos were declared Intangible Cultural Heritage of Humanity by UNESCO on December 12, 2019.

Musical Instrument

The Portuguese guitar, also known as the fado guitar, is a musical instrument with six pairs of strings and a pear-shaped soundboard.

There are two main models of Portuguese guitars: the Lisbon guitar and the Coimbra guitar.

Since fado was declared an Intangible Cultural Heritage of Humanity by UNESCO, interest in this instrument has increased significantly.

Magical Object

The "Valentine's Handkerchief" is a fine linen or cotton cloth embroidered with a variety of colorful motifs. Traditional "Valentine's Handkerchiefs" were embroidered by young women in love during their adolescence, expressing their feelings for their loved one. The tradition of embroidering these handkerchiefs continues in the Minho region, in the north of Portugal, and is a typical craft item from this region.

Turkey

Landscape

The landscape of the Turkey kit is inspired by the city of Istanbul. Istanbul was the capital of the Eastern Roman Empire and the Ottoman Empire. On October 29, 1923, the Republic was established in the country and the capital of Turkey became Ankara. Istanbul is a city full of buildings that date back to its epic past, but also full of skyscrapers, wide avenues, shops and restaurants. It is a mix of the old and the modern. An interesting fact about Istanbul is that the city is divided between Europe and Asia.

Protagonists

The protagonists of the kit have brown skin and dark hair, as these are the predominant physical characteristics in Turkey, although there are other body types.

One of the typical characteristics of Turkish clothing is the use of many layers. Very often people wear trousers, a long cloak and a jacket on top. The use of vests, as in the girl's outfit, and the scarf, as in the boy's, are examples

of this characteristic. Traditional Turkish clothing is always colorful, bright and striking.

Fun fact: each of the seven regions of Turkey has its own clothing traditions.

Animal

The animal in the kit is the Van cat. This is a distinct breed of domestic cat and is found in the Lake Van region of eastern Turkey. They are relatively large and have white fur, sometimes with a reddish tinge on their heads. An interesting curiosity is the fact that they usually have blue or amber eyes or heterochromia, that is, one eye of each color.

One of the animal's accessories has a representation of an eye that refers to Turkish culture. In fact, "In Turkey, many people have amulets with an eye drawn on them that they call nazar to protect them against the evil eye, which brings bad luck" (Edwards & Stegmaier, 2021, p. 58). This amulet is already widespread throughout the world and, in Turkey, it is traditional to give this accessory to newborns.

Antagonist

The antagonist of the Turkish kit is the dragon. Dragons are creatures present in the mythology of many different peoples. They are represented as large animals, usually similar to huge lizards or serpents, with wings, feathers, magical powers or fiery breath. In the Middle East, dragons were generally seen as incarnations of evil. Persian mythology mentions several dragons such as Azi Dahaka who frightened men, stole their cattle and destroyed forests.

A curiosity: the word 'dragon' comes from the Greek term drákōn and is used to define large serpents.

Musical Instrument

The Turkish kit musical instrument is the bağlama. This is the most widely used folk stringed instrument in Turkey. It has seven strings divided into groups of two, two and three strings. It can be tuned in a variety of ways and has different names depending on the region and size: Bağlama, Divan Sazı, Bozuk, Çöğür, Kopuz Irızva, Cura, Tambura, etc. A bağlama has three main parts: the bowl (called tekne), the spruce soundboard (göğüs) and a beech or juniper neck (seiva).

Fun fact: the origin of the name bağlama is still unknown, but it is speculated that it may have been derived from the verb bağlamak (Turkish for 'to tie'), referring to the tying of frets around the neck or strings to the tuning pegs of the instrument.

Magical Object

The magical object in this kit is the Fez, also known as a tarbush. It is a small felt or cloth hat often worn with a turban and was a very popular accessory during the Ottoman Empire. In Turkey, only men wear the fez.

The fez had an important meaning for the Ottomans. The laws regulating clothing in the empire since the 16th century distinguished non-Muslim subjects, mainly Christians and Jews, from their Muslim counterparts. In 1829, Sultan Mahmud II decreed that all Ottoman officers would wear the fez, regardless of religion. In this sense, on the one hand, the wearing of the fez by Ottoman soldiers became a symbol of citizenship, which did not compartmentalize men based on religion; on the other hand, it also ended up being an exclusionary habit, since the fez could not be worn by women.

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Some websites with information about kit elements:

World Wild Life
https://www.worldwildlife.org/species/giant-panda

China Highlights
https://www.chinahighlights.com/travelguide/festivals/chinese-new-year-legends.htm

Britannica
https://www.britannica.com

Embaixada da República de Angola
http://www.embangola.at/dados.php?ref=dados-demograficos

Jardim Zoológico de Lisboa
https://www.zoo.pt/pt/blog/animais/papa-formigas-um-gigante-a-caminho-da-extincao/

IPC - Instituto do Património Cultural
https://ipc.cv/monumento-e-sitio/pelourinho/

Quartz
https://qz.com/1078032/can-germany-combat-inequality-when-it-has-no-data-on-race/

Framework for Narrative Analysis

Characters

Potential Significance	Verbal	Visual	Implications for the Signification Process
Introduction of the Character (and Re-appearances)	Nominal-group structures, deixis, anaphoric resources.	Representation of physical attributes.	The introduction of the character is fundamental for recognition and tracking of the character throughout the text, being an important dimension for the referential organisation of the narrative.
Characterisation of the Character	Diversity and elaboration of descriptive linguistic resources (for example: adjectives/ adjectival phrases, adjective clauses and appositive phrases…).	Style of character representation: minimalist, generic or naturalistic, based on the degree of detail and realism of the depiction. In generic and naturalistic styles, facial expression is also taken into account.	Characterisation of the character has an impact on the relation established with the reader: appreciative, empathetic and personalised. Verbal – the more detailed the description, the more personalised the relation will be. Visual – minimalist style = appreciative relation; generic style = empathetic relation; naturalistic style = personalised relation.
Power Relations (among characters; between character and reader)	Reciprocities (or lack thereof) in the linguistic choices associated with the different characters (for example, in naming, in speech space, in characterisation…).	Vertical angle: positioning of one character in relation to another (between characters); angle at which the character is presented for the reader's visualisation (between character and reader).	Verbal – reciprocity in linguistic choices = neutral power relation; lack of reciprocity = the beneficiary character has more power; Visual – character represented at the reader's eye-level = neutral power relation; lack of symmetry in the vertical angle = relations of greater or lesser power, in which the element in the higher position has more power.

Characters

Potential Significance	Verbal	Visual	Implications for the Signification Process
Social Distance or Proximity	Semantic field and elaboration of the linguistic resources used for the naming and appraisal of characters.	Representation by the frame size (wide/medium/close-up).	**Verbal** – Linguistic resources drawn from positive semantic fields indicate proximity and intimacy; choices from negative semantic fields indicate social distance. **Visual** – A close-up shot is interpreted as indicating proximity and intimacy with the character; the wider the shot, the greater is assumed the social distance.
Engagement with the Reader	Elaboration of the linguistic choices (for example, in expressing the characters' feelings – positive/negative; explicit/implicit).	Represented by the (horizontal) angle at which the character is presented; and by the presence or absence of eye-contact.	**Verbal** – the more detailed the elaboration, the stronger the engagement. **Visual** – greater (frontal horizontal angle) or lesser (oblique horizontal angle) engagement between viewer/reader and character; eye-contact is interpreted as an invitation for the reader to engage with the narrative.

Setting

Potential Significance	Verbal	Visual	Implications for the Signification Process
Characterisation of the Narrative Universe	Diversity and elaboration of the linguistic choices for the description of the appraisal of quality and the composition of the physical and social context (for example: adjectives/adjectival phrases, adjective clauses and appositive phrases…).	Choice of colour with respect to variation, temperature and familiarity.	**Verbal** – more detailed descriptions tend to generate stronger engagement. **Visual** – broad/limited variation of colours is interpreted as responsible for the degree of familiarity with the represented environment, the more colours the more familiar the setting; the colour temperature is interpreted as responsible for creating a positive and cosy emotional effect (generally, warm colours) or a negative and uncomfortable one (generally, cool colours – with the exception of natural elements); colour saturation is interpreted as responsible for creating a sense of excitement and vitality (more vibrant) or of softness and restraint (less vibrant).
Characterisation of the Circumstances	Linguistic resources for specifying time, place, cause, manner, theme, etc. (for example: adverbs, adverbial phrases…).	Representation of the conditions of space (for example, large, small, fragmented), time (for example, clock, moon), manner (for example, straight and diagonal lines indicating speed, trembling lines indicating shocks, etc.).	In general, the more detailed the circumstances, the more familiar the context appears to the reader. This is important for the temporal organisation of the narrative.

Processes

Potential Significance	Verbal	Visual	Implications for the Signification Process
Actions	Verbs and verbal phrases for presenting the different types of actions.	Vectors (imaginary diagonal lines) to represent different types of actions, speech or thought balloons and facial or manual gestures.	Processes may be presented explicitly or implicitly (for example through a reaction), and may be of different types: physical, perceptual, mental, verbal, etc. This is important for the causal organisation of the narrative.
Focalisation	Source of perceptions as internal, external or dual (narrator-character; omniscient narrator; direct discourse; indirect discourse…).	Reader's point of view aligned or not with that of the character; Direction of the character's gaze.	Both in the verbal and in the visual mode, an internal or dual point of view tends to involve the reader more deeply in the narrative universe.

Inter-modal Relations

(Some) Relations of Inter-modal Meaning

Type		Convergence		Complementarity		Divergence
Subtype	**Exposition** (what is referred to is shown)	**Instantiation** (what is referred to/exemplified)	**Resonance** (affined meanings)	**Amplification** (meanings added)		(Opposed meanings)

This framework is a simplified adaptation of Kress e van Leeuwen (2006), Unsworth (2006) and Painter et al. (2012).

Lyrics of the Mobeybou song

Mobeybou, Mobeybou
A unique project
We study countries
Cape Verde and Brazil
Germany and China
And our Portugal!
And our Portugal!

Our country has traditions
Filigree, fairs, sky and sea
Festivities, beautiful pilgrimages
For the whole world to admire!

Mobeybou, Mobeybou
A unique project
We study countries
Cape Verde and Brazil
Germany and China
And our Portugal!
And our Portugal!
From fado to Alentejo singing

Saudade has no translation
They are intangible heritage
That fill our hearts!
Mobeybou, Mobeybou
A unique project
We studied the countries
Cape Verde and Brazil
Germany and China
And our Portugal
And our Portugal!

Portugal, Portugal:
A country like no other!
Of castles and walls
Of caretos and mountains
And natural beauty
You are our Portugal! (repeat)

Portugal, Portugal!
You are our Portugal! (repeat)

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