

PLAYFUL EDUCATION: EDUCATIONAL GAMES IN THE MEDIATION OF KNOWLEDGE

EDUCAÇÃO LÚDICA: JOGOS DIDÁTICOS NA MEDIAÇÃO DO CONHECIMENTO

EDUCACIÓN LÚDICA: DIDACTIC JUEGOS EN LA MEDIACIÓN DEL CONOCIMIENTO

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ABSTRACT: The on-screen article is the result of the activities carried out under the *playful education extension project: educational games in primary education*, whose objective is to provide students of the Faculty of Letters Dalcídio Jurandir (UFPA/Altamira) and teachers of the elementary education network subsidies for the use of educational games both in Portuguese language classes and in other disciplines. The theoretical foundation includes authors such as Comenius (2001), Brougère (1998), Santos (2001), Lauand (2003), and Almeida (2013). The methodology consists of conducting a course that covers theoretical aspects of playful education, knowledge of various types of educational games through practical experience, preparation of replicas of the games presented, and creation of new games. From a script containing the requirements for developing a didactic game, the students chose a topic as a teaching objective, selected the materials, and made their games. Finally, there was a conversation wheel for reflection about the experiences lived during the course period. The participants' positive reactions point to the initiative's relevance in providing teachers with subsidies for using didactic games in their teaching practice. Among the various games worked on in the course, the game Morfominó is presented here, elaborated for activities related to studying the indicator suffixes of augmentative and diminutive degrees in the Portuguese language.

KEYWORDS: Playful education. Didactic games. Morphology. Formation of teachers.

RESUMO: O artigo em tela é fruto das atividades realizadas no âmbito do projeto de extensão *Educação Lúdica: jogos didáticos na educação básica*, cujo objetivo é fornecer a alunos da Faculdade de Letras Dalcídio Jurandir (UFPA/Altamira) e professores da rede de educação básica subsídios para a utilização de jogos didáticos tanto em aulas de língua portuguesa como de outras disciplinas. A fundamentação teórica inclui autores como Comenius (2001), Brougère (1998), Santos (2001), Lauand (2003) e Almeida (2013). A metodologia consiste na realização de um curso que abrange aspectos teóricos da educação lúdica, conhecimento de variados tipos de jogos didáticos por meio de experiência prática, elaboração de réplicas dos jogos apresentados e criação de novos jogos. A partir de um roteiro contendo os requisitos necessários para o desenvolvimento de um jogo didático, os cursistas escolheram um tópico como objetivo de ensino, selecionaram os materiais e confeccionaram seus próprios jogos. Para finalizar, houve uma roda de conversa para reflexão a respeito das experiências vivenciadas no período do curso. As reações positivas dos participantes apontam

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para a relevância da iniciativa no sentido de fornecer aos professores subsídios para a utilização de jogos didáticos em sua prática docente. Dentre os diversos jogos trabalhados no curso, apresenta-se aqui o jogo *Morfominó*, elaborado para atividades relacionadas ao estudo dos sufixos indicadores de grau aumentativo e diminutivo na língua portuguesa.

PALAVRAS-CHAVE: Educação lúdica. Jogos didáticos. Morfologia. Formação de professores.

RESUMEN: El artículo en cuestión es el resultado de actividades realizadas en el ámbito del proyecto de extensión *Educação Lúdica: jogos didáticos en la educación básica*, cuyo objetivo es proporcionar a los estudiantes de la Facultad de Letras Dalcídio Jurandir (UFPA/Altamira) y profesores de la red de educación básica los subsidios para el uso de juegos didáticos tanto en las clases de lengua portuguesa como en otras materias. La fundamentación teórica incluye autores como Comenius (2001), Brougère (1998), Santos (2001), Lauand (2003) y Almeida (2013). La metodología consiste en la realización de un curso que abarca aspectos teóricos de la educación lúdica, conocimiento de diversos tipos de juegos didáticos a través de la experiencia práctica, elaboración de réplicas de los juegos presentados y creación de nuevos juegos. A partir de un guión que contenía los requisitos necesarios para el desarrollo de un juego didático, los participantes del curso eligieron un tema como objetivo didático, seleccionaron los materiales y realizaron sus propios juegos. Finalmente, hubo una rueda de conversación para reflexionar sobre las experiencias vividas durante el curso. Las reacciones positivas de los participantes apuntan a la relevancia de la iniciativa en el sentido de brindar a los docentes subsidios para el uso de juegos didáticos en su práctica docente.

Entre los diversos juegos trabajados en el curso, aquí se presenta el juego *Morfominó*, diseñado para actividades relacionadas con el estudio de los sufijos que indican grado aumentativo y diminutivo en la lengua portuguesa.

PALABRAS CLAVE: Educación lúdica. Juegos didáticos. Morfología. Formación docente.

1 INTRODUCTION

The lamentations of many and the facts themselves attest that there are few who bring from the school a solid instruction, and numerous who come out only with a varnish or a shadow of instruction. (COMENIUS, 2001, p. 92).

Comenius's words, written hundreds of years ago, describe the condition of many Brazilian students, particularly concerning their performance in the Portuguese language area. Teachers complain that students are not interested in the study. For their part, students claim that studying Portuguese is tedious and complex, and it seems not to be advantageous.

The questioning as to the usefulness of what is learned should be taken into account when it is verified that one of the reasons that discourage the student in the study of the Portuguese language is the lack of connection between the language that is studied in school and the one that is used in life. It is necessary, therefore, with the greatest urgency, to undo this dichotomy, leading students to realize that the language used outside the school can be understood within it and that the rules learned in school can help them understand the language of everyday life better, also serving as a way to comprehend the world better and act on it.

For this, it is necessary to unbid the teaching of the mother tongue from old-fashioned practices of mere grammatical classification, becoming something truly beneficial for the student's life. Achieving these goals so students study with interest and pleasure, developing their citizenship and critical capacity, is a difficult task that can be mitigated through didactic games, one of the pillars of playful education.

The extension project *Playful education: educational games in primary education*, carried out throughout the year 2022, was elaborated based on these premises to provide students of the Faculty of Letters Dalcídio Jurandir (UFPA/Altamira) and teachers of the elementary education network subsidies for the use of didactic games both in Portuguese language classes and in other disciplines. This article discusses the theoretical basis of playful education, describes the methodology of the project and presents the game *Morfominó*, elaborated for activities related to studying the suffixes indicators of augmentative and diminutive degree in the Portuguese language.

2 PLAYFUL EDUCATION: ORIGIN AND DEFINITION

The real contribution that the game gives to education is to teach it to rhyme learn with pleasure.

Tania Ramos Fortuna

Playful education can be defined from the thought of Horace, poet, and philosopher of ancient Rome, who thus expresses himself: "*ridentem dicere verum quid vetat?*" (FLACUS, 1835, p. 6.25). Asking what would be the impediment of speaking the truth smiling, the philosopher adds that usually offers, to small children, soft biscuits: *Ut pueris olim dant crustula blandi* (idem). Thus, it can be inferred that it is possible to treat the weighty matters of the school in a pleasant way so that they can be "chewed and digested" with ease, such as the soft biscuits offered to the little ones.

This objective can be achieved through playful education, characterized as a methodology that seeks to achieve better results through teaching strategies that stimulate the student to curiosity, discovery, and the desire to learn. This form of education originates in two Latin words, different in form but close in meaning: *jocus* and *ludus*. According to the *Latin American school dictionary Portuguese* (FARIA, 1962), the word *jocus* (*iocus*, in classical Latin), which gave rise to the word game, means joke, grace, fun, and play. On the other hand, *ludus* has a broader range of meanings: play, fun, pastime, official or religious games, public games, theatrical representations, school, class, toy, joke, grace, and pleasures of youth. According to this dictionary, *ludus* designates mainly physical play, as opposed to *jocus*, related to joke. Confirming this placement, Jean Lauand (2003) states that, in Latin, *the word iocus* tends to be more used for verbal play, such as jokes and riddles, *while ludus* refers more specifically to action games. However, according to the author, from the 13th century, these words began to be used as synonyms.

The association between school and fun, present in the meaning of *the word ludus*, was investigated by Gilles Brougère in the book *Game and Education* (1998). The author states that *ludus* refers directly to the place where one learns to read and write and the school exercises are performed (*magister ludi*), highlighting the fact that this term, derived from the *verb ludere*, designated at the same time a free and spontaneous activity (game) and an imposed and directed activity (schoolwork).

According to Brougère, *the exercise indicated by ludus* is a technique, a training that simulates reality, and the *verb ludere* involves the simulacrum of hunting, war, or other practical activities. For the author, the apparent opposition between game and school disparts from these considerations because *the ludus* presents itself as a reduced model of reality, from which it is possible to experience simulations of real activities, although without facing the risks offered by the actual experience, which is configured as an instrument of discovery, revelation, and learning: "here is the double relationship, on the one hand, with the non-serious, the non-real or the pretense, on the other, *as ludus* – school, with the place of learning" (1998, p. 38).

As Santa Marli Pires dos Santos asserts in *Ludicity as science* (2001), playful education gained momentum in the scientific scenario from studies that show that the human brain operates in different ways, reserving one of the hemispheres for rational actions and the other for emotional actions. The enhanced use of the right hemisphere is responsible for innovation, creativity, experimentation, sensitivity, discovery, motivation, and humor, fundamental characteristics of ludicity. Moreover, with Howard Gardner's studies (1995) on multiple intelligences, a new paradigm emerges that places reason and emotion on the same level. From there, scientific studies on ludicity expand their horizons, and the ludic is no longer seen as a characteristic of childhood and begins to be focused as something that involves all phases of human development (SANTOS, 2001, p. 13). This paradigm shift has made the ludic a working tool for several areas, such as universities, hospitals, psychological clinics, and schools. In the latter sector, ludicity is gaining more and more space because, according to Santos, educators are unanimous in considering that it is a strategy adaptable to the new demands of education (SANTOS, 2001, p. 14).

According to Santos, playful education is a methodology that seeks to teach without boring, configuring itself as an effective teaching-learning strategy for constructing knowledge, regardless of the student's chronological age. Playful activities allow students to appropriate knowledge more pleasurably, leading them to construct new discoveries and developing and enriching their

personalities. On the other hand, the same activities enable the teacher to evaluate the gradual growth of the student in a way that goes beyond the traditional classification tests (SANTOS, 2001, p. 15).

For Airton Negrine, playful activity is indispensable to human life and should be seen as an ingredient that improves the quality of life. For this reason, educational institutions should strive to create a playful culture, planning activities aimed at promoting meaningful learning "[...] since it makes no sense to think playful by play, since there is no action without an intention, even when it escapes the immediate perception of those who carry out it" (2001, p. 40).

For his part, Paulo Nunes de Almeida (2013) formulates the concept of playful education from the foundations of physical, psychological, linguistic, cognitive, and ethical development addressed by contemporary researchers, who place play as a determining factor in the formation of the human being and, therefore, essential to the teaching and learning process. Thus, according to Almeida, playful education is a serious and fundamental approach to developing the multiple capacities of human beings at any age.

3 EDUCATIONAL GAMES IN THE MEDIATION OF KNOWLEDGE

According to Vygotsky (1991), the child develops essentially through playful activities, which begin as an imaginary situation but are close to the real. Over time, it grows and develops new imaginary situations not necessarily experienced. According to the author, creating an imaginary situation can be considered a way of developing abstract thinking, while observing the rules leads to actions.

Vygotsky points out that games are among the factors that act as a proximal development zone, especially when the child plays "make-believe": a girl, playing with her doll, experiences situations that would be normal between mother and daughter, behaving according to the conventions that govern this relationship. Thus, through imagination and the game rules, the child develops and learns constantly because, when playing, they assume a behavior beyond their current stage (1991, p. 63, 64). Thus, playful activities provide an imitation of more advanced behaviors, exercises of functions, and roles for which the child is not yet ready, allowing him to experience situations that are not possible in his reality but become viable in the plane of play and imagination. These experiences promote learning and anticipate development since, in games, the child puts themselves in the activities of adults and rehearses roles and values that belong to his future. With this, they acquire skills and attitudes that should be used in their later social experience.

In this perspective, one of the essential concepts of Vygotsky's theory comes into play: mediation. This concept reveals that all the relations of the human being with the world occur through instruments and language (which brings with it information about the culture to which the subject belongs). Historically constructed social acquisitions are not genetically transmitted, so cultural transmission must be carried out by the older to the younger generation. With this, the child, from the interferences received, expands their knowledge and develops capacities that allow them to become aware of themselves and the world.

The concept of Proximal Development can be applied to any learning situation at any level of education and age group. In addition, the primary mediator in school is the teacher, who interacts with the students to develop their abilities.

Based on Vygotsky's conceptions, Reuven Feuerstein developed the Theory of Mediated Learning Experience (AMS), which occurs through a particular type of human interaction: an intentional interaction that aims to transmit something more than information (GOMES, 2002, p. 26). According to Cristiano Gomes, THE is considered by Feuerstein "not only as the universal modality of learning, which permeates the construction of human knowledge but also as the particular modality of human interaction and source of mobility and mental flexibility" (GOMES, 2002, p. 3). Gomes informs that all human interaction is made possible by communication, which can occur in two different ways.

The first modality is a direct interaction of the person with the external world and may occur naturally or intentionally (such as when someone studies independently). The second modality is that which occurs with the help of another person. For Gomes, it is the second modality of interaction that allows "something more" because mediation rests on the intentional action of the mediator

in helping the mediated to build lasting meanings through cognitive and affective mobilization concretized in a dialogical relationship.

Feurstein's theory points out the existence of ten criteria necessary for the realization of the mediated learning experience, three of which are essential, and the others are complementary. Gomes points out that the essential criteria are: 1- Intentionality and reciprocity (intentionality on the part of the mediator and reciprocity on the part of the mediated); 2- Meaning: construction of meanings induced by the mediator; 3- Transcendence: extrapolation of the experience of the moment for application in other situations.

The criterion of intentionality/reciprocity is configured when the mediator seeks to mobilize the mediated to the activity, sharing an objective that is assimilated by the mediated, which, in turn, must recognize its part in the execution of the task. It is essential to establish a position between the mediator and mediated so that learning can actually occur, which will only happen if the experience carries genuine meaning for the learner.

Gomes points out that the human being needs to organize reality to better understand it, adding that this is achieved through the construction of meanings. In the AMS, the criterion of meaning turns to this need to understand the world through the mediated transmission of the mediator's values and cultural and personal attitudes towards the mediated so that it can assimilate knowledge and elaborate new meanings.

When the knowledge presented in a teaching-learning situation acquires meaning for the learner, and, through mental representation and reflection, they manage to extrapolate the experience of the moment and project the knowledge acquired concerning a future situation, transcendence occurs, which is the consolidation of AMS: "Transcending is a transference action that demonstrates the ability of individuals to understand a given situation or object and extrapolate this learning to other situations in which the learned process can be applied again." (GOMES, 2002, p. 37).

It is worth mentioning, however, that it is not an automatic, mechanical transmission but an attitude of understanding the possibility of applying the learned in other situations, through the construction of a network of relationships, as a model that can be reused in similar situations.

Another aspect to be considered concerns the instruments or means used in mediation. As previously seen, the teacher is the human element between knowledge and the learner. However, in order for mediation to materialize satisfactorily, it is necessary to use appropriate tools, among which we highlight the game as an instrument with excellent potential due to its characteristics of playful and motivational activity.

In this perspective, the learning games stand out, which are elaborated to work ludically specific contents of certain areas or disciplines. According to Boller and Kapp (2018), games are efficient tools for teaching and can be more effective than the traditional method used in the classroom. The authors cite several quantitative studies proving that solemn games promote learning and retention more effectively than conventional methods, such as lectures and debates. They also point out that the results are positive when they combine games with traditional methods, mainly when players work in groups. The researchers add that game-mediated learning increases the level of procedural knowledge and declarative knowledge, as well as the level of knowledge retention.

Celso Antunes, in the book *Multiple Intelligences and its games: linguistic intelligence*, argues that educational games help maintain the motivation and interest of students. For him, through games, significant learning can be constructed by stimulating reflection and the development of different operative skills (ANTUNES, 2006, p. 75). On the other hand, Souza Neto highlights the importance of exploring the potential of educational games regarding the pleasurable experiences they provide, considering that the learning guided by enjoyable activities is more lasting:

There is in the act of playing a series of pedagogical possibilities inserted, from the simple knowledge of the rules of the game to the complex task of a sequenced execution of gestures, synchronized with a whole context that, in a unique way, each game, at every moment, requires. What matters, in fact, is to understand where the pedagogical potential of the game lies, and it lies in the playful experience. If pleasurable experiences are eternal, we can say, analogously, that pleasurable learning is eternal. (SOUZA NETO, 2006, p. 28)

It is verified, therefore, that didactic games can play the role of instrumental mediator for the achievement of the Mediated Learning Experience, assisting the teacher in his mediation task and providing students with significant and transcendent learning, which does not erase from memory in a short time and can be used in other situations and contexts.

4 CONTEXTUALIZATION OF THE EDUCATIONAL GAMES PROJECT

By resorting to the use of games, the teacher creates an atmosphere of motivation in the classroom that allows students to actively participate in the teaching-learning process, assimilating experiences, and information and, above all, incorporating attitudes and values.

Regina Haydt

Playing is a natural activity for humans because, as stated by Regina Haydt (2011), he has a playful tendency, whether child or adult. Thus, the game becomes a valuable didactic resource because it fully absorbs the participants due to the existence of two elements: pleasure and spontaneous effort. According to Haydt, due to emotional involvement, the game is an activity with great motivational ability, capable of generating a state of vibration and euphoria. The researcher adds that the game mobilizes mental schemes, activating psychoneurological functions and stimulating thinking.

In addition to these reasons, the game has a formative value because it supposes social relationships and interaction. Therefore, participation in games contributes to forming social attitudes: mutual respect, solidarity, cooperation, obedience to the rules, a sense of responsibility, and personal and group initiative. It is playing that one learns the value of the group as an integrating force, conscious and spontaneous collaboration, and the sense of healthy competition. (HAYDT, 2011, p. 130)

Because of their undeniable pedagogical value, games should be used in the classroom as something beyond fun or a pastime. To do so, they need to be inserted in the planning, focused on an evident and specific learning situation, and appropriate to the teaching objectives and contents. In addition, there are decisive procedures for their correct elaboration and application, which require theoretical knowledge about the games' potential and their way of making and using them.

Based on these premises, the extension project *Playful education: didactic games in primary education* was elaborated to provide students from the Federal University of Pará and teachers of elementary education in Altamira with training related to the use of didactic games to optimize the teaching-learning process. The project was carried out in the year 2022 in three phases. The first phase consisted of the preparation of the team, composed of the coordinator and four collaborators, two students of the Portuguese Language undergraduate course, a teacher, and an administrative technician. This phase consisted of theoretical studies and preparation for participation in the development of activities related to the extension course, from the dissemination of the project, selection and registration of participants, and preparation of material for the students.

The second phase refers to the completion of the course itself. It consists of three parts: theoretical foundation about the ludicity, playful experience, and workshops on making and creating didactic games.

The playful experience is a fundamental part of the project, considering that the best way to understand a game is to experience it as a participant, submitting to the rules and performing the necessary actions to achieve the objectives. The term *experience* is an expression used in the *Laboratory Education methodology*, which aims to provide learning based on simulated direct experiences, as Explained by Felá Moscovici: "The name laboratory indicates the experimental character of the training situation, where

participants are encouraged to experience behaviors different from their usual pattern of interaction with other people in groups without the consequences that would result from such experimentation in real life" (MOSCOVICI, 1997, p. 06).

In this perspective, the students were led to participate in the experience of each game as students in the classroom to have a sense of what their students will experience when, later, they are in an identical situation. This position is based on the principle of empathy in education, which consists of understanding the students' reactions and maintaining a sensitive awareness regarding how they perceive the learning process (ROGERS, 1986).

In the workshops on playful experience, the students knew, in practice, the operation of the most varied types of didactic games. That was a critical moment because, in the face of a participatory section, the possibility to visualize new alternatives with each game opens up. Experience leads to the perception of the nuances of the rules in order to anticipate possible reactions and conflicts and, thus, imagine a solution for them.

After the playful experience of each game, an exhibition is made about objectives, rules, an indication of use, and necessary materials making the game's experience. Participants were urged to comment on the experience and content of the games, with suggestions on possible modifications for use in diverse situations. In subsequent workshops, the games previously worked on take place. The last part of the course was reserved for creating new games through a script containing the necessary requirements for developing a didactic game. With the guidance of the coordinator and working in threesomes, the students chose a topic as a teaching objective, developed the script, selected the materials, and made their games. Finally, there was a conversation wheel for reflection about the experiences experienced during the course period.

Among the games worked in the practical workshops, it was chosen to be described in detail in the last part of this article *the game Morfominó*, developed by the project coordinator and executed in *Table of Nails*, a didactic resource of the public domain, which will also be described in due course.

5 MORPHOLOGY AND LUDICITY

Morphology, according to *the online* Michaelis dictionary, originates from the juxtaposition of *the Greek radicals morphê* (form) and *logos* (study), having the general sense of "tratado of the external configuration that matter can have," and several sciences, such as biology or geography, use the term, applying it to their objects of study. Concerning grammar, the aforementioned dictionary defines the word as the study of the various classes of words, their paradigms of push-ups, and their exceptions, while, regarding linguistics, it would be the study of the structures and processes of word formation.

Professor José Pereira da Silva (2016, p. 83), based on specialized dictionaries of Linguistics and Grammar, defines morphology as "the study of the constitution of words and processes by which they are constructed from morphemes, and the part of grammar that studies the classes of words, their structure and formation, as well as their push-ups." quoting Celso Pedro Luft (1972), the author informs that there are two definitions of morphology: one in a restricted sense, which deals with the grammatical aspect, related to the push-ups and classifications of words, and another, "improperly dictated", which covers lexical problems and the external aspect of words, turning to their evolution, structure, and formation. This strand of morphology is also called lexicology or lexicology (SILVA, 2016, p. 84).

For the researcher Alina Villalva (2007), to say that morphology deals with the knowledge of the form of words is, at the same time, little and much. That is because some aspects of the form of words compete with phonology or prosodia, as is the case with phonetic realization. On the other hand, morphology deals not only with forms but also with the relationships established between the form, function, and meaning of words. According to Villalva, the object of study of morphology comprises "two distinct domains, although strongly interrelated: the first is the analysis of the internal structure of existing words and the second is the description of morphological processes of formation of new words" (2007, p 10).

The study of the degree of nouns and adjectives belongs to the field of analysis of the internal structure of words, requiring the understanding that words are basically composed of the junction between a radical and fixed, which can be placed at the beginning (prefixes) or at the end of the word (suffixes). This theme is usually treated in textbooks mechanically, without further reflections based on texts, which leads to superficial learning and is unrelated to the reality of students.

Considering that repetitive exercises of identification and classification of words do not produce significant learning, there is a need for proposals that lead students to reflect and understand the linguistic phenomena studied. Activities that start from interesting texts, addressed by the bias of ludicity, can greatly favor achieving these objectives.

In this perspective, *the game Morphomin* was developed to be used as a mediator of knowledge about augmentative and diminutive so that, through ludicity, students can reach an understanding of the theme and achieve the consolidation of the Mediated Learning Experience - AmS, which is transcendence, which refers to raise awareness of the applicability of acquired knowledge in future situations (Gomes, 2002). The game has the reading and fruition of *the text as its starting point*. *The king-send-adam*, by Ruth Rocha (2013), due to the wide use of the surmountable and diminutive present in the text, constitutes the material for the studied content. Thus, after understanding the text through the observation of the effects of meaning caused by the flexion of nouns and adjectives, the students will be ready to solidify their knowledge through playful experience.

It is worth remembering the importance of highlighting aspects related to the theme, including the non-need for degree agreement, which can be exemplified by the title of the book. Other noteworthy points relate to the pejorative sense (e.g., "sujeitinho") or affective of the diminutive or the existence of words ending in -inho/-inha that are not diminutive, such as "vizinho" (neighbor) or "minha" (mine). The same procedure applies to the augmentative, observing, for example, that gate is not door-increasing. It should be added that all the substantives and adjectives used in the game were extracted from the text of Ruth Rocha (2013).

6 MORFOMINÓ: An INSTRUCTIONAL GAME

This game is part of the classification of solemn or instructional games, which "are efficient when you want to immerse the player within a certain content and an experience and offers you an abstract experience to teach them concepts or ideas" Boller and Kapp (2018, p. 40). According to the authors, unlike entertainment games, created only for fun, this type of game is developed specifically for use in educational contexts and can also be identified as an educational, instructional, or learning game. Due to their educational character, didactic games always have two different objectives. The first refers to the actions required to win the game, and the second focuses on the content to be learned.

6.1 PRESENTATION

This game is inspired by dominoes due to the need to match pieces, as each piece placed in the game must match the contents of the previous piece accordingly. It works the formation of words in the Portuguese language, particularly with regard to the degree of flexion provided by the suffixes indicated as diminutive and augmentative. It is indicated for use from the second year of elementary school and can be used in subsequent grades as deepening, diagnosis, or review.

The relevance of this game is due to the possibility of addressing content that is not typically very palatable to students, transforming it into a pleasant activity that translates into meaningful learning and consolidation of learning for use in future situations (GOMES, 2002; SOUZA NETO, 2006; BOLLER; KAPP, 2018).

6.2 GAME GOAL

Discard all chips, which should be placed on the fold board by matching the word previously placed.

6.3 INSTRUCTIONAL OBJECTIVE

Fixation of knowledge related to the formation of words in the Portuguese language in the aspect of the degree of nouns and adjectives.

6.4 DESCRIPTION OF THE MATERIAL

6.4.1 Components:

A table of folds and 60 cards on cardboard, being:

- 15 Nouns: king, father, foot, apron, heart, thunder, castle, child, girl, finger, son, laugh, door, noise, frog.
- 15 Adjectives: good, angry, polite, boring, big, pretty, yellow, strong, skinny, beautiful, scared, red, old, spoiled, stubborn.
- 30 suffixes distributed in the following quantity:

Inho - 08; ÃO - 05; ZINHO - 05; ZÃO - 03; INHA - 06; ONA - 03.

6.4.2 Preparation of the material

The Fold Board consists of a rectangular panel of cardboard (50 x 60 cm) covered by pleats made of brown paper, in which the cards of the game are included. To make the folds measure one sheet of brown paper at intervals of 5 and 10 cm in succession. Folding the paper on the marks results in something similar to a pleated skirt. This folded paper should be fixed with the edges folded back from the cardboard or pasting the edges of the paper with adhesive tape, forming a frame for the frame.

The plugs must be made in 10 x 20cm cardboard rectangles. Words should be written at the top of the sheet, leaving the bottom blank to fit the frame.

6.5 GAME DYNAMICS

- 1- Organize the class, forming four groups.
- 2- Define the order of participation by lot.
- 3- Shuffle the cards, delivering 12 cards to each group.
- 4- The remaining cards will form the Purchasing Bank.
- 5- The first group to play must place on the Fold Board a token containing a noun.
- 6- The second group must place a suffix that matches the noun, whether it is rising or diminutive.
- 7- The next group will place an adjective, which will qualify the noun.
- 8- The next group should place on the board a suffix that matches the adjective and agrees with the noun. As the game unfolds, the teacher should comment on the higher and diminutive scans formed and their suitability in the noun-adjective relationship, such as agreement in number and degree or semantic combination. The figure below illustrates the sequence of the game.



Fig. 1: Sequence of the game Morfominó

Source: personal collection

- 9- When a group is unable to form the right pair, they must purchase a card. By being able, with the card purchased, to form a pair correctly, they can play. Otherwise, move the turn to the next group.
- 10- The group game wins that first discards all its pairs.
- 11- The game can continue until all pairs are discarded, thus determining the second, third, and fourth places. This will depend on the involvement of the participants.

6.6 EVALUATION

They should be observed: the attitude of involvement of the participants and quantity of correct answers. In case of errors in the combination of suffixes and agreement, the teacher should check what motivated the error and explain the correct placement. It is also interesting to make an assessment of the playing experience, reserving a moment for reflection together with the class so that everyone can expose their conclusions about the activity and learning.

7 FINAL CONSIDERATIONS

Throughout this article, the importance of ludicity as an optimization factor of the teaching-learning process was highlighted. Based on authors such as Vygotsky (1991), Haydt (2011), Almeida (2013), and Boller and Kapp (2018), it was demonstrated that didactic games play a relevant role in the construction of meaningful and lasting learning. The proposal of the *game Morfominó* as a methodological alternative for the teaching of the mother tongue in the area of Morphology achieved excellent acceptance by the participants of the *extension project Playful education: educational games in primary education*.

During the playful experience, all the students actively participated, getting involved with the group in order to achieve a better result. They were given a moment for joint reflection on the experiences, in which the participants emphasized the fact that the experience as a player allows us to perceive all the nuances of playful education, in addition to the identification of possible problems that would need to be solved. It also highlighted the importance of the activity as inspiration for the creation of the games themselves and the inclusion of the methodology in their teaching practice. One of the students declared that her life would no longer be the same after contact with playful education and the new possibilities she discovered concerning the use of didactic games as an instrument for knowledge mediation.

From the above, it is considered that the experience was very successful and can be replicated in other contexts, always highlighting the need for planning and adequacy to the target audience and the objectives to be achieved.

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