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# **Promoting Critical Media Literacy through Project-based Learning**

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**Relatório de Estágio de Mestrado em Ensino de Inglês  
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## **Abstract**

This report is the product of the investigation conducted within the Supervised Teaching Practicum (STP) for teaching English at the 3<sup>rd</sup> cycle and secondary education levels throughout the 2023/2024 school year. The goal of which was to promote understanding and competencies of media literacy making use of project-based learning (PBL) practical pedagogy that leads to students taking responsibility for their learning and bridging the classroom with the school community.

In most national and international guidelines for pedagogical action, it is established that teachers of all disciplines need to develop critical thinking with their students. However, there is often a lack of frameworks that can be employed for this purpose, resulting in a tendency for inertia in maintaining transmissive methodologies. Additionally, there is a pressing need for teacher-researchers to empirically document their best practices to address the disconnection between theory and practice in terms of media literacy education (McDougall et al., 2018).

This report aims to contribute to the suppression of this need. It employed an experimental framework to gauge and develop critical media literacy (CML) and digital media literacy (DML) among adolescent students through PBL.

The intervention consisted of two different student-led projects – A video about families for an intercultural exchange and a newspaper about social problems. The process of creation was accompanied by lessons of preparation on crucial skills for a media-literate citizen. The framework was developed and applied to a class of 11th graders in the English as Foreign Language (EFL) context, with two projects having been refined using action research (AR) methodology.

**Key-words:** Critical Media Literacy, Project-Based Learning, Digital and Media Literacy, Critical Thinking

## Resumo

Este relatório é o produto da investigação realizada dentro do contexto de Prática de Ensino Supervisionada (PES) no âmbito da conclusão do Mestrado em Ensino de Inglês no 3º Ciclo e Ensino Secundário no ano letivo de 2023/2024. Tem como objetivo promover entendimento e competências de literacia mediática, fazendo uso de pedagogia prática de metodologia à base de projeto, que leva os alunos a tomarem responsabilidade pela sua própria aprendizagem e ligar a sala de aula com a comunidade escolar.

Na maior parte dos documentos orientadores nacionais e internacionais para ação pedagógica, é estabelecido que professores de todas as disciplinas devem desenvolver sentido crítico nos seus alunos. Contudo, costuma haver uma falta de enquadramentos que possam ser utilizados para este propósito, resultando numa inércia e manutenção de metodologias transmissivas. Adicionalmente, como estabelecido em McDougall et al. (2018), existe uma necessidade premente para professores-investigadores documentarem empiricamente as suas melhores práticas para lidar com a desconexão entre a teoria e a prática em termos de educação para a literacia mediática.

This report aims to contribute to the suppression of this need. It employed an experimental framework to gauge and develop critical media literacy (CML) and digital media literacy (DML) among adolescent students through PBL.

Este relatório tem como objetivo contribuir para a supressão desta necessidade. Faz uso de um enquadramento experimental para medir e desenvolver literacia mediática crítica e digital em alunos adolescentes, através de metodologia de projeto.

A intervenção consistiu em dois projetos centrados nos alunos. Criação de um vídeo sobre famílias para um evento de intercâmbio intercultural e um jornal sobre problemas sociais. O processo de criação foi acompanhado por lições de preparação sobre competências cruciais para um cidadão com literacia mediática. O enquadramento foi desenvolvido e aplicado a uma turma de 11º ano, em que os dois projetos foram refinados através da metodologia investigação-ação.

**Palavras-chave:** Literacia Mediática Crítica, Metodologia de Projeto, Literacia Digital

## **List of Acronyms and Abbreviations**

AEMA - *Agrupamento de Escolas Marquesa de Alorna.*

AR - Action Research

CAAI - Comissão de Acolhimento de Alunos Internacionais

CML - Critical Media Literacy

CT – *Conselho de Turma*

DML - Digital Media Literacy

EFL - English as Foreign Language

ESNA - *Escola Secundária Não Agrupada.*

FAQ - Frequently Asked Questions

FGI - Focus Group Interview

P1 - The first project conducted with the 11<sup>th</sup>-grade class, a video

P2 - The second project conducted with the 11<sup>th</sup>-grade class, a newspaper

P3 - A project conducted with the grade 9 class, a song analysis

PBL - Project-based Learning

PLNM - *Português Língua Não Materna* (Portuguese as Foreign-Language for K-12)

RQ – Research Question

STP – Student Teaching Practicum

TEIP – *Território Educativo de Intervenção Prioritária.*

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## **Introduction**

A common complaint heard across third-cycle and secondary education from students is that lessons tend to be too theoretical and passive. It is often the case that either due to pressing needs to teach exam content or due to administrative pressure on teachers to finish the program, transmissive methodologies often end up being most widely-chosen way of teaching content. Well-designed and well-executed project work, which is “motivating, stimulating, empowering and challenging [and often] results in building student confidence, self-esteem, and autonomy as well as language skills, content learning, and cognitive abilities” (Stoller, 2002, p.110) is often delegated to group works to be done outside lesson hours to not conflict with content transmission, or altogether removed from the curriculum structure. Some teachers may also feel more insecure when moving away from more quantitative and normative forms of assessment, such as the written test and oral presentations.

Nonetheless, project work is a crucial educational tool that can help bridge the gap between the classroom and the real world, as well as a means of making the learned content more relevant for the students, individually and collectively. This occurs due to the student-centered nature of project work, as well as the flexibility it can provide in customizing projects based on students’ interests and relevance.

One topic it can be well suited for is the engagement with an element of daily life that feels almost inescapable – media consumption. As we are subsumed with endless informational and attentional demands from various platforms, it is becoming more and more relevant to teach students how to critically navigate their media landscape. This realm of knowledge shifts constantly, which may not lend itself very effectively to normal transmissive teaching. Any textbook designed to support a media studies teacher is likely to become rapidly outdated, and any curriculum with media education in mind requires constant updates.

By employing project-based learning (PBL) to teach media literacy and taking on the role of guide and facilitator instead of a source of knowledge, teachers can assist students in developing critical thinking towards media content as well as empowering them with adequate and ethical competencies of media production.

With the above in mind, this report attempts to answer two main research questions: 1) How can we gauge students’ CML through PBL? 2) How can PBL contribute to the development of CML?

The report is thus structured into four main parts. The first chapter covers the two main concepts that underpin this research and guided the practicum, namely CML and PBL, as well as how the research aligns with national and international standards of education. The second chapter characterizes the methodology employed, while the third chapter provides a detailed dive into how the projects developed in the practicum, including specifications of the school context and classes worked with. The final chapter provides an overview and reflection on the results and limitations of the research, proposing possible suggestions for improvement.

## **Chapter 1 – Theoretical foundation**

This chapter covers the different accessions of media literacy that informed the research methodology, as well as the main characteristics of PBL and the connection of this dissertation with national and international guidelines for education.

### **1.1 – Literacy, from functional to critical**

There are many competing and overlapping definitions and frameworks for the different aspects of literacy currently understood today, but an adequately comprehensive starting point is understanding that literacy stands for the “ability to share meaning through symbol systems in order to fully participate in society” (Hobs, 2010, p.16). In this definition, Hobs widens the scope of the term from previous understandings that characterize it as simply being able to read and write, or Functional Literacy as used by Arikan (2002). It includes other forms of literacy, such as Cultural Literacy, or knowledge of a culture or a society, as well as Critical Literacy, or the ability to analyze and dissect forms of cultural expression from any source (Arikan 2002).

These understandings paved the way for the concept of Media Literacy as “a set of competencies that enable us to interpret media texts and institutions, to make media of our own and to recognize and engage with the social and political influence of media in everyday life” (Hoechsmann and Poyntz, 2012, p.1). Media then means not only products (e.g., TV news) but also the institutions that produce them (e.g., broadcasting companies).

The field of research of media literacy has had to adjust to rapid cultural and technological shifts in terms of perspective since its inception in the second half of the twentieth century. Initially, the attention was on the effects of mass media consumption, especially television, from the 1970’s to the 2000’s. There was mostly a focus on a critique of representations of what was being communicated and by whom, predicated on a one-way flow of information and messaging from producer to passive consumer, described as Media Literacy 1.0 (Hoechsmann & Poyntz, 2012). This approach considered the relationship between media and consumer as one akin to a hypodermic needle and skin, in which the message encoded in the product would be immediately injected in and assimilated by the audience, with no chance to resist its influence (Boyington et al., 2022). This model was later contested by Hall (1980) who defended

that audience members always bring their own understandings and lived experiences to their interpretation of media content, creating and negotiating personal meanings.

Hall's encoding/decoding framework had applied only to television when written but became more widely recognized and remains relevant, particularly since the 2000's, when the flow of information started to be understood as a two-way street, where consumers were offered more opportunities to actively engage with the content produced. This was made possible by the sophistication of video games and the increasing ease of user-created content via social media and editing software (Hoechsmann & Poyntz, 2012).

In our current technological and cultural moment, where inscrutable algorithmic processes shape our media landscape, it is pressing for all educators to update their understanding of Media Literacy to better prepare future generations to cope with the deluge of information we currently receive. Part of this preparation should also include a specific emphasis on critical media literacy (CML), which expands upon the previous concepts by focusing more explicitly on the politics of representation in media, as well as the interplay of media and individual/social identity (Center for Media Literacy, 2019).

To assist both educators and students in developing CML, several institutions and researchers have proposed key concepts to observe and critically assess content. The Center for Media Literacy (2019) proposes the following core concepts as the foundation of a critically literate understanding of the world. In essence, a critically media-literate citizen understands:

- all media messages are constructed,
- each medium has its language conventions,
- different people experience the same message differently,
- there is no neutral message, as all media have values and points of view, and
- most media messages are organized to gain profit or power.

These above concepts are frequently repeated, if not necessarily summarized so succinctly, by several different authors (cf. Luke, 2000; Lewinson, Fling, Sluys, 2002; Hobbs, 2010; Hoechsmann and Poyntz, 2012; Roberston and Scheidler-Benns, 2016; Center for Critical Media, 2019; Kellner and Share, 2019), but some further specifications from the Ontario Ministry of Education (1989) should also be highlighted, namely that:

- form and content are closely related in media,
- audiences negotiate meaning in Media, and
- the Media construct reality.

This last concept, although somewhat hyperbolic in its phrasing, is particularly important in terms of the possibly devastating impact that negative media representation can have on the people represented. For instance, constant media representations of mentally ill people as dangerous, criminal, or unpredictable have a negative impact on self-esteem, help-seeking behaviors, medication adherence, and overall recovery for those affected (Stuart, 2006). Because of this, authors emphasize the pragmatic aspect of social justice and responsible representation in media and the agency of the literate person to change their media landscape (Kellner and Share, 2019).

Two frameworks emphasize this aspect and serve as the basis for this report. Critical Media Literacy (CML), as established by Kellner and Share (2019), and Digital and Media Literacy (DML), as established by Hobs (2010). Before addressing their particularities, it is worth noting that within the field of media literacy studies, there are also a great number of interrelated terms that can be understood as part of the same conceptual family. These include information literacy, media education, and news literacy, among others. According to Hobs (2010), however, these concepts are not in competition but rather in cooperation with one another. Although they are based on different disciplinary traditions, there is considerable overlap among them, despite not being interchangeable. While Kellner and Share's (2019) CML emphasizes conceptual questions, Hobs' (2010) framework of DML emphasizes competencies.

Starting with Kellner and Share (2019), the conceptual understandings and questions to be asked by students and teachers when interrogating a text, medium, or context are:

- Social Constructivism - All information is co-constructed by individuals and/or groups of people who make choices within social contexts (Who made it?).
- Language/Semiotics: Each medium has its language-specific grammar and semantics (How was it made?).
- Audience/Positionality: Individuals and groups understand media messages similarly and/or differently depending on multiple contextual factors (How can it be understood differently?).
- Politics of Representation: Media messages and the medium through which they travel always have a bias and support and/or challenge dominant hierarchies of power, privilege, and pleasure (What perspectives are represented, missing, or influenced by the medium?).

- Production/Institutions: All media texts have a purpose, often commercial or governmental, that is shaped by the creators and/or systems within which they operate (Why was it created or shared?).
- Social and Environmental Justice: Media Culture is a terrain of struggle that perpetuates or challenges positive and/or negative ideas about people, groups, and issues. It is never neutral. (Who does it advantage or disadvantage?).

Hobs' (2010) set of competences that make for a media-literate citizen, on the other hand, are as follows:

- Access: The ability to find and use media and technological tools skillfully and share appropriate and relevant information with others.
- Analyze and Evaluate: The ability to comprehend messages and use critical thinking to analyze message quality, veracity, credibility, and point of view, considering potential effects or consequences of messages.
- Create: The ability to compose or generate content using creativity and confidence in self-expression, with awareness of purpose, audience, and composition techniques.
- Reflect: Apply social responsibility and ethical principles to one's own identity and lived experience, communication behavior, and conduct.
- Act: Working individually and collaboratively to share knowledge and solve problems in the family, workplace, and community, and participating as a member of a community at local, regional, national, and international level.

This last competence aligns itself with the importance given to personal agency, as established in Robertson and Shiedler-Benns' framework that posits students "as media critics, [who] can take apart, interrupt and replace messages with positive empowering messages" (2016, p. 2251). This emphasis on the creation of media messages is also a crucial aspect of CML, as it is insufficient to simply teach children to critique but also to take steps in changing not just our media landscape, but our social and physical surroundings as well. Otherwise, we may risk degenerating classrooms into factories of cynicism, as Bigelow et al. (1994) put it.

This disconnect between school and the world is also a problem highlighted by McDougall et al. (2018), framing it as "the thorny question of how to effectively consolidate the school and out-of-school media literacy practices that are essential to cross the home-school and online-offline institutionally constructed divides" (p.8). After all, there are many locations in which learning happens, as highlighted by Hobs (2010),

and assuming learning can only occur within K-12 education would be short-sighted and ineffective at reaching students.

In this investigation, the competency of creation was taken as one of the major pillars supporting the project's structure, hinging on the understanding that practical media creation requiring active audience involvement is more effective than passive approaches as they are more demanding in terms of mental effort and comprehension, according to Jeong et al.'s (2012) meta-analysis. Furthermore, by getting students acquainted with current media trends, practices, and production technology, creation approaches can lead to successful teaching strategies to improve diverse media literacy competences (Mcdougall et al., 2018), which include the ability to think critically, take responsibility for their learning process and their own positions while contemplating alternative viewpoints (Domingo- Coscollola et al., 2016).

A tool to combine these two frameworks was to engage students with Project-based learning (PBL), an approach whose characteristics and definition will be expanded upon in this next section.

## **1.2 – Defining Project-Based Learning**

Much like media literacy has many schools of thought and specifications, so does PBL. Summarizing the literature from the 1980's and 1990's, Stoller (2002) proposes the following as common features among PBL researchers' definition of the concept:

1 - Project work focuses on content learning rather than specific language targets. Real-world subject matter and topics of interest to students are central.

2 - Projects are student-centered, with the teacher playing a supporting and guiding role throughout the process.

3 - Project work is cooperative rather than competitive, sharing resources, ideas, and expertise.

4 - Project work leads to authentic integration of skills and processing of information from varied sources, mirroring real-life tasks.

5 - Project work culminates in a product that can be shared with others in the community, giving the project a real purpose outside the classroom. The value lies not only in the product but also in the process.

6 - Project work is potentially motivating, stimulating, empowering, and challenging, possibly resulting in building student confidence, self-esteem, and autonomy, as well as improving language skills, content learning, and cognitive abilities.

While the first five aspects are matters of a priori design, this last one is a set of positive possible consequences of a well-designed project. Within these, what truly defines PBL is the dynamic between product and process and community relevance, as what distinguishes it from Task-based Learning is the bridging of the classroom activities with the real world, not just in terms of content and skills employed, but also materially influencing the social reality of the students and schools.

Other crucial aspects of PBL are either not included within this framework or may not be immediately perceptible from the onset. According to the Gold Standard of PBL (Buck Institute, 2022), for a successful PBL approach, the crucial design elements consist of:

- A Challenging Problem or Question: Framing the project by a meaningful problem to be solved or a question to answer.
- Sustained Inquiry: Students engage in a rigorous, extended process of posing questions, finding resources, and applying information.
- Authenticity: The project involves real-world context, tasks and tools, quality standards or impact, Or the project speaks to personal concerns, interests, and issues in the student's lives.
- Student Voice and Choice: Students make some decisions about the project, including how they work and what they create, and express their ideas in their voice.
- Reflection: Students and teachers reflect on the learning, the effectiveness of their inquiry and project activities, the quality of student work, and obstacles that arise and strategies to overcome them.
- Critique and Revision: Students give, receive, and apply feedback to improve their processes and products.
- Public Product: Students make their project work public by sharing it with and explaining or presenting it to people beyond the classroom.

The main discrepancy between these two different frameworks seems to be a more overt and explicit focus on student agency from the latter, as well as the specification of a more iterative process that requires not just several steps, but consistent and continuous cycles of feedback and improvement.

With the definition of what makes for a PBL approach, it is also important to consider different taxonomies of projects. Stoller (2002) organizes them under the categories of structure, data collection, and report. The structure can range from structured, semi-structured, and unstructured according to how much decision-making power students have in the project. A structured project has the teacher determine the topic, materials, methodology, and presentation. Unstructured has minimum intervention from the teacher. The semi-structured strikes a balance between the two and is possibly the most effective approach, since excessive pre-determination can defeat the empowering purpose of PBL and demotivate students but leaving too much of the structure to students can also lead to confusion and a sense of pointlessness or aimlessness which can be harmful not just for the learning process but also trust and rapport with the teacher.

The data collection methods listed reflected the period of writing, separating them into research projects in which students gathered information in a library, applicable nowadays not just with libraries but with online resources; text projects described as “encounters with texts rather than people” (Stoller, 2002), meaning the teacher provides the materials instead of the students gathering them themselves; correspondence projects in which communication with official entities to solicit information is required; survey projects that entail creating a set of questions and analyzing informant responses, and encounter projects in which guest speakers or individuals from outside of the classroom are contacted and interact with the students. None of these are mutually exclusive, so any project can employ several of data collection tools.

The reporting possibilities (or final product) range from material or digital production (e.g., a video, a newspaper, an art exhibit) to performance projects such as debates or presentations and organizational projects, such as the creation of school clubs. Although all of them require consistent student engagement, material productions are possibly the simplest to execute and require the least amount of commitment, since once a product is completed, it can be engaged indefinitely by the community without maintenance. (e.g., a video, after being produced, can be watched as long as it is available). A performance of any kind may be more ephemeral but may place more social pressure on the students, which can lead to hesitancy from shier students away from the project but also make for effective preparation for adult life, as most jobs will require people to work under pressure of some kind. Organizational projects require the most amount of commitment from the students and teachers, as sustaining a club is a time-consuming endeavor. However, it is also possibly the most effective at bridging the classroom and

community, as clubs can bring in students from other years or class as well as other teachers and possibly parents.

Regardless of the designed characteristics of a project, a step-by-step approach is required to effectively provide guidelines for the students to excel. Stoller (2002) proposes a 10-step work-flow. The steps start with an agreement on the theme, determination of the outcome, and structuring of the project. Within each of these steps, the amount of agency a teacher provides to can vary significantly, since more structured projects will have these elements decided before presenting them to the students.

After this setup, students are then tasked with gathering, compiling, and analyzing information before presenting the final product and ultimately evaluating the project as a whole. Since Stoller (2002) writes from the perspective of foreign-language instruction, there are intermediate steps dedicated to preparing students for the language demands of information management and presentation. This structure is widely applicable to many forms of projects, and in this report, it assisted in setting up the several steps of both projects.

### **1.3 – Articulating Critical Media Literacy and Project-Based Learning**

Given the previously mentioned characteristics of PBL, it is reasonable and logical to conclude that they lend themselves well to the pragmatic and progressive goals of CML.

When focused on content learning and real-life matters, teachers may effectively plan lessons with authentic materials with recurrent attention given to the various questions of authorship, audience, interpretation, ideology, and access that underlie CML. Given the leeway it can provide in terms of choice and authenticity of materials, it is a flexible approach that allows students to work on topics they find relevant and consequently improve engagement, especially if, within the project structure, sustained inquiry is fomented.

The student-centered and cooperative nature of PBL, wherein teachers play a more supportive and guiding role, lets the students take the lead and take responsibility for their learning. Additionally, as reinforced by Hoechsmann and Poyntz (2012), media educators (and in this case, PBL teacher-guides) should operate under the humility that they are not experts on the content being taught, as media corporation knowledge and student cultural background are wild cards in the meaning-making process of interpreting media messages. Teachers also need to be mindful of the separation between their

academic knowledge and ideology, as well as the legal issues that may arise if working in countries with limited freedom of personal expression (Arikan, 2002). Not only that, but they need to allow the expression of students' feelings, reflections, and opinions, avoiding a patronizing or unwittingly chastising stance. This does not mean everything is allowed, however, since in dealing with controversial topics within CML education, socially harmful perspectives such as bigotry may surface, and it is the teacher's responsibility to maintain the discussion respectful and ethical.

This confrontation of perspectives allied with the authentic integration of the student's entire skill repertoire to achieve a practical result will create opportunities for reflection on their investigation habits, sources, and biases. Not only that, but it also can request students' diverse capacities that could otherwise be wasted in approaches focusing on one skill. A student within a group may not have high English proficiency but may be a proficient video editor. In creating a video project, they may use their skills for the product and feel validated in the process.

This approach, which is defined by the creation of a product to share with the community, provides ample opportunity for students to produce positive change in their environment. It also has them consider the element of an expected audience, which is an important bridge to the CML notion of positionality. It asks students to think about what message they wish to transmit, which is a preliminary step in understanding how media products have an audience in mind and either cater to it or try to convince them of something (Kellner and Share, 2019).

However, it is often felt that in foreign language contexts, especially at lower levels, this kind of teaching methodology is beyond the reach of students. For example, Huh (2016) highlights that in the English as Second Language context of the United States, low English proficiency leads to a focus on basic skills, such as surface-level comprehension and avoidance of cognitively demanding tasks. In the context of this research report, adolescent foreign language learners, there is also the risk that immaturity and lower language proficiency could exacerbate known psychological challenges to media education, such as confirmation bias.

McDougal et al. (2018) warn that being exposed to contradicting evidence is not sufficient to correct a bias and may reinforce the previously held erroneous belief. Any approach to CML, especially one that requires student agency such as PBL, must address this bias to ensure students develop the necessary critical thinking, even if research shows

that despite the acknowledgment of the validity of opposite views, people tend to continue to rely on previous assumptions (McDougall et al. 2018).

#### **1.4 – Articulation with national and international guidelines**

The European Commission’s report *Teaching Media Literacy in Europe* (McDougall et al., 2018) offers a comprehensive overview of what is currently done in terms of media literacy education in the European context. The authors state that media education is essentially scattered across curriculum areas, rarely approached as an independent subject. It is not a mandatory school subject in any EU country, reinforcing that “media education in schools is mostly episodic and situated, which creates inconsistency and tension within European school curricula” (McDougall et al., 2018, p.60). This research attempts to contribute to fulfilling the necessity established in the report, in which “media literacy educators and stakeholders [need] to document their best practice in the form of empirical classroom research, and to address enduring disconnects between theory and practice, conceptual frameworks and pedagogic practice, and educational/political policy and classroom practices” (*ibid*, p.70).

In developing PBL approaches with a focus on CML in the 3<sup>rd</sup> cycle and secondary level, this research also contributes to the vision established in the *Student’s Profile by the End of Compulsory Schooling* (Direção Geral de Educação, 2017) of a student equipped with multiple literacies that allow them to critically examine reality as well as evaluate and select information. It also promotes critical, autonomous, and creative thinking, as well as collaborative and communicative work skills.

This research directly addresses core competencies of the *Aprendizagens Essenciais* for 11<sup>th</sup> grade, such as using creative and critical thinking to relate personal experiences with materials heard, read, and produced, as well as collaborating in groups (Direção Geral da Educação, 2018b).

Finally, this research is also particularly appropriate for the promotion of established competencies in the *Reference Framework of Competences for Democratic Culture*, namely the competency of knowledge and critical understanding of the self, of language, of communication, and of media (Council of Europe, 2018). Several competencies established in the *CEFR Companion Volume* (Council of Europe, 2020), from reception, production, interaction, and mediation are worked on, given the skill-integrating nature of PBL.

## **Chapter 2 – Methodology**

This chapter covers a brief description of the projects implemented as well as the data collection tools and data processing methods.

### **2.1 – Project description**

The implementation of the projects followed action research methodology, more specifically, the structure elaborated by Kemmis and McTaggart (1988), wherefore, after planning and implementing the first project, the observation and reflection upon the data gathered informed the structure and aims of the following project.

This research aimed to accomplish four different projects across two groups of students. Two were applied at a secondary level with one 11<sup>th</sup>-grade class, consisting of a video (P1) and a class newspaper (P2) project. These will be the focus of this report, being more developed at all stages with more consistent and relevant data collection. This is due to the higher level of English and more mature nature of older students who can tackle more complex subjects with more nuance.

The two projects applied in the 3<sup>rd</sup> cycle consisted of a song analysis (P3) and a public service announcement (PSA) video creation (P4). As a simpler project, the song analysis proved to be a considerable challenge for many of the students, which led to a noticeable increase in L1 instruction. Consequently, it was deemed preferable to demand less complexity from the students, thereby resulting in less investigative attention to these projects. Nonetheless, in the results section, they will be addressed to provide relevant insight into students' CML understandings, especially in contrast with their older peers. These challenges found in the 3<sup>rd</sup> cycle EFL context align with what has been already demonstrated by Huh (2016) in the American ESL context.

The conceptual framework adopted was primarily Kellner and Share's (2019), guiding the material creation and didactic approaches in promoting CML among students. The core principles, here phrased as actionable questions, are the following:

- Who are all the possible people who made choices that helped create this text? (Social Constructivism)
- How was this text constructed and delivered/accessed? (Semiotics)
- How could this text be understood differently? (Positionality)

- What values, points of view, and ideologies are represented or missing from this text or influenced by the medium? (Politics of Representation)
- Why was this text created/shared? (Production)
- Who does this text advantage or disadvantage? (Social and Environmental Justice)

Not every aspect was given the same weight in the project and lesson design, nor were student productions uniform in revealing insight about their own CML.

Not every aspect was given the same focus in the project design, nor were student productions uniform in revealing insight about their own CML. Also worth noting is that all these concepts are of a receptive nature and not analysis principles. However, as elaborated in Hobs (2010), Robertson and Shiedler-Benns (2016), and Hoechsmann and Poyntz (2012), among others, analysis is not sufficient for a media literate citizen. Agency in the choice of topic and approach, as well as the practical creation of a media product, are crucial aspects with which PBL is especially aligned. More concretely, Hobs's (2010) DML competencies of access, evaluation, and creation were transversally practiced in both projects implemented.

This notion of student agency and production was a guiding principle in the lesson and project designs, which also required students to exercise their critical thinking indirectly, lest the whole endeavor feel like an imposition rather than their own discoveries.

From this starting point, this research attempts to answer the following research questions:

Research Question 1 (RQ1) - How can we gauge students' level of Critical Media Literacy through Project Based Learning?

Research Question 2 (RQ2) - How can Project Based Learning contribute to developing students' learning of Critical Media Literacy?

## **2.2 – Data collection and processing**

For this investigation, both qualitative and quantitative data were collected through the following methods.

To obtain a preliminary answer for RQ1, a survey (see Appendix 1) was conducted. It aimed at assessing the media consumption and interpretative habits of the students before implementing the newspaper project. Since we would be working on news and online sources for P2, it was relevant to not just include an adaptation of Kellner and

Share's (2019) framework, but also to include elements of news literacy from Tamboer et al. (2023) and media consumption from *Common Sense* (Rideout et al, 2021). It was provided in Portuguese to reduce the chance of unclear answers.

It is worth noting that although the survey was meant to have been conducted before the projects were implemented, it was only conducted between projects. This was due to an event in which Danish students would visit ESNA and coincidentally requested a video project from the participating classes at our school. To take this opportunity for natural implementation of the video project, I decided to switch the order of the projects, and having to meet tight deadlines for completion of the video project in time, the survey was postponed.

Further data collection included class observation grids using Milrood's (2003) web grids detailing the different valences of the class. The grid is split into eight different categories. Linguistic activities were taken to mean explicit work on grammar or lexis. Pragmatic ones involved the development of real skills (e.g., debates), and informative ones involved teacher instruction or lecture and cognitive activities that engaged students critical and analytical thinking. Individual activities included exercise completion and lecture listening. Interactive activities included pair and group work, as well as whole-class discussion. Teacher-centered moments were any time the class discussion had the mandatory mediator of the teacher, and student-centered activities included pair and group work.

The chart completion method was adapted (see Appendix 2). In the original document, it is stated that a moment in a lesson can encompass multiple valences simultaneously (Milrood, 2003). Although accurate, some valences do not overlap. For example, any given moment may not be both student and teacher-centered, nor can it be individual and interactive.

Hence, the observation was grouped into three different axes: individual/interactive; student-centered/teacher-centered; and pragmatic/cognitive/informative/linguistic. Although, in retrospect, this final category did not require such stark segmentation, for ease of organization, it was deemed necessary, providing more consistent data for analysis. The charts were filled with three ticks every five minutes for both 90-minute and 45-minute lessons. Additionally, since I noticed the lessons seemed to consistently begin later than the established time, I added another category: logistics. If this was ticked, none of the others were. This category included computer issues, student tardiness, and communication unrelated to the English class.

A class diary was also created, with the respective notes of the lesson proceedings being written down and then allocated and reflected upon on Google documents shared between the cooperating teachers and me.

Additionally, since the topic of investigation requires student spoken productions as well as written ones, I received their guardians' permission to record the audio of lessons I taught. To make better use of this data-gathering technique, since I could not guarantee students would speak loud enough to be audible in the recording, I made a habit of rephrasing or repeating student interventions to the whole class, as I had noticed my voice could be clearly and consistently discerned.

Finally, the main source of data is student-produced artifacts and reflections. These include but are not limited to: The videos of P1, the articles and newspaper of P2, audios of P3, and the PSAs produced in P4; The intermediate production of visual posters, reflecting on their representation, fact-checking reports among other written productions and surveys through Google forms, Mentimeter and Padlet where I collected student data and insight which were then used for both qualitative and quantitative analysis. I conducted two focus group interviews, henceforth FGI, (See Appendix 3 and 4) with all the 11<sup>th</sup>-grade students to gather information on the effectiveness and impressions of the two main projects

In the practicum section, each project will be covered individually, the processes undertaken, and what student productions reveal about their CML understanding.<sup>1</sup> This will be processed in a qualitative way, in which the relevant indications of literacy will be highlighted and reflected upon. Initially, the report was meant to be approached through content analysis, as per the definition of Weniger and Kiss (2014), which would turn student production into quantitative data and be scrutinized to infer patterns. However, it would be impractical to establish the necessary boundaries between the analysis unit (lessons? products? interventions?) and the data unit (sentences? ideas? interventions?) required for meaningful and comparable scrutiny of the data through content analysis. Student productions and spontaneous interventions are too different to be compared with the rigidity of content analysis; hence, this report will take a more holistic approach.

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<sup>1</sup>Appendix 5 to 11 include all the lesson plans and materials used for P1.  
Appendix 12 to 16 refer to P2.  
Appendix 17 to 19 refer to P3.

Nonetheless, some of the methodology is borrowed in the sense that the data will be analyzed taking in light of each of the principles of Kellner and Share's (2019) framework for CML and how student production aligns with them. Additionally, it was also important to reflect on the structural nature of PBL and DML characteristics within the project structure, which will be expanded upon not just in the practicum but also in chapter 4.

Throughout the practicum, both in observation and in the project implementation, I took notes of student production that demonstrated an understanding of CML. However, I did not aim at having students reach any conclusion out of concern that excessive overt instruction could be perceived as over-handed. As expressed in Saeverot (2022), excessively direct educational language can lead to a form of teaching overloaded with exact and detailed expectations that are limited when faced with the unexpected. In PBL approaches and most student-lead approaches in education, the variable of student individuality will inevitably lead to unforeseen situations that require flexibility from the teacher and students. Hence, I found it to be important to lead students to a greater critical awareness of the sources they consulted while providing adequate scaffolding for the purpose by developing material and instructional intermediaries that provide students with interpretative leeway without leaving them adrift, aiming at achieving a balance between Saeverot's (2022) notion of direct and indirect pedagogy.

## Chapter 3 – The practicum

The practicum took place in two different schools in the center of Lisbon that will not be named to preserve anonymity. One unclustered secondary school<sup>2</sup>, hereby referred to as ESNA, and a middle school from the Agrupamento de Escolas Marquesa de Alorna, hereby referred to as AEMA. The rationale behind this decision to split the practicum was that having worked in AEMA the previous year as an 8<sup>th</sup>-grade teacher and having had an overall positive experience both socially and pedagogically, I thought it beneficial to continue the work developed there, choosing to work with one of the 9<sup>th</sup>-grade classes that had been my students in the previous year.

However, since it is a school without secondary-level education, I contacted ESNA and was graciously received by the school administration and cooperating teacher, and I worked with one of the 11<sup>th</sup>-grade classes of the cooperating teacher there.

In this section, I describe both schools' contexts as well as the two classes I followed.

### 3.1 – 3<sup>rd</sup> cycle context

#### 3.1.1 – AEMA

AEMA is a public elementary school that hosts students from the 5<sup>th</sup> to the 9<sup>th</sup>-grade with an average of six classes per year and 18 to 25 students per class. The school serves a region considered to be economically disadvantaged and consequently partakes in the TEIP programme (*Território Educativo de Intervenção Prioritário*), making it a school with a special status, mission and government assistance. This is a program from the Portuguese government that is made available for schools located in regions where poverty and social exclusion, violence, indiscipline, and truancy are prevalent (Direção Geral da Educação, 2024).

TEIP status grants AEMA special funding, with greater flexibility in scheduling to better allocate human resources. It also provides reinforced assistance of a team of social workers in the form of the *Gabinete de Integração Psicosocial* (GIPS) and greater freedom in establishing the pedagogical methodology and assessment criteria. This last

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<sup>2</sup> *Escola Não Agrupada.*

aspect is noticeable in the school's assessment criteria. The student's grade is determined in 30% by attitudes (i.e., responsibility, effort, autonomy, and cooperation), 20% by classwork, and 50% by formal assessments (Agrupamento de Escolas Marquesa de Alorna, 2018), as opposed to the norm in other schools in which attitudes tend to be worth 10%, as is the example of ESNA. Although the official reason for this change is not explicit in the school documents, it can be understood as a way to promote more responsible attitudes in students, since responsible and focused behavior can have an impact on future academic success.

Given the high percentage of foreign students, the school strongly emphasizes teaching Portuguese as a foreign language (PLNM), often having two teachers per PLNM classroom.

The school also offers a range of extra-curricular activities that include gardening, surfing, sailing, pottery, school bands, movie making, and the UBUNTU academy, among other initiatives, namely the theater group I began with other teachers and the expressive reading contest (*Salto em Leitura*) where I was a judge alongside my cooperating teacher.

The classrooms had a computer, projector, and Internet connection; however, the projector did not function for most of the year, leading to an avoidance of projected materials.

### **3.1.2 – The 9<sup>th</sup>-grade class**

The 9<sup>th</sup>-grade class at AEMA started the school year with 24 students and ended with 25, being one of the larger classes at the school. Consequently, the classroom was somewhat cramped. The gender ratio was 11 female students to 14 male students, and the median age was 14 years old. The youngest students were 13, and the oldest was 16 years old. Three students had state financial support (*ASE - Ação Social Escolar*). Of the student body, only three students were new additions, one moved from a different class, another was held back, and a third arrived in the middle of the second semester from Brazil. The rest were from the same class as last year, so most of them had been together for over three years, being very at ease with one another, which sometimes led to a positive sense of cooperation with some students and sometimes led to considerable distraction and animosity due to past grievances with others.

The student's English level was rather high, with some having mastery of the language and being able to sustain conversations with ease, while others struggled to form

a simple sentence. Four students had official special needs status, though only three manifested strong learning difficulties. Others without official status also struggled with the subject, and when necessary, adaptations were made to tasks and official assessments.

Culturally, the majority of them were of Portuguese descent, with three Brazilian students, one student who arrived from São Tomé at the end of the previous year, and one Portuguese student who had a Russian parent.

The students were accustomed to working with PBL, having been my students last year, since one of the main forms of formal assessment was projects. This familiarity made them prime candidates for continued investment in PBL approaches. Thus, I was given considerable autonomy in the approaches taken with them.

Classes were 50 minutes long and the schedule for this class was Monday at 9:20am and Thursday at 12:25pm, just before lunch. This led to a discrepancy in behavior between the two days, as the Thursday lesson tended to be more agitated compared with Monday one.

## **3.2 – Secondary School Context**

### **3.2.1 – ESNA**

Formerly an all-girls high school, ESNA is currently a secondary school with the four main four paths (Sciences, Humanities, Economics, and Arts) as well as professional dance and catering courses. It is one of the 46 schools of reference for the teaching of visually impaired students, with access to teachers specialized in the assistance of these students and with the infrastructure required for the purpose, namely braille printers and screen reading software, among other tools. It also offers a wide range of extra-curricular activities, ranging from several sports teams, an in-house theater teacher, and a cinema society.

The school is an ERASMUS+ partner, currently undergoing teacher training to implement exchanges abroad with the students for the following year. The school hosted an exchange event with the Solrod Gymnasium in Denmark, where the Danish students visited the school, observed some lessons, and participated in a debate with the Portuguese students. This exchange was crucial for the development of my STP, specifically for the video project.

The evaluation system for English is divided into four skills: listening, reading, writing, and speaking. The English department determined that students were to be assessed via two mini-tests (45 minutes each) on the first three domains. Speaking was assessed once through individual oral presentations after being given a simple theme and another time with a dyad conversation on a topic given a few minutes before, so to assess improvised conversation ability. The above described accounted for 90% of the final grade, with 10% reserved for attitudes and values, according to the school's official documents.

The school also formed a commission for welcoming international students (CAAI - *Comissão de Acolhimento a Alunos Internacionais*), of which my cooperating teacher was a member, and I organized and participated in several of the initiatives. These included a scavenger hunt, creating leaflets with crucial information on how the Portuguese education system works, updating the school website with English information about absence legislation, and organizing an event celebrating the 21<sup>st</sup> of May, Cultural Diversity Day.

The classroom had Internet connection, a computer, and a projector. However, the connection was slow, which led to brief delays in starting the lesson. The projector had poor lighting, which made screening materials on the whiteboard hard to see, but given the use of Google Classroom, students could easily consult the materials on their smartphones. The large size and old architecture of the classroom made the acoustics a hindrance to aural comprehensibility, since if more than one person spoke, it echoed loudly throughout the room.

### **3.2.2 - The 11<sup>th</sup>-grade class**

I worked with one of my cooperating teacher's 11<sup>th</sup>-grade classes, which included students who had chosen the Sciences and Technology path. The gender ratio was 13 female students to 6 male. Most of them wished to go to university, with medicine being the most popular career path desired. Students were mostly of Portuguese descent, with one student having arrived two years ago from Angola and another arriving in this second semester from Brazil.

Students' English level was noticeably high, most of them being able to follow and engage in sustained discussion, with a few exceptions. At one point, they were asked

to engage in a debate about consumerism, and the whole class participated for 90 minutes, displaying effective argumentative prowess in English. The class demonstrated mostly impeccable behavior and cooperation with tasks requested of them, delivering assignments on time.

The cooperating teacher routinely engaged in Task-based learning, so students were accustomed to both independent and group work. Additionally, they rarely had homework as the teacher believed work should be done in the classroom. This combination of factors may have led me to initially overestimate their familiarity with PBL, which demonstrated ripe ground for practicing and acquiring planning skills required for project work.

The class was described by the CT (*Conselho de Turma*) as a relatively unknit class, meaning that they reported a sense of competition over cooperation in the classroom dynamic, with two students being reported as somewhat excluded from class interactions. Repeated cases of cheating on official assessments were reported as well. This made PBL even more relevant in hopefully giving them more common ground to bond and promote cooperation.

The lessons were 90 minutes long on Tuesdays from 11:45am to 1:15pm and on Fridays from 8:15am to 9:45am. The lessons on Tuesday had slightly less focus from students due to it being right before lunch, but it did not substantially interfere with the class dynamics.

Regarding the STP, for the first project, all the lessons were under my responsibility from the start of the second semester, from February 2<sup>nd</sup> until March 5<sup>th</sup>, bringing a total of seven 90-minute blocks, not including the lesson of the debate that was under the coordination of the colleagues in charge of the Erasmus project from both schools. For the second project, I was responsible for the class from April 8<sup>th</sup> to May 5<sup>th</sup> and took a total of six 90-minute lessons to complete.

### **3.3 – Extra-curricular activities**

Throughout the practicum, I contributed to the organization of four events and the management of one extra-curricular club, as well as other tasks to promote student integration.

Since the cooperating teacher at ESNA was the coordinator of the commission for welcoming international students, the CAAI, I also participated in several initiatives. We created a leaflet with key school information for foreign students, drafted a Frequently Asked Questions (FAQ) page on the school website, and created and posted signs in English to assist in student orientation.

Additionally, for AEMA, I updated the self-assessment document used by the school's English and French departments to reflect the nature of student assessment better. This was approved at the department level and was subsequently used by all teachers of these disciplines this school year.

Besides these initiatives, a fellow student-teacher and I organized the following events: The first one was a scavenger hunt for Portuguese as Foreign Language (PLNM) students. We drafted a set of questions in Portuguese regarding aspects of the school as well as aspects of the Portuguese language (e.g., the meaning of idioms). We mapped the event on key points of the school, with the notable inclusion of a challenge to decipher a message in braille that had the assistance of a blind student. This event promoted not just inclusion across languages but showcased and taught students some notions on how to read and communicate in Braille, making it inclusive for visually impaired students.

The second event consisted of a trip for all 9<sup>th</sup>-grade students from AEMA to visit and get to know ESNA as a possible path to the continuation of their study path, whether in the regular or professional route. I coordinated this event to coincide with the *Culin'arte* event, where the culinary arts students prepared several meals from around the world to promote intercultural understanding through food.

The third was an event called *Oficina Multicultural*. The event was organized with the help of the CAAI team and international and national students brought aspects of their culture they felt relevant, meaningful, and interesting to share with the school community. This was manifested mostly in food and posters, but also in two dance performances and traditional garments. To prevent a possible sense of otherization with the students, we drafted a plan that included not just international students but also as many national students as the grand hall permitted, having around 100 in total. The goal of the activities was for students not only to find common ground outside notions of nation-culture but also to be asked more individual and personal questions. We also gathered information on how everyone felt when arriving at the school to raise awareness of similar struggles between students and promote empathy. Out of 68 entries, 38 students demonstrated negative feelings (e.g., fear, anxiety, discrimination, sadness), while 27 displayed positive

feelings (e.g., happiness, enthusiasm, or motivation). To mitigate the friction experienced, the main suggestions from the students were further empathy from teachers, colleagues, and staff as well as more integration activities such as the one developed.

The last event was the culmination of the semester-long work with AEMA students in creating a theater group. Organized with the assistance of History, French, and Science teachers, we worked with students from the 5<sup>th</sup> to 8<sup>th</sup>-grades in drafting, rehearsing, and performing four different plays. The group I mentored consisted of five international students who created a bilingual play, in which although characters spoke in English, it was narrated in Portuguese, so that everyone could easily follow. All four plays were performed competently by the students with the presence of teachers and as many classes of students as the auditorium space permitted, and we presented the students with certificates of participation.

### **3.4 – Class observation**

As previously mentioned, class observation was conducted using an adapted form of Millrood's (2003) observation web chart. The goal was to gain an initial sense of how class time was being spent and what skills and approaches were more prevalent. These observations occurred mostly at the beginning of the practicum. Given the classroom conditions, I sat in front of the class, which meant anytime I looked at students, there was a reaction from them, interfering with class observation.

Regardless, from the data gathered, we can reach the following conclusions. It is noticeable that classes took between five and ten minutes on average to get started, usually due to student tardiness or technological slowness. In AEMA, although less prevalent, since the lessons were 50 minutes long, it made a considerable dent in productive teaching time.

As previously mentioned in the methodology, the charts were filled with one tick every five minutes for both lessons' lengths in three different axis: Teacher/Student focus, Individual/Interactive work, and Cognitive, Linguistic, Informational, Pragmatic activities. The following percentages represent the fraction of class time used for each category.

In terms of student/teacher focus, we can see in the ESNA lessons followed a mostly student-centered approach (69%) due to the Task-based approach the cooperating teacher employed. In AEMA the class structure followed the adopted textbook, with the

main activity being reading the provided texts and answering reading comprehension and grammar questions, leading to a 92% teacher-centered approach.

In terms of interaction, the matter was more balanced between class contexts, with interactive activities comprising 64% of ESNA observed time and 56% at AEMA. However, interaction encompassed both student-student and teacher-student interaction. The ESNA interaction consisted of initial whole class discussions with the teacher to provide context to the lesson content or theme, followed by most of the lesson devoted to group or pair activities with the teacher monitoring. At AEMA, on the other hand, it consisted mostly of call and response to answer questions from the textbook, which, while they do not beget much personal engagement from the students, are still interactive.

Finally, in terms of the type of activity, the distribution varied considerably between contexts. At ESNA, there was more balance between activities despite the main focus on pragmatic activities (49%), followed by cognitive (25%), informative (13%), and linguistic (9%) activities. These pragmatic activities were mostly speaking-focused, such as debates or speeches. Cognitive activities included not just general reading comprehension but multimedia video comprehension tasks. The informative section consisted mostly of task instructions, with little time for exposition. There was also very little focus on explicit grammar elements or writing. Although the class, in general, was quite proficient in English, this imbalance between speaking and grammar/writing reflected itself in students being considerably at ease for speaking tasks but struggled with written assessment since it had not been practiced sufficiently in class.

At AEMA, the opposite phenomenon occurred. Since most of the lessons revolved around grammar elements and reading comprehension, 81% of the time was linguistically focused. After that, 14% of the time was devoted to informative activities, namely instruction giving, followed by a negligible amount of time on pragmatic skills (2%). No cognitively focused activities were documented.

### **3.5 – The ‘Families of ESNA’ video project**

The first project (P1) consisted in the creation of a short video under the moniker of ‘Families of ESNA’. A brief overview is provided in Appendix 5. The students were split into four groups of four to five people and were tasked with creating a video that conveyed an aspect of their perspective on families and family life. This video representation was announced in the second lesson of seven lessons, as the first lesson

was meant to get them acquainted with respectful and mindful representations of others (see Appendix 6, 7). Each group produced their video, and the class voted on which they wished to represent them in the exchange event with the Danish students, with the researcher's and cooperating teacher's vote worth as much as a student's.

Initially, the video creation project was meant to be the second project to be applied, but as the school had an ERASMUS partnership, we were informed that Danish students from Solrod Gymnasium would be visiting the school for a day of intercultural contact with the ESNA students, and we were asked to produce a video to show to both groups, to contrast with the one produced by the Solrod students on the same topic, and serve as the starting point to a debate. Taking this time-sensitive opportunity, the project order was reversed.

P1 could be considered a semi-structured project, using Stoller's (2002) taxonomy. The teacher decided upon the theme and guiding question 'What does family mean to you?', as well as the nature of the product, a video. Students were instructed to take three different perspectives when drafting their product, to provide a holistic and comprehensive view of family (See Appendix 7.3 and 8.2). Firstly, a statistical one, with data from reliable sources on a chosen aspect of the Portuguese average family's reality. Secondly, a local one, where they had to use data from their community. This could have taken the form of their own class, school, or neighborhood. Finally, a personal perspective, where they were instructed to contrast the previous findings with their family reality or at the very least comment on how expected or surprising the previous findings were. Although it was requested that some element of the three perspectives be present, the students had creative freedom on what to focus on and how to present it. Students were provided with further questions to brainstorm different possible angles they could pursue in their video. Examples include, for the Statistical perspective "What is a typical Portuguese Family? Does it exist?"; for the Local perspective "How many people live in the houses of our class? How does that affect the family dynamics?" and for the Personal perspective, "How does your family differ from or resemble the typical Portuguese family.

Part of the goal was also to have them reflect on their personal and idiosyncratic sense of family, their family's small culture in Holliday's (1999) understanding of the term and contrast it with their classmates' reality as well the wider Portuguese reality and Danish counterparts' representations. P1 intended to ensure a personal connection to make this emotionally and cognitively engaging while not losing sight of how their reality aligns or diverges from a wider statistical context, crucial in developing a sense of

belonging in the world and preventing misrepresentations based on empirical impressions. This understanding can provide a bridge to be more critical of media representations of social groups.

Before beginning the video itself, however, four intermediate steps were conducted to ensure students were adequately primed (See Appendix 6, 7, 8).

The first one consisted of a Mentimeter task in which they were simply asked the question “Who are you?” and were instructed to answer with five words each. Following this, they were instructed to describe a set of public figures: Maggie Smith, Taylor Swift, Armando Julian, Kensin Yonezu, Caster Semenya and Wuant (See Appendix 6.1). They had to use five words as well, and they could choose any or all of the people in the image to describe. With a total of 85 answers in the former and 93 in the latter, they were asked to detect what trends of description they encountered, under a framework of personality, status, appearance, and activity. The students concluded that their self-descriptions emphasized personality and status and barely highlighted appearance and activity. Reversely, the description of other people emphasized their activity, followed by appearance and status. Reflecting with the students in the lesson shows us that since we are more familiar with ourselves and our inner world than others, there is a tendency for a more insightful self-description and a shallower description of others. This may seem like a tautology but since the ultimate goal of the project is to have students create a video that involves elements of self and hetero description, it is important to reflect that just like we have a rich inner world so do other people.

Two student comments were particularly insightful. One mentioned that nobody described themselves as students because they were all students, demonstrating an understanding of identity as a matter of context. If this activity was done with people from other walks of life, perhaps they would have chosen students as a self-description since it would cement their identity in contrast with their peers. This insight, applied to the media context, demonstrates an incipient understanding of the politics of representation principle.

Another comment was that it was easier to describe celebrities because they project a public persona. This understanding that separates the figure of celebrity into the real person (inaccessible to us) and the public persona (with whom we interact) is a direct understanding that any interaction a famous figure has with the public has an intent behind it. Although this is also true of any communicative interaction between real people, the para-social, unilateral, and mass-oriented nature of a celebrity’s interaction with the

public makes it necessarily less genuine a message and begets the principle of production “Why was this text created/shared?”, more concretely “What’s the goal of this public figure in communicating something to the public?”

From the exercise on description, the students were instructed to interview each other in pairs with a set of questions provided by the teacher and they had to take notes of the answers (See Appendix 6.2). The questions were simple but meant to take common get-to-know-you questions and make them a bit more meaningful. For example, instead of “What is your favorite music?”, they were asked “What music cheers you up?”, which attempts to embed a natural follow-up: “Why does it cheer you up?” instead of ending the conversation with a simple answer of genre or artist.

With this information, along with what they already knew about their partner, they were instructed to, at home, create a visual poster that represented them only through images (photos of the person excluded), to be explored in class in the next lesson (See Appendix 6.3 and 6.4). This is an exercise used at UCLA in the Critical Media Literacy course for educators, and the examples of use given by Kellner and Share (2019) seemed to have a more culturally diverse population with less mutual familiarity than this class’s students. They afterwards sent me the visual posters online and I printed them for the following lesson.

With the posters plastered on the walls of the classroom, the students were instructed to roam around and detect patterns in the different representations. They were asked what they saw the most between interests and experiences; personality traits; values; social categories or anything else. Students seemed to bond through this experience, as they manifested a general sense of having been well-represented by their classmates and found the activity to have been fun in the written reflection requested. One of the questions was “What would a stranger deduce about you from this visual poster?”, which resulted in a common answer of “They would deduce I like [Thing].” However, from this question and activity, I prompted them to answer if this poster provided a complete view of them as people. They answered that it does not, it is only a snapshot. I highlighted how this small-scope activity of representation was performed by people who know each other and focused on the individual person, but in the world, there are stories and representations of the groups we are part of that may be drafted by people who may not be as familiar with them. This was meant to make students acquainted with notions of politics of representation. Additionally, generalizations may be unavoidable and necessary to make sense of the world, as highlighted by Rosling (2018), and although we

may not control what others say about our groups and ourselves, through the creation of our authentic representations we can contribute to dismantling stereotypes since they would rely on more intimate and realistic information, rather than a selection of generally accepted clichés.

Continuing in this vein of sensible representation, the next lesson (See Appendix 8) involved making use of the Dollar Street platform. It is a photographic archive where families from all over the world take photographs of several aspects of their daily lives. The families are organized by monthly income, adjusted for currency differences. Instead of explaining to students this information, I instructed them to simply explore the site and have them explain it. The goal of this initial step was to stimulate critical thinking as per the suggestions of Armstrong (2016), letting students reach their own conclusions. Students took slightly longer than expected in the exploration of the website, but I allowed them to go over time since I noticed they were thoroughly engaged. Once I inquired what Dollar Street is, I used the opportunity to have them question their own assumptions in the form of Socratic dialogue. One student defined the website's goal as to "Show different families around the world and their realities. Their routines and lives. Families of different social classes". To this I inquired, "Does the website separate by social class?" and they concluded that "No, it is separated by income". Although the notion of social class is inexorably linked with income, it is important to highlight to students that these are not synonymous and that they should focus on the more objective and explicit measure of income that Dollar Street uses.

Further interesting comments from the students included a student mentioning the website compares houses, cultures and lifestyles. Although correct, the website also does not classify anything in cultural terms. In inquiring the student, "How do we get culture from the pictures?" they replied that it "shows how many people live in a house. It affects family culture. It also shows objects, food, furniture..." This understanding of the household items as signifiers of culture demonstrates a nascent understanding from the student of the notion of small culture (Holliday, 1999) since at no point in the discussion did the student hinge on national, religious, or racial (i.e., Large Culture) elements to talk about the cultures in the archive, only on the objective photographs displayed.

The second part of this activity was meant to put students' critical thinking and deduction skills to further use, by having them select the category Favorite Home Decoration or Most Loved Item, and from there choose the photograph of one of the families. From this, I asked students to answer three questions in pairs: "What is it?",

“Why do you think that is their favorite item or decoration?” and “What can it tell us about the family?” The wording of questions was intentional, emphasizing that the students were meant to give a sustained impression and not an indisputably “correct” answer. This puts the responsibility of the learning process on the students, another recommendation by Armstrong (2016) since the teacher is not prescribing knowledge but is leading students to reach their own conclusions based on arguments and evidence, not authority. It positioned students as creators of knowledge that is subjective and provisional (Domingo-Coscollola et al., 2016), further cementing the student’s leading role in the learning process.

Their conclusions were uploaded on a Padlet (See Appendix 8.1) and then discussed as a class. Before this, however, it was noticeable how students hesitated to make any comments on the chosen pictures. Given the class profile of high-achieving, grade-focused students, when faced with a context in which there is not one correct answer, they may have felt apprehension that anything they were to answer could be wrong. Once I explained that this was meant to be deductions, not explanations and that any interpretation from the teacher would be just another deduction, students relaxed and took more chances in their analysis.

Most pairs complied with the task’s instructions and there were several instances of hedging in the way they wrote about the chosen pictures. Expressions like “we deduce”, “it may be” or “we think that” were present throughout the entries which demonstrates an ethical understanding that their claims were impressionistic and should be treated as such.

Given the vastness of the archive, however, students seemed somewhat lost and took longer than expected with this activity, with the whole-class discussion starting with considerable hesitation to speak from the students. To improve upon this, I should have asked students to exchange pairs and compare impressions to ease them into a whole-class discussion.

Finally, the last activity before providing fully dedicated project time was to have students reflect on their own families’ values, norms, and traditions, to provide them with reflection opportunities to narrow down their sense of familial small culture before creating the video about it (See Appendix 9). For this purpose, the lesson started with the teacher writing on the board the words values, norms and traditions, and asking students to define them. After this initial brainstorming, students were given a text that elaborates on these definitions and provides examples for the students to reflect on. Following the

reading of this text, students were given a set of questions about their own family's values, norms, and traditions, whether they agree with them, and the personal meaning they may have (See Appendix 9.1). From class observation, it seemed that students bypassed the text to go directly to the questions, given how fast I noticed it took to go from reading to writing. This denotes a possible disconnect between material and activity, since to answer the questions, it was not required to read the text. Regardless, students engaged actively in writing the answers to the questions regarding their own family, demonstrating the principle that activities that beget students' lived experiences are effective in engaging a class (Armstrong, 2016).

Regarding their answers, in terms of values, students emphasized mostly honesty, respect, love, and discipline, with some providing examples of how these values manifest as behavior: "My family manifest it [respect] by their actions, treating me with kindness and admitting that they are wrong if they know that they are wrong." In terms of norms, they overwhelmingly agreed with the norms their family had established, naming the maintenance of harmony, the fact that norms are a representation of principles, and how they "make sense" as the main reason for agreeing with them. We can surmise that according to this testimony, the students overtly demonstrate to be in emotional sync with their families. The last segment, traditions, perhaps due to lack of time, was only written by 11 students. They highlighted sharing meals, movie nights, and Christmas and summer holidays as their most meaningful traditions, with one student saying that eating together "help to maintain the bonds".

These four steps (self-description; visual posters; dollar street; family values) were part of a set of activities to help reinforce students' reflection competence as put forth by Hobs' (2010) DML framework. By highlighting the impressionistic nature of our opinions and mental representations of others, as well as exploring more in depth the perceptions of their own families, students are better equipped to apply social responsibility and ethical principles in the video representation that was going to be asked of them, namely on the avoidance of stereotypical images or generalizations from their own experiences that may not be universal.

In between these four activities, students also worked on the initial steps of filmmaking. They were provided with some initial instructions in lesson 2, (See Appendix 7.3) which were as follows. In groups of four to five students, they had to produce their own film of three to five minutes under the central question: "What does family mean to you?". Students were made acquainted with the steps necessary for filmmaking: research;

script writing; performance/recording and editing. In the first step, research, students were instructed to obtain a statistical notion of key aspects of Portuguese families (e.g., number of people per household). Besides this, they were asked to answer an anonymous survey about their families, households, incomes and neighborhoods so that I could return to them the aggregated data to provide a comparative sense of how the small culture of the class compares with the Portuguese context (See Appendix 7.2). The questions were taken, abridged, and adapted from a list provided by the Danish counterparts of information they wished to know about the Portuguese students, to form a baseline for the debate that would conclude the event, since they would receive the same information from the Danish students.

Due to this being a completely novel type of work, and possibly some lack of clarity on my end in terms of defining or conveying the project, some students were confused on how to start their work. To alleviate this, I developed further guidance documentation, namely checklists and guiding questions, that proved effective in jumpstarting their work process (See Appendix 8.2, 8.3 and 9.2). The former document was the most effective in student guidance, by providing them with a content checklist for their approaches, the trifecta mentioned earlier in this report of a statistical, a local, and a personal perspective.

During the preparation lessons, students were organized in their work groups, while I monitored and assisted them in coming up with their own approaches. Some decided to expand upon the questions provided and answered them, and others used the time to interview people outside of class.

Although initially at a loss, by the end of the first session, students were working on the topic and started to engage more fully with it due to the checklists provided. Although there was noticeable engagement during the lessons, any task that could or should be done at home was met with passive resistance, which the students justified with the amount of studying they needed to do for other disciplines.

Four videos were produced in total. See Table 1 for a brief overview of what the students did in the videos. The order is the vote results from the selection of the best video for the debate. It contemplates how successful each group was in incorporating the perspectives requested as well as some specifications in each aspect.

**Table 1 – Qualitative assessment of videos produced for P1**

	<b>Statistical</b>	<b>Local</b>	<b>Personal</b>
<b>Video 1</b>	<b>Present and clear.</b> Took data from Pordata and attributed it clearly.	<b>Present and clear.</b> Made use of the data gathered in the survey of the class.	<b>Present and Clear.</b> Defined family for them. Reflected on Blood and Choice family. Reflected on how their families differ from the statistics. Voice Narration.
<b>Video 2</b>	<b>Present but unclear.</b> Several statistical factoids of Portuguese families are provided. Only one source is provided as a link in a video. Difficult to check.	<b>Absent.</b> No mention of their own class or local community.	<b>Absent.</b> No personal anecdote or opinion mentioned. Voice narration.
<b>Video 3</b>	<b>Present but unclear.</b> Graphs and factoids are provided, though cropped in ways that hinder understanding.	<b>Present.</b> Foreign friends, neighboring business workers and school staff interviewed.	<b>Absent.</b> No personal anecdote or opinion mentioned.
<b>Video 4</b>	<b>Present but unclear.</b> Screenshots from google answers.	<b>Present.</b> School staff and students interviewed.	<b>Absent.</b> No personal anecdote or opinion.
<b>Danish Video</b>	<b>Absent.</b> Did not make any national level comparison.	<b>Present.</b> Prices and pictures of their houses. Photos and description of their town.	<b>Present.</b> Family photos and anecdotes.

Once all the videos were done, the class voted on the best one, with my vote being worth the same as the students, and leading to the selection of Video 1. I provided them with more specific feedback on aspects to improve, namely audio consistency, pronunciation, and clarity of sources mentioned. Since there was only a week left before the event, they were only capable of fixing the latter aspect.

On the day of the arrival of the Danish students, they came to class and we organized a small ice-breaking session before the debate (See Appendix 11). Students from both countries were mixed in groups and given a set of questions with numbers associated with them. They were also given 10-sided dice to use and answer the question corresponding to the number on the die after rolling. The aim was to have students engage in a fun, game-like self-introduction, to which both groups responded well. This was followed by the event in the grand hall which included around five classes in total.

The event had three main parts. It started with one of the teachers comparing data from Denmark and Portugal. It was followed by the screening of two student-made videos, one from the Portuguese students and another from the Danish students. It ended with a

debate with questions about youth participation in politics, tackling poverty, the climate crisis, and direct democratic involvement.

After the event, FGI's were conducted in which I inquired of the 11<sup>th</sup>-grade students on several aspects, some related to PBL elements and others with CML (See Appendix 3). I selected the four questions that held the most significant insight.

The question "What did you learn?" referred to the project as a whole. There were three main aspects students highlighted. First, learning about Danish culture from the Danish students, mentioning things such as education costs, political spectrum, and drinking age. This demonstrates the importance of peer interaction for learning in Armstrong's (2016) suggestions for adolescent engagement. Second, learning how to make use of video editing software. Third, the logistics of group work, in making sure the workload was balanced and that interviews were particularly difficult.

Another crucial aspect surfaced from this question. One group mentioned that having an audience made them feel positive pressure, that they were representing their country. Although this denotes a large culture understanding of them as representatives of a whole country, it also implies students were aware of the impression they could make on the Danish students and how it could influence their perspective of Portuguese people, leading them to act more responsibly in the video production. Another group of students highlighted how, even in a small group, such as a class, there can be many differences in lifestyle and living conditions, as well as different perceptions of what family means (Is it just blood relatives or can friends be family?).

To the question, "How did the approaches differ?", the 11<sup>th</sup>-grade students considered the Danish video as extremely personal and exposed. They mentioned being shocked at how much of their life (e.g., family pictures, houses, house cost) they were willing to display in front of strangers, mentioning they could be putting themselves in danger. The students also felt their productions were more statistical and impersonal, and some would be uncomfortable with that level of exposure.

This is in part due to the framework I instructed them to use, and the concern with anonymity throughout the process. In the survey for the class data, I made a point of not asking for names, nor to make any question mandatory, as I did not wish to force students to reveal information, they or their families would be uncomfortable with. Had I made all questions mandatory I would have risked getting fewer replies and made the information gathered non-representative and therefore useless.

The question “How does the video format affect the message?” relates directly with the CML principle of politics of representation, namely the influence of a medium on the message. Students that the video made it more interesting and engaging than a PowerPoint presentation or an article. Some mentioned retaining information better due to image and sound, while regular reading required more imagination and a presentation would have made people bored. More curious than this was a generalized perception that videos were simply more unambiguous while written information could more easily be misunderstood.

Lastly, the question “How did you feel about the project’s articulation?” aimed at establishing positive and improvable aspects of the project structure from the students’ perspective to adjust for the next project cycle, as per Kemmis and McTargers’ (1988) framework for action-research. Student feedback highlighted that the connection between lesson content and project work was well done and a good change of rhythm from what they were accustomed to. A minority mentioned the timing was short to achieve what was requested. Most students valued the time spent in class solely devoted to the project work, mentioning that if they had simply received instructions and been ordered to do it at home, it would have suffered in terms of quality.

One group mentioned that, although they agreed video 1 was the best, some aspects were missing that could have made it better, like adding interviews for a more personal and grounded touch. Initially, the goal would be for the chosen video to be improved upon with suggestions from the rest of the class, but the short time between voting and presenting made it impossible. This group suggested that it would be preferable to have a project in which the whole class works together, instead of in separate groups. This insight aligns itself with the PBL principles of Stoller (2002) and the Buck Institute (2022) which served as a rudder for a fundamental aspect of P2 - shared responsibility.

### **3.6 – The ‘Newsproblems’ newspaper project**

The second project (P2) entailed producing a class newspaper (See Appendix 12). Much like the first project, some preliminary and preparatory lessons were conducted to provide students with the critical research skills required, followed by allotted class time to work in task teams to create the newspaper (See Appendix 13, 14, 15 and 16). Additionally, as previously mentioned in the methodology section, the 11<sup>th</sup>-grade students answered a

survey (Appendix 1) to provide insight into their media and news consumption habits as well as perceptions of the importance of key principles of CML. Most of the class, 18 out of 19 students, answered the 16 questions of the survey.

The first section inquired about students' media consumption habits in general and asked three questions. "How much time do you spend on social media per day?"; "How much time do you spend watching/reading non-fiction per day?" "How much time do you spend watching TV shows or movies per day?". The students could answer "less than 30 minutes", "around an hour", "around two hours", "around three hours", or "more than four hours."

As expected, respondents seem to spend more time on social media than on fiction and non-fiction content. They spend, on average, roughly 2.5 hours daily on social media as opposed to 1.5 hours on fiction and 1 hour on non-fiction. On average, they spend around five hours consuming content on screens.

The second section dealt with news literacy. It borrowed part of the framework established by Tamboer et al. (2022), to gain a sense of the students' habits when engaging with news from any source. They were asked to answer a Likert scale that ranged from Never (1), Seldom (2), Sometimes (3), Frequently (4), and Always (5).

The results were as follows, expressed in averages:

- I confirm the source of a piece of news: 2.7
- I reflect on whether a piece of news is trustworthy: 3.1
- I reflect on the way a source presents a piece of news: 3.1
- I confirm the origin of images or videos used within news pieces. 2.4
- I reflect on the tricks that were used to gain my attention: 2.6

The importance of this insight lies in understanding how students engage with news articles and video reports, often the first contact we have with news from all ranges of topics. From these results (2.7), we can see that students seldom, at best sometimes, engage more critically with the news they consume, which can be seen as an indicator of the necessity of news and media literacy-focused lessons in schools.

The third section directly inquired students how relevant they thought CML to be. They were asked to answer on a Likert scale, from Irrelevant (1), Not very relevant (2), Relevant (3), Very Relevant (4) to Crucial (5), regarding the following factors when it comes to critically assessing a Media Text.

The results were as follows:

- The possible people that made decisions in the creation of a Media Text: 3.3.

- The way a Media Text was produced, published, and accessed: 3.4.
- How a Media Text can be understood differently by other people: 3.3.
- What points of view and ideologies seem to be represented in the text: 3.6.
- What points of view and ideologies seem to be absent in the text: 3.4.
- How the medium influences the interpretation of a Media Text: 3.7.
- The reason why a Media Text was created and/or published: 3.3.
- Who/Which groups a Media Text seems to favor or hinder: 3.8.

The difference in scores between each principle is somewhat negligible, leading to the conclusion that, on balance, students found the principles of CML to be between relevant and very relevant (3,5). These results demonstrate a solid understanding of the students' attitude towards a critical reading of media texts, which were explored in greater depth in P2. After this survey was conducted, we proceeded with the preparation lessons.

The first step was to give students some practice in fact-checking. In a world where parsing media information is getting progressively more difficult, getting students familiar with the concept of fact-checking is an essential step in their media literacy. For this purpose, I decided to begin the project by challenging students to judge the veracity of four statements by prominent American figures (See Appendix 13). I instructed students to debate among themselves about the veracity of each statement before giving PolitiFact's verdict. There was an initial confusion as to what I was asking of them. In the beginning, they kept answering whether the person made the claim, rather than whether the claim was factual. After covering these topics, I reassured students that it is difficult to assess veracity without further research, even if we are asked to do so in our daily lives.

I took note of the comments students made that demonstrated critical thinking, even if the premises or conclusions were inadequate. Examples include: "Obama had two terms, he must have deported more people [than Trump] because of it" to which I went further in explaining that sometimes information may be true and still not serve the purpose of an argument. Comparing any statistics between presidencies without considering the difference in terms would be facetious.

Another example was, "The number refers to family members killed, not people killed so it is a bit inflated. It makes us assume its deaths by gun when it is not" responded to by another student with "The number of family members killed may be slightly wrong but it is still a problem." While the first comment denoted an acute understanding of the

statistics phrasing and the way the data was collected, it made the other student feel the comment dismissed the plight that is rampant gun deaths in the United States.

To address that difficulty, I used *Thinking is Power*'s instructions on how to fact-check (See Appendix 13.2). The class was split into five different groups in which all of them had a page with different pieces of advice on how to fact-check, as per the document. The groups were tasked with reading their pieces of advice and summarizing them to then present to the rest of the class. Every student participated with at least some input in this reading for the gist task. They successfully summarized their information orally, demonstrating comprehension of the subject. Some students went further and provided examples of situations they had experienced. One student, on the topic of native ads and sponsored content, explained that in her media landscape of TikTok, she constantly encountered the content producers she followed advertising nutritional products of the company Bloom, that she was not aware was paid to talk about these products, gaining some insight into the CML understanding of production.

After these two activities, students were given the first set of instructions to develop a class newspaper (See Appendix 13.3). They were instructed on how to choose their topics and were given a broad guiding principle. They should write about a current issue they found relevant and possible solutions for said problem. The scope of the topic was the students' decisions. It could range from a world issue (e.g., climate change) to a personal issue (e.g., dealing with parental pressure). By focusing on problems and possible solutions, the goal is to promote action and empower students to reflect positively on their life's challenges with a focus on finding solutions, hence an agency empowering project in line with Robertson and Shiedler-Benns' (2016) definition. This aimed to contribute to the prevention of cynicism in the classroom, an issue pointed out by Bigelow et al. (1994) and previously mentioned.

Students had a benchmark of roughly 500 words and had to include three sources to support their statements in the article document. Once written, students had to upload it to a Padlet so that everyone would have access to all files, in a way that allowed the creator to block external editing but allow for copying (See Appendix 15.2). Before analyzing the product, however, it is relevant to understand the process.

After writing their articles and uploading them on Padlet, students began working as Task Teams, instead of independent groups. This work setup took the lessons learned from the previous FGI to better align with students' perception of contribution since

students manifested they wished to have everyone's contribution when making the final product.

The Task Teams had four different roles, analogous to what a publishing company would require (See Appendix 16.1). The first team was the Editors (three students), whose role involved reading every article, organizing them by topic, creating a name for the newspaper, and writing an introduction. The second Team was the Revisors (four students), whose responsibility involved checking the articles for spelling, grammar, and word use. The third team was the Fact Checkers (eight students split into two groups), whose responsibility was checking the sources, putting in direct use what was learned in the preliminary lessons. Finally, the Graphic Designers (four people) were responsible for creating the final file, joining all the articles, and adjusting the document for aesthetics and readability to make the product appealing to the audience. Once completed, the newspaper was printed and published in the school library (See Appendix 16.2)

The reasoning behind the asymmetrical number of students per team was an estimation of how difficult/time-consuming their respective tasks would be. The Editors, for instance, had less work to do compared to everyone else, but had an odd number to break ties in decisions. Rigorous fact-checking would require new skills that may take students time to develop and apply, hence the larger distribution. Students immediately chose their task teams, admittedly motivated by the perception of lower difficulty or lower workload.

Before they started writing, however, there were still three activities to be done in preparation (See Appendix 14, 15). The first one of these was meant to warn students about how confirmation bias works, this being the tendency to interpret new evidence as validation of one's existing beliefs or theories. For this, I used a psychological experiment 2,4,6 (Colman, 2009) as a lead-in for the lesson. The experiment consists in writing on the board the numbers 2, 4, and 6. After this, the teacher says the three numbers were chosen with a specific order in mind. The student's task is to guess this order by providing other sets of three numbers, with the teacher replying whether that order is the one employed. The 11<sup>th</sup>-grade students followed the expected engagement pattern. They started providing sets of consecutive even numbers (e.g., 6, 8, 10), getting progressively more convinced that their reasoning was the correct one. To their certainty I routinely asked them "How can you be sure?", to which some students started naming other sequences (e.g., 3, 5, 7), removing "even" from the equation. This iterative cycle continued until students reached the actual answer which is "any numbers in ascending

order”. They tested several different hypotheses before reaching this one, and the activity concluded with the reinforcement that when we research and gather sources, we tend to stop our reasoning at the convergent sources to what we already believe in and that makes us vulnerable to deception. From this point onwards, we advanced to how to make ethical use of Google, Wikipedia, and ChatGPT, currently the most common tools high school students use for research.

This class segment started with a student going on Google simultaneously as the teacher, searching for the same content, expecting different results or at least differently ordered results due to the algorithmic sorting of Google search results, as expressed in their support page (Google, n.d.). In other instances, this has worked as intended, but in this attempt, we did not encounter any differences. This unexpected sameness could be due to no personal account being linked to the school computer and the fact that the topic searched - Japan – may not have elicited any differences in results.

The lesson moved on to Wikipedia, with the express goal of transmitting to students that while it should not be a final source, Wikipedia can serve as a solid starting point in researching information they are unfamiliar with, judging the veracity of an individual article based on the reliability of the sources present in the body of the page. Still using the page for the country of Japan, the previous student noticed a discrepancy in data between the English and Portuguese versions. The English version claimed there were over 14 thousand islands, while the Portuguese version claimed there were 6852 in the archipelago. This proved to be a valuable teachable moment (Armstrong, 2016) in which we attempted to discover the reason for the discrepancy. It turned out the number 6852 was from an older survey (Foreign Press Center Japan, 2009) while the fourteen thousand came from a recent 2023 survey with both numbers being reported in the Asahi Shinbun (Kojo, 2023)

Finally, ChatGPT was explored as a means to brainstorm possible topics. It was explained that it is incapable (or unreliable) of providing sources, often inventing them upon command. A student contested this, saying it could now provide sources. Currently, there is a plug-in that can connect ChatGPT to Google results and summarize the first 6 results, but when teaching, I was unaware of it. We tested it together with the prompt “Are penguins birds, provide sources.” The chatbot provided facts and indeed, links to sources. However, only one of the three links led to a website, in which the information cited could not be found.

Students were also instructed that none of these platforms should be used as a source in the lists of references, although in the results, three students still cited Wikipedia as a source. One student's article also triggered 100% AI content in AI detection software and was approached about the issue. The student admitted, apologized, and later wrote the article properly, with sources, and submitted it directly to me, as the deadline for the project was approaching.

Finally, the last set-up stage activity consisted in training them to confirm sources in an article as well as giving them a simple model for citation (See Appendix 14.1). I did not follow the same strictness as APA or MLA, having them focus only on a barebones base of Author, Year, Title, Source, and Link.

Taking a college student written article from the *Independent*, I abridged it and adapted the document to focus the students' attention on the claims made that had a hyperlink focused on the source. I tasked students with checking whether they could encounter the claimed information in the given link (See Appendix 15.2).

These last two activities were the low point in student engagement throughout the practicum. I attribute this to the difficulty of the task. Additionally, I did not explore the content material, only the use of citations, following a chunking approach to keep the content easier to parse for the students.

They were still confused as to what they were meant to do. I tasked each pair to just check one claim, to ensure the timeliness of the activity, but since some of the links did not lead to the information but to the homepages of the sources, students became frustrated at not encountering the information. In future applications, it is important to clarify that in this type of activity, it may not be possible to find the information, to prevent student frustration. This dissonance also led to an insightful comment from a student, in which they said that "we would likely take as face value that something is true if it has a link associated with it, even if we don't check it". This comment denotes a critical sense of self-awareness that aligns itself with Hobs' competency of analysis and evaluation, since it puts in question the appearance of credibility and veracity that hyperlinks can provide. It also aligns with Calvani et al.'s (2012, p. 798) claim that "when students access internet resources, they tend to demonstrate low attention to the validity of content and lack of critical thought and judgment", against which the first mitigation step is to admit to the lack of attention given, like the student displayed.

After this, students were finally given class time to write their articles. Most chose their topics quickly, but some struggled with the decision. One asked me to give them a

topic, to which I suggested “Parental Pressure”. The student had a particularly positive view of parental pressure and wished to simply state his opinion, unsourced, since everything they encountered only talked about the negative aspects of parental pressure. This was a very clear manifestation of confirmation bias, that was resisting the literature since it contradicted the student’s opinion. I instructed them to simply take these counter-sources and criticize them. What aspects do you disagree with? How can you defend them? The result unfortunately was devoid of sources, but it ultimately became an article with personal anecdotes over a substantiated opinion article.

As I continued to accompany the students’ writing process, I provided some advice in terms of style. One student decided to write about the Portuguese elections that had happened recently, covering Aliança Democrática’s platform. Since they mentioned ongoing investigations to the previous prime minister, I instructed them to hedge their claims in the article to prevent possible repercussions. Another student, writing about financial education, showed me an article with a level of high English competence incompatible with her previous work. They also admitted having used ChatGPT but were in the process of re-editing the article. I warned them that even doing so is distorting the goal of the activity, and that it is preferable to have real imperfections and learn from them than to outsource the writing process.

Following this, all the students worked in their Task Teams. I provided them with specific instructions for each team (See Appendix 16.1). The goal was to better cement their responsibilities and provide them with both conceptual tools, a suggested workflow, online resources and examples. It took them three 90-minute blocks to achieve the newspaper.

The students demonstrated a collaborative attitude during the whole process, not just within each team but across teams. For example, when the Revisors did not understand a sentence, they would ask the author about it. As predicted, the Editors concluded their part of the work faster than the rest. They drafted the introduction highlighting the procedural nature of this newspaper, revealing an understanding of the importance of the CML principle of production. They drafted three titles for the newspaper that went to vote for the whole class, with the winner being *Newsproblems*. Although they organized the articles into themes as requested and provided them to the graphic designers, it was not included in the final product.

The Revisors made use of dictionary tools and other orthographic correction services for their work, uploading them on Padlet as requested. Except for small typos

and syntax, they could eliminate most issues on their own, namely matters of Portuguese interferences or paronyms often evaded them (e.g., truth being written as truce). All articles were revised by the students and then by the teacher.

The Graphic Designers were the group with the least efficient workflow, due to technological issues. The four students assigned this role did not bring a laptop to any of the three sessions, while every other group had at least one laptop. This led to the graphic designers feeling confused as to how to proceed. In making use of the time, I shifted part of the responsibilities from the Fact-checkers to the Graphic Designers. I asked them to select relevant images for each article and source those images as well, to then include them in the newspaper. Ultimately, they completed the newspaper at home, and although they added the images, they did not place any index or separate the articles by theme, nor did they insert the sources of the images. Additionally, although most of the articles provided a list of sources, the final product did not include them. I attribute this to haste and impatience from the students as the school year was ending and possibly a lack of sufficient reinforcement on my end. It can also be perceived as an instinctive understanding from the students that newspapers do not have links for their information; therefore, it should not be present. The Graphic Designers also decided to format the entirety of the text in capital letters, which hinders ease of reading, but it was promptly corrected after having a session dedicated to class feedback. A Mentimeter was used for student feedback on improvements and from these, the Graphic Designers made the final set of changes before printing.

The Fact-checkers had access to further instructions and guiding tools to check their classmates' sources for identification, consistency, and reliability. These criteria were chosen to be simple to understand and employ but requested the student's particular attention to the sources used by their classmates.

Identification tasked them with assessing if sources were referenced with a simple system (author, date, title, source, link) or if embedded in the text, they were adequately identified. An example from a student's article is: "According to the research done by Imed Bouchrika, a data scientist, 24% of students in the USA feel stressed about their future [...]" The expression "Imed Bouchrika, a data scientist" was a hype-link to the website where they took this information from.

According to the Fact-checkers' analysis, most students did not identify the sources according to the provided framework. The most common case was the students writing a continuous text, with no attribution, leaving a list of links at the end of the article.

Given their unfamiliarity with a citation system, this outcome was not unexpected. Although very few employed the requested framework, the Fact-checkers demonstrated a correct understanding of the identification criteria by consistently reporting the elements that were missing.

The second criteria, consistency, tasked them with assessing whether the sources provided the information claimed. This would require them to have used direct citation or paraphrasing to confront the information. This task was somewhat difficult for Fact-checkers to verify, since most students did not employ citation or paraphrasing, instead simply writing about their topic and having the list of sources at the end with no specific attribution of claims. Nonetheless, 16 out of 17 analyses reported that the “Information is consistent with the sources and the claims are correctly attributed”. The sentence was part of the rubric provided, not the students’ devising. However, it is odd that they report correctly attributed claims when no claims were made or were taken without attribution. Finding this to be worth inquiring further, in the second FGI (See Appendix 4) the Fact-checkers were inquired on how they checked for consistency. They answered that usually the information presented in the articles could easily be found upon consulting the sources either in the first paragraphs or through text searching tools (e.g., CTRL+F). They also claimed to have paid less attention when sources seemed reliable (e.g., UNICEF) and scrutinized them further if they seemed less reliable (e.g., Sapo).

Although reliability was not defined explicitly in this task, the preparation activities called Fact-checking 101 (See Appendix 13.2) provided students with tools to judge the reliability of a website. Fact-checkers considered 15 out of 17 articles to have used “Sources [that] seem reliable”. Out of the remaining two, one was flagged for including Wikipedia, and the other provided no sources. Within the 15, however, two more used Wikipedia in the list of sources but were not reported as such. The question of the students’ processes at deliberating on reliability was also one of the key points of the FGI. Students mentioned three main lines of reasoning: Not trusting the first result they encountered, checking multiple sources before committing; Preferring official institutional sources, and looking out for grammatical mistakes as a sign of unreliability.

These three reasons may demonstrate students’ nascent understanding of key aspects of CML and DML. Checking multiple sources aligns with CML#3, Positionality. Consulting multiple perspectives before committing to a position demonstrates care with different possible interpretations of a context. The preference for official institutional sources aligns with Social Constructivism, since it directly considers the authors of the

information. Finally, the attention to grammar mistakes not only is direct advice covered in Fact-Checking 101, but it also aligns with Semiotics, demonstrating care with how information is shared. If an article seems to neglect proper writing, it can be indicative of a lack of rigor in veracity as well.

All of the above mentioned is related to the work process of the Task Teams and students' ability to conduct peer assessment. Another important question to be asked is, within the content of the articles, what elements of CML understanding can be found?

Given that the students had flexibility in the choice of topics (i.e., a problem, and suggestions for solutions), these were quite diverse. Additionally, they were not provided with explicit instructions within the CML framework, due to concerns of over-burdening the instructions and restricting student creativity, which could lead to a drop in engagement.

Unfortunately, this also meant that few students expressed notions that could be gleaned as demonstrative of CML understanding. From the analysis, only four out of 18 articles were found to include explicit aspects within their writing worth exploring, except for the first principle that found more ample purchase in the articles.

This first principle, Social Constructivism, or understanding who is involved in the creation of media, was manifested essentially in students making correct attribution to certain claims, in nine out of the 18 articles. Although in most cases it is simply a matter of giving adequate credit to the authors of content and producers of information, it is still an important element to register. This means half of the students consciously understand they need to defer to an epistemic or official authority to make certain claims and that information does not exist untethered from human actors. This is the foundation for the critique of reliability and bias in information gathering - acknowledging who produced it. One student went beyond this, by acknowledging a separation between a primary and a secondary source within the citation. He writes, in an article about time management for teens, "Research conducted by CHADD and reported in Medical News Today, underscores that individuals with ADHD and similar conditions often struggle even more profoundly with managing their time effectively".

The fourth principle, Politics of Representation, encompasses perspectives found or missing from the mediatic text, as well as the influence from the medium manifested in two articles that covered media-related topics. One titled "The Role of Social Media e Misinformation" covers in a simple way some key aspects of how social media foments polarization, extremism, and misinformation. However, the main aspect of reflection on

the role of the medium within the message is the reflection that “anonymity provides great comfort for leaders of extremist groups and communities, as it protects them from possible social or legal repercussions”, as written by the student. Although substantially simplified, this argument that anonymity within the Internet can be an influential factor in the current state of political and social polarization demonstrates an understanding of the medium as significant in the message.

In another article titled “The problem with cinema nowadays”, which takes the stance that big studio productions lack creativity, the student argues that “forcing representation in movies, creating minority characters that don’t feel like real people, upsetting both non and minority groups”. They claim that companies like Disney often recast famous characters with minority actors to increase ratings, instead of caring for adequate and respectful representation.

She concludes in a holistic manner that encompasses many aspects of CML:

[...] studios need to be willing to take risks on new ideas and support independent and low-budget films that bring a fresh and original perspective. Representation and diversity should be prioritized, both in story selection and in the hiring of casts and production teams. This not only enriches the narratives presented on screen but also reflects the diversity of the audience and promotes greater inclusion in the film industry.

This conclusion demonstrates the understanding that who is involved in creating a movie is relevant, that to tell diverse and authentic stories requires authentic input and is preceded by the understanding that the proliferation of movies based on established intellectual property comes from the fact that studios, as they put it, “opt to invest in productions that already have a captive audience [...] [and] use the nostalgia of the audience to make money”. This argument demonstrates understanding of Production or why was a mediatic text produced.

### **3.7 – The 9<sup>th</sup>-grade projects**

The first attempted project did not meet all the criteria that would qualify it as PBL, being closer to Task-Based Learning, since it was not meant to be shared with the community nor was it cooperative (See Appendix 17). It did, however, exercise students' critical and affective thinking, and provided some insight into the CML principle of Positionality. It was preceded by a listening interpretation lesson using the song "The Reason", by Hoobastank as the audio material (See Appendix 18). After having practiced song interpretation, students were asked to choose a non-explicit song in English, from which students needed to answer questions about three aspects of the song: Genre and Style, Meaning, and Feeling (See Appendix 19.1 and 19.2)

Two of the questions, "What is the message of the song?" and "Can it have a different interpretation?", elicit a reflection on the CML question of "How can this text be understood differently?", although most responses consisted of "I don't think there is another interpretation." They wrote a text answering all the questions which was corrected by me and returned to them. The final assessment, however, was an audio of themselves describing the song according to the criteria requested.

There was also another project, consisting of a video announcement about cyber security. However, since it was also applied to several other classes of 9<sup>th</sup> graders, to prevent data contamination, it was not used as a material for investigation for this report.

## **Chapter 4 – Impact, results and limitations**

As part of the reflective practice encouraged by action research methodology, this segment of the report is devoted to reflecting on how the two projects aligned with the a priori principles of PBL established and how effectively they contributed to gaging and developing both CML and DML.

### **4.1 – Impact of PBL**

Within the highlights of the PBL structure, both the P1 and P2 projects provided students with a challenging problem, i.e. defining family in a video and addressing a social problem in an article, both integrating relevant aspects of their lives and values in a way that allowed them to develop a problem-solving disposition and created the context for building skills and confidence, one of the main benefits of PBL (Buck Institute, 2022).

Within the nature of both projects, the projects directly met two accessions of authenticity established in the Gold Standard for PBL (*ibid.*), namely the use of real-world processes and personal relevance. In P1, students made use of video-editing software, some interviewed people on camera and most of them engaged in some form of formal investigation. In P2, they worked under an analog work setting to a publishing house, simulating a more realistic work configuration. Also, in P2, allowing them freedom of choice within the broad direction of a problem and solution, made some students more invested in article writing, as expressed by those who participated in a FGI, having been a novel experience to have written “an article on a topic of my interest, not the schools”, as one student put it.

The topic flexibility also allowed for sustained inquiry, as they were not given a straightforward question to answer straightforwardly. The slightly stricter principles of P1, with three different perspectives to incorporate, still provided ample space for students to let aspects of their interest and curiosity lead their research process. The more flexible theme of P2, on the other hand, gave them a freer rein to inquire on the Internet about their desired topics. It was impossible to provide resources for such a breadth of topics as they chose, but in the three FGI for P2, students revealed to have acquired sensibility and skepticism towards Internet sources, even if they did deepen what this meant in practice. It would be important in a second iteration of this project to provide a

narrower set of questions to get a more accurate sense of the actual literacy skills developed.

Skill Integration to achieve real-world tasks was efficiently embedded in the project design. In P1, for example, the different stages of video production were clearly delineated as were the different student roles expected in the creation of the video. Students took on their different roles, with possibly more overlap than would be efficient, but demonstrated a final product structurally aligned with what was requested. The issue laid in the absence or mismanagement of data and perspectives requested. This demonstrates that reflection and revision of the methodology may be lacking, partly due to time constraints and insufficient lesson time allotted to the project. If there had been more time, class feedback cycles would have been employed to fix the issue, rather than just voting for the best video. This was improved in P2, as there was a lesson devoted exclusively to class feedback on the newspaper, from which the graphic designers redid some details.

Throughout both projects, the student-centered aspect was well embedded in the design and execution, especially in the final lessons of each project in which they were given freer rein to work on the assigned tasks. Most lessons were spent in group work, with little teacher-talking time. Despite being a semi-structured project within a research setting, student voice was a key aspect, since they had full liberty on resources used and roles to take in the process. This proved to be important since it created a sense of ownership in both projects. In the FGIs, students emphasized the interdependence in project creation as an aspect of motivation, which relates to this sense of collective ownership. Roughly half of them considered shared responsibility motivating, while the other half considered it neutral.

The connection with the community was considerably stronger and more relevant in P1. Being part of an exchange event and the fact that the final product was shown to other students at the school and abroad made it a more memorable experience. Some students, out of their own volition, decided to interview members of the school community and surrounding small businesses, demonstrating interest in engaging with their human surroundings. For P2, given its more self-contained nature, the final product display had less of a community connection, but more time for substantive iterations.

In terms of improvements, the aspect of content learning was not duly emphasized in the projects structure. Both P1 and P2 had somewhat unmoored thematic cores; the former's flexibility of how to approach the notion of family and the binding to the student

exchange event and the latter's wide thematic range made it so that it would be difficult to assess concrete student learning in terms of content. Student learning, in their own words, seemed to have consisted mostly of task delegation and cooperation.

## **4.2 – Impact on CML**

The projects developed and the framework employed intended to elicit from the students aspects of CML as part of the course of creating the videos and the newspaper. However, the fact that the specific phrasings were not worked on directly meant that within the data collected, it was also a challenge to sift sufficient instances of Kellner and Shares' (2019) principles of CML from the student's productions.

From P1, students seemed to have garnered, or at least reflected upon, the difference that the medium can make in interpretation and attention gathering, an element of CML4. It consisted mostly of the conclusion that a video is capable of retaining attention better and is less ambiguous than a written article. This understanding seems to align with research that indicates lowering attention spans (e.g. Patino, 2019), and aligns with the results of the survey conducted that this group of students spends five hours in front of screens, consuming media.<sup>3</sup> Although related to CML4, this conclusion is still rather incipient, and to truly explore the notion of the medium influencing the message, it would also be required to explore the mechanics and economics of said medium (e.g., infinite scrolling feature of most social media apps) as well as power dynamics between producer, audience and the represented.

Other than this, the reflections students made about the contrast between videos and the interaction with the Danish students are more keenly connected with the field of intercultural education than with media literacy education.

P2 provided a slightly more fertile ground to gauge students' CML understandings, but once more, the indirect approach requires some refinement to better teach and elicit CML notions. As expressed in the practicum section, only eight out of nineteen students demonstrated at least one of Kellner and Shares' (2019) principles, the foremost of them being the correct and explicit attribution of claims which demonstrate concern over the

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<sup>3</sup> It could have been interesting to compare how long they spend reading books, textbooks or articles to compare. In a future approach, it could also be insightful to confront this assumption by exploring how video content can also be ambiguous, tackling communication strategies such as dog whistling and double speak.

authors of the consulted piece of media (CML1). Other instances were individualized and did not follow a particular pattern. These instances include CML 3 being demonstrated by a student urging empathy in social interactions, since “you don’t know what a person is going through” which can arguably be interpreted as a precursor to the notion of positionality. If you should withhold judgment of someone in a given situation for lack of context, it is only a step removed from withholding a rushed interpretation of a piece of media. CML 4 is demonstrated in an article about the concern for anonymity fueling violence in social media and another about shallow racial representation, both elaborated upon earlier. CML 5 appears in the media article expressing the cost of production as a factor that determines how movies are produced.

Ultimately, these few instances demonstrate that the methodology and lesson plans would have benefited from a tighter approach and more straightforward concepts of CML to help ensure students take away competencies and conceptual understandings. Nonetheless, students effectively accomplished the requested tasks in terms of following the instructions and frameworks provided, which did not include explicit references to these concepts of CML.

### **4.3 – Impact on DML**

As for the practical competencies of DML, the students’ work and input demonstrated more neatly practical competencies acquired the competencies of access, analysis, and creation.

In the FGI for P2, it was clear students improved their attitude towards scrutiny of Internet sources. In the FGIs and throughout P2, students claimed they usually did not pay much attention to what sources they were using, the main criteria for selections had often been the first result found on Google. One student in the first FGI answered the question, “What steps did you take to determine whether a source was useful or credible?” with, “In my case, I assumed that UNICEF was useful and reliable, but when it was the fifth result on google, I paid more attention to see if it was correct.” Although the criteria of trusting an internationally accredited non-profit institution like UNICEF is already positive, this comment demonstrated that there is still a lingering anchoring effect that the student assumes the first results are more reliable and later results less so, therefore needing greater scrutiny. In the third FGI, one student mentioned that he went for “academic studies” or people with “academic studies”, as well as paying attention to

grammatical errors, which “indicate a website to be unreliable”. This demonstrates learning from the Fact-Checking 101 activity done in preparation for P2.

Several students mentioned giving priority to primary sources (official sources) over secondary sources such as newspaper articles or social media posts. Although three students still cited Wikipedia, 11 out of 19 students used reliable primary and secondary sources in their research; however, proper attribution of information to these sources was rare. In a second iteration of the newspaper, the focus would be on practicing matters of attribution, using expressions such as “according to” and “as mentioned by”, among others. Only two students made consistent use of these attribution expressions. Concluding the matter of access and analysis, although students demonstrated an attitudinal shift in terms of credulity in terms of sources and may have improved their critical selection of information, there is still work to be done in addressing correct attribution and fomenting ethical use of sources within creation.

In terms of creation skills, especially within the framework of P1, students demonstrated the ability to “generate content using creativity and confidence in self-expression, with awareness of purpose, audience and composition techniques” (Hobs, 2010). This was verified by the design of videos representing the school community’s notions of a family as well as their own by using a variety of editing software tools and research techniques. By aligning their content and format to suit their intended audience, the Danish exchange students, and later reflecting on the differences between videos, they demonstrated a clear awareness of audience and purpose. There was less consideration given, however, to composition techniques, since some graphs and information could have been more carefully presented to improve both clarity and suitability.

## Conclusion

To answer the research questions initially established, how can we gauge students' CML through PBL? From this report we can conclude that the survey was a helpful way of gaining an initial insight into students' attitudes towards CML. The video and newspaper production gave us a more practical insight into the students' CML and DML capabilities, be it through the use (or not) of hedging expressions, adequate attribution of sources and critical reflection on motives of media producers and reaction from audiences. Further studies could take this approach and make it more direct, incorporating the six principles more explicitly within the project preparation steps for more solid data on development of CML. A test-retest approach could also have provided more consistent and objective data.

Nevertheless, the results of an average of 3.7 out of 5 relevance of CML principles still denotes a good attitudinal foundation to work from, as a questioning attitude is the first step to achieving media literacy.

For the second question of how can PBL contribute to the development of CML, the student choice in the topics and approaches lend themselves well to the goal. By being tasked with searching on their own for information, with guidance from a teacher and a set of agency enabling instructions, students can create a critically informed media product, having fertile ground towards developing critical thinking and CML specifically.

However, the more indirect approach made it difficult to sieve direct instances of CML understandings. Nonetheless, the DML competencies worked on provided students with relevant conceptual tools to use in further investigation projects, as well as giving them practice of team management, task delegation and technology use that will be useful for them across their academic and professional path, skills which the students highly valued when inquired in the FGIs. By researching online, recording, using canva, google docs and padlet cooperatively to develop both the videos and newspaper, students developed collaboration, social and emotional skills, aligned with McDougal et al (2018) statement of the benefits of media creation teaching activities which make use of technology.

These skills were developed because students had an active role in the decision making and creation process, being once more in line with McDougal et al (2018), who highlight that media literacy interventions with active audience involvement are more

effective than passive ones (eg., a lecture), since they require more mental effort and comprehension.

Curiously though, students highlighted the importance of the more theoretical aspects of fact-checking (and consequently research literacy) as the basis that allowed them to better learn from the following practical elements. I expected the theoretical aspects to be met with more resistance or boredom, but that seemed to not have been the case. We can then infer that to develop CML understanding and DML competencies in students, it is important to achieve an adequate balance of explicit guidance and flexible processing and execution in the context of PBL.

One point routinely reinforced by students was the time dedicated in class towards the completion and monitoring of the projects which allowed students better organization and motivation than they would have had at home. For teachers who wish to implement PBL in their lessons, this is a crucial aspect that may be often overlooked. Instead of assigning group assignments to be done entirely outside the classroom, it is worth experimenting with organizing the lessons to provide students with the time to work on the projects there, in a guided but autonomous manner. This could also be helpful for students with excessive time demands like extracurriculars or difficult home lives.

This was one the main lessons I took from the research and the master's as whole, that sometimes we need to step back from the curriculum demands and adjust our lessons towards practical skills and give students the time and guidance needed, instead of trudging on with "delivering content". While it is true that these projects were not beholden to the bureaucratic pressures of a working teacher that might have stifled the approach, a working teacher can enmesh project structures across a whole semester's curriculum with more agency than this research had, and which I will continue to try to implement with my classes moving forward as a teacher.

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## Appendices

## Appendix 1 – RQ1 Survey

6/27/24, 2:48 PM

Inquérito de Investigação

### Inquérito de Investigação

Olá a todos!

O seguinte inquérito tem como objetivo auscultar alguns aspetos de literacia mediática para melhor ajustar a abordagem do projeto que irá ser implementado neste mês de Abril.

Por favor respondam honestamente e com atenção.

Obrigado,  
Diogo Paleta

~~\* Indicates required question~~

#### Consumo

Por favor responde as seguintes perguntas, de acordo com o teu consumo habitual de conteúdo online e/ou televisivo.

1. Quanto tempo passas em média nas redes sociais por dia? \*

*Mark only one oval.*

- Menos de 30 min
- +/- 1h
- +/- 2h
- +/- 3h
- Mais de 4h

2. Quanto tempo em média passas a ver/ler não ficção por dia? (Telejornal, Documentários, Ler Notícias, etc) \*

*Mark only one oval.*

- Menos de 30 min  
 +/- 1h  
 +/- 2h  
 +/- 3h  
 Mais de 4h

3. Quanto tempo passas em média a ver séries ou filmes por dia? \*

*Mark only one oval.*

- Menos de 30 min  
 +/- 1h  
 +/- 2h  
 +/- 3h  
 Mais de 4h

### **Notícias**

Indica a **frequência** com que fazes as seguintes ações.

Responde escolhendo um número de 1 a 5.

Cada número corresponde ao seguinte:

- 1 - Nunca  
2 - Muito poucas vezes  
3 - Às vezes  
4 - Frequentemente  
5 - Sempre

4. Confirmo a origem de uma noticia. \*

*Mark only one oval.*

1 2 3 4 5  
Nun      Sempre

5. Reflito se uma mensagem noticiosa é de confiança \*

*Mark only one oval.*

1 2 3 4 5  
Nun      Sempre

6. Reflito sobre a forma como uma fonte (Ex: um jornal) apresenta uma notícia de determinada forma. \*

*Mark only one oval.*

1 2 3 4 5  
Nun      Sempre

7. Confirmo a origem das imagens ou vídeos usados nas noticias. \*

*Mark only one oval.*

1 2 3 4 5  
Nun      Sempre

8. Reflito sobre os truques que foram usados para chamar a minha atenção. \*

*Mark only one oval.*

1 2 3 4 5

---

Nun      Sempre

### **Literacia Mediática**

**Quão relevante** consideras os seguintes aspetos para a compreensão crítica de um texto mediático?

**Texto Mediático** = Filmes, Séries, Posts, Livros, Artigos de Jornal, Notícias no Telejornal etc.

Responde escolhendo um número de 1 a 5.

Cada número corresponde ao seguinte:

- 1 - Irrelevante
- 2 - Pouco Relevante
- 3 - Relevante
- 4 - Muito Relevante
- 5 - Crucial

9. As possíveis pessoas que tomaram decisões na criação deste texto mediático. \*

*Mark only one oval.*

1 2 3 4 5

---

Irrel      Crucial

10. A forma como um produto mediático foi criado, publicado e acedido. \*

*Mark only one oval.*

1 2 3 4 5

Irrel.      Crucial

11. De que forma um texto mediático pode ser entendido de forma diferente por outras pessoas. \*

*Mark only one oval.*

1 2 3 4 5

Irrel.      Crucial

12. Que pontos de vista e ideologias aparentam estar **representados** neste texto. \*

*Mark only one oval.*

1 2 3 4 5

Irrel.      Crucial

13. Que pontos de vista e ideologias aparentam estar **ausentes** deste texto. \*

*Mark only one oval.*

1 2 3 4 5

Irrel.      Crucial

14. A forma como o meio de comunicação (TV; Vídeo; Shorts; Artigo; Livro etc) influencia a interpretação. \*

Mark only one oval.

1 2 3 4 5

Irrel      Crucial

15. A razão pela qual um texto mediático foi criado e/ou partilhado. \*

Mark only one oval.

1 2 3 4 5

Irrel      Crucial

16. Quem/Que grupos é que este texto mediático aparenta favorecer ou desfavorecer. \*

Mark only one oval.

1 2 3 4 5

Irrel      Crucial

---

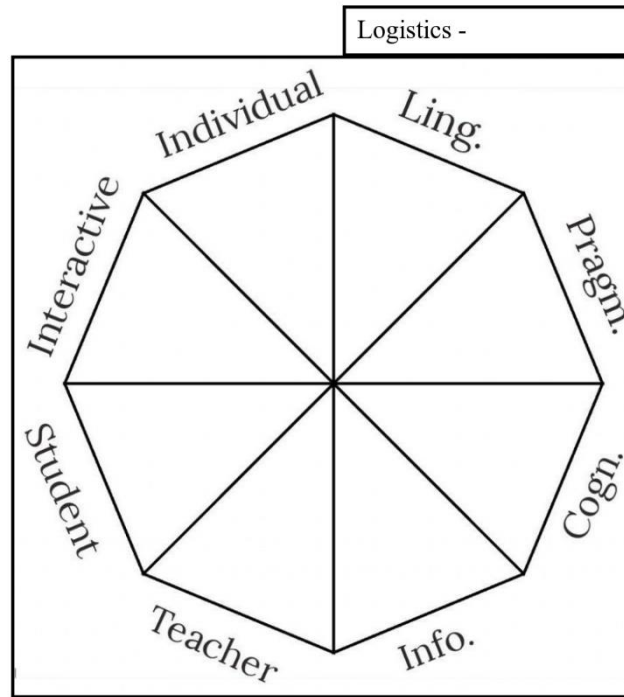
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Google Forms

## Appendix 2 – Millrood Adapted Observation Web Chart

Observation Web Chart

Date:	
School:	
Topic:	
Target Language:	
Considerations	



## Appendix 3 – FGI for P1

### P1 Focus Group Interview

**Setup:** In the corner of the classroom, tables will be joined so that students face each other in a square fashion, to foment discussion.

Conversation will take place in Portuguese to make sure students are at ease and won't be inhibited by lack of fluency.

The decision to do this in the classroom is to coincide with the recording consent form requested that stated it would occur only in the classroom setting.

I am aiming to have the conversation be around 20 min per group.

**Group Composition:** Four groups, mixing at least one student from each group for a greater possibility of contrasting positions.

**Questions:**

- Como sentiram que foi articulação entre o tema das aulas, da natureza do projeto e a vinda dos dinamarqueses?
- O que é que sentiram que aprenderam com este projeto? (Língua; Ferramentas;Planeamento; Cultura...)
- Que diferenças de abordagem repararam entre os vossos vídeos e o vídeo mostrado pelos Dinamarqueses?
- Que imagem acham que passaram das famílias portuguesas?
- O que é que ouviram os Dinamarqueses comentarem sobre os vídeos?
- Que perspectivas vos surpreenderam ou acharam previsíveis?
- Como é que o facto de ser um vídeo influenciou a mensagem que queriam passar?
- O que teria sido diferente se fosse um texto ou uma apresentação oral?

**Data Processing:**

The recording will be transcribed and the students' input will be selected according to relevance to both project-based learning and media literacy, namely the reflection on positionality and representation.

## Appendix 4 – FGI for P2

### Focus Group Interview

**Setup:** In the corner of the classroom, tables will be joined so that students face each other in a square fashion, to foment discussion.

Conversation will take place in Portuguese to make sure students are at ease and won't be inhibited by lack of fluency.

The decision to do this in the classroom is to coincide with the recording consent form requested that stated it would occur only in the classroom setting.

I am aiming to have the conversation be around 20 min per group.

**Group Composition:** Four groups, mixing at least one student from each group for a greater possibility of contrasting positions.

#### Questions:

- Como foi a articulação do trabalho dentro do vosso grupo e entre colegas dos grupos? (Delegação, Trabalho cooperativo ou mais individual... / Pedidos de clarificação, por exemplo)
- Acham que o projeto ter sido da responsabilidade da turma toda foi algo que tornou o trabalho mais motivador do que se fosse dividido em grupos independentes?
- Dos vários momentos do projeto, qual sentiram ter sido úteis no sentido de desenvolver sentido crítico na análise de informação? Porquê?
  - Fact-checking Político ; Fact-Checking 101; 2,4,6; Briefing the métodos de pesquisa; Fact-Checking the article; Pesquisa e Escrita do artigo; Trabalho em Task Team.
- Que passos tomaram para determinar se uma fonte era útil/de confiança ou não?
- Equipa de Fact-checking: Como é que confirmaram se a informação estava consistente com as fontes?
  - (Leram o artigo todo até encontrarem, procuraram palavras-chaves, ou houve momentos em que colocaram que estava consistente mesmo sem ter a certeza?)
- Como consideraram as **instruções** dadas?
  - Foram claras, simples, complexas, difíceis, tinham apoio suficiente da minha parte ou sentiram-se desamparados ou assoberbados?
- O que sentiram ser a maior aprendizagem deste projeto?
- Que recomendação têm no sentido de melhorar a forma do projeto:
  - Como tornar mais interessante, prático, eficiente, claro...

#### Data Processing:

The recording will be transcribed and the students' input will be selected according to relevance to both project-based learning and media literacy, namely the reflection on positionality and representation.

## Appendix 5 – P1 Project Overview

### P1 – Video Project “What does family mean to you?”

#### PBL Features:

- **Challenging Question:** Exploring different interpretations of Family.
- **Sustained Inquiry:** Students use class time to explore different angles of what families are.
- **Authenticity:** Students cover what they find relevant when discussing the topic of Family.
- **Student Voice and Choice:** Although it has to be a video, students have creative freedom in establishing how to gain information and how to present it.
- **Reflection:** Students reflect on how comprehensively they covered the three requested angles. Students also reflect on the differences between their video and the Danish video.
- **Critique and Revision:** Students take in feedback from the teacher and other classmates, to incorporate in the winning video positive aspects of other group’s work.
- **Public Product:** Video shared in public with Danish exchange students, used as a baseline for a debate.

#### Main CML Learning Goals:

- **Social Constructivism** – Gathering adequate information from reliable statistical sources.
- **Positionality** – Understanding different audiences may have different interpretations.
- As an audience, we make judgements on limited information.
- **Social and Environmental Justice** – Constructing a non-stereotypical representation of Portuguese families and engage earnestly with the Danish counter-part video.

#### DML Learning Goals:

- **Access:** Making use of adequate statistical sources, as well as making use of video interviews of the school community.
- **Analysis:** Considering the relevance of information, selecting and reflecting on the image of families created in the videos.
- **Creation:** Composing a video using editing software that factually and respectfully represents the student’s perception of families in their cultural context.

## Appendix 6 – P1 Lesson 1

Project #1 Lesson #1 - Visual Poster creation			
<p><b>Quick Overview:</b></p> <ul style="list-style-type: none"> <li>• Menti Self-Description. 5’</li> <li>• Menti Description of Others. 5’</li> <li>• Analysis of Word Clouds. 30’</li> <li>• Pair Interview. 15’</li> <li>• Example of Visual Poster and Instructions 15’</li> </ul> <p><b>Project Objectives:</b></p> <ul style="list-style-type: none"> <li>• Set the tone for the project and reflect on self-descriptions as opposed to descriptions of others.</li> <li>• Create a corpus of personal opinions and perspectives to use on the final video project.</li> <li>• Engage students in earnest dialogue with each other and foment respectful representations.</li> </ul> <p><b>Learning Objectives:</b></p> <ul style="list-style-type: none"> <li>• Reflect critically on and discuss interpersonal descriptions.</li> <li>• Express personal histories and opinions in an oral interaction context.</li> <li>• Apply gathered information on colleagues and express them in a multi-modal context.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Appendix 6.1	Whole Class	5’
<ul style="list-style-type: none"> <li>• Teacher welcomes the students saying they have a brief challenge for them: “Who are you?”</li> <li>• After a dramatic pause, the teacher asks them to describe themselves by writing any adjective or noun in a mentimeter question, on their smartphones.</li> <li>• The projected Mentimeter asks:               <ul style="list-style-type: none"> <li>○ “Who are you? Describe yourself?”</li> </ul> </li> <li>• Teacher explains that this will create a word cloud that we will look at a bit later.</li> </ul>			
2	Resources	Interaction Pattern	Timing
	Appendix 6.1	Whole Class	5’
<ul style="list-style-type: none"> <li>• Once all students have answered at least 5 entries, the teacher moves on to the next question.</li> <li>• Teacher asks students to describe six named people whose pictures are projected. Same rules apply.               <ul style="list-style-type: none"> <li>○ They should be pictures of somewhat famous people, so they have more to go on other than just physical appearance.</li> </ul> </li> <li>• While students do this the teacher uses the black/white board to split it into 8 segments. Three lines, Five columns. These will be the basis for the next reflection.               <ul style="list-style-type: none"> <li>○ First line - “Personality”   “Appearance”   “Status”   “Activities”</li> <li>○ Second line - “Ourselves”   The other four columns are empty.</li> <li>○ Third line - “Others”   The other four columns are empty.</li> </ul> </li> </ul>			

3	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Projector Notebook	Pairs	10'
<ul style="list-style-type: none"> <li>• Teacher displays the first word cloud, with the self-descriptions.</li> <li>• Teacher asks students to, in pairs, go over the words chosen by the students, analyzing which type of descriptions they chose the most.</li> <li>• Teacher instructs students to see if they notice a trend in the words chosen <ul style="list-style-type: none"> <li>○ If students are confused by the criteria a simple explanation is: <ul style="list-style-type: none"> <li>■ Personality - Who we are, (Smart, Athletic, Nice, Motivated...)</li> <li>■ Appearance - What we look like, (Tall, Man, Small, White...)</li> <li>■ Status - Social categories (Young, Daughter, Rich, Famous...)</li> <li>■ Activities - What we do (Student, Athlete, Book reader, Singer...)</li> </ul> </li> </ul> </li> </ul>			
4	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Black Board	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher asks students to share their findings, <ul style="list-style-type: none"> <li>○ “What kind of descriptions did you mostly use? What trend did you notice?”</li> <li>○ It is predicted that students will gravitate towards Personality and Activities in this section, since we tend to define ourselves more in our inner world and interests. <ul style="list-style-type: none"> <li>■ If that happens to not be the case, the teacher can also reflect with the students: “Why did you describe yourselves mostly physically? Why was social status important to mention here?”</li> </ul> </li> </ul> </li> <li>• If certain pairs dominate the conversation, teacher should ask for the quieter students to give their opinion as well.</li> <li>• Once a conclusion is reached the teacher writes ++, +, - to complete the second line on the board according to what they found. ++ Majority; + Common, - Rare or Absent.</li> </ul>			
5	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Blackboard	Pairs	10'
<ul style="list-style-type: none"> <li>• Teacher then displays the <b>second</b> word cloud.</li> <li>• Once again, in pairs, teacher asks them to go over the words chosen, analyzing which type of descriptions they chose the most, compared with the first one.</li> </ul>			
6	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Blackboard	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher asks them to see what trend they notice when comparing the word clouds. <ul style="list-style-type: none"> <li>○ It is predicted that they use more status or appearance description for the second word cloud.</li> <li>○ The answer ought to be simple and straightforward but nonetheless important</li> <li>○ <b>That we know ourselves better and define ourselves more on our personality but tend</b></li> </ul> </li> </ul>			

**to describe strangers in a shallower way. Which includes social categories.**

- Even if they answer differently from predicted, it is a great point of reflection to ask them how they know so much about the personality of the famous figures. Is it really their personality? Do we know them personally? Or are we basing these descriptions on the persona they show to the public?
- The teacher completes the chart in the same way as before.

<b>7</b>	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 6.2	Pairs	15'

- Having this in mind, the teacher proceeds to the next stage, a small peer interview.
- Teacher sets up different pairs of students, preferably those that interact naturally the least, and hands them a sheet with some interview questions.
  - They may ask them all, some of them, ask their own questions, the idea is that you try to get to know the person in front of you better even if you already know them from way before.
- The teacher instructs that they must take notes on the other person's answers, since they will need that information to create a visual poster (i.e. a collage of images) that represents the other person.
- The teacher explains that step later on, for now they should focus on the questions.

<b>8</b>	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 6.3	Whole Class	15'

- Once the allotted time has passed, the teacher explains better what is meant with a visual poster.
  - It is an A4 page with images that they think represent the other person. It is relatively free form. There are three rules however.
    - Photographs of the person represented are forbidden.
    - They should not be named.
    - It needs to be respectful. No mean jokes or inappropriate images.
- As an example, the teacher displays a visual poster drafted by a friend, of themselves
- Teacher asks the students to look at the visual poster and think what they can surmise about the teacher from the images?
  - Given the personal nature of the activity, this step is meant to not just exemplify what is being asked of them, but it is also meant to establish rapport with the student by creating an environment where it is safe to be vulnerable and that the teacher is willing to engage on similar grounds as them.
  - “Feel free to take wild guesses, If I’m showing it it’s because I am comfortable enough to do so and you get to know me a little.”
- After some conversation, the teacher concludes the lesson by highlighting that in the next lesson we will be working with these visual posters and that the students need to send them to the teacher the day before at the latest. So, it’s really important you make one. If you don't, your classmate will not have something to work on.

**Resources**

Appendix 6.1 – MentiMeter Questions and Answers  
 Appendix 6.2 – Interview Prompts  
 Appendix 6.3 – Visual Posters Instructions  
 Appendix 6.4 – Visual Poster Student Sample



Who are you? Describe yourself.

15 of 18 85

Most popular

kind 7 funny 6

Also prominent

man 5 smart 5 lazy 3 vain 3 confident 2  
happy 2 hard worker 2 helpful 2 intelligent 2  
nervous 2 outgoing 2 quiet 2 responsible 2  
stubborn 2 student 2 woman 2

Other responses

anxious beautiful caring creative distracted football friendly generous  
girlygirl grateful grateful handsome humble independent intelligence  
lucky optimistic patient person portuguese potuguese pretty rodrigo  
smilly social stubern stylish talkative teenager tired understanding  
young



Caster Semenya



Kenshin Yonezu



Maggie Smith



Wuant



Taylor Swift



Armando Julian

How would you describe these people?



## Appendix 6.2 – P1 Interview Prompts

# Interview Prompts:

You are now going to interview your classmate. You may know each other well by now, but do enjoy this opportunity to get to know them a bit better!

You are tasked with asking some of these questions to each other. You do not have to ask all of them, but try to cover as many as you can or ask other questions of your own.

Take note of the answers you give each other as you will need them for the next step. Let's get started!

1. What do you think is your greatest strength?
2. What about your greatest weakness?
3. What kind of music do you listen to cheer up?
4. What are your talents?
5. What food tastes like home for you?
6. What do you value most in life? Family, Friendship, Love, Success, Freedom...?
7. What is your dream job?
8. What are your hobbies?
9. What has been your happiest moment so far in life?



Appendix 6.4 – Student Visual Poster Sample



## Appendix 7 – P1 Lesson 2

Project #1 Lesson #2 - Visual Poster Reflection			
<p><b>Quick Overview:</b></p> <ul style="list-style-type: none"> <li>• Detecting Patterns in the Visual Posters. (15')</li> <li>• Analyzing their own visual Poster. (20'+10')</li> <li>• Project Introduction and explanation. (15')</li> <li>• Reflection on film roles. (5')</li> <li>• Research on the average Portuguese family. (20')</li> <li>• Suggestion of approaches. (5')</li> </ul> <p><b>Objectives for the Project:</b></p> <ul style="list-style-type: none"> <li>• Cement the CML#3 notion of positionality, that different people interpret and understand us differently than we see ourselves. Same logic applies to media products.</li> <li>• Establish the scope, timeline and goal of the project</li> <li>• Clarify the production logistics of a cinematic project.</li> </ul> <p><b>Objectives for the Lesson</b></p> <ul style="list-style-type: none"> <li>• Assess their own reaction to being represented visually by another person, synthesizing their impressions in writing.</li> <li>• Detect patterns in a set of images and express their findings orally.</li> <li>• Search for, Identify and report a set of statistical information.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Appendix 7.1	Individual	20'
<ul style="list-style-type: none"> <li>• Before the lesson starts, the teacher will have posted the visual posters on a wall in the classroom.</li> <li>• They will be ordered from student numbers 1-19 left-to-right, top-to-bottom, but students will not know this.</li> <li>• The teacher directs the students to stand up and observe all the posters and to detect patterns in how they were represented. <ul style="list-style-type: none"> <li>○ What kinds of aspects were more highlighted? <ul style="list-style-type: none"> <li>▪ Interests/Experiences? Personality traits? Values? Social Category?</li> </ul> </li> </ul> </li> <li>• Teacher hands out a sheet for the students to take note. <ul style="list-style-type: none"> <li>○ It is predicted that interests are more likely to be common, as these are easier things to represent visually</li> </ul> </li> </ul>			

2	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Black Board	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher asks students to share the trends they encountered to the whole class.</li> <li>• Teacher makes notes on the board of student comments.</li> </ul>			
3	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 7.1	Individual	20'
<ul style="list-style-type: none"> <li>• In the next step, the teacher hands out each individual poster to the corresponding student for them to take a look at and from there write a small text explaining their feelings about it. <ul style="list-style-type: none"> <li>○ “How did it feel to be represented this way by someone else? Was it shallow or insightful?”</li> <li>○ “What did you like the most about your visual poster?”</li> <li>○ “Is there an image you do not understand or disagree with? Why is that?”</li> <li>○ “Did you find it challenging to represent your classmate in this manner? Why or why not?”</li> <li>○ “What could a stranger deduce about you from this poster?”</li> </ul> </li> <li>• Students should write just one or two paragraphs of text, something simple covering the questions. This text is to be handed over to the teacher at the end of the lesson.</li> </ul>			
4	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	None	Whole Class	10'
<ul style="list-style-type: none"> <li>• Teacher asks students if anyone wants to share their thoughts about the task with the class, answering some of these questions.</li> <li>• Given the potentially sensitive nature of the task in terms of speaking out loud, if students are more reluctant to engage, the teacher can move on to the next task.</li> </ul>			
5	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	None	Teacher-Speaking	5'
<ul style="list-style-type: none"> <li>• Teacher highlights how this little project of representation was performed by people who know each other and focused on the individual person, but in the world there are stories and representations of the groups we are part of that may be drafted by people who may not be very familiar with them.</li> <li>• <b>And although we may not control what others say about our groups and ourselves, we can create our own authentic representations to the world, to help tackle stereotypes.</b> <ul style="list-style-type: none"> <li>○ That will be the goal for this month’s project, to produce a video that represents their lived experiences, focusing on family experiences, as the basis for a debate with visiting Danish students on the 5th of March.</li> </ul> </li> </ul>			

6	Resources	Interaction Pattern	Timing
	Appendix 7.3	Teacher-Speaking	5'
<ul style="list-style-type: none"> <li>Teacher explains the parameters and specifics of the video project to be developed and the exchange to occur. The concrete instructions can be found in the resource document.</li> <li>Teacher explains the way the workgroups will function.</li> <li>The documents will be provided on Google Classroom for the students to consult.</li> <li>Teacher briefly goes over the timeline of the project that will span (at least) 6 lessons. <ul style="list-style-type: none"> <li>Teacher inquiries on evaluations from other disciplines to adjust the timeline if necessary.</li> </ul> </li> </ul>			
7	Resources	Interaction Pattern	Timing
	Appendix 7.3	Whole Class	10'
<ul style="list-style-type: none"> <li>Teacher asks who has experience creating films.</li> <li>Teacher asks students what steps are important when making a film. What roles are necessary?</li> <li>Teacher takes note of the things students mention on the board.</li> <li>After some ideas, the teacher shows the 5 proposed roles in the document for this project, reinforcing that these are not the only ones, valuing previous student input. <ul style="list-style-type: none"> <li>These are Research, Script writing, Performing, Recording and Video Editing.</li> </ul> </li> </ul>			
8	Resources	Interaction Pattern	Timing
	Appendix 7.2	Group Work	25'
<ul style="list-style-type: none"> <li>Teacher highlights the Research part as the step for today.</li> <li>For this purpose, he gives them the task to search, in their groups, for the base statistical information about families in Portugal.</li> <li>Teacher also informs that there is a google form for students to fill up until the 9th with information about their families and neighborhoods.</li> <li>It is important to highlight that the questionnaire will not be named but that it's crucial that all 19 students answer to make information gathered more representative of the class.</li> <li>As for the final moment of the lesson, the teacher will give them some suggestions of questions to consider when scripting the video in terms of structure, to be elaborated upon in the following lesson.</li> </ul>			
<b>Resources</b>			
Appendix 7.1 – Visual Poster Trends Appendix 7.2 – Survey for Intercultural Exchange Appendix 7.3 – P1 Student Instructions			

## Appendix 7.1 – Visual Poster Trends

Part 1

### Visual Poster - Trends

Stand up and take a look at the posters posted on the walls.

What do you see most of?

Discuss with your partner what you see most represented in the posters.

Is it interests and experiences? Personality traits? Values? Social Categories? Or something else?

Take note of your findings.

Part 2

### Visual Poster - Personal Reflection

Take a look now at the poster done about you and answer the following questions.

1 - How did it feel to be represented this way by someone else? Was it shallow or insightful?

2 - What did you like the most about your visual poster?

3 - Is there an image you do not understand or disagree with? Why is that?

4 - Did you find it challenging to represent your classmate in this manner? Why or why not?

5 - What could a stranger deduce about you from this poster?

Write down your thoughts about the experience.

## Appendix 7.2 – Survey for International Exchange

6/11/24, 5:52 PM

Danish Exchange Project - Data

### Danish Exchange Project - Data

Hello everyone!

As discussed in our lessons, we will be having Danish students visit \_\_\_\_\_ for a day of intercultural exchange.

We will have a debate that will require some information from us and from them to compare and discuss.

They asked us to answer the following information, that I ask you to answer as much as you can. **It will not be named**, as we are interested in broad overview more than the details.

Additionally, this can prove useful for your video project, so please answer as soon as possible so I can share with you the results for you to implement them if you wish to do so.

Let me know if you have any questions or concerns!

Diogo Paleta

#### Your Family and Housing

1. Describe your housing situation:

[Size (in m2), Number of rooms, Price]

---

---

---

---

---

2. How many people live in your house?

*Mark only one oval.*

- 1  
 2  
 3  
 4  
 5  
 6+

3. What are you parents' job?

\_\_\_\_\_

4. What is your parents school education?

Tick the applicable boxes

(If both parents have the same education, tick only one box)

*Check all that apply.*

- Primary Education (4th grade)  
 Elementary Education (9th grade)  
 Secondary Education (12th grade)  
 Bachelors degree (Licenciatura)  
 Masters degree (Mestrado)  
 Doctorate degree (Doutoramento)  
 Other: \_\_\_\_\_

5. How old are your parents?

\_\_\_\_\_

6. How many years have your parents lived together? Or are they separated?

\_\_\_\_\_

7. What kind of education do **your parents** want you to pursue?

---

8. What kind of education do **you** want to pursue?

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**Your neighbourhood**

9. Name of your neighborhood?

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10. Can you describe your neighbourhood?

(Ambiance, Safety, Services available, Cool spots, etc)

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11. Can you, in broad strokes, describe the economic background of the people who live in your neighbourhood?

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12. How has the neighbourhood developed in the last 10 years?  
(New buildings? New services? Things closing down?)

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**Family and family relations**

13. How many uncles, grandparents, cousins do you have?

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14. Are your family's friends of the same cultural background? If so, what cultural background is it? If not, how do the backgrounds differ?

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## Appendix 7.3 – P1 Student Instructions

### Video project - Families of ESNA



### Introduction



On the **5th March** we will have Danish students visiting from **Solrød Gymnasium**, Denmark.



We will have a debate with them and other local students in the Grand Hall, under the theme of Family.



The basis for this debate will be a video produced by you and a video produced by them on the same topic.

## Workgroup setup

- Get together in groups of 4 to 5 students.
- Each will produce their own film (3-5min).
- The central question is “**What does family mean to you?**” but each group may create their own title.
- On **Feb 27th** we will see everyone’s films, and vote as a class on one\* to be used for the debate on **March 5th**.

## Timeline

- 6th of February** - Project Introduction.
  - Work-group creation
  - Initial brainstorming and research.
- 9th of February** - Settling on an action plan.
  - Representation through photography and videography.
- 20th of February** - Reflecting on Family.
  - Video editing work.
- 23rd of February** - Progress check / Logistic assistance.
- 27th of February** - Movie project vote.
- 5th of March** - Debate with Danish students.

## Steps in a movie project



Research



Writing the script / storyboard



Performing\*



Recording



Video Editing

## 6th February Steps

### Research:

The Average family in Portugal:

- Numbers of people in each family on average?
- Housing: renting or bought? Size? Number of rooms, Costs per month?
- What is the average (years, areas, etc.) school education of the average Portuguese person?

In your groups, try to answer these questions, **quoting your sources**.

## 6th February Steps

### Research:

Your family:

<https://forms.gle/SnnVZhZ2isKCXNsa7>

This is a list of questions about your family, that the Danish students will also answer about their families.

Once you have answered them, I will make the global data available for the groups to use, if they wish to.

Answer this at home, as many questions as you can, until **February 9th**.

## 6th February Steps

### Brainstorming approaches:

#### Interviews?

- Who should we interview?
- What should we ask?
- Why is this person or group of people's perspective important or interesting?

#### Statistical Data?

- What data could be important to mention? Why?
- How does our lived experience match (or not) the numbers?

#### Style?

- Should we work on this as a story?
- a documentary?
- a news report?
- or something else?

## Appendix 8 – P1 Lesson 3


Project #1 Lesson #3 - Scripting the Project			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• Dollar Street Investigation (10')</li> <li>• Dollar Street Explanation (10')</li> <li>• Exploring Favorite Item (15')</li> <li>• Discussing Favorite Item (10')</li> <li>• Concept Checking understanding of the project (5')</li> <li>• Recap of Project (10')</li> <li>• Approach and Script Writing (30')</li> </ul> <p>Objectives for the Project:</p> <ul style="list-style-type: none"> <li>• Foment the understanding that deductions about people differ on our lived experiences.</li> <li>• Better establish the scope of the project.</li> <li>• Establish a working script.</li> <li>• Drafting how to incorporate a Statistical, Local and Personal perspective onto the video project.</li> </ul> <p>Learning Objectives:</p> <ul style="list-style-type: none"> <li>• Determine the nature and goal of an online project through individual investigation.</li> <li>• Infer information about a family's daily life from a chosen picture.</li> <li>• Express orally an inference based on visual information.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Smartphone; <a href="#">Dollar Street</a>	Pairs	10'
<ul style="list-style-type: none"> <li>• Teacher asks students if they have heard about dollar street. <ul style="list-style-type: none"> <li>◦ Dollar street is a photography project by Gapminder that seeks to tackle country stereotypes by collecting an extensive catalog of photographs of several family households across countries and income brackets.</li> </ul> </li> <li>• Teacher does not explain what dollar street is, instead lets students explore the website themselves for 10 min and try to summarize in their own words.</li> </ul>			
2	Resources	Interaction Pattern	Timing
	None	Whole Class	10'
<ul style="list-style-type: none"> <li>• Teacher asks students to report their findings to the whole class.</li> <li>• As individual students provide their explanations, the teacher should encourage other students to complete, contest or expand upon the colleagues' conclusions about the website.</li> <li>• Once an agreement is reached, the teacher moves on to the next step.</li> </ul>			

3	Resources	Interaction Pattern	Timing
	Appendix 8.1	Pairs	15'
<ul style="list-style-type: none"> <li>Teacher asks students to choose the section Favorite Home Decorations or Most Loved Items and choose one family.</li> <li>From these images they should answer the question: <ul style="list-style-type: none"> <li>Why do you think that is the favorite item/decoration?</li> <li>What can it tell us about the family? (Stressing the word CAN and not DOES)</li> </ul> </li> <li>Teacher needs to highlight that the website does not explain everything and that all we are doing is deducing. I may have an interpretation, others may have a different opinion and all of them are incomplete. (CML#3)</li> <li>Teacher asks students to upload it on a padlet to discuss in class.</li> <li>As things are uploaded, teacher asks them to take a look at their classmates answers as well.</li> </ul>			
4	Resources	Interaction Pattern	Timing
	Appendix 8.1	Whole Class	10'
<ul style="list-style-type: none"> <li>Teacher selects 1 or 2 of the choices and works with students to analyze them together.</li> <li>Questions along the lines of: <ul style="list-style-type: none"> <li>Does everyone agree with this deduction?</li> <li>What else could we surmise from this image?</li> </ul> </li> <li>Teacher leads the discussion into a conclusion that our differing perspectives and experiences will lead us to make differing assumptions.</li> </ul>			
5	Resources	Interaction Pattern	Timing
	None	Whole Class	5'
<ul style="list-style-type: none"> <li>Teacher then highlights why this was brought up.</li> <li>It is related to the video project to be developed, since we are essentially doing a self-portrait of our families, but in greater depth.</li> <li>Teacher concept checks the understanding of the project. <ul style="list-style-type: none"> <li>“Can someone explain to me what we need to do for the project?”</li> </ul> </li> <li>Depending on student understanding, the depth of the explanation that follows will differ.</li> </ul>			
6	Resources	Interaction Pattern	Timing
	Appendix 8.2	Teacher - Speaking	10'
<ul style="list-style-type: none"> <li>In the video we will need three perspectives. <ul style="list-style-type: none"> <li>A statistical one. Covered in the previous lesson, where we have cover some aspects of the average family in Portugal</li> </ul> </li> </ul>			

<ul style="list-style-type: none"> <li>○ A local one. Covered in the Google Forms, that students need to complete very soon for the teacher to be able to summarize the numbers to give it back to them</li> <li>○ Personal. Covering their own personal perspectives on family.</li> <li>• How much you focus on each aspect is up to the students and their creativity.</li> <li>• Examples of Styles: <ul style="list-style-type: none"> <li>○ Documentary: Making a video about families in Portugal or Lisbon, how it compares with their own class. + Statistic, - Personal</li> <li>○ Interview: Asking people about their perspective on family to get a snapshot of a community. -Statistic, +Local</li> <li>○ Story: Narrating the life of their own family; creating a character that embodies their beliefs about family, +Personal, -Statistic.</li> </ul> </li> <li>• Or anything else they can think of.</li> </ul>			
<b>7</b>	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 8.3	Group Work	30'
<ul style="list-style-type: none"> <li>• Teacher provides the goal for the end of class: <ul style="list-style-type: none"> <li>○ Developing a script for their video.</li> <li>○ How does it include Statistic; Local and Personal perspectives?</li> <li>○ What and who do we need to record?</li> </ul> </li> <li>• Teacher provides a list of questions they can ask for each perspective.</li> <li>• Teacher arranges the students in their groups and instructs them to start brainstorming and deciding on what approach they wish to take.</li> <li>• Teacher monitors and assists students in giving shape to their ideas.</li> </ul>			
<b>Resources</b>			
Appendix 8.1– Padlet Questions and Results Appendix 8.2 – Video Question Prompts Appendix 8.3 – Progress Check 1			

## Appendix 8.1 – Padlet Questions and Results

**\$2347/month Family 258, United States**




1- The "item" is the family's cat  
 2- We thought it was funny and caring, choosing an animal as their favourite item.  
 3- Maybe they don't have a loved object but they do love their cat. This can tell us that they prioritise family over objects.

Adicionar comentário

08:51 www.gapminder.org

Most loved items in The World




\$10.090/month Family 172, Ukraine

The family lives in Ukraine. S is 37 years old and is a business owner. His wife V is 35 years old and they are parents to 3 children. They live in a 4-bedroom house and have been living there for 5 years. They own the house and like living there because of its location, but the disadvantage is that there aren't enough shops nearby. The

1- It seems like a photo album of their children  
 2- Because it's one way to remember their children's childhood  
 3- Even though they live a stable lifestyle that they can choose material things to be their most loved item they still love the memories that they kept from their children

Adicionar comentário


**Family 166, India**



1- It is a disposable cell phone  
 2- It's their favorite because it's cheap and everyone can afford it and they rather have this phone and prioritize pragmatic things  
 3- The family probably has a lack of money and can't have the luxury to spend a lot of money on a secondary thing

Adicionar comentário


**Family 333, Serbia**



1 - It seems like a set of medals for track running.  
 2 - The medals are an achievement that is worth celebrating, whether they are victory or participation trophies.  
 3 - The family is probably proud of the children's achievements.

Adicionar comentário


**Family 21, Cambodia**



1- That looks like a pair of scissors  
 2- That seems to be so important because as the family doesn't have many possessions, they can't have things to entertain the children and with a pair of scissors you can make funny things for them  
 3- what we can deduce about this family is that they don't have a lot of financial capacity and that they live with what they need and even then they don't have what they need, but they appear to be a united family that has goals to help the family grow financially.

Adicionar comentário


**Family 217, South Korea**



1- It's a cow  
 2- Maybe it is his favourite possession because he has a connection with the cow.  
 3- it tells us that this man is a farmer, and that he lives from agriculture and livestock.

Adicionar comentário


**Sewing machine**



The item we chose is a sewing machine. It's from a Nigerian family. It might have a sentimental value and maybe the family doesn't have enough money to afford a new one. This can be used as a way to produce clothes for the family or it can be a way of making money for the family.  
 The women who uses it probably has a big passion for it.

Adicionar comentário

**Camera**



1- This item is a camera.  
 2- The mother is a photographer so a camera it's been a very important object throughout her whole life.  
 3- The family probably has a good life with jobs they like to do and probably they like to record with that camera their happy moments.

Adicionar comentário

## Appendix 8.2 – Video Project – Question Prompts

### Video Project - Question Prompts

Here are some questions that can help guide your video scripting and creation.

They are not extensive, they are simply suggestions of angles you can work on, but you may take a completely different approach if you wish!

The only criteria is that at least one aspect of each Perspective needs to be present in the video in some way.

#### **Statistical Perspective:**

- How many people live in a household on average in Portugal?
- How many parents are married/unmarried/divorced in Portugal?
- How many young adults still live with their parents?
- What is a typical Portuguese family? Does it exist?
- [...]

#### **Local Perspective:**

- How many people live in the houses of our class? How does that affect the family dynamics?
- How do we feel about our neighborhoods?
- How different/similar is our cultural background to our friends and families? Does it matter?
- [...]

#### **Personal Perspective:**

- What does family mean to me/us?
- Can we choose our family?
- What meaningful rituals does mine/our family have?
- How does our family history shape our attitude towards each other?
- How does your family differ from or resemble the typical Portuguese family?
- What is unique about your family?
- [...]

## Progress Check - 20.02

Have we drafted a script?

**Does it include:**

Statistical perspective?

Local perspective?

Personal perspective?

Have we started filming?

## Appendix 9 – P1 Lesson 4,5,6

Project #1 Lesson #4 - Family			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• Listening Test 30'</li> <li>• Reflecting on Family Culture (Values, Norms and Traditions) 50'</li> <li>• Project Work 10'</li> </ul> <p>Project Goals:</p> <ul style="list-style-type: none"> <li>• Contextualize aspects of family culture in an actionable way for the final video.</li> <li>• Assess progress for the video project.</li> </ul> <p>Lesson Goals:</p> <ul style="list-style-type: none"> <li>• Reading and writing to reflect on family Values, Norms and Traditions.</li> </ul> <p>Lesson #5 and #6:</p> <ul style="list-style-type: none"> <li>• 90' + 90' for guiding students through their projects, problem solving and reflecting on the information gathered.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	None	Whole Class	2'
<ul style="list-style-type: none"> <li>• Teacher asks students to stand up and stretch, given they have just come out of a listening test.</li> </ul>			
2	Resources	Interaction Pattern	Timing
	Blackboard	Whole Class	10'
<ul style="list-style-type: none"> <li>• Teacher writes on the board the words Values, Norms and Traditions, in three columns, with space to write below them.</li> <li>• Teacher asks students to define these words out loud and give examples. Examples for short definitions if students are stumped. <ul style="list-style-type: none"> <li>○ Value: A principle or virtue that is positive.</li> <li>○ Norm: A rule of behavior.</li> <li>○ Tradition: A regular and meaningful action for a group of people.</li> </ul> </li> <li>• Teacher writes down a definition of each under the word, according to student feedback.</li> <li>• Teacher writes down some of the examples below the definition.</li> <li>• Teacher asks whether or not these things are important for families</li> </ul>			

3	Resources	Interaction Pattern	Timing
	Appendix 9.1	Individual	10'
<ul style="list-style-type: none"> <li>Teacher moves on to the reading task. Teacher hands out the text about families for students to read, before answering the questions.</li> <li>Teacher gives some time for silent reading.</li> </ul>			
4	Resources	Interaction Pattern	Timing
	Appendix 9.1	Individual	15'
<ul style="list-style-type: none"> <li>Teacher asks students to turn to the page with questions about family Values, Norms and Traditions.</li> <li>Teacher shares some of their family, norms and traditions to provide an example to students and make them more at ease with sharing as well.</li> <li>Teacher frames the questions within the context of the video making, to give them a solid basis on aspects to approach to convey a sense of their own family culture in their videos.</li> <li>Teacher monitors and assists students in coming up with their responses</li> </ul>			
5	Resources	Interaction Pattern	Timing
	Appendix 9.1	Group Work	15'
<ul style="list-style-type: none"> <li>Teacher sorts the students in their work groups and asks them to share with each other their responses.</li> <li>Teacher asks students to also start thinking in which ways they can incorporate some of these insights into the video.</li> <li>Teacher monitors the discussion within the groups, making sure that shier students participate.</li> <li>Teacher asks students if he can aggregate and share anonymously their answers for the debate with the Danish students.</li> </ul>			
6	Resources	Interaction Pattern	Timing
	Appendix 9.2	Group work	10'
<ul style="list-style-type: none"> <li>Once all groups have had the chance to share some insight with each other, Teacher gives them a progress check for the project. One per group.</li> <li>Teacher provides the rest of the lesson for students to continue working on the video project, providing guidance as needed.</li> <li>Teacher will have posted a guide with basic instructions in film making.</li> </ul>			
Resources			
Appendix 9.1 – Reflecting on Family Values, Norms and Traditions Appendix 9.2 – Video Progress Check 2			

## Appendix 9.1 – The Effects of Family Culture on Family Foundations

### The Effects of Family Culture on Family Foundations

Most people do not think of their family as having a “culture.” For many, it’s a group of familiar people doing what they always do.

Yet it is exactly this—a **characteristic way of thinking, feeling, judging, and acting—that defines a culture**. Both in direct and subtle ways, children are molded by the family culture into which they are born. Growing up, their assumptions about what is right and wrong often reflect the beliefs, values and traditions of their family culture. Most take for granted their family’s ways, and they carry into adulthood numerous attitudes and behaviors acquired in childhood.

To say that families have identifiable cultures, however, is not to suggest that they are static. Families are in a constant state of transition as each member moves through the cycles of life and the family itself moves from one stage of development to the next. Marriages, births, divorces, and deaths change the family constellation and, in profound ways, alter the family culture.

Simultaneously, larger political, economic, and social forces also impinge on the family culture. The social revolution that began in the 1960s, for example, changed—among other things—attitudes and expectations about the roles of men and women. The boy or girl raised in a family in which mother and aunts are professional women are exposed to a very different family culture from the one their grandparents knew.

Here are some aspects that shape a family culture:

#### Values

The values of the family set the basic tone for the family foundation. They inspire the choice of mission as well as the foundation’s policies and practices. Typically, the values of the individuals who have created the family’s wealth predominate. For example, entrepreneurs with the single-mindedness and drive to amass fortunes often have powerful and compelling personalities to match. Not surprisingly, then, they shape foundations in their image and according to their values, philosophy, and preferred style of management—just as they did their business.

#### Norms

Norms are the spoken and unspoken rules of cultures. Reinforced over time, they operate as invisible constraints on family members’ behavior. Norms set standards for how family members dress, talk, and act. They also set limits on what is permissible or impermissible behavior under different circumstances and conditions. More than just rules of etiquette, norms provide family members with a guide for living both within the home and without.

#### Traditions

All families have traditions that are passed down from one generation to the next. In the past, when the extended family all lived in one place, traditions were built into the routines of daily life and kept alive by family elders. As family branches diverged and the elders died, the traditions often died with them. Additionally, with family members scattered around the country, families now have to work hard to create and maintain their traditions.

Abridged from Natalie Ross’s, [\*The Effects of Family Culture on Family Foundations\*](#).

**After reading the texts, think about your own family.**

1 - What do you think are your family's **values**? How do they manifest?

For example, if your parents believe you should leave the family home as soon as you get a job, it may be a family that values Independence.

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2 - What do you think are some of your family **norms**? Do you agree with them? Why or why not?

For example, in a family gathering, do you have to greet every single person, even if you do not know them?

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3 - What family **traditions/rituals** can you think of? What do they mean to you? How do you feel when you can't fulfill them?

For example, spending together a holiday like Christmas can be an important tradition.

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### Progress Check - 27.02

Have we drafted and answered all the questions we want?

Do we have all the data / footage we need?

Have we sourced it adequately?

(For example: if you mention a statistical aspect of Portuguese families, where did you take that information from?

If you interviewed people, do you clearly state where, when, how many people you interviewed? Is there a clear target audience?

Have we reached a conclusion from our data?

(What conclusions can we draw from the data? What patterns do we notice? What impressions did we get? How do the three perspectives compare?)

Have we chosen a video-editing software to use?

Have we started editing the footage?

Lastly, do you have an End Credits?

Much like in a movie, it is important to give credit to the people that worked on it.

It can look something like:

Director - João Almeida  
Video-Recording - Joana Almeida  
Interviewer - José Almeida  
Video-Editing - Jorge Almeida  
Etc...

## Appendix 10 – P1 Lesson 7

Project #1 Lesson #7 - Voting on the Project (01.03)			
<p><b>Quick Overview:</b></p> <ul style="list-style-type: none"> <li>• Teacher explains the feedback to be given. (5')</li> <li>• Videos are observed (20')</li> <li>• Vote and warning of the debate topic. (15')</li> </ul> <p><b>Objectives for the Project:</b></p> <ul style="list-style-type: none"> <li>• Share the final video product for class-wide reflection.</li> <li>• Practice giving concrete and respectful feedback.</li> <li>• Adjusting the approach with the debate topics.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	BlackBoard	Teacher Speaking	5'
<ul style="list-style-type: none"> <li>• Teacher has the videos uploaded onto the computer before the lesson starts.</li> <li>• Teacher explains to the students that they are now going to watch each other's videos, the end product of this month's project.</li> <li>• Given that there will only be an opportunity to show one of them at the debate with the Danish students, they will have to vote on the one they find the most adequate.</li> <li>• They may vote their mind, but these three criteria could help guide their decision. <ul style="list-style-type: none"> <li>○ Technical Quality; (Audio and Image)</li> <li>○ Information Quality; (Is it an appropriate amount of information? Is the information accurate and well sourced?)</li> <li>○ Clarity of Message; (Is their message clear? Do we get some insight from the video?)</li> </ul> </li> <li>• Teacher also asks for students to provide feedback to each other in the form of 1 thing the video did well and one thing it could improve on.</li> </ul>			
2	Resources	Interaction Pattern	Timing
	Videos of the students	Individual	20'
<ul style="list-style-type: none"> <li>• Teacher shows the videos.</li> <li>• Teachers may give some time for students to take notes of their thoughts.</li> </ul>			

3	Resources	Interaction Pattern	Timing
	Menti for Voting	Whole Class	10'
<ul style="list-style-type: none"> <li>• Teacher opens the Menti and asks them to vote.</li> <li>• Once the results are in, the teacher asks students to think if there's an aspect from the other group's work that could be added to the winner, including quick improvements that are feasible to add. <ul style="list-style-type: none"> <li>○ E.g. - relevant information, interesting music or footage.</li> </ul> </li> </ul>			
4	Resources	Interaction Pattern	Timing
	None	Teaching	10'
<ul style="list-style-type: none"> <li>• To conclude this part of the lesson, the teacher shares the topics that will be debated on the 5th of March.</li> <li>• Given the considerable discrepancy of topics due to a mismatch of expectations, it is predicted that students will be confused.</li> <li>• The teacher explains that the initial information given focused on family and logistical aspects of family living. This information was requested on the google forms filled in by the students.</li> <li>• The teacher decided to add a more personal and interculturally minded approach where averaged country data is compared with both data from the class and their own personal experience of family.</li> <li>• Only after much of the project had gone underway was it revealed the topics of the debate about democracy, hence the disconnect. They are as follows: <ul style="list-style-type: none"> <li>○ 1. Discuss how important democracy is for the youth. Should the youth participate more actively?</li> <li>○ 2. Discuss how and what the political leaders should do more to avoid poverty?</li> <li>○ 3. Discuss how and what the political leaders should do more to deal with the climate crisis?</li> <li>○ 4. Discuss if you would prefer a more direct form of democracy with more referendums and more active involvement in democracy or if you are satisfied with the way representative democracy is working?</li> </ul> </li> <li>• The teacher can ask them to take their own family power dynamics as an example. If they feel they have an active voice in their family decisions, should they expand that into the world of politics? How can they?</li> </ul>			

## Appendix 11 – P1 Ice-Breaker

Ice Breaker Plan (05.03)			
Lesson Objectives			
<ul style="list-style-type: none"> <li>• Provide a conversation starter for local and exchange students.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	10-sided dice	Group	15'
<ul style="list-style-type: none"> <li>• Teacher welcomes all students, from the main class and the exchange students.</li> <li>• Teacher sets students in balanced groups, spreading the students evenly in the class.</li> <li>• Teacher hands each group a 10-sided dice.</li> <li>• Teacher hands each group a small paper with 10 different questions.</li> <li>• Teacher instructs students that all of them need to roll the dice at least once, answering the question whose number matches the number on the die.</li> <li>• The questions are as follows:               <ul style="list-style-type: none"> <li>○ 0 - What food tastes like home?</li> <li>○ 1 - What's the last book you read? How did you like it?</li> <li>○ 2 - What's your favorite season? Why?</li> <li>○ 3 - Are you a cat or dog person?</li> <li>○ 4 - What kind of music do you listen to the most?</li> <li>○ 5 - What is the number 1 thing on your bucket list?</li> <li>○ 6 - What is the most memorable vacation you have been on?</li> <li>○ 7 - What is your favorite way to relax after a long day?</li> <li>○ 8 - What is your proudest achievement?</li> <li>○ 9 - If you had a superpower, what would it be? Why?</li> </ul> </li> <li>• If students complete a round relatively fast, they can simply continue rolling the die, answering different questions.</li> </ul>			
Resources			
- 10 sided dice			

## Appendix 12 – P2 Overview

### P2 – Newspaper Project

#### **PBL Features:**

- **Challenging Question:** Engaging with a topic of choice that is considered a problem and their proposed solutions.
- **Sustained Inquiry:** Inquiring about the chosen topic with curiosity and rigor in research.
- **Authenticity:** Students take the reins in creating a cooperative newspaper with topics of their interest leading to a real product that can be consulted by others. Simulates a publishing house workflow.
- **Student Voice and Choice:** Students decide on not just the topics but how to organize their collective work
- **Reflection:** Students reflect on their own research as they work on reading and assessing their classmate’s work.
- **Critique and Revision:** Students read through the finished newspaper and give feedback on what can be improved before being posted.
- **Public Product:** Newspaper is printed and displayed on the school library to be consulted by the school community.

#### **Main CML Learning Goals:**

- **Social Constructivism** – Understanding how to access for credibility through fact-checking and scrutinizing sources of information.
- **Semiotics** – Learning to critically inquire on the use of hyperlinks in online sources and how referentiality does not necessarily mean truth or consistency.
- **Positionality** – Searching for different sources to prevent confirmation bias, consequently priming students to consider different perspectives when reading.
- **Social and Environmental Justice** – Choosing a pressing issue to inquire and provide ethical solutions for it.

#### **DML Learning Goals:**

- **Access:** Gaining ethical practice in using search engines for research on a given topic.
- **Analysis:** Scrutinizing sources for veracity and credibility using fact-checking knowledge.
- **Creation:** Creating a newspaper where they express their concerns and possible solutions over a chosen topic with relevance for themselves and their community.

## Appendix 13 – P2 Lesson 1

Project #2 - Lesson #1 - Fact-Checking			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• Survey for CML (10')</li> <li>• Fact-Checking Activity (15')</li> <li>• Self Fact-Checking Activity (30')</li> <li>• Project Explanation (20')</li> <li>• Brainstorming Topics for the Task (15')</li> </ul> <p>Project Objectives:</p> <ul style="list-style-type: none"> <li>• Establish the base parameters of the project.</li> <li>• Establish the task teams.</li> <li>• Prime students to employ critical thinking when consulting and citing information.</li> </ul> <p>Learning Objectives:</p> <ul style="list-style-type: none"> <li>• Argue and explain the reason behind their assumptions on the veracity of statements.</li> <li>• Reading for gist texts about Fact-Checking.</li> <li>• Summarize and give in own words their understanding of texts about Fact-Checking</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Appendix 1	Interactive	10'
<ul style="list-style-type: none"> <li>• Teacher clarifies that the next 5 to 6 lessons will be devoted to a new project.</li> <li>• Teacher asks students to fill in a survey about news and media consumption before the start of the lesson.</li> <li>• The survey will help define the following lessons</li> </ul>			
2	Resources	Interaction Pattern	Timing
	None	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher starts the lesson by asking where the students get their news from. <ul style="list-style-type: none"> <li>○ Telejornal, Printed Media, Instagram, TikTok...</li> </ul> </li> <li>• Do they read in depth or mostly skim through the headlines?</li> <li>• Do they search for specific topics or mostly read what is suggested?</li> <li>• And how do they know if the information is true and accurate? <ul style="list-style-type: none"> <li>○ One way to do it is fact-checking.</li> </ul> </li> </ul>			
3	Resources	Interaction Pattern	Timing
	Appendix 13.1	Whole Class	20'
<ul style="list-style-type: none"> <li>• Teacher opens the PDF with the first activity</li> <li>• Teacher asks if they know what Fact-Checking is and if they know fact-checking institutions.</li> </ul>			

	<ul style="list-style-type: none"> <li>• Teacher asks how much the students know about US politics.</li> <li>• Teacher instructs that they are going to read 4 statements by US politicians and they have to decide whether they think the statements are False, True, Mostly true, Mostly false or Half-True.</li> <li>• Students will have 1 minute to discuss before each is revealed.</li> <li>• Teacher shows Politifacts assessment of the statements summarized.</li> <li>• Teacher asks students to compare their initial impressions with the assessment, whether they were surprised or not.</li> <li>• An important question to ask them is also why they predict things in a specific way, to check for confirmation bias. <ul style="list-style-type: none"> <li>◦ E.g. - There are so many guns in the US, it makes sense that you can just buy one without a background check. [Assumption which is untrue]</li> </ul> </li> </ul>		
4	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 13.2	Group Work	20'
	<ul style="list-style-type: none"> <li>• Once the activity is done, Teacher moves on to the next task, in which the teacher will provide tips on how to fact-check and combat misinformation.</li> <li>• The teacher divides the class in 5 groups and will give them different instructions as part of the same article on fact-checking.</li> <li>• They will have 10' to read them and summarize them.</li> <li>• Students are instructed that after summarizing it, they must explain it to their other classmates.</li> </ul>		
5	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 13.2	Whole Class	10'
	<ul style="list-style-type: none"> <li>• Teacher instructs students to explain their advice on fact-checking orally, to the whole class.</li> <li>• They must express it in their own words instead of reading aloud.</li> </ul>		
6	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 13.3	Teacher Speaking	10'
	<ul style="list-style-type: none"> <li>• After this approach, the teacher explains that the next project will involve investigation and fact-checking on their end.</li> <li>• Teacher projects the instructions for the project.</li> <li>• Teacher explains the goal, the instructions and the logistics needed, as per the PDF instructions.</li> <li>• Teacher highlights that this is an attempt to take their feedback on a class-wide project, to make sure that everyone's contribution makes it to the final product.</li> <li>• It also attempts to bring to the table more world-relevant topics, at their discretion.</li> <li>• Remaining time will be used to establish the teams.</li> </ul>		
<b>Resources</b>			
Appendix 1 – RQ1 Survey Appendix 13.1 – Fact-Checking 4 Claims Appendix 13.2 – Fact-Checking 101 Appendix 13.3 – P2 Student Instructions			

# Fact Checking



**What is it?**

**You will be shown 4 statements**

**You will be given 1 minute to discuss each**

**Take a guess whether the statements are:**



Ratings by **POLITIFACT**

# 1st Statement



**Donald Trump**

stated on March 16, 2024 in a rally in Vandalia, Ohio:

**"Your Social Security will be destroyed by the people coming in. There's too many of them. It's not sustainable."**

**Former President of the United States**

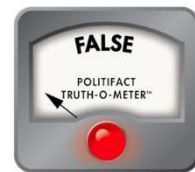
# 1st Statement



**Donald Trump**

stated on March 16, 2024 in a rally in Vandalia, Ohio:

**"Your Social Security will be destroyed by the people coming in. There's too many of them. It's not sustainable."**



However someone views immigration's value, Trump is wrong about the relationship between immigrants and Social Security.

Social Security's fiscal challenges stem from a shortage of workers compared with beneficiaries. Though immigration alone won't make the program's solvent, it would increase the worker-to-beneficiary ratio, potentially for decades, thus extending the program's fiscal life.

## 2nd Statement



**Kamala Harris**

stated on April 14, 2023 in a speech to the National Action Network:

**“One in 5 Americans has lost a family member to gun violence.”**

Vice-President of the United States

## 2nd Statement



**Kamala Harris**

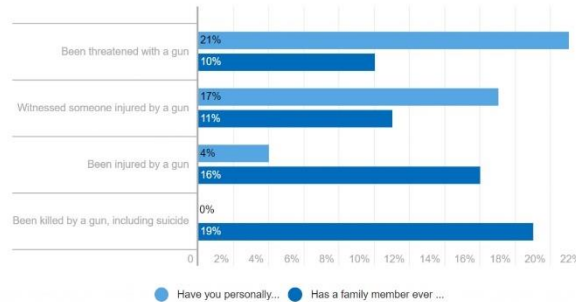
stated on April 14, 2023 in a speech to the National Action Network:

**“One in 5 Americans has lost a family member to gun violence.”**



**\*That’s a higher percentage than found in surveys conducted in 2022 and 2018, though differences in question wording make direct comparisons among the three polls tricky.**

**A 2023 survey found 19% of respondents have seen a family member killed by a gun, including suicides**



Source: Kaiser Family Foundation Health Tracking Poll, March 14-23, 2023

## 3rd Statement



**Joe Biden**

stated on April 8, 2021 in a speech:

**“You go to a gun show, you can buy whatever you want, and no background check.”**

President of the  
United States

## 3rd Statement



**Joe Biden**

stated on April 8, 2021 in a speech:

**“You go to a gun show, you can buy whatever you want, and no background check.”**



This is overstated.

**If you go to a gun show and buy a firearm from a federally licensed seller, you will have to pass a background check**, just as if you went to a bricks-and-mortar gun store.

You would only escape a background check at a gun show if you bought from a seller who isn't federally licensed.

While the data is incomplete, federally licensed sellers have been found to make up a substantial share, and perhaps a majority, of gun show vendors

# 4th Statement



**Ron DeSantis**

stated on January 2, 2024 in a town hall:

**Donald Trump “deported less, believe it or not, than Barack Obama even did.”**

Republican Governor  
of Florida

# 4th Statement



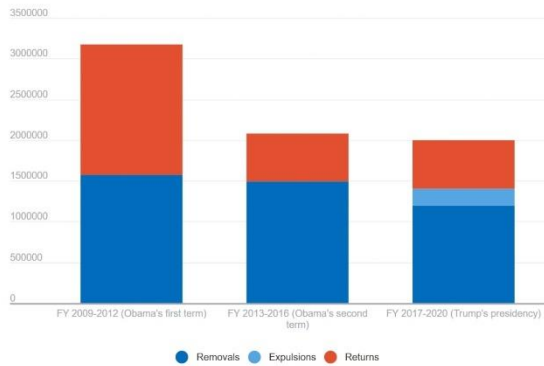
**Ron DeSantis**

stated on January 2, 2024 in a town hall:

**Donald Trump “deported less, believe it or not, than Barack Obama even did.”**



Graph shows removals, returns and expulsions under former Presidents Barack Obama and Donald Trump.



\* Fiscal year 2009 included about four months of the second George W. Bush administration, and fiscal year 2017 included about four months of the Obama administration.

Source: Department of Homeland Security



**Now it's your turn!**



**How can we fact-check a statement?**

**You will be given some tips.**

**As a group, read them, then you will be asked to summarize them to the class.**

### **Sources:**

- **Louis Jacobson (20th March, 2024), Politifact. *Donald Trump's false claim that immigration hurts Social Security.***  
<https://politifact.com/factchecks/2024/mar/20/donald-trump/donald-trumps-false-claim-that-immigration-hurts-s/#sources>
- **Louis Jacobson (18th April 2023). PolitiFact. *Poll data backs Kamala Harris' claim that 1 in 5 Americans have lost a family member to gun violence.***  
<https://www.politifact.com/factchecks/2023/apr/18/kamala-harris/kamala-harris-said-1-in-5-americans-have-lost-a-fa/#sources>
- **Maria Rodrigues Uribe (4th January 2024). PolitiFact. *Ron DeSantis is right, Barack Obama deported more people than Donald Trump did.***  
<https://www.politifact.com/factchecks/2024/jan/04/ron-desantis/ron-desantis-is-right-barack-obama-deported-more-p/>
- **Louis Jacobson; Amy Scherman (8th April, 2021). PolitiFact. *In gun policy address, Joe Biden exaggerates about background checks at gun shows.***  
<https://www.politifact.com/factchecks/2021/apr/08/joe-biden/gun-policy-address-joe-biden-was-wrong-about-backg/>

## Appendix 13.2 – Fact-Checking 101

# Fact-Checking 101

### 1 - Be skeptical!

**Skepticism**, or proportioning our beliefs to the evidence, is always your first line of defense. Basically, before believing or sharing a post, stop and ask: is this true? But beware! **The most difficult, and most important, time to be skeptical** is when something:

a. **Confirms what we already think is true.** **Confirmation bias** is one of the biggest reasons we fall for misinformation. Our brains like to take short-cuts. So when we're exposed to information, and need to decide whether or not we should believe it, our brains take a short-cut. Does it fit with what we already believe? Then it must be true! Don't let your own biases be the reason you fall for fake news.

b. **Triggers strong emotions.** Appeals to emotions grab our attention, and make us more likely to engage with and share posts. Peddlers of disinformation know this, and use it against us. Anger, fear, disgust, and outrage are particularly effective, but so are positive emotions. We're more beholden to our emotions than we realize, and when we're emotionally triggered, we're less able to think critically. So try to get into the habit of practicing emotional skepticism.

c. **Is repeated.** The more we're exposed to information, the more likely we assume that it's true... even if it's not. This can be especially dangerous if we're in an unreliable information ecosystem that echoes false claims repeatedly. Don't let repetition be the reason you let down your guard!

**Why do we fall for misinformation?**

- Confirmation Bias:** We more easily accept something as true when it aligns with our existing beliefs and identities.  
**TIP:** Avoid being trapped in a **FILTER BUBBLE** that amplifies confirmation bias.
- Appeals to Emotions:** Strong emotions grab our attention, and leave us less able to think critically. Anger, disgust, and fear are particularly effective.  
**TIP:** If a story triggers strong emotions, don't react. **Research!**
- Reiteration Effect:** We tend to believe untrue information the more times we hear it.  
**TIP:** Be wary of **ECHO CHAMBERS** that amplify misinformation.

Thinking Is Power

Taken from: *Don't be fooled... fact-check!* <https://thinkingispower.com/dont-be-fooled-fact-check/>

# Fact-Checking 101

## 2 - What kind of content is it?

Not all content is intended to be factual and informative, so it's important to understand the purpose of the post. Some possibilities include:

a. **Advertisements:** Most Americans are **unaware** of native ads, sponsored content, and advertorials that are designed to look like organic content. Look carefully for clues that someone is trying to sell you something, such as “sponsored,” “presented,” or “promotion.” (Learn more about **online advertising**.)

b. **Satire:** Does it sound outlandish? Satire uses humor, irony, or exaggeration to make a point, yet a **surprising number of people** aren't aware it's a joke. As always, it pays to be skeptical.

c. **Opinion or analysis:** While journalists clearly distinguish between news and opinion, the **public can't really tell a difference**, and what many call “biased” or “fake” news is often opinion or analysis, not objective journalism. Unfortunately, **many Americans think** something is a “fact” when it agrees with their worldview and an “opinion” when it doesn't. (That's not what a fact is!)

**Newspapers label opinion pieces** in different ways, depending on the author:

- **Opinions** are written by the paper's staff.
- **Op-eds**, or opposite the editorial page, are written by members of the community.
- **Editorials** are the position of the paper's editorial board.

**Cable news** isn't so transparent. For example, Fox News has a news side and an opinion side, but the audience is often unaware of the difference.

The point is, opinions aren't facts. That being said, all opinions aren't equal, and good opinion pieces are based on facts.

Taken from: *Don't be fooled... fact-check!* <https://thinkingispower.com/dont-be-fooled-fact-check/>

# Fact-Checking 101

## 3 - Look laterally: What do others say about the source or claim?

This simple trick separates the novices from the professionals. While many people have been taught to fact-check by going to a website's "About" section, real fact-checkers know that if a website wants to deceive or mislead you they won't put that in their "Mission Statement." **Lateral reading** is faster and more reliable.

When evaluating a story, meme, video, etc., or using a search engine, look for *who* is behind the information. For example:

- Do you recognize the source, and are they reliable and trustworthy?
- What can you learn from the URL? Sites ending in .edu and .gov are generally reliable, while .com, .org, and .net are mixed.
- Does the site mimic or impersonate a well-known site? A common trick is to add or jumble letters, so it's wise to look closely.
- No source? Danger! But claims are still fact-checkable.

a. **Open a new tab, Google the site/person or claim, and see what other sources say.** What do other (reliable) sources say? Is the source trustworthy? Is the claim true? What's the evidence? The information ecosystem vets sources and claims, by building on what we know, correcting for errors, and disproving fraud and lies. If something is true, it will almost certainly be reported by multiple trustworthy organizations.

*A note about searching:* Make sure your search terms are neutral, because Google gives you what you ask. If you enter loaded or biased terms, your results will confirm your biases. And don't necessarily trust that Google will put the most reliable sources at the top, or even on the first page.

b. **Check accuracy with independent fact-checking sites.** Websites like [Snopes](#), [Politifact](#), [FactCheck](#), [Reuters Fact Check](#), [Rumor Guard](#), [AP Fact Check](#), and [The Washington Post Fact Checker](#) all employ professional fact checkers. They're rewarded for accuracy, and they show you their work, just in case you want to dive into the evidence yourself. Keep in mind that it might take a while for fact checkers to get to a new claim, and not all claims will be checked. But if one (or more!) of these sites has covered a story, trust that their detective work is generally reliable.

c. **Check bias with independent sites.** Everyone is biased..... including us! So it's important to consider that the bias we see might actually be our own. A great way to be misled is to assume that news you don't like is biased, and therefore you can disregard any of their reporting.

That being said, some sources are certainly more biased than others. Measuring bias is much more difficult than checking facts, because it's subjective. Thankfully, a simple short-cut is to check with independent sites, such as [All Sides](#), [Ad Fontes](#), and [Media Bias/Fact Check](#), that clearly communicate their methodology. And once again, general agreement among the sites indicates a more reliable conclusion.

Taken from: *Don't be fooled... fact-check!* <https://thinkingispower.com/dont-be-fooled-fact-check/>

# Fact-Checking 101

## 4 - Watch out for other red flags.

Low-quality, highly biased “news” often has a few tells. For example:

a. **They tell you not to trust anyone else:** Trustworthy news organizations want to get it right, so they’re not afraid of others checking their work. Truth withstands scrutiny. So be especially wary of any news site telling you that they’re the only source of truth and/or everyone else is lying to you.

b. **Inflammatory language, name-calling, and YELLING:** An easy way to get more eyes, clicks, and shares is to use **loaded** and inflammatory language that elicits strong emotions, often in combination with digital SHOUTING. Name-calling and insults work well, too, as do appealing to tribalism and an “us vs them” worldview. Remember to practice emotional skepticism!

c. **Misspellings or grammatical errors:** Unsurprisingly, many fake news websites lack good editors and quality control.

d. **Misleading headlines:** Nearly **60% of people** share articles without reading past the headline. (Don’t do that!) Low quality articles often have click-bait or inaccurate headlines that don’t match the story. It also pays to check the links in the story. Inactive links are a warning sign.

e. **Lots of pop-up and banner ads:** Be wary of sites loaded with ads, as they are probably more interested in making a quick buck than in high-quality, unbiased reporting. Uncoincidentally, they make more money the more clicks they get, and thus often resort to the various tricks discussed so far.

# Fact-Checking 101

## 5. Advanced tips: Check images and video.

a. **Images:** Ever heard that a picture is worth a thousand words? Images are convincing and easily sharable... the perfect storm, especially since it's incredibly easy to alter images these days. The solution is to learn how to **reverse image search**. (It's not as hard as it sounds!)

b. **Videos:** Misleading videos are a growing problem, again due to the human tendency to think we can believe what we see. You may have heard of **deep fakes**, but unfortunately the problem is much larger, as videos can be missing context or deceptively edited.

## 6. Conclusion:

### The take-home message

Learning to fact check is an important step towards media literacy. However, real empowerment will require a systemic approach. Our media diets inform us about our world, so consider using your fact-checking skills to cleanse your news feed of junk. Limit your news consumption to the organizations that have a reliable track-record of accurate and less biased coverage, and break out of echo chambers that repeat false or misleading stories. You'll find yourself less **outraged** and more informed.

Taken from: *Don't be fooled... fact-check!* <https://thinkingispower.com/dont-be-fooled-fact-check/>

## Class Newspaper Project



### Introduction



As a class we will develop a **Newspaper/Magazine**

Everyone will write **one article**.



We will create **Task Teams** to create the Newspaper, using your articles.

We will print and post the newspaper for the **school community**.

## Article Instructions

**Topic:** A Problem and suggestions to solve it.

**Word Count:** ~500~

**Sources:** **At least 3 sources** need to be used and cited.

**Images:** Optional. If used, they must be sourced.

## Article Instructions

### Topic:

**World Issues:** Global Warming; Wars; AI advancement ; Human Rights Violation (...)

**National Issues:** Problems affecting Portugal such as Drought, Political instability, Housing crisis (...)

**School Issues:** Something you find lacking in your school that should be fixed.

**Social/Personal Issues:** Dealing with Anxiety, Discrimination, Parental Pressure (...)

**Media Issues:** Critiquing a piece of media (film, show, book, news piece...) you think is harmful, misleading or misguided.

## **Article Instructions**

### **Topic:**

These are only suggestions.

If there is a type of topic not mentioned here  
you would like to cover, feel free!

All you have to do is argue why it is important  
and how.

### **Where to post:**

**Please follow the instructions on the padlet**

<https://padlet.com/diogopaleta/newspaper-articles-for-11ct-gqiojkbxcwsysqj>

## Task Team Setup

### Revisors (4p)



### Editors (3p)



### Fact-Checkers (4p + 4 p)



### Graphic Designers (4p)



## Task Team Setup

### Revisors (4 people)

Responsibilities:

- Checking all the articles for:
  - Spelling.
  - Grammar.
  - Correct word use.

## **Task Team Setup**

### **Fact-Checkers (2 Teams of 4 people)**

Responsibilities:

- Checking the claims and sources of the articles.
  - Are the sources clearly identified?
  - Are the sources reliable?
  - Is the claim supported by the sources?
  - Check for plagiarisim / AI use.

## **Task Team Setup**

### **Editors (3 people)**

Responsibilities:

- Organizing the article by themes.
- Writing a short introduction to the newspaper.
  - ~200~ words
- Deciding the title of the Newspaper.

## Task Team Setup

### Graphic Designers (4 people)

Responsibilities:

- Preparing the final file to be printed/posted.
- Deciding Page Layout; Font size; Use of Colours etc.

## Timeline

**9th of April** - Project Introduction.  
- Task Team Creation  
- Introduction to Fact-Checking

**12th of April** - Journalistic Article vs Opinion Piece.  
- Adequate Sourcing of Information

**16th of April** - Ethical Use of Google, Wikipedia and AI.  
- Final choice of Topic.  
- Research & Writing.

**19th of April** - Writing the article.

**23rd of April** - Task Team work

**26th of April** - Task Team work

**29th of April (23:59) -  
FINAL DEADLINE**

## Appendix 14 – P2 Lesson 2

Project #2 – Lesson #2 – Research and Sourcing			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• 2,4,6 - Confirmation Bias Warm-up (10')</li> <li>• Researching tips for Google, Wikipedia, Chatgpt (15')</li> <li>• How to cite sources (15')</li> <li>• Fact-Checking an opinion article (20')</li> </ul> <p>Project Objectives:</p> <ul style="list-style-type: none"> <li>• Provide students with models of citation to use for their own articles.</li> <li>• Provide fact-checking practice before writing the article.</li> </ul> <p>Learning Objectives:</p> <ul style="list-style-type: none"> <li>• Alert for confirmation bias and for the necessity to search for alternative explanations before committing to an opinion.</li> <li>• Stimulate critical thinking when reading and citing information.</li> <li>• Acquiring skim-reading / skim-searching competencies through fact-checking.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Black Board	Whole Class	10'
<ul style="list-style-type: none"> <li>• The teacher starts the lesson by writing the numbers 2,4,6 on the board.</li> <li>• Teacher explains that these numbers were selected with a specific logic in mind. <ul style="list-style-type: none"> <li>○ Three numbers in ascending order, but this information must not be revealed at this stage.</li> </ul> </li> <li>• Teacher asks students to suggest other sets of three numbers that match the logic the teacher used.</li> <li>• The teacher writes down the first three suggestions and asks the students what is the logic. <ul style="list-style-type: none"> <li>○ Students are likely to say “All even numbers” “All numbers in twos, even if odd” “Even numbers in twos”.</li> <li>○ If someone reaches the actual logic, the teacher does not confirm at this stage.</li> </ul> </li> <li>• Teacher asks them how they know that their logic is true. <ul style="list-style-type: none"> <li>○ Expect some to say “Well, if what we said follows the logic, then it’s that logic”</li> </ul> </li> <li>• Teacher asks them if they are to test their hypothesis, what do they need to do? <ul style="list-style-type: none"> <li>○ The goal is for them to attempt different logics and conclude they also work, disproving their initial assumption.</li> <li>○ If they figured it out from the start, they can still apply the research logic.</li> </ul> </li> <li>• Teacher concludes by revealing the actual logic, reinforcing that sometimes we reach conclusions that “make sense” but that are not necessarily true. When we do research we need to check if other possible explanations exist before defending one.</li> </ul>			

2	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Computer, Projector and Internet	Whole Class	15'
<ul style="list-style-type: none"> <li>• Teacher moves on to the research part.</li> <li>• The document has three segments. Google, Wikipedia and ChatGPT.</li> <li>• For google, the teacher reinforces that this is a search engine, not a source. This means you can never claim “google” as a source.</li> <li>• Often we go to wikipedia for research. Unlike what many teachers say, wikipedia is important and valuable if used correctly.</li> <li>• Teacher opens wikipedia and asks students to provide a topic.</li> <li>• Searching through the topic, if it is long enough it will have several notes that will link back to the source at the end.</li> </ul>			
3	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Computer, Projector and Internet	Individual	5'
<ul style="list-style-type: none"> <li>• As for ChatGPT, it is a tool that is here to stay and we can use it ethically.</li> <li>• Teacher opens up ChatGPT.</li> <li>• Teacher says that it can be very useful to quickly come up with pointers or brainstorm ideas.</li> <li>• Teacher exemplifies with the prompts: <ul style="list-style-type: none"> <li>○ “Can you give me some topics regarding world-wide issues?”</li> </ul> </li> <li>• It can also be used once you have a topic, but are not sure where to start. <ul style="list-style-type: none"> <li>○ “Can you give me some important aspects to consider when writing an article about dealing with anxiety?”</li> </ul> </li> <li>• Teacher explains something to do the effect of <ul style="list-style-type: none"> <li>○ “Once you have these pointers, you close the software and start writing on your own, from scratch.”</li> <li>○ “If you ask it to write it entirely you are doing yourself a disservice, you are robbing yourself of the opportunity to learn and you will make yourself, the rest of the class and the teachers look bad, since this is meant to be published and made available for the school. Your voices and opinions are much more interesting than what the machine has to say.”</li> </ul> </li> </ul>			
4	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 14.1	Individual	5'
<ul style="list-style-type: none"> <li>• Now, this does not mean you should just invent information.</li> <li>• You need to defend your position, and if you want to use someone else’s words you need to give proper credit.</li> <li>• On Google Classroom students will find two samples of information with a question each, on how they should be cited, in text and in the references.</li> <li>• Teacher provides time for them to think and come up with reasons for their choices.</li> </ul>			

5	Resources	Interaction Pattern	Timing
	Appendix 14.1	Whole Class	10'
<ul style="list-style-type: none"> <li>Teacher goes through each question individually, explaining the validity or lack thereof of the options as per the answer sheet provided.</li> </ul>			
6	Resources	Interaction Pattern	Timing
	Appendix 14.2	Group Work	10'
<ul style="list-style-type: none"> <li>To conclude the lesson, teacher provides the link to an example of an opinion essay, written by a college student for The Independent.</li> <li>Teacher explains that this article is quite longer than what is asked of them (Abridged version is 650 words long when it is meant to be 500).</li> <li>However, that is the style to be emulated. An opinion essay with a clear stance and uses information from other sources to support their positions.</li> <li>It still has problems in terms of sources, however.</li> <li>The students task will be asked to read the text and answer the six questions, all related to the links in the article, not the content.</li> <li>This should be done in groups, to reinforce task division skills.</li> <li>It is predicted that this will be a challenging task and students could take more time than expected.</li> <li>If needed, this part of the lesson should be resumed in the next lesson.</li> </ul>			
Resources			
Appendix 14.1 – Citing Sources Appendix 14.2 – Article with Supported Fact-Checking			

## Appendix 14.1 – Citing Sources

# Citing Sources

The image shows two screenshots. The left screenshot is from a search result for 'What helps high anxiety?' on Mind.org.uk. It lists three points: 1. Try to get enough sleep. Sleep can give you the energy to cope with difficult feelings and experiences. ... 2. Think about your diet. Eating regularly and keeping your blood sugar stable can make a difference to your mood and energy levels. ... 3. Try to do some physical activity. The right screenshot is from a page titled 'Look after your physical health' and contains three bullet points: • Try to get enough sleep. Sleep can give you the energy to cope with difficult feelings and experiences. See our page on [coping with sleep problems](#) for more information. • Think about your diet. Eating regularly and keeping your blood sugar stable can make a difference to your mood and energy levels. See our page on [food and mood](#) for more information. • Try to do some physical activity. Exercise can be really helpful for your mental wellbeing. See our pages on [physical activity](#) for more information.

### 1 - What is the best way to cite this information in the text?

- I read that if you sleep enough, it can give you enough energy to cope with difficult feelings.
- According to Google, sleeping enough will help deal with anxiety.
- According to Mind, sleep is a good way to help you handle difficult feelings.
- According to Mind, “sleep can give you energy to cope with difficult feelings and experiences.”
- After all, [sleep can help with difficult feelings](#).

### 1 - Citing in Text:

- Source is not mentioned.
- Google is not a source.
- We mention the source and paraphrase in our words.
- We mention the source and cite the words directly, between “”.
- In an online article or post, it works. In print media it is not viable.

## 2 - What is the best way to include this information in a list of references?

“Alarm over the rise of artificial intelligence tends to focus too much on some distant point in the future, when the world achieves Artificial General Intelligence. That is the moment when — as AI’s boosters dream — machines reach the ability to reason and perform at human or superhuman levels in most activities, including those that involve judgment, creativity and design.”

<https://www.washingtonpost.com/opinions/2021/07/21/ai-we-should-fear-is-already-here/>

### List of References:

- a) <https://www.washingtonpost.com/opinions/2021/07/21/ai-we-should-fear-is-already-here/>
- b) Daron Acemoglu, Institute Professor at the Massachusetts Institute of Technology, (July 21, 2021 at 2:12 pm). *The AI we should fear is already here*. Washington Post.  
<https://www.washingtonpost.com/opinions/2021/07/21/ai-we-should-fear-is-already-here/>
- c) Acemoglu, D. (July 21, 2021). *The AI we should fear is already here*.
- d) Acemoglu, D. (July 21, 2021). *The AI we should fear is already here*. Washington Post.  
<https://www.washingtonpost.com/opinions/2021/07/21/ai-we-should-fear-is-already-here/>

### 2 - List of References:

- a) The link alone is not enough. Especially in print or videos, where you cannot click it.
- b) This has too much detail. We do not need the title nor the hour of release.
- c) In print media, this is sufficient. In electronic media, adding the link is important.
- d) This has the best balance of information. Author; Date; Title; Source; Link

## Appendix 14.2 – Article with Supported Fact-Checking

### Rapid digital technology advancement is significantly impacting young people, socially and economically

'Personally, the idea of young people preferring to socialise over Facebook rather than down the pub is pretty embarrassing'

**Lucas Fothergill**

Thursday 05 May 2016 11:18 BST

Barely a week goes by without the release of a new device or app you might feel *obligated* to try, or a new 'thing' that takes up yet more time you could spend doing more productive tasks. Having been born in the 90s, like a lot of other people, I've grown up with new tech relentlessly sprouting up.

As an English lit student, I sometimes struggle to concentrate on a novel for longer than six minutes. *Six minutes*. Student or not, I'm undoubtedly not the only person to have this attention span problem. [Engadget](#) recently reported on a study which suggested the average attention span has fallen since the start of the century. While people could focus on a task for 12 seconds back in 2000, that number dropped to around eight seconds in 2013. **(1)**

Would life be better without all this new digital technology? Would life be better without the bottomless pit of dull nonsense that is your Twitter feed? Probably not. We can lash back at new digital tech all we want, but it's difficult to imagine a future where we're less dependent on it. Plus, it's pretty easy to take it all for granted.

There are certain things that might irritate us about new digital tech and social media (i.e. that one person on Facebook who really loves horses), things our parents never had to deal with when they were younger. Still, though, I, for one, wouldn't have it any other way. Furthermore, as reported by [Engadget](#), there are a lot of benefits to new tech as well, as it appears to improve your abilities to both multitask and concentrate in short bursts.

[...] With laptops, tablets, and phones, new technology has made it easier than ever to be online. Over the next decade, this is likely to increase. However, it begs the question: is technology having derisive effects on our health?

The Mental Health Foundation has said it is “too early” to say whether technology is changing our core ability to relate to others, adding: “But soon enough to conclude that while it facilitates relationships, real and virtual, technology is no substitute for the human interaction that is a buffer against loneliness.” (2)

Even if two thirds of young people find online communication easier than face-to-face interaction, more than a third of them also find new technology to have an isolating effect on their lives. (3) Furthermore, teenagers who engage with social media during the night could be damaging their sleep and increasing their risk of depression and anxiety. (4)

And there’s more. Fairly recently, the ONS released new data suggesting young people prefer to socialise via Facebook and Snapchat, rather than face-to-face. (5) Look further back, and there were reports from Oxford University’s Internet Institute claiming social media has made young people more selfish. (6) [...]

But, if we are to believe anyone trying to shine a light on the issue, we just need to make sure we don’t overdose on online. We need to take care of ourselves. Who knows what this is doing to us in the long-term. What will 50 years of social media usage do to us? [...]

Personally, the idea of young people preferring to socialise over Facebook rather than down the pub is pretty embarrassing. I don’t believe the ONS’s suggestion is indicative of young people at all. But, just imagine if the ONS is right. Imagine if the statistics were an accurate reflection of the reality of social interaction between young people today. It would be like living in a dystopia. [...]

The pace of new information and the rapid development of new technologies is surely set to increase and intensify. Whatever happens next, the effects will have a significant impact on the social and economic aspects of our lives - and the lives of our children.

**Abridged from:**

**Lucas Fothergrill, (5 May 2016). *Rapid digital technology advancement is significantly impacting young people, socially and economically*. The Independent.**

<https://www.independent.co.uk/games/rapid-digital-technology-advancement-is-significantly-impacting-young-people-socially-and-economically-a7014656.html>

**Fact-Checking the sources:**

**From this article, follow the links the author provided and answer the following questions:**

- 1 - Can you find the original study?
- 2 - Follow the link to the Mental Health Foundation. Can you find these exact words?
- 3 - Follow the link on “isolating effect”. Can you find the information?
- 4 - Follow the link on “could be damaging their sleep”. Can you find the information?
- 5 - Is it possible to confirm this data?
- 6 - Is the author saying with certainty that Social Media makes us selfish?

## Appendix 15 – P2 Lesson 3

Project #2 - Lesson #3 - Researching and Writing			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• Correction of previous sheet. (15')</li> <li>• More detailed instructions on article writing (15')</li> <li>• Research and Writing task (60')</li> </ul> <p>Project Objectives:</p> <ul style="list-style-type: none"> <li>• Help students decide on their topic.</li> <li>• Provide students with time and guidance on how to research for and write an opinion article.</li> </ul> <p>Learning Objectives:</p> <ul style="list-style-type: none"> <li>• Sort relevant information for research of a specific topic.</li> <li>• Understand what makes for an adequate way of sourcing information.</li> <li>• Schematize ideas for an article draft.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Appendix 14.1	Whole Class	15'
<ul style="list-style-type: none"> <li>• Teacher starts the lesson by recalling what was done the previous lesson</li> <li>• Teacher projects the document about fact-checking and goes over it with the students, highlighting that the task was to find the information. <ul style="list-style-type: none"> <li>○ <b>1 - Can you find the original study?</b></li> <li>○ Although adequately cited, the fact that engadget cites a microsoft study but you can reach the original study, this is not a good source. It's almost like spreading a rumor.</li> <li>○ <b>2 - Follow the link to the Mental Health Foundation. Can you find these exact words?</b></li> <li>○ You cannot easily find it because the link goes to the directory of Mental Health Foundation articles, making it harder to reach the specific information.</li> <li>○ <b>3 - Follow the link on "isolating effect". Can you find the information?</b></li> <li>○ Although the document is very long, if you ctrl+f for the word "isolated" you will find the exact part of the document that supports this argument.</li> <li>○ <b>4 - Follow the link on "could be damaging their sleep". Can you find the information?</b></li> <li>○ The article also comes from the Independent, and the source is clear about the statement, backing it up with reliable institutions like the university of Glasgow.</li> <li>○ <b>5 - Is it possible to confirm this data?</b></li> <li>○ It is not. It does not direct us to the source of the data. We may try to find the article on the ONS Office of National Statistics, but for it to be consistent, it should be directly consultable.</li> </ul> </li> </ul>			

	<ul style="list-style-type: none"> <li>○ <b>6 - Is the author saying with certainty that social media makes us selfish?</b></li> <li>○ No, she is referring to a secondary source, a BBC article that itself cites Oxford university</li> </ul>		
<b>2</b>	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 15.1 ; 15.2	Whole Class	15'
<ul style="list-style-type: none"> <li>• Once the questions have been covered, the teacher moves on to the article writing itself.</li> <li>• Teacher explains that if they have their computer they may use it, if not it is suggested to write on paper for the draft and research on their smartphones.</li> <li>• Teacher asks whether they have thought about the topics to write about. <ul style="list-style-type: none"> <li>○ If some of them have, steer the conversation about it as a class.</li> <li>○ If most have not, refer back to the instructions for the newspaper.</li> </ul> </li> <li>• Teacher provides the checklist, so they have a sense of what is expected of them for this lesson.</li> </ul>			
<b>3</b>	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 15.1; 15.2	Individual	60'
<ul style="list-style-type: none"> <li>• Teacher assists students in coming up with their themes, using mostly questions and trying to have them reach the conclusions themselves, trying not to impose any particular topic.</li> <li>• Teacher uses the checklist as a benchmark to assist students in the stages of writing the article.</li> <li>• Teacher makes sure that they are taking appropriate notes of the research sources they are using. <ul style="list-style-type: none"> <li>○ Noting down Author, Source, Link and Date.</li> </ul> </li> <li>• Teacher projects the Padlet and explains where to post it once they are done.</li> </ul>			
<b>Resources</b>			
Appendix 14.2 – Article with Supported Fact-Checking Appendix 15.1 – Article Checklist Appendix 15.2 – Task Team Organization Padlet Screenshot			

## Appendix 15.1 – Article Progress Check

### Article Checklist 14.04

- Have I chosen a topic?
  
- Have I decided what my stance and solutions are?
  
- Have I drafted a plan for my article?
  
- Have I found sources that defend my position?
  - Are they reliable?
  - Have I checked alternative explanations?
  
- Have I started writing the article?
  
- Have I given a title to the article?

## Appendix 15.2 – Organization Padlet Screenshot

Diogo Paleta + 20 + 3M

### Newspaper Articles for 11

You will post here your articles as you finish them.

**Instructions**

**Newspaper Article - WRITE THE TITLE HERE**

Insert Newspaper Article file in this section as a **Google Docs** link or a **Word File**.

Do not paste the text directly.

Make sure to leave to set the General Access to **"Anyone with the Link - Viewer"**. This way we can download but not edit your file.

Revisors should create a copy of the file and edit in a separate file to be posted on **"REVISED ARTICLES"**

Fact Checkers should create a small report, clearly identifying which Article it refers to. It should be posted in **"FACT CHECKERS REPORT"**

**Original Articles**

Anônimo 4M

google docs

edit

Adicionar comentário

Anônimo 4M

google docs

Documento sem nome

Adicionar comentário

**Revised Articles**

Anônimo 4M

DOCX

Democracy in Portugal

Adicionar comentário

Anônimo 4M

Citizenship should be a subject

Adicionar comentário

**Fact-Checkers Report**

Fact-Checker report

google docs

Documento sem nome

Adicionar comentário

Anônimo 4M

google docs

edit

## Appendix 16 – P2 Lesson 4, 5, 6

Project #2 – Lesson #4,5,6 – Task Team Work			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• Checking if everyone has written and posted their article. (5')</li> <li>• Provide Instructions on Task Team work (5')</li> <li>• Task Team organization (35')</li> </ul> <p>Project Objectives:</p> <ul style="list-style-type: none"> <li>• Establish expectations of their responsibility as task teams.</li> <li>• Provide them with scaffolding and tools for their respective task.</li> </ul> <p>Learning Objectives:</p> <ul style="list-style-type: none"> <li>• Learn cooperative work ethics and task delegation.</li> <li>• Engage in peer-correction for self-improvement in English.</li> </ul> <p>This part of the project took one lesson of 45 minutes and two more blocks of 90 minutes.</p>			
Procedures			
1	Resources	Interaction Pattern	Timing
	None	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher begins by congratulating students on the work they have been doing, that this is a very challenging task and that they are rising to the occasion.</li> <li>• Teacher checks if they have uploaded their article.</li> <li>• Depending on student task completion, some students should be given a bit more time to finish their article.</li> </ul>			
2	Resources	Interaction Pattern	Timing
	Appendix 16.1	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher explains that, now that they have written their first article drafts, they will work together in groups.</li> <li>• The respective responsibilities are established in the documents below.</li> <li>• These will be provided on paper and on Google Classroom.</li> <li>• At this stage students join in groups.</li> </ul>			
3	Resources	Interaction Pattern	Timing
	Appendix 16.1	Group Work	35'
<ul style="list-style-type: none"> <li>• Students are tasked with organizing and dividing tasks among themselves with the assistance of the teacher that will go to every Task Team and clarify any doubts.</li> </ul>			
Resources			
<p>Appendix 16.1 – Instructions for Task Team Work. Appendix 16.2 – Sample of Student work.</p>			



## Task Team: Editor

### Responsibilities:

- Read the articles and decide:
  - **Structure of the Newspaper.** Decide relevant categories for the articles by theme.
  - **Name of the Newspaper.** Provide 3 possible names, and have the class vote.
  - **Introduction.** Write an introduction to the newspaper based on the content and the process of creation.

### Workflow:

- Step 1: Read all the articles.
- Step 2: Group them in themes.
- Step 3: Write the Introduction.
- Step 4: When you are done, communicate your information to the Graphic Design team.
- Step 5: Bring the tentative titles to vote in class.

## Task Team: Fact-Checkers



### Responsibilities:

- **Checking the sources of the articles.**
  - Are the sources reliable?
  - Does the information make sense?
  - Is the information cited present and clear in the source?
  - Are the sources well identified in the list of references?
  - Check for plagiarism and use of AI.
- **Checking the images used:**
  - Are the images pertinent?
  - Are the images well identified?
  - Add images if there are none on the article.

### Workflow:

- Step 1: Select the articles for each person to fact-check.
- Step 2: Read them carefully and investigate the references used. If you think a claim needs a source, mention it in the report.
- Step 3: Add images if necessary.
- Step 4: When you are done, post the new file on the Fact-Checking Report. [Article Padlet](#).

Useful tools: [Plagiarism Checker](#) / [AI Detector](#)

## Report Format:

Article Title: \_\_\_\_\_

Author: \_\_\_\_\_

Fact-Checker: \_\_\_\_\_

### Identification:

All sources are clearly identified in the list of references. (Author, Date, Title, Source, Link).

Some sources are not well identified. [Which ones? Elaborate]

No sources identified.

### Consistency:

Information is consistent with the sources. The claims are correctly attributed.

Information is unclear/confusing. [How?Elaborate]

Information is wrong or absent from the source.

### Reliability:

Sources seem reliable.

Source seems somewhat reliable. [How so? Elaborate]

Source seems fake and/or unreliable

## Task Team: Revisors



### Responsibilities:

- Read the articles and check for:
  - **Spelling.** Are there typos?
  - **Syntax.** Are the sentences grammatically correct? Do they make sense?
  - **Paragraphing and Punctuation.**

### Workflow:

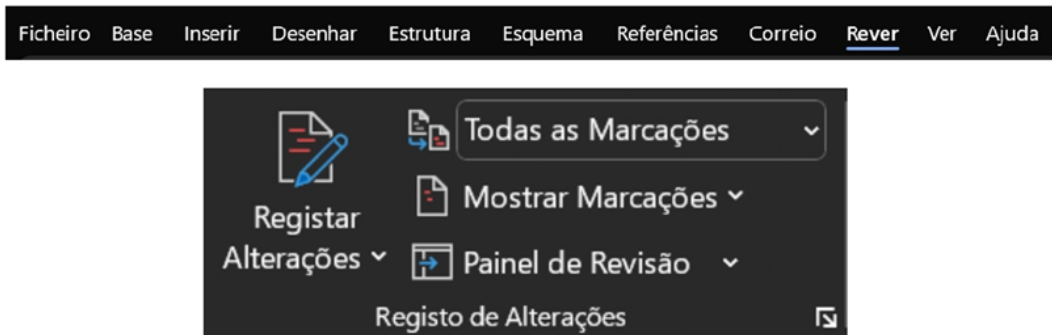
- Step 1: Decide which articles each team member will read.
- Step 2: Copy the texts from the padlets onto your devices. Creating a new file.
- Step 3: Revise them. Type the name of the revisor at the end.
- Step 4: When you are done, post the new file on REVISED ARTICLES. [Article Padlet](#).

### Helpful Tools:

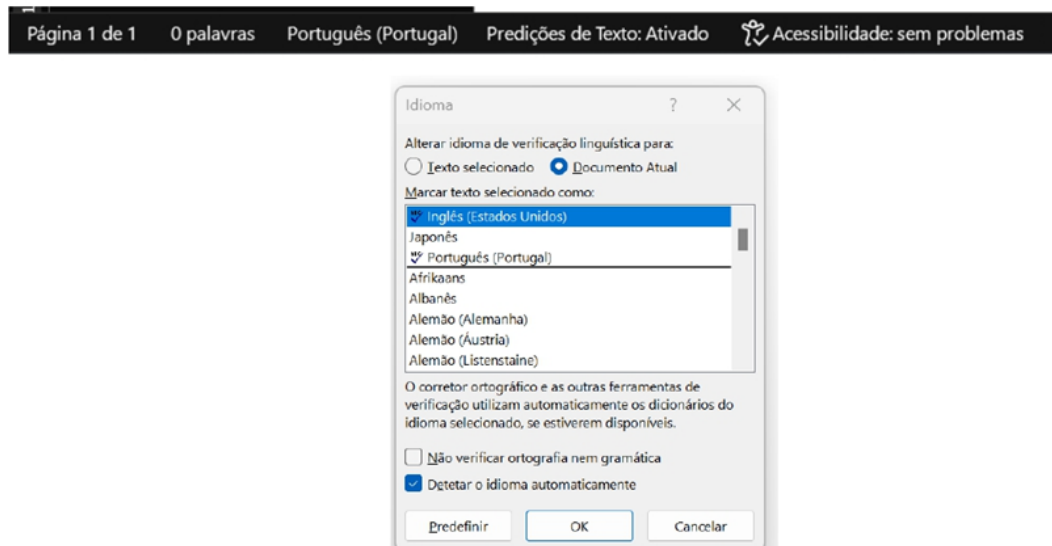
- Dictionary - [Merriam Webster](#)
- Bilingual Dictionary - [WordReference](#)
- Synonym Dictionary - [Thesaurus](#)

## Tips on Word:

How to keep track of changes: (Top)



Changing language settings: (Bottom left corner)



## Task Team: Graphic Designers



### Responsibilities:

- Organize the layout of the newspaper.
- Choose the Font, Colors, Margins, etc. of the newspaper.
- Create the Cover and Back cover

### Suggested Workflow:

- **Step 1:** Divide tasks between you. (Layout; Cover; Back-cover)
- **Step 2:** Place all articles in an online file for you to share the work (Canva or Google Docs)
- **Step 3:** Decide on the graphic approach. Font, Title Layout, nº of columns, Colors etc. **Be creative, but consistent!**
- **Step 4:** Edit all the articles according to your approach, including images and colors.

### Helpful Tools:

- Canva - <https://www.canva.com/>
- Microsoft Publisher.

## Example Layout of a Newspaper Cover:

Source: The Guardian, 25th April, 2024



**How to fall back in love with reading**

**I'll stay an MP for as long as I can' Diane Abbott**

Thursday 25 April 2024  
£100  
From £197 for subscribers

# The Guardian

News provider of the year

## Labour pledges to nationalise rail network within five years

View to end shareholder dividends and cut waste to prioritise cheap fares

One of Labour's first major acts of reform to government will bring all passenger rail into national ownership under Great British Railways as contracts with private owners expire. A plan outlined by the architect of the Conservative's own rail plan.

In a speech today, the shadow transport secretary, Louise Haigh, will announce that Labour also plans to cut waste and claw back shareholder dividends, saving £2.5bn. It will establish a new watchdog, the Passenger Standards Authority, to scrutinise the new system.

Passengers will be offered best price ticket guarantees, automatic delay repair and digital season tickets across the network.

Haigh will say nationalisation "is not going to be easy and it will take hard graft" - but it will be my mission to get us to the right destination and to deliver for the Great British passenger".

Labour leaders hailed the pledges as the moment the party would begin to change its more radical proposals in the run-up to an election campaign after a series of U-turns, including on green investment. They said Haigh's plan was a key plank to counter the narrative that Labour had only vague plans for reform, alongside security, rights and planning.

"We will show we will make bold policy changes when the current settlement is failing," a Labour source said. "But this is not just ideology, this is a detailed plan for reform."

Haigh will portray rail reform as crucial to productivity and competitiveness and to achieve Boris Johnson's "ambitious" advertising Conservative mission. "It is passengers who pay the price, through being stranded because of cancellations, through being unable to work as they travel because there's no internet through overcrowded and cramped train seats," Haigh will say.

"And they also pay through the need to prop up this failing system with huge amounts wasted every year through today's inefficient and fragmented rail network, and even necessary funding not to pay share holder dividends."

However, the plans do not include nationalisation.

**Labour will pledge today to fully nationalise the train network within five years of taking power and guarantee the biggest reform of railways for a generation.**

**Jessica Elgot**  
**Gwyn Topham**

**'Mayhem' as horses run wild in central London**

Four people were taken to hospital after several military horses broke loose during a morning exercise yesterday and two bolted through the city centre, colliding with vehicles. **News Page 4-5**

**"The era of peace in Europe is over, Kyiv warns west"**

**Exclusive**  
**Dan Klaidush and Luke Harding Kyiv**

Kyiv's foreign minister pleads for public love letters for approving long-sold military aid. Kyiv says western allies needed to recap size that "the era of peace in Europe is over" and that Kyiv would eventually need more help to fight off Russia. An EU leader signed the bill that will provide \$10bn in military aid for Ukraine, Deputy Kyiv said "Stalishah." However, he warned that the west needed to build up its defence industry further.

Speaking to the Guardian, Klaidush said he was hopeful that White House would agree.

- Important Elements:**
- Title;
  - Date;
  - Highlighted Titles;
  - Sections of the articles;
  - Appealing Images;

May, 2024

# NEWSPROBLEMS



## WHY SHOULD OUR SCHOOL HAVE CITIZENSHIP AS A SUBJECT?

We are teenagers who in a few years will become adults and most of us do not know how to do basic life things, like filing taxes, paying bills, how to buy a house, and even how to apply to colleges.

The citizenship that we are taught, in our school, is a subject that looks like it is less important than the rest. They give us a project to do until the end of the school year and check on us three times a year.

And sometimes we wait to do the project until the last minute. And the project they give us is good I will not deny it, but we should focus more on the life part of citizenship.

According to the official government program, for this citizenship discipline, we should learn all about the things I talked about, but our school only gives an hour in the week for citizenship.



## INDUSTRIAL POLLUTION

In today's world, global warming is turning up to be one of the most important problems to solve. Even though new advanced technology can diminish it, industrial pollution still is a big cause of global warming.

This article is going to talk about what are industrial emissions, why industrial pollution continues to be a main cause of global warming, what new technologies are being used to decrease it, and other ways to avoid this problem.

The main way industries cause pollution is by industrial emissions, a process and activity that generates emission of pollutants such as nitrogen oxide, ammonia, mercury and carbon dioxide

which pollute water, air and land, some examples of industrial activities that release polluting emissions to the environment are producing electricity, treating and managing waste, rearing livestock or making cement.

## MOVIE REVIEWS



"This movie, also, aims to criticize the bad things we do against our planet. As it shows, the Earth "turned" against humans and the movie came with this big message that these bad things that we do, someday will knock on our door. Interstellar may not be everyone's cup of tea, but if you haven't yet seen it, I highly recommend that you do." -

## DEMOCRACY IN PORTUGAL



"Since the Revolution of the 25th April of 1974, Portugal ended the dictatorship and implemented a democracy so that there was freedom of speech and revoked absolute power in just one person. But how does democracy work in Portugal?" -

ESCOLA SECUNDÁRIA MARIA AMÁLIA VAZ DE CARVALHO

May, 2024

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# NEWSPROBLEMS

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The newspaper you are reading is a project made by class 11<sup>o</sup>CT1 that approaches a diversity of topics, such as societal problems, for example, addictions, and mental health; school problems and hypothetical changes, politics and pollution, sports, and finally the changes of books during time, and we also have movie's reviews. Read more to find out !

Our class worked together to try to build this incredible newspaper, and how did we work? We divided into groups after we all wrote an article approaching many themes. Each group had a particular and unique job, such as editors, fact-checkers, graphic designers, and reviewers, and we all did our work and put them together.

We hope you enjoy our newspaper,

Greetings from your favorite writers 😊!

**ESCOLA SECUNDÁRIA MARIA AMÁLIA VAZ DE CARVALHO**

May, 2024

## THE DIFFICULTY OF MANAGING TIME AS A TEEN

Navigating time as a teen can feel like walking a tightrope with a dozen balls in the air. Between school, hobbies, friends, family, and maybe a job, finding balance can be quite the high-wire act.

Today, adolescents have become accustomed to juggling multiple tasks simultaneously, however, the primary challenge lies in the scarcity of time; attempting to tackle everything at once diminishes efficiency and induces stress.

Across the internet, an abundance of videos, TikToks, and tweets flood the feeds of teens, as they frankly share their struggles with time management. Primarily stemming from the relentless academic demands, multitasking, and jam-packed schedules, these posts illuminate the challenges of balancing it all.

As outlined in a recent HealthyChildren article, the human brain only undergoes full development at the age of 25. This developmental process sheds light on the distinct perception of time, time management, and priorities among children and teenagers.



Moreover, research conducted by CHADD and reported in Medical News

Today underscores that individuals with ADHD and similar conditions often struggle even more profoundly with managing their time effectively. In addition, 3.3 million U.S. children ages 12 to 17 have been diagnosed with ADHD, according to Forbes.

Taking this into account, teenagers also face a significant burden of academic expectations alongside their desire to pursue personal interests. This juggling act often complicates their lives, leading to heightened stress levels. For adolescents with ADHD, managing time becomes even more challenging. While some may overlook these struggles, it is crucial to recognize that the well-being of this generation impacts our future. Many teenagers are grappling with these pressures, often without adequate coping mechanisms.

As per HealthyChildren and MentalHealthCenterKids, valuable tips exist to assist teenagers in enhancing their time management skills.

ESCOLA SECUNDÁRIA MARIA AMÁLIA VAZ DE CARVALHO

May, 2024

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## THE DIFFICULTY OF MANAGING TIME AS A TEEN



While not definitive solutions, these strategies have the potential to reduce stress and anxiety levels, granting adolescents more free time.

On the flip side, I acknowledge that teenagers often attempt to convey their perspectives to both parents and teachers, only to receive the dismissive response that it's simply our duty and that we should concentrate more, refraining from complaints. Despite the difficulty, effectively advocating for ourselves and articulating the full scope of our challenges might enlighten them, fostering collaboration toward discovering viable solutions. This could involve reducing the amount of homework and projects, limiting the number of tests per week, or exploring alternative approaches.

According to the National Library of Medicine, "Social interactions are proposed to be a basic human need, analogous to other fundamental needs such as food consumption or sleep".

Teenagers, depriving themselves of socializing to study and focus on school as they are taught, can lead to "profound and lasting negative consequences on physical and mental health".

To summarize, the challenge of time management faced by teenagers is indeed a significant issue that warrants attention. Whether we're teenagers ourselves, parents, or educators, it's our duty and responsibility to support adolescents and implement strategies to alleviate their workload. A nurturing and supportive environment fosters greater efficiency and motivation, benefiting everyone involved. It's a win-win situation. Embrace learning effective time management techniques while still pursuing your passions, ensuring a balanced and fulfilling lifestyle through thoughtful organization.

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ESCOLA SECUNDÁRIA MARIA AMÁLIA VAZ DE CARVALHO

May, 2024

## THE PROBLEM OF CINEMA NOWADAYS

Cinema is a form of entertainment and art that uses the technique of motion pictures (films and movies) to represent our society in the most artistic forms and ways, making us feel all kinds of emotions. Because of that, going to the movie theater was something exciting and fun to do. Unfortunately, nowadays, people are getting less and less excited about going to watch movies, and the reason for that is simple: movies are very bad nowadays. Both the movie critics and casual movie watchers agree that this is the case with movies nowadays and there are several reasons why films are getting so bad.

Movies lack creativity and emotion. With all the reboots, remakes and sequels, we don't see almost anything original in the filming industry.



Big studios like Disney, Sony Pictures and Universal Studios now choose to invest in productions that already have a captive audience (for example, the Disney live action movies that use the nostalgia of the audience to make money) rather than betting on new ideas.

This leads to a lack of originality and creativity, where films are very predictable and follow an established strategy (like the recent Marvel movies). This happens because making movies is very expensive. High production, marketing, and distribution costs make it risky for studios to invest in films that don't fit into the mold of big box office hits. Studios end up not letting their screenwriters and directors have creative liberty, limiting the variety of movies and films. But now audiences are getting tired of this repetitive formula because they want to see new stories seen on screen.

ESCOLA SECUNDÁRIA MARIA AMÁLIA VAZ DE CARVALHO

May, 2024

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## THE PROBLEM OF CINEMA NOWADAYS

Another problem is the "forced" and bad representation put on these movies. Studios always had complaints from the audience about the lack of diversity in their movies, so, in response, movie companies decided to put diversity all over their films.

That would be alright if the representation seen in these movies was done right and not just as a way for these studios to make money by pretending to care about diversity. But forcing representation in movies by creating minority characters that don't feel like real people, upsets both non and minority groups that are part of the audience of a movie. A clear example of this are the Disney live actions (like Little Mermaid and Peter Pan) where the race of the characters was changed just to have the attention of the public and not for representation purposes, because when the actors playing those characters were receiving hate, the company was no were to be found.

To end these problems, cinemas must reinvent themselves as entertainment spaces, offering unique experiences that go beyond just watching a movie.



For this, studios need to be willing to take risks on new ideas and support independent and low-budget films that bring a fresh and original perspective. Representation and diversity should be prioritized, both in story selection and in the hiring of casts and production teams. This not only improves the narratives presented on screen but also reflects the diversity of the audience and promotes greater inclusion in the film industry.

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## Appendix 17 – P3 Overview

### P3 – Song Analysis

#### PBL Features:

- **Challenging Question:** Analysis in depth of a song of their choice
- **Sustained Inquiry:** Contrasting their interpretation with lyric interpretation of others on the internet.
- **Authenticity:** The material chosen and analysis made is according to the student's opinion
- **Student Voice and Choice:** Students choose a song of their liking.
- **Reflection:** Students reflect on what makes a song appropriate or inappropriate in a school setting.
- **Critique and Revision:** Students get feedback on their text and apply it before recording an audio file.

#### Main CML Learning Goals:

- **Positionality** – Realize that the same song can have different interpretations, depending on who listens to it.

#### DML Learning Goals:

- **Creation:** After researching a song, the meaning behind the lyrics, students record an audio, making use of recording technology of their choosing.

## Appendix 18 – P3 Lesson 1

Project #3 Lesson #1 – Preparation for Song Analysis			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>• Eliciting understanding of Regret (5')</li> <li>• Listening to a song (5')</li> <li>• Answering the work sheet (20')</li> <li>• Discussing Song interpretations (20')</li> </ul> <p>Learning Objectives</p> <ul style="list-style-type: none"> <li>• Infer authorial intent from song lyrics.</li> <li>• Prepare students for further lyrical analysis in multimedia project.</li> <li>• Contrast differing interpretations of the same text.</li> <li>• Deduce and express emotional impact of a song from both lyrics and musicality.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Whiteboard	Whole Class	5'
<ul style="list-style-type: none"> <li>• Teacher begins the lesson by writing the word <b>Regret</b> on the board and asks students to try to explain it.</li> <li>• Important that teacher should highlight that they are not looking for a direct translation. We are looking for a definition. <ul style="list-style-type: none"> <li>○ Ex: A feeling when you do something bad and feel bad about it.</li> </ul> </li> </ul>			
2	Resources	Interaction Pattern	Timing
	Appendix 18.1	Individual	5'
<ul style="list-style-type: none"> <li>• Teacher explains we are listening to a song that deals with regret.</li> <li>• Students are instructed to listen to the song trying to understand its message while reading the lyrics on a worksheet provided.</li> </ul>			
3	Resources	Interaction Pattern	Timing
	Appendix 18.1	Individual	10'
<ul style="list-style-type: none"> <li>• After having listened, students answer the questions on the back of the sheet.</li> </ul>			

<ul style="list-style-type: none"> <li>• First, teacher instructs them to focus on the vocabulary questions that can help them make sense of the song, having 5 min to do it.</li> <li>• After the time has elapsed, teacher corrects and explains in greater depth the meaning of each expression.</li> </ul>			
4	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 18.1	Individual	15'
<ul style="list-style-type: none"> <li>• Teacher instructs students to answer the following questions.</li> <li>• They are phrased as Listening Interpretation, dealing with the song as a written text.</li> <li>• These are <ul style="list-style-type: none"> <li>○ What is the singer feeling? What happened for him to feel this way?</li> <li>○ Who is he talking about?</li> <li>○ What does he want from the person?</li> </ul> </li> <li>• Teacher encourages students to write full sentences.</li> </ul>			
5	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 18.1	Whole-Class	15'
<ul style="list-style-type: none"> <li>• After the time has elapsed, the teacher opens up the discussion to the whole class.</li> <li>• As each question is covered, the teacher writes down students ideas on the board, highlighting the differing perspectives.</li> <li>• If the interpretations are very consistent, teacher should challenge students with differing options and ask them to defend or refute them. <ul style="list-style-type: none"> <li>○ I.e. if all students understand this to be a song about a girlfriend, ask them if it could be interpreted as a song to a daughter/son.</li> </ul> </li> <li>• Teacher collects the sheets at the end of the lesson to provide grammatical feedback in the next lesson.</li> </ul>			
<b>Resources</b>			
Appendix 18.1 – Listening Task – The Reason, By Hoobastank			

## Appendix 18.1 – Listening Task – The Reason, Hoobastank



### The Reason Worksheet

Name: \_\_\_\_\_

Class: \_\_\_\_\_

#### Listening

Listen to the song The Reason, by Hoobastank.  
Follow the lyrics to help you.



<p>I'm not a perfect person There's many things I wish I didn't do But I continue learning I never meant to do those things to you And so, I have to say before I go</p> <p>That I just want you to know I've found a reason for me To change who I used to be A reason to start over new And the reason is you</p> <p>I'm sorry that I hurt you It's something I must live with everyday And all the pain I put you through I wish that I could take it all away And be the one who catches all your tears.</p> <p>That's why I need you to hear I've found a reason for me To change who I used to be A reason to start over new</p>	<p>And the reason is you And the reason is you And the reason is you And the reason is you</p> <p>I'm not a perfect person I never meant to do those things to you And so I have to say before I go</p> <p>That I just want you to know I've found a reason for me To change who I used to be A reason to start over new And the reason is you</p> <p>I've found a reason to show A side of me you didn't know A reason for all that I do And the reason is you</p>
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**Vocabulary:**

Match the expressions in the box on the left, with the boxes on the right.

"Meant to"	
"Catches all your tears"	
"Take it all away"	
"I wish I didn't do"	
"Put you through"	

a)	I regret doing
b)	Wanted to
c)	Make it disappear
d)	Made you feel
e)	Comfort you when you are sad

**Listening/Reading Interpretation:**

1 - What do you think the singer is feeling? What happened for him to feel like this?

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2 - Who is the singer talking about?

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3 - What does the singer want from this person?

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## Appendix 19 – P3 Lesson 2

Project #3 Lesson #2,3 – Song Analysis			
<p>Quick Overview:</p> <ul style="list-style-type: none"> <li>Assisting Students in choosing their song. (25')</li> <li>Going over the questions and model answers (20')</li> <li>Pronunciation practice AI. (5')</li> <li>The next lesson is meant to be used for answering the questions in class (50')</li> </ul> <p>Learning Objectives</p> <ul style="list-style-type: none"> <li>Infer meaning from song lyrics.</li> <li>Reflect on and express in writing the impact of a song in their lives.</li> <li>Elicit alternative interpretations of song lyrics.</li> </ul>			
Procedures			
1	Resources	Interaction Pattern	Timing
	Internet Access; Appendix 19.1	Teacher Speaking	5'
<ul style="list-style-type: none"> <li>Teacher instructs students that the next assignment will be a song Analysis.</li> <li>Teacher instructs students to go over their playlists and find a song in English that is not explicit to then analyze according to the criteria provided.</li> <li>They should come up with two other alternatives, send to the teacher via Teams, so that a playlist for the class is created. <ul style="list-style-type: none"> <li>This is meant to assist students who may not have English songs on their playlists, helping them make a decision from their classmates choices.</li> </ul> </li> </ul>			
2	Resources	Interaction Pattern	Timing
	Internet Access; Smarphones	Individual	20'
<ul style="list-style-type: none"> <li>Teacher assists students in their research, clarifying which songs are appropriate for the assignment.</li> <li>Teacher makes note of students chosen songs.</li> </ul>			
3	Resources	Interaction Pattern	Timing
	Appendix 19.1; 19.2; Projector	Teacher Speaking	15'
<ul style="list-style-type: none"> <li>Once students have chosen their song, Teacher hands out to students the worksheet with the song Analysis Questions.</li> </ul>			

	<ul style="list-style-type: none"> <li>Once all students have the questions in front of them, Teacher goes over each question, explaining what is requested in more detail.</li> <li>Teacher projects two model answers with suggestions of language use to answer all the questions in one contiguous text. One is simple, one is more complex. This is meant to allow students to better calibrate their writing according to their level.</li> </ul>		
4	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Internet Acces, Projector, TTSMaker	Teacher Speaking	10'
	<ul style="list-style-type: none"> <li>Before instructing them to start writing, Teacher explains that the final assignment is meant to be an audio of them, talking about their song and mentioning all the aspects requested.</li> <li>Since it is very likely that students will have the tendency to read the paper when at home, the Teacher explains that part of assessment is doing so in a way that does not sound like they are reading.</li> <li>Teacher provides access to TTSMaker – A Text-to-Speech software, so students can upload their text and hear a virtual voice with clear pronunciation read out their text.</li> <li>They are meant to use this tool to practice pronunciation at home, before sending the audio, trying to emulate the virtual voice.</li> </ul>		
5	<b>Resources</b>	<b>Interaction Pattern</b>	<b>Timing</b>
	Appendix 19	Individual	50' (Next Lesson)
	<ul style="list-style-type: none"> <li>The next lesson should be used to give time to students to answer the questions, with teacher assistance</li> </ul>		
<b>Resources</b>			
Appendix 19.1 – Song Analysis Instructions Appendix 19.2 – Song Analysis Model.			

## Apendiz 19.1 – Song Analysis Instructions

### Song Analysis:



For our first assignment you will analyze a song of your choice, writing a small script with some important information on what the song is, what it means and what you feel about it. It needs to be a song in English. Check with the teacher before you start writing!

After you have chosen the song, make sure you answer the following questions.

If you are unsure, when the class playlist is live, you may check it to get some inspiration!

#### 1 - Genre & Style:

1.1 - What genre is the song?

1.2 - Is it a popular song?

1.3 - How do you describe the song in terms of style? Use at least 4 adjectives. You may refer to instruments, voice, overall sensation.

#### 2 - Meaning:

2.1 - What do you think the song is about?

2.2 - Can it have different meanings?

2.3 - Does it relate to your life? If yes, how?

#### 3 - Feeling:

3.1 - How does the song make you feel?

3.2 - When do you like to listen to it?

3.3 - Do you have a favorite line? Why is it your favorite?

## Appendix 19.2 – Song Analysis Model

Here is a simple example of a song analysis script that answers all the questions:

**The song I chose is** Father's Lament, by Poor Man's Poison. **The song is** Country. **It is not** very popular. **It is** slow, emotional, authentic and hopeful. **I think the song is about** a father saying sorry to his sons. **I think the meaning is** clear, but there may be many reasons why he is apologizing. **The song reminds me of** lost friends. **It makes me feel** hopeful. **I like to listen to the song when** I work. **My favorite line is** "Your *momma's know that I love you both but they won't tell you that I tried*", **because** I like the way he sings it.

**This is a more elaborate example:**

I chose to work on the Indie Country song: Father's Lament by Poor Man's Poison. It is a slow-paced, heartfelt song, with an authentic feeling of guilt from the singer's voice. I think the song is about a father singing to his sons apologizing for something he did to their mothers, probably working too much and neglecting them. Although the lyrics are very direct that he is singing to his sons, the reason he feels bad is not clear. Maybe he cheated on their mothers. Maybe he got involved with the wrong crowd and lost his family's respect. Maybe he had a drinking problem and was trying hard to fix it but it was not enough.

While I don't have children myself, the song reminds me of friendships I lost because I didn't try hard enough to maintain them and makes me feel hopeful that even if you make mistakes, you can always try to fix them or make the situation better. I like to listen to it when I'm working, it helps me focus.

My favorite line is "Your *momma's know that I love you both but they won't tell you that I tried*", because it shows that sometimes love isn't enough, you need to work hard to maintain relationships, be it family, friends or partners.