

Make Room for Picturebooks: promoting intercultural awareness in the EFL classroom.

Francisco Eufrásio Machado

**Relatório da Prática de Ensino Supervisionada do
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Para a Joana. Tinha razão: consegui.

Para o meu irmão, por existir.

Para as minhas avós Maria Alice e Maria de Fátima.

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Álbuns ilustrados na sala de aula: fomentar consciência intercultural no ensino de língua estrangeira.

Resumo

Este projeto tem como objetivo utilizar álbuns ilustrados como ferramenta primária para fomentar consciência intercultural no ensino de Inglês como língua estrangeira, de forma a responder a duas perguntas: “Como podem os álbuns ilustrados desenvolver consciência intercultural no ensino de língua estrangeira”, e “Quão eficazes são os álbuns ilustrados no desenvolvimento das competências empática, estética, estilística, cultural, discursiva e interpretativa, no ensino de língua estrangeira?”. Para responder eficazmente a estas questões, foi necessário ter em consideração a escolha dos álbuns ilustrados, para potencializar o sucesso do projeto com recurso a textos literários adequados.

O presente estudo ocorreu no ano escolar de 2023-2024, como parte da prática de ensino supervisionada do Mestrado em Ensino de Inglês no Terceiro Ciclo e Ensino Secundário, e inclui duas turmas de 10º ano com o objetivo de fomentar consciência intercultural através do uso de álbuns ilustrados. Com este projeto espero contribuir para uma maior adoção do uso de álbuns ilustrados como ferramenta principal no ensino de Inglês como língua estrangeira.

Os resultados mostraram que os álbuns ilustrados contribuem para o desenvolvimento da consciência intercultural, embora não tenha havido aumentos explícitos dos já elevados níveis de ICA dos alunos. Para além disto, foi observado que os álbuns ilustrados contribuem para o desenvolvimento das competências literárias mencionadas no ensino secundário.

Palavras-chave: Álbuns ilustrados; consciência intercultural; Ensino Secundário; Inglês como língua estrangeira; competências literárias;

Make Room for Picturebooks: promoting intercultural awareness in EFL classroom.

Abstract

This work aims at using picturebooks as a stepping stone for fostering intercultural awareness in the EFL classroom, thus answering the following research questions: “How can picturebooks contribute to fostering intercultural awareness in my EFL students?”, and “How successfully can picturebooks contribute to developing empathetic, aesthetic, stylistic, cultural, discursive, and interpretative competences in my EFL students?”. To answer these questions, it was necessary to take into consideration the choice of picturebook (i.e. theme), to potentialize the success of the project with adequate literary texts.

The current study took place in the school year of 2023-2024, as part of the assisted teaching practice for the master’s degree in English teaching in the Third cycle and Secondary level, and targets two Grade 10 classes in fostering their intercultural awareness and literary competences using picturebooks. I hope to contribute to a broader adoption of picturebooks as a primary tool in ELT.

The results show that picturebooks can contribute to intercultural awareness, although with no clear increase in students’ already high levels of ICA. Moreover, it was observed that picturebooks can successfully develop multiple literary competences in secondary level.

Keywords: Picturebooks; intercultural awareness; Secondary Level Teaching; English as a foreign language; literary competences.

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List of Abbreviations

ICA- intercultural awareness

ICC-intercultural communication competence

IS- intercultural sensitivity

IC- intercultural competences

CCA- critical cultural awareness

ELT- English language teaching

AE- aprendizagens essenciais

ISS-intercultural sensitivity scale

Introduction

During my student years and the one year I was teaching as a substitute teacher, I noticed how little room there was for delving into literature in the second language syllabus. Similarly, the tendency to associate picturebooks with a simpler type of literature with no complex messages and only suitable for younger learners, made me reflect on the potential of picturebooks with older learners. One of the most common complaints I have heard in school - as a student and later from my students - was the perception of texts taught in school as unappealing, due to their topics and, as a consequence, due to the overwhelming amount of written text. Picturebooks with appropriate topics may be the spark for learner engagement and the development of critical opinions. Moreover, by bringing picturebooks in the secondary ELT classroom I intend to contribute to the demystification of picturebooks as void of complexity and therefore lacking in prompting multiple interpretations.

Regarding national and international documents, the *Aprendizagens Essenciais de Inglês do 10º ano do Ensino Secundário* (Educação, 2018) (AE), mentions how learning a foreign language contributes to the development of learners' interaction competences such as critical thinking, as well as the development of their own identity as global citizens based on values such as respect towards others and other cultures. The goal level of proficiency of Grade 10 of English should be B1.1/ B1.2 (Council of Europe, 2018). Moreover, it is mentioned that learning a foreign language develops learners' socio-cultural conscience of the worlds around them and other cultural settings, by being able to question stereotypical opinions (Council of Europe, 2018).

The Common European Framework of Reference for Languages: Companion Volume with New Descriptors (Council of Europe, 2018), mentions how learners are social agents whose pluricultural competences should be developed, namely through building their pluricultural repertoire based on an intercultural awareness (IA) process (Council of Europe, 2018, p. 29). As social agents and language users, learners must be involved in a language learning process that does not focus solely on language but helps them recognize "similarities and regularities as well as differences between languages and cultures" (Council of Europe, 2018, p.27). Moreover, according to *The Common*

European Framework of Reference for Language Learning, Teaching and Assessment (Council of Europe, 2001), intercultural awareness includes more than the awareness of the learner's L1 and L2, covering "an awareness of how each community appears from the perspective of the other" (p.103), ultimately contributing to contextualizing such diversity. The CEFR further describes intercultural skills as relating one's own culture with a foreign one, the ability to be culturally sensitive by using various strategies to interact with different cultures, being able to intermediate and deal with intercultural misunderstandings, and overcoming stereotyped relationships (p.104).

The Guide for the Development and Implementation of Curricula for Plurilingual and Intercultural Education (Council of Europe, 2016) states the importance of plurilingual and intercultural education in facilitating the acquisition of linguistic and intercultural abilities (p.15), and in promoting personal development, "encouraging them [individuals] to respect and accept diversity of languages and cultures in a multilingual and multicultural society, and helping to make them aware of the extent of their own competences and development potential." (p.15).

Thus, this project seeks to contradict the general assumption that picturebooks are not suited for secondary classrooms, by teaching picturebooks that delve into complex topics, thus showing that this type of literature has a place in secondary level learning by broadening learners' awareness of different and shared experiences many times only touched upon superficially by other types of texts. Additionally, this project seeks to contribute to the idea that, when carefully selected, picturebooks become versatile tools that fitly complement the curriculum.

Chapter I- Literature review

This section aims at reviewing the literature related to intercultural learning and provides a review of the literature regarding intercultural learning and literature. Finally, it discusses the pros and cons of multimodal literature and picturebooks for intercultural learning in secondary-level education.

1. Intercultural learning

This chapter is dedicated to defining the main concepts related to intercultural learning and relating the latter with national and European documents. These approaches and concepts will later be connected to the use of picturebooks to foster intercultural learning.

The European Commission (2016) states that “Intercultural dialogue is extremely important for fostering constructive engagement across cultural divides and for enhancing the cohesion of democratic societies” (p.21), due to learner’s increasingly participation in intercultural contexts. Intercultural dialogue is defined as “dialogue that takes place between individuals or groups who perceive themselves as having different cultural affiliations from each other” (p.10).

Furthermore, the European Commission (2016) defines the concept of intercultural competences as an “ability to mobilise and deploy... values, attitudes, skills, knowledge and/or understanding, in order to respond appropriately and effectively to the demands, challenges and opportunities that are presented by a given type of context” (Europe, 2016, p.10). Subsequently, the concept of intercultural competences mentioned above is complemented by Baker’s (2015) notion of Intercultural Awareness, in the sense that it would help materialize intercultural competences in a culturally diverse context. Baker defines Intercultural Awareness (ICA) as a “conscious understanding of the role culturally based forms, practices and frames of reference can have in intercultural communication, and an ability to put these competences into practice in a flexible and content specific manner in communication” (2015, p.163).

ICA can be divided in three levels, “intercultural and transcultural awareness”

being the last and most complex level, as shown in Figure 1 (Baker, 2022, p. 45).

Figure 1- Level 3: intercultural and transcultural awareness.

An awareness of:

1. Culturally-based frames of reference, forms, and communicative practices as being related both to specific cultures and also as emergent and hybrid in intercultural communication.
2. Initial interaction in intercultural communication as possibly based on cultural stereotypes or generalizations but an ability to move beyond these through:
3. A capacity to negotiate and mediate between different emergent communicative practices and frames of reference based on the above understanding of culture in intercultural communication.

In this third and highest level, it is supposed that students develop a complex sense of culture, far from the superficial dichotomies of us-them, moving away from “cross-cultural comparisons” (Baker, 2015, p. 131). In other words: “A capacity to negotiate and mediate between different emergent communicative practices and frames of reference based on the above understanding of culture in Intercultural Communication” (Baker, 2022, p.45).

Baker also mentions the importance of multilingualism for the development of learners’ ICA, since “monolingual native speaker L1 language norms and communities” (p. 45) may only develop communicative competence. To reflect the intercultural and transcultural process particular to L2 communication Baker suggests that, along with multilingualism, linguistic resources should be complemented by multimodal and transmodal practices and resources. Baker states the importance of intercultural communication by comparing it to grammar or pronunciation: “by marginalising intercultural education... teachers are often unwittingly ignoring the most important aspects of the learners’ needs and motivations, who are to engage in intercultural communication” (Baker, 2022, p. 50).

One of the models Baker mentions is Byram’s (1997/2021) intercultural communicative competence, which can be considered an expansion of communicative

competence, “to explicitly recognise the intercultural use to which L2s are put and the range of skills, knowledge and attitudes associated with this” (Baker, 2015, p.131).

Critical cultural awareness (CCA) is at the centre of the five dimensions of Byram’s intercultural communicative competence (ICC), which includes attitudes, knowledge, skills of interpreting and relating, skills of discovery and interactions, and critical cultural awareness (Byram, 1997/2021). Critical cultural awareness or *savoir s’engager* is defined by Byram as “the ability to evaluate, critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries” (Byram, 1997, p. 63). Thus, CCA’s objectives comprise of the ability to interpret values (explicit or implicit) in documents and events in one’s and others’ cultures, the ability to critically evaluate documents related to explicit perspectives and criteria, and to interact and mediate situations where different cultures are involved, so as to reach a level of negotiated acceptance and compromise between differences (Byram, 1997).

Another concept related to ICA and ICC is intercultural sensitivity (IS) (Chen and Starosta, 2000). If ICA can be seen as the cognitive aspect of ICC, IS comprises the affective aspect of ICC, which is defined by one’s will and motivation to understand, appreciate, and accept differences among cultures (Chen and Starosta, 2000). ICA and IS are interconnected since one’s process of achieving ICA can be reinforced by the ability to have IS (Chen and Starosta, 2000). According to Chen and Starosta (2000), interculturally sensitive people:

... are able to reach the level of dual identity and enjoy cultural differences by gradually overcoming the problems of denying or concealing the existence of cultural differences and attempting to defend their own world views and moving to develop empathic ability to accept and adapt to cultural differences. (Chen & Starosta, 2000, p. 4).

This being said, the focus of this study will be on promoting Baker’s ICA in the ELT classroom through picturebooks. However, learners’ IS will be measured through

an intercultural sensitivity scale (ISS), to help me track changes in learners' ICA. Having outlined the importance of intercultural learning, I move to the role of literature in ELT.

2. Literature in ELT

Bland (2020) mentions how literature in the ELT classroom offers a way to move past superficiality and dichotomies when teaching culture, by “promoting dialogue and understanding between diverse cultural identities and the forging of link based on mutual respect... reflection and critical thinking” (p. 69). Furthermore, she states that literature can provide a broader sense of the world and develop critical stances toward learners' own perspectives, contributing “to a dynamic and multifaceted repertoire of knowledge both of the word and the world” (Bland, 2020, p.72), while also improving linguistic skills. Bland (2020) also mentions how literary texts expose learners to unfamiliar sociocultural contexts that move away from idiosyncratic culture teaching, resulting in changes in learners' perspectives: “With literary texts we can combine both a focus on language and a focus on wider educational goals” (Bland, 2020, p.72). Additionally, she states that reading literature promotes emotion, empathy, ethics, knowledge of the world, ideology and social justice issues. Thus, teaching literature can lead to detailed levels of intercultural learning and competence development.

2.1 Competence development and levels of intercultural learning when teaching literature.

Volkman (2015) argues in favour of connecting the use of literature in ELT classroom with models for the development of competences within ICC, similarly to how Baker (2022) incorporates ICC models and other critical perspectives in his ICA approach. Volkman makes the connection between interculturality and literature by recognizing that reading literature is an encounter with the Other, thus requiring the acknowledgement of diversity. This view is aligned with the perspective that teaching literature for intercultural competence development needs to have a presence in the ELT classroom,

Volkman (2015) outlines the specific intercultural competences that are developed by literature teaching. These are:

- Communicative competence, since literary texts provide multiple sources of new vocabulary, chunks, collocations, idiomatic language in context, as well as providing the opportunity to reflect on the use of language. He adds that communication skills enhancement “is always intercultural learning per se unless... foreign language is taught as if it were completely unaffected by any culture-specific dimension” (p.51).
- Interpretative competence, “the ability to respond to texts in an informed, analytical manner and the ability to compare and evaluate different interpretations” (p.51);
- Narrative competence, which comprises both the ability to understand and create one’s narratives;
- Stylistic competence, where one is able to apply previously acquired styles when in contact with other literary texts;
- Performative dimension, entailing co-creating and reinterpreting meaning, which can happen through assuming a character's perspective for a specific task;
- Orientation, in the sense that “literary texts offer blueprints for real-life challenges, conflicts or situations, and invite readers to engage with scenarios presented” (p.53). Moreover, literary texts provide fictionalized forms of learning about the human experience.
- Ethical responses, by creating inner dilemmas and conflicts which result in moral and ethical reflection.

Thus, the mentioned literary competences relate to and will help complement the development of Baker’s (2022) ICA in the EFL classroom.

Volkman (2015) further mentions four levels of intercultural learning via literature, seen as a process related to meaning creation of a text by its reader. The first level is that literature provides a multitude of challenges regarding meaning creation and encourages reflection. Literature presents layers of unfamiliar representations of reality - whether it be language, a historical approach or cultural settings. On a second level, foreign language literary texts provide fictionalized examples of others and differences that help question the readers’ expectations. On the other hand, and in

relation to the third level, some literary texts may be accounts of first-hand experiences, which offer intercultural encounters based on “privileged insights into target cultures” (p. 55). Lastly, a fourth level, literary texts that specifically provide less privileged or outsider perspectives may offer “critical reflection of a ... majority culture’s rules and norms” (p.55). In this sense, literary texts provide opportunities for self-reflection and intercultural dialogue through first-hand dialogues between different cultural settings.

2.2 Critical incidents and the iceberg model

Literary texts can present what Volkman (2015) refers to as “critical incidents” (p. 56), which can be seen as intercultural conflicts between “two “culturally diverse parties” (p. 56). These intercultural encounters serve as opportunities for a deconstruction of learners' cultural norms, values, and attitudes, which affect learners' reactions during critical incidents. Volkman suggests analyzing the causes of the critical incident and identifying how such causes are related to one’s attitudes and beliefs.

The intercultural iceberg model represents the hidden meaning which will need to be deconstructed and interpreted by the students, those cultural nuances which run deep – the submerged part of the iceberg. Volkman (2015) uses the intercultural iceberg model to make a similar connection with the way literature works with the reader: the tip of the iceberg being the literal text, and the hidden parts of the iceberg being comprised of the interpretation, assumptions, and inference of information made by the reader. In other words, literary texts are seen as a model for intercultural learning by providing opportunities to “interpret what happens on the surface level by analyzing the culture-specific elements” of the characters (2015, p. 58), while also presenting critical incidents. While any literary text may deal with the concept of the “other”, the literary texts presenting critical incidents delve into the underwater part of the iceberg, to promote intercultural learning. Thus, the teacher is tasked with helping learners gradually connect and describe the “surface phenomena” (p.60) of the iceberg and then deeply understand them, moving from objective descriptions of literary texts.

2.3 New Literary Competences

Following Volkman (2015), Alter and Ratheiser (2019) propose a model for

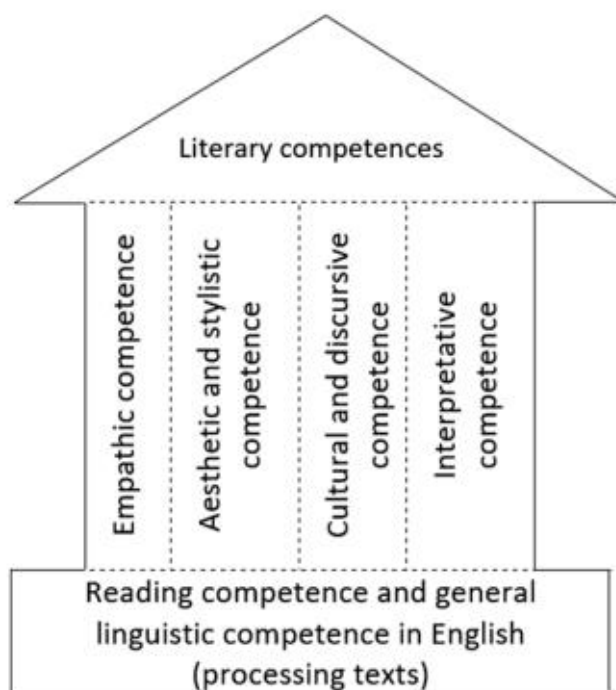
literary competences that complements the scales presented in the CEFR (see Figure 2). The model includes four sets of competences: the empathetic competence, the aesthetic and stylistic competence, the cultural and discursive competence, and the interpretative competence, which allow a “more systematic approach to the teaching and... assessing of these skills” (p.4). These competences are directly related to linguistic and reading competences since they promote an “awareness of the process involved in appreciating literature” (p. 4), as well as supporting the literary competences in the CEFR, making them more objective and approachable. These competences are reflected in the descriptors of three scales present in the CEFR: “Expressing a personal response to a creative text”, “Analysis and criticism of creative texts”, and “Building on pluricultural repertoire” (p. 5).

Empathetic competence is the ability to connect to a character’s actions, reactions, emotions, thoughts, and motives, in a text. Secondly, aesthetic and stylistic competence is related to a reader’s ability to value a literary text and its principles of construction, which allows a deeper understanding and deconstruction of the meaning of a text, and the ability to “identify categories such as narrative perspective, means of characterization and theme development” (Alter & Ratheiser, 2019, p. 5). Thirdly, cultural and discursive competence aims at describing the cultural settings, systems of meanings, and values implied in a text. This competence encourages learners to, for example, “investigate the representation of gender in a text and reflect on how different expectations or demands in the society presented could affect these roles, thereby analyzing the underlying discourse” (p. 6). Lastly, interpretative competence is considered to be the roof of this model, which refers to a learner’s “ability to infer meaning from a work of literature” (p. 6). Successfully developing the previous competences would directly lead to developing intercultural competence, since they are considered to be interdependent.

Moreover, these four sets of competences are interconnected since the promotion of one directly develops the other, ultimately strengthening a literary competence: “A well-developed empathic competence will make cultural and discursive competence stronger... just as aesthetic and stylistic competences will impact on interpretative competences” (Alter & Ratheiser, 2019, p. 4).

Alter and Ratheiser's (2019) model of competences will be used along with Volkman's (2015) as the theoretical foundation of this study, to facilitate the use and assessment of literature in the ELT classroom. These competences aim at teaching literature beyond linguistic objectives, introducing competences that will be related to fostering and assessing ICA when teaching picturebooks.

Figure 2- Alter and Ratheiser's (2019) Model of literary competences



2.4 Picturebooks

Delanoy (2018) mentions how "Communicative competence is... inextricably linked to coping with multiple and multimodal communication streams" (p. 148), thus suggesting the use of "pedagogically crafted text ensembles" (p. 152) rather than single texts. Moreover, Delanoy (2017) states that moving away from words only literary texts and into multimodal literature - such as picturebooks, comics, and graphic novels- would promote engagement, develop learners' visual literacy, promote deeper thinking processes, meaning creation and critical text reflection. Delanoy's (2017) notion of today's communication being multimodal goes hand in hand with Bland's (2018)

reference to the importance of connecting ELT with learners' multimodal reality outside the classroom.

2.5 Picturebooks in secondary education

According to Mourão (2023), the use of picturebooks as a tool for intercultural learning has increased since 2016. Her scoping review of literature about teaching intercultural education with picturebooks challenges the assumption that picturebooks are only used in pre-primary and primary education, for of the 19 studies identified, half are undertaken with children from 13 years old to young adults in secondary and tertiary education.

According to Alter and Merse (2023), selecting and implementing picturebooks for intermediate and advanced learners needs to go beyond style and theme. Additional criteria for selection should include picturebooks that provide access to critical views of social norms and values (Alter & Merse, 2023), so that learners can be encouraged to deconstruct ideologies that can be present in the moral of picturebooks. A further criterion for selection is picturebooks that deal with sensitive topics and thus have explicit verbal and visual content. In the case of retellings of traditional tales, these picturebooks can contain a more serious tone underneath the apparent joyful verbal text, often portraying reality as an undesirable place (Alter & Merse, 2023), thus not being suited for all learners. A final criterion is picturebooks that are published specifically to promote learning objectives set by the Ministries of Education (Alter and Merse, 2023).

2.6 Bringing picturebooks into secondary classrooms: Approaches

Heggernes (2019) argues in favour of the potential of a dialogic approach to picturebooks in promoting intercultural learning for exploring picturebooks through dialogue promotes learners' agency when having to question, justify and face conflicting ideas between the picturebook and between students. She highlights the importance of open-ended activities aligned with a "careful consideration of teacher- and student-centred forms of interaction" (p. 55) so that students are able to "share responsibility for the dialogue" (p. 55), ideally moving "matter of fact responses" (p. 48)

to small groups and whole class dialogues. Thus, the teacher's mediating role and knowledge of dialogic features affect learners' performance when engaging in dialogues that lead to intercultural learning. Heggernes (2020) also mentions educational dialogue, which similarly provides students with the space to relate their personal experiences when discussing picturebooks. For this, one of her suggestions is introducing an ambiguous illustration so that students share different opinions and build their dialogues on them.

Another approach presented by Heggernes is to create a parallel between a picturebook's cultural setting and learners' personal experiences through experiential activities, in order to develop perspective-taking skills and reflect on their own and their peers' experiences (Heggernes, 2020). Deep reading is also considered as part of the experiential approach, similarly, aiming to "reconnect the school world with the world beyond school" (Bland, 2023, p.25). Bland refers to intensive reading and extensive reading when exploring literature, both being considered as approaches that do not "include critical thinking and other educational goals" (p. 11). Intensive reading is associated with exploring texts through true or false statements, gap filling exercises, matching exercises or multiple choices, and not beyond the surface level of literary texts. Extensive reading is mostly focused on reading for pleasure and information (Bland, 2023), where students choose the texts they wish to read.

Bland considers picturebooks as artifacts with potential dialogic spaces (2023), thus suggesting that a dialogic discourse would successfully allow picturebooks to be explored to their full potential. In agreement with Heggernes (2019), Bland highlights the role of the teacher in stimulating students with open-ended and spontaneous questions and questions to which the teacher truly does not know the answer for, so that students don't feel as if their knowledge is being tested, simultaneously avoiding a right or wrong dichotomy when interpreting a text.

Rather than being tools to introduce topics or begin lessons with, Mourão (2017) argues that picturebooks are suitable for secondary classrooms since they explore complex topics, which allows for multilayered and critical readings (p. 253).

The "Tell me" approach (Chambers, 2011) will be used as starting point for the structuring of my action research cycles. This approach seeks to promote authentic

talking situations where learners' agency is crucial when deciding which topics to discuss rather than being imposed by the teacher. This follows three main stages. Firstly, reading and re-reading, where learners predict the topic of the picturebook, read it and confirm their predictions. Secondly, learners think and re-think about the picturebook giving short answers, deciding on what topics to focus on, and identifying common topics mentioned by learners. Chambers (2011, 177 - 181) recommends the following as starting questions: "Was there anything you liked about this book?" "Was there anything you disliked about this book?" "Was there anything that puzzled you?" "Did you notice any patterns or connections?". Finally, students discuss their personal views on the chosen topics providing longer answers. In this stage learners are encouraged to identify puzzles and patterns in the story to be interpreted by them. Through a "Tell me" approach learners are encouraged to "think for real, speak for real and write for real", which is why I believe this approach to be the appropriate one to help the participants of this study develop ICA.

2.7. Summary

The literature review aimed at presenting an overview of using picturebooks in secondary classrooms to promote intercultural awareness, evidencing the advantages of teaching older learners with this form of literature. The fact that the chosen picturebooks were matched with the topics of the textbooks intends to show that picturebooks can be flexibly integrated into the yearly programs. Additionally, I intend to demonstrate that picturebooks can be recurrently used to explore complex topics that are seldom touched upon by textbooks. I have shown above the competence development potential of picturebooks. Nonetheless, this multimodal literature can be utilized in greater depth than that of teaching an aspect of language. Learners can develop their language skills while engaging in discussions regarding genuine and challenging topics, sharing critical opinions and conflicting ideas, using the classroom as a safe space for this. Moreover, I also hope to contribute to the development of students' emotional maturity and awareness of themselves and others by exploring other layers of meaning in texts that go beyond the literal or the mere acquisition of knowledge. Doubt, uncertainty, abstractedness and even questions that may not have

answers, are all part of exploring a text and the experiences that it carries, and students should be provided with more opportunities to do so. Hence, this study aims at answering the following research questions:

- “How can picturebooks contribute to fostering intercultural awareness in my EFL students?”
- “How successfully can picturebooks contribute to developing empathetic, aesthetic, stylistic, cultural, discursive, and interpretative competences in my EFL students?”

Chapter II- Action- Research

This chapter will focus on the methodological approach chosen for the present project. The data collection process will be described, which includes the importance of collecting learners’ informed consent, and it will be given an outline of the activities and lessons that comprised the picturebook cycles. Finally, this chapter will detail the data collection tools utilized for the project.

1. Methodology

This study followed an action-research methodology (Burns, 2010). I identified an issue during my class observation period, that is a general lack of an intercultural approach when teaching Grade 10 students, namely understanding the Other and developing critical opinions. As stated by Burns (2010), action research “involves taking a self-reflective, critical, and systematic approach to exploring your own teaching contexts” (p. 2), problematizing the practice as a teacher to improve it, bringing change to the classroom.

Action Research is a process defined by a cyclic sequence of steps toward bringing improvement and change, in four steps (Burns, 2010). The first step is to identify an issue in the classroom and delineate a solution. Then, acting in order to implement the plan , observing the results of the action; and finally, reflecting on the effects that the action had on the identified issue, in a cyclic fashion (Burns, 2010). This project undertook two cycles, using two different picturebooks with my Grade 10 learners, with a view to developing their intercultural awareness.

1.1 Consent

At the beginning of the school year both the headmaster's and cooperating teacher's consent forms were signed and authorized, each document describing in detail the goals and approaches of the present project (**Appendix 1**). The parents' consent was requested early in the school year (**Appendix 2**), while the students' consent was requested prior to the intervention and the first IS survey (**Appendix 3**). As mentioned by Mourão (2021), "Permission, or informed consent, requires that researchers provide everyone who is involved in their research with sufficient information so that each can decide whether they want to take part or not." (p. 224). In this regard, and as not to be seen as "voiceless, incompetent and lacking in ability to consent" (p. 224), students' consent forms were distributed and I read them aloud, and students were given the opportunity to ask any questions regarding any needed clarification concerning the approach or topic of the project. Thus, I explained the action research project, highlighting the anonymity of their participation and how the collected data would be used. I also emphasized that students' participation was not compulsory, and they could cease to participate in the project at any given point if they so decided. The written and read explanation of the consent form was done in a way that tried to avoid influencing students' decision making through "inadvertent coercion" (p. 235). Students were also asked to choose codenames they would like to be referred to in their teacher's final report, "...enabling a form of participation in the study" (p. 233), which made many students enthusiastic about actively having a say in a part of the study. Many students remembered their code-name during the whole study, which was taken as an indicator that they were taking their role in the project seriously.

1.2 Data collection and research tools

The data for this project was derived from a post-lesson teaching journal, students' classroom activity worksheets, self-assessment worksheets at key moments in the teaching sequence, and a questionnaire on intercultural sensitivity (see Figure 3). The self-assessment presented to both classes was adapted from the CEFR (2018) Can-Do statements of the following scales, also mentioned by Alter and Ratheiser

(2019) in their proposal of a new model for literary competences: “Expressing a personal response to a creative text”, “Analysis and criticism of creative texts”, “Building on pluricultural repertoire”, and “Reading as a leisure activity”. The self-assessment thus aimed at assessing the students’ development of the mentioned literary competences posterior to each picturebook cycle.

Figure 3- Data collection tools.

Data collection tool	Implementation date
Student’s consent form	18.01.2024
Parents’ consent form	
Headmaster’s consent form	
Pre <i>#Goldilocks</i> cycle survey	20.03.2024- Class 10B 21.03.2024- Class 10A
Post <i>#Goldilocks</i> cycle (pre <i>The lost thing</i> cycle) survey	13.04.2024- Class 10B 14.04.2024- Class 10A
Post <i>The lost thing</i> cycle survey	27.05.2024- Class 10B 28.05.2024- Class 10A
Post <i>#Goldilocks</i> cycle self-assessment worksheet	13.04.2024- Class 10B 14.04.2024- Class 10A
Post <i>The lost thing</i> cycle self-assessment worksheet	27.05.2024- Class 10B 28.05.2024- Class 10A
Students’ classroom activity worksheets	Between 9.04 and 25.05

The post-lesson journal included my observations of students’ reactions to the picturebooks, their predictions, and comments made while working in pairs or in groups. Other utilized documents include the lesson plans for both picturebook cycles and respective worksheets and post-its written by students when asked to predict aspects of the picturebooks. The worksheet prediction post-its from both picturebook cycles were collected so that student’s answers could be quoted. My internship colleague, who was present in all my lessons, also took notes of comments made by students that I might otherwise have missed. These notes were then included in the teaching journal.

The intercultural sensitivity questionnaire was based on Chen and Starosta (2000)'s intercultural sensitivity scale (ISS). This 24-item scale determines the level of intercultural sensitivity related to intercultural interaction based on how high the score is (Chen & Starosta, 2000). In this sense, the surveys aim to facilitate the assessment of learners' ICA along with their worksheet answers and self-assessment statements. The questionnaires were completed before and after each picturebook cycle. These data collection tools aimed at assessing the impact of the cycles on the learners' intercultural awareness as a result of the sequence of activities planned around picturebooks.

1.3 Lessons and activities

The project involved two picturebook cycles which had the main goal of promoting ICA. For this, each cycle was structured in four to five lessons, each one of them focusing on a different stage of exploring the picturebook, while similarly focusing on different skills, as seen in the table in Figure 4.

Figure 4- Picturebook cycles.

#Goldilocks cycle			
Lesson /date	Lesson nr.	Stage	Skills
1- 9.04.2024	69	Pre-listening activities	Reading and speaking
2- 10.04.2024	70	Listening activities	Reading and writing
3- 11.04.2024	71	Post-listening activities	Writing and speaking
4- 15.04.2024	72	Post-listening activities	Writing and speaking
5- 17.04.2024	73	Post-listening activities	*No specific skill. Focused on Grammar.
The lost thing cycle			
Lesson /date	Lesson nr.	Stage	Skills
1- 13.05.2024	82	Pre, while, and post-listening activities	Speaking and listening
2- 14.05.2024	83	Post-listening activities	Speaking and writing

3- 15.04.2024	84	Post-listening activities	Speaking and viewing
4- 22.05.2024	86	Post-listening activities	*No specific skill. Focused on Grammar.

As shown on Figure 4, both picturebook cycles were planned to focus on different sets of skills in each stage, so that each cycle was diverse in its activities and ways to explore the picturebook. Additionally, the planning of the activities was guided by the previously stated intercultural competences (Volkman, 2015), to facilitate the promotion of ICA. Thus, teaching these literary texts sought to develop learners' communicative competence, interpretative competence, narrative competence, stylistic competence, performative dimension, orientation – such as fictionalized forms of learning about the human experience-, and ethical responses (Volkman, 2015). Moreover, the picturebook cycles were planned to successfully touch upon the four levels of intercultural learning when teaching literature mentioned by Volkman (2015) and described above in detail: i) the multitude of challenges regarding meaning creation provided by literature; ii) the fictionalized examples of others and difference that help question the readers' expectations; iii) the accounts of first-hand experiences, which offer intercultural encounters; and iv) the fact that less privileged or outsider perspectives offer opportunities for reflection on one's own culture settings. Similarly, Alter and Ratheiser (2019)'s model for literary competences served as guidance for the building of the activities surrounding the two picturebooks to culminate in the promotion of ICA, these competences being empathetic competence, aesthetic and stylistic competence, cultural and discursive competence, and interpretative competence.

Finally, as it has been mentioned in the previous chapter, the lessons around the picturebook cycles followed a "Tell me" approach (Chambers, 2011). By allowing a practical and organic exploration of picturebooks, the stages of this approach fit the four-lesson sequence for each picturebook cycle. The lessons progressed from introductory general questions to special questions that allow for more interpretation on behalf of students (see Figure 5).

Figure 5- "Tell me" approach: general and special questions (Chambers, 2011).

General questions	Special questions
What caught your attention?	How long do you think it took the story to happen?
Did anything bore / interest / surprise you?	Whose story is it?
Was there anything you thought strange?	Which character interested you most? / least?
Have you read any other stories like this? How is it different? How is it the same?	Where did the story happen?
Were you surprised by anything your friends said?	When did it happen?
What would you tell your friends about the book?	
What is the most important thing about this book for you?	

Chapter III- Practicum

This chapter will focus on the characterization of the school and that of the participants where the practicum took place and the choice of picturebooks. It will also include the activities developed in my practicum, the results and subsequent reflection and discussion, as well as a reflection on the limitations of the study.

1. Context: The school

The practicum took place between September 2023 and June 2024, in a school located in Lisbon under the supervision of my cooperating teacher. During our first meetings, it was decided I would be co-teaching four Grade 10 classes along with my student-teacher partner.

This school is comprised of 3rd cycle and secondary level. The school cluster is located in a middle-class area, which is reflected in the school cluster's population: a homogeneous population of mostly middle-class students. Although its infrastructures were aged, the school was equipped with computers in every classroom, as well as a white board and an interactive board. Internet connection was sometimes unstable, imposing the need to adapt the lessons when necessary. The classes used the *Engaging 10* coursebook. Grade 10 classes had three English lessons of 50 minutes per week, with

10 minutes dedicated to individual reading time at the beginning of one of the lessons.

The cooperating teacher did not have any 3rd Cycle classes attributed to her, an issue that was solved by asking another teacher to let me and my internship colleague observe and teach a lesson to her class so as to meet the necessary requirements of the Master's. I observed the class throughout the school year and taught one lesson (the lesson plan and worksheet can be seen in **Appendix 4**). By the time the lesson took place, the class was fairly accustomed to the teacher trainees' presence. Although the Grade 8 class was part of my practicum experience, the students did not participate in the present study.

2. Participants

The participants in this study were two Grade 10 classes composed of nineteen and twenty students (see Figure 6), as the aim of this study is to specifically reflect on the success of picturebooks as tools to promote intercultural awareness at the secondary level.

Figure 6- Class 10A and 10B.

Class 10A								
Total nr. of students	Boys	Girls	13 years old	14 years old	15 years old	16 years old	Portuguese native speakers	Native speakers of other languages
20	11	9	1	5	12	2	18	2
Class 10B								
Total nr. of students	Boys	Girls	13 years old	14 years old	15 years old	16 years old	Portuguese native speakers	Native speakers of other languages
19	7	12	0	4	13	2	19	0

2.1 Class 10A

The majority of the 20 students in this class were Portuguese between 13 and 16 years old, as can be seen in Figure 6. In this class one student spoke Vietnamese and did not speak either English or Portuguese hence, they did not participate in class or interact with their peers. This student did not agree to participate in the study although she participated in all class activities. Another spoke Hindu, some Portuguese, and had

a good understanding and use of English. This class had students ranging from language competence levels A2 to B2 and was characterized as being well behaved and interested during class. During the course of the school year, one student left the class to enrol in another course, and around five other students had equally decided to change courses or knew they had to repeat the school year due to their grades, although they remained until the end of the year. This detail seems useful to mention since the expectations for this class were high in terms of results, interest, and the quality of their participation in class. Despite there being students with very good marks in this class, due to the fact that many students were not continuing their studies in the present course, there was an observable impact on motivation, interest and overall participation and the group as a whole did not make an effort to act on their potential. Thus, 10A could be characterized by having a lot of potential and students that could engage in complex discussions regarding complex topics, although their efforts to do so were overshadowed by the class's attitude over the course of the year.

This being said, the Class 10A was generally well behaved and participative, with one or two students that had moments of defiance during activities or when receiving instructions by the cooperating teacher, mostly at the beginning of the year (i.e., talking back to the teacher or repeatedly arriving late despite being warned). These situations were overcome as students became more engaged and were able to demonstrate their capacities in class. In this class students were used to working in pairs and small groups.

2.1.2 Class 10B

Class 10B was made up of 19 students and all of them were Portuguese native speakers, as can be seen on Figure 6. Like class 10A, the students' language competence ranged from A2 to B2. Comparatively, class 10B was more participative, engaged and cooperative during class work. It was noted that in this class students were comfortable sharing personal opinions and views with their peers, many times giving extensive answers and supporting them, both written and orally. Since the work around exploring the picturebooks was mostly done in groups and pairs, it was important that students were used to such class dynamics, which they were. Like 10A, two students left class 10B to join other courses. On the other hand, one student joined the class, and was well

integrated with his peers in a short period of time, since this class was quite welcoming and close with each other, with many students being together since Grade 7. Additionally, this class stood out for its students' sense of togetherness and mutual support, which positively influenced students who were shy or not comfortable with English to participate actively and willingly. In the beginning of the school year, one student informed the teachers that she had no access to Google products. Hence, the lesson planning process throughout the year always had in mind this students' situation, mainly because incorporating various forms of technological tools in our lessons is encouraged and that was not always practical as it was based on Google. One solution that the class found was, when having to submit an individual work by email or Google classrooms, a classmate would send the student's works for her, or she would hand a handwritten version.

When informed about the topic of this study, both classes showed enthusiasm and excitement about using picturebooks in the classroom, as they mentioned never having worked with picturebooks in the classroom and were not expecting to do so at the secondary level. More information about both classes' students can be seen in **Appendix 5**.

3. Planning

This section will focus on the choice of picturebooks, the implementation of the picturebook cycles, and subsequent lesson sequences.

3.1 Choice of picturebooks

The choice of the picturebooks took into consideration the availability of class sets, and the topics that have to be covered according to the Grade 10 programme. The first cycle of my AR project included a teaching sequence around *Goldilocks: A hashtag cautionary tale* (Willis & Ross, 2019), associated to the topics of 'Social Media' and 'Media & Ethics' in the Grade 10 programme. This picturebook was used to explore the impact of social media on teens' personal lives and how it shapes one's behaviour with the world around us (mainly regarding breaking personal boundaries to gain social recognition), empathy and understanding, accompanied by a text set of multimodal

materials to support teaching the picturebook - a newspaper article dealing with social media addiction. The second cycle and teaching sequence was planned around *The lost thing* (Tan, 2008), which is associated to the topics of 'Technological Innovation', 'The Future of Technology' and 'Techy Social Change' in the Grade 10 programme. *The lost thing* was used to explore how technology and technological environments shape the individual, inequality, injustice, curiosity and the unknown. One other aspect of the choice of picturebooks is the opportunity to explore complex and sometimes uncomfortable topics with the aim of improving learners' engagement and motivation. Additionally, this allows students to relate their own experiences with meaningful topics that promote critical opinions.

4. Implementing the picturebook cycles

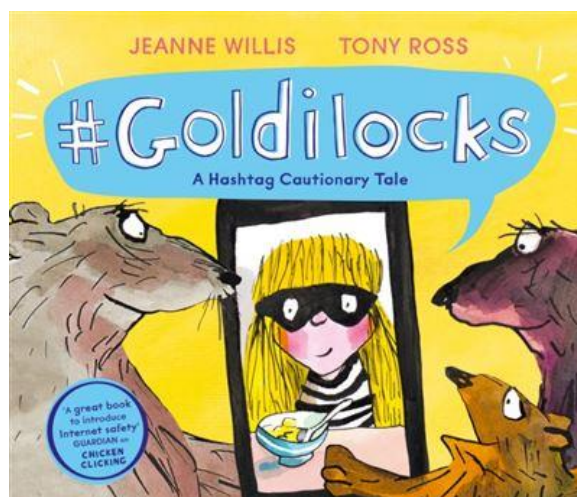
Both implemented cycles followed a similar structure of pre-reading, reading and post-reading activities, with questions and activities that sought to explore topics related to the teaching/learning unit each picturebook was part of, while always trying to promote ICA as the main result. Both cycles were conducted using the picturebook as its main tool, with surrounding activities crafted around it. Thus, during these eight lessons - four for each cycle - students did not use the course book. The cycles' activities were conducted with students in pairs and groups by sharing a picturebook, and each lesson explored different skills. The pre-reading stage included the prediction of the plot and theme of each picturebook without having seen the cover of the picturebook (see Figure 7). Students based their predictions on the title first, and then on the elements of the cover. The reading stage was conducted differently in the *Goldilocks: A hashtag cautionary tale* and in the *Lost Thing* cycle: while in the former the reading was an accompanied read-aloud and each group had a copy of the picturebook to follow the reading, the latter was done in a slightly different manner: students heard the story as it was read by the teacher, without having previously seen any of its visual text. Regarding the post-reading, this focused on exploring and interpreting the visual and written text of the picturebook. Ultimately, the final activities of each cycle sought to promote ICA by linking learners' encounters with others - through the plots of the picturebooks and classmates' perspectives- and the learners' own experiences.

Figure 7- Picturebook cycles' structure.

Stage \ Picturebook cycle	#Goldilocks cycle	The lost thing cycle
Pre-reading stage	- Plot prediction	- Plot prediction
Reading stage	- Accompanied read-aloud (with picturebook)	- Listening to the story without having seen the picturebook
Post-reading stage	- Exploring/interpreting the visual and written. - Promoting ICA	- Exploring/interpreting the visual and written. - Promoting ICA

4.1 First cycle: *Goldilocks: A hashtag cautionary tale*: Goldilocks and social media

Figure 8- The front cover of #Goldilocks (Willis & Ross, 2019).



Goldilocks: A hashtag cautionary tale (Willis & Ross, 2019) (see Figure 8), is a retelling of the original *Goldilocks and the three bears* tale, exploring the relationship between the main character, Goldilocks, and social media addiction. The main plot is like the original tale. Yet, in this version Goldilocks invades the bears' house to get social recognition: she wants to film herself doing increasingly "far more daring" things (Willis & Ross, 2019). Goldilocks is eventually caught invading the bears' property and filming herself eating and sleeping on their beds, leading her to be punished by the local "gruff policeman" (Willis & Ross, 2019). On the one hand, her punishment involved "sweeping

floors, mending chairs and doing chores”. On the other hand, she had to face the social consequences of her actions: “Yet even when they set her free, / her posts lived on for all to see! / And still it’s everyone’s belief / that she’s a horrid porridge thief / who doesn’t have a single friend.” (Willis & Ross, 2019). In this regard, the main aim of the *Goldilocks’* cycle was to understand and reflect about one’s own use of social media while exploring social media’s impact on teen’s personal lives and the world around them.

4.1.1 Lesson 1- Introduction to the picturebook and read-aloud: general questions

The first lesson of this cycle comprised the pre-reading activities, aiming at discovering and predicting the topic and plot of the picturebook, as can be seen in the lesson plan in **Appendix 6**, along with the worksheet for this cycle (**Appendix 7**). To “stimulate prior knowledge” (Ellis & Mourão, 2021, p. 24), the classes were introduced to the plot of the original tale with images and in written text, checking its sequence with an audio file. Most of the students showed interest in seeing what differences there were in the cover of a picturebook where Goldilocks met social media - old meets new, in a way, and they were also intrigued by the “weird” illustrations: in their predictions, more than one student in both classes mentioned that the bears on the cover looked like rats, as can be seen in **Appendix 8** and **Appendix 9**. Subsequently, students were shown the cover of the picturebook and were given time to observe its elements before predicting the plot and possible differences between the original and the recent version of the tale. To do this, a post-it was handed to each student. The predictions commonly shared the element of cell phones, live opening, or other forms that Goldilocks may have used to record her actions. In more or less detail, students referred to the presence of social media in this retelling of the tale, based on seeing the cover of *#Goldilocks*: Goat predicted that “Goldilocks is livestreaming herself cooking cats, so because rats hate cats, they love the entertainment... She repeats the stream... but when they notice that she’s cooking rats they decided to hate on her” (Goat’s *#Goldilocks* prediction post-it), which was quite farfetched when compared to how the story went. Nonetheless, it was interesting to notice how Goat introduced the idea of being hated or shamed, which

coincided with one side of Goldilocks' consequences in the picturebook.

Many students made the connection between the cover of the picturebook - where Goldilocks can be seen wearing a prisoner's suit as she is being watched by the bears through a mobile screen - with the possibility of her arrest or being trapped in the bears' house due to the bears' access to modern technology (i.e., security cameras). In class 10B, Dobiia and Blue's expectation was that "... the bears found her through technology and then Goldilocks was arrested", and "... the house will have security cameras, so the bears will have a video of Goldilocks. This way, they will expose her on the internet as a criminal, to try to catch her" (Dobiia's and Blue's #*Goldilocks* prediction post-its, respectively). When Blue shared her prediction with the class, other classmates exclaimed "Eu pus igual!" (I put the same!) (Teaching journal, 9 April, 2024), which seemed to show how most students in this class had interpreted the cover of the picturebook along the same lines. This activity was previously planned to be done on an online Jamboard, but after attempting it with one of the classes that are not part of the study, it revealed not as practical as expected for a warm-up activity since students took a long time logging into and getting accustomed to the platform. The platform had no restrictions regarding editing users' posts, and being aware of it, some students edited their classmates' posts without their permission, further making it more time-consuming. Hence, this activity was done on post-its with the rest of the classes. When asked if they knew any other stories that shared the three pattern - i.e., three bears, three beds - students in both classes mentioned *The three little pigs*, and *The three musketeers*.

For the read-aloud, students were arranged in pairs and given a copy of the picturebook, so that they could follow the teacher's reading. After listening to the story read aloud, students were asked to compare their predictions with the actual plot of the picturebook.

Students were asked to work individually and provide short answers to the questions in Exercise A. (see Figure 9), which correspond to general questions according to the "Tell me" approach (Chambers, 2011). In this group of questions, the majority of students linked the picturebook with "...the need that people in today's generation have to be socially approved and get fame through social media" (Paiva's

answer to exercise A.1). Although some students were relatively indifferent about how the story made them feel, shrugging when asked to share their answers, they grasped the moral of the story. All students made the quick connection between the moral and their daily lives, however highlighting how Goldilocks' experiences did not reflect their own, but that they recognized the importance of raising awareness. Some students mentioned how they enjoyed the moral behind the story, while another distinctively complimented the progression of the story, "not too fast, not too slow" (Becas' answer to exercise A.4) while stating that she disliked the images, as several students did, being considered as "childish" or "weird", despite contributing to understanding the story. Regarding the importance of the visual text, Batman pointed out that "you can understand the story without looking at the text" (Batman's answer to exercise A.3).

Figure 9- #Goldilocks worksheet- Exercise A.

#Goldilocks and social media - Exercise A
1. How do you feel about the story? Does this make you think about your life or similar experiences?
2. Does this remind you of any other books or stories?
3. What do you think of the illustrations? Do they help understand the development of Goldilocks' actions?
4. Was there anything you liked about this book? Was there anything you disliked about this book?
5. Could someone else understand the picturebook in another way than how you did? If yes, why? If not, why?

4.2.2 Lesson 2- Exploring the picturebook: special questions

The second lesson of the #Goldilocks cycle was dedicated to exploring the visual and written text of the picturebook, as well as to focus on what was previously referred to as special questions (Chambers, 2011), which can be seen in Figure 10.

Students worked in pairs to decide on the opening that they would consider the most important one of the picturebook and support their answer. The most chosen opening in both classes was the "last page" as mentioned by students (see **Appendix 10**). Regarding the last opening of the picturebook, six of a total of 15 pairs between the

two classes considered it as the most important opening, mentioning how it summarised the moral of the story along with displaying the consequences of her actions, as Goldilocks is seen frowning in a prisoner's suit. Rudolfo and Blue, however, focused on the written text for their choice, stating “We chose this page because of the text, because it gives us social media awareness” (Teaching Journal, 10 April, 2024, 2024). Two pairs from class 10A chose the opening with “the bear and the policeman” (see **Appendix 11**), to which Devon and Maury commented “The police took her phone and in real life that would not happen. They couldn’t do that.” (Teaching Journal, 10 April, 2024, 2024). Given that the picturebook deals with the invasion of property and privacy, it was interesting to notice how these students considered the policeman’s action as something he did not have the authority for, even though Goldilocks was guilty of her crime(s).

Figure 10- # Goldilocks worksheet- Exercise C.

#Goldilocks and social media - Exercise C
1. What impact did the need for ‘likes’ have on Goldilocks’ behaviour especially with those around her?
2. How long do you think it took the story to happen?
3. Whose story is this?
4. Which character interested you most/ least?
5. How do you interpret Goldilocks’ desire for social recognition?

Another reason given by the students for choosing other openings was simply the fact that they were enjoyable or funny, such as Frederico and Roberto’s choice of the opening where we see a cat riding a bike (see **Appendix 12**): “It’s an unexpected illustration and Frederico really enjoyed the page because he [the cat] has beautiful green eyes and he likes the bike” (Teaching Journal, 10 April, 2024). This quote was said with a tone of irony and was accompanied by laughs since Roberto was trying to mock in a friendly way Frederico’s engagement with the picturebook, whose illustrations were generally considered childish by most students. Nonetheless, students felt

comfortable exploring, expressing their feelings, and creating connections with the picturebook and their experiences. Lastly, Paiva and Coraline's opening choice was Goldilocks falling from a chair (see **Appendix 13**), which they supported by mentioning how, in their perspective, Goldilocks was willing to do harmful or shaming things to get recognition (Teaching Journal, 10 April, 2024).

The final answer of this exercise, C.5, was the one expected to involve a more personal opinion and focus on interpretation on behalf of the students. Generally speaking, students referred to Goldilocks' actions as being fuelled by her need for her friends' acceptance, as well as society's. Other students condemned the fact that "she was lying too much" in the sense that she deceived others (Cami's answer to exercise C.5), while others went as far as to label Goldilocks as a "pick me girl" for needing so much approval from people. Although students showed that they understood her actions, they did not refrain from criticizing them for their motives and consequences.

4.2.3 Lessons 3 and 4- Online addiction: complementary text set and final activity

In between the second and third lessons, students were assigned a homework task to be done individually and online, on Padlet, where they were to answer the following question: "On what specific occasions do you feel the need to use social media? What impact do you think your interactions online and the content you consume have on your well-being?". This activity aimed at promoting self-reflection on social media usage and its impact on students' personal lives, thus preparing students for the final activity to foster ICA.

All answers can be seen on **Appendix 14** and **Appendix 15**. Those students who gave more elaborate answers demonstrated an awareness of their patterns of social media usage, such how it may affect them or what type of content they consume. There was a general tendency for students to mention that most of their social media use is to communicate via text (i.e., WhatsApp) and how they consume content rather than actively post images of their daily lives or personal information (i.e., Instagram). Frederico, whose homework was handwritten due to the students not having done the task in the scheduled time (see **Appendix 16**), considered social media a "drug, and a lot

of people are in danger because of... content that are really addictive”. Frederico’s social media consumption is restricted to YouTube, and no other social media of those he considered addictive (i.e., Instagram).

Lesson 3 was dedicated to a complementary news article to the *Goldilocks* topic of social media abuse, which can be read in **Appendix 17** and corresponded to exercise E of the worksheet. This lesson focused on group work surrounding reading comprehension questions. To answer these questions (see Figure 11) students arranged themselves in groups of four or five, and each student of the group was assigned one question to focus on. In the end, one spokesperson would share with the class all the answers of the group combined in one final answer.

Figure 11- #Goldilocks worksheet- Exercise E.

#Goldilocks and social media - Exercise E
1. How can digital addiction impact one’s mental and emotional health?
2. What procedures do tech companies use to make their apps addictive?
3. What are the immediate benefits of a short media detox?
4. What can you do instead of being online or using digital devices?
5. How would you imagine your life if you reduced your time online?

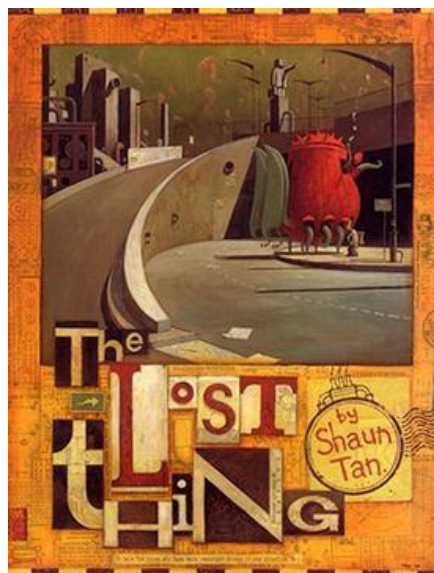
The #Goldilocks cycle culminated in the final activity: Reasons for social media use. For this, students were given prompt questions to reflect on before completing a table based on the report “Life in ‘likes’: a Children’s commissioner report into social media use among 8–12-year-olds” (2017, p.11) (see **Appendix 7**). The idea behind this activity was for students to observe the reasons for social media use given by younger children. Afterward, students were to complete the age gap column corresponding to their school year and age. Thus, having been introduced to #Goldilocks’ cautionary tale about the consequences of social media abuse; a newspaper article covering the importance of fighting social media addiction; and the reasons for social media use from children of various age groups, students were expected to reflect on their own reasons for utilizing social media.

In hindsight, students’ individual answers to this activity were similar to their

Padlet homework, which focused on *what* content students consumed online, as opposed to *why* they used social media, which was the focus of the last activity. Nonetheless, the most common reason given to use social media was to communicate with family and friends, getting informed, to spend time, and to “gossip” or “stalk” others. It should be noted that the term “stalk” was used lightly, since Cami, the student in question, mentioned that what she meant was that she wants to be updated on people and what they do (i.e., celebrities and friends). Other students, including Summer, mentioned how they use social media to “clean my mind”. Another given reason that stood out was Harry’s: “Sometimes I use social media to play with my friends, which distracts me from what happens outside the game”. Students were expected to comment on each other’s reasons but mostly refrained to do so, mainly due to their similarity.

5. Second cycle: *The lost thing*: What is the purpose of lost things?

Figure 12- Front cover of *The lost thing* (Tan, 2008).



The lost thing (Tan, 2008) depicts what could be considered a dystopian reality where people no longer pay attention to details and to that which “doesn’t quite fit” the norm (Tan, 2008). The story revolves around a boy who finds a lost creature that no one else

seems to mind. He does not know what it is, where it comes from nor what its purpose is. The picturebook encourages both reflection on our surroundings and self-reflection regarding the meanings of every detail present throughout the picturebook. Contrastingly to *#Goldilocks: A hashtag cautionary tale*, *The lost thing* provides no clear or definite answers to the questions it arises. Here students were forced to deal with the openness of the picturebook and the many possibilities for what the Lost Thing could be, for example, since as the main character mentioned, “I can’t say what it all meant.” (Tan, 2008). The picturebook was replete with detailed information that many students, as they explored the picturebook, considered superfluous or only there to fill up space, which can be explored in relation to the present-day state of technology that surrounds us. Moreover, topics such as loneliness, alienation, or otherness are touched upon in this picturebook.

The planning of this cycle’s activities took into consideration the fact that during and *#Goldilocks* cycle, I realized that there were too many activities. Moreover, some activities were too extensive, which was reflected in some students being fatigued during the last activities of the first cycle, considering them too long or complex. Having said this, in *The lost thing* cycle I sought to make less and more concise activities that would still focus on promoting ICA and the literary competences.

5.1.1 Lesson 1- Introduction, discovering the picturebook, and read-aloud.

Similarly to the *#Goldilocks* cycle, *The lost thing* cycle was based on the “Tell me” (Chambers, 2011) approach for its structuring. However, having been advised to shorten the length of the second picturebook cycle by my cooperating teacher, the present cycle had fewer questions (see **Appendix 18** and **Appendix 19** for the lesson plan and worksheet, respectively). The latter were nonetheless planned to scaffold the interpretation of the picturebook from general to more complex questions while developing literary competences (Alter & Ratheiser, 2019).

Initially, it was intended that students did not have any visual cues of what the picturebook looked like. However, the cooperating teacher suggested that changes should be made to the initial lesson plan and strategies. To introduce the first lesson, the

teacher projected an opening from the picturebook (see **Appendix 20**). It was important to choose an opening that did not disclose the Lost Thing while allowing students to observe the general atmosphere of the picturebook and its illustrations. Thus, the image was edited to remove the written text that can be seen at the top of the opening, as well as the Lost Thing that can be seen at the bottom of the opening, so that students would only infer from the visual text, to begin with. Students were initially asked what they saw on the shared opening, what the picturebook could be about, and how it could be related to technology. The environment was described as polluted and dirty. The fact that the boy was near a beach led students to assume the picturebook would be about water pollution, which was backed by other students noticing industrial-like pipes and buildings resembling factories. One student, sitting closer to the projector screen, noticed the book in the boy's hand whose title was "What bottle top is that?", which led the class to conclude that the picturebook would be about pollution and that the boy was cleaning the beach.

The read-aloud for *The lost thing* was done differently compared to *#Goldilocks*. In this cycle, it was a listening activity, where students listened to the verbal text without the visual text so that they would later experience the importance of the visual in the creation of the narrative. Moreover, students were tasked with imagining what the Lost Thing might be and describing what it looked like on a post-it according to what they had heard (see **Appendix 21** and **Appendix 22**). Afterward, students read the picturebook in pairs and compared their predictions to what the Lost Thing actually looked like. The predictions were generally short since students were unsure and the written text of the picturebook did not physically describe the Lost Thing at any point. Thus, predictions of what the Lost Thing was like varied between considering it a sentient being, an object, or a machine, although the support for students' choices mostly included a polluted world due to industrial or technological damage to the environment. Many students suggested that the Lost Thing was an animal, given that the boy mentioned how he had found it with a "lost sort of look" (Tan, 2008) and how he had to take care of it or hide it.

When students went through the picturebook, they were surprised by the Lost Thing's appearance. Some called it "weird", others showed excitement when facing an unknown creature, while others loudly stated "Whaaaat!", "What is this??" while focusing

on the Lost Thing's details and pointing out characteristics (Teaching Journal, 13 April, 2024, 2024). While automatically drawn to other details of the picturebook such as the information-filled pages, students took the initiative to start reading the picturebook, this time connecting the information they had heard to the visual text. After seeing it, students described the Lost Thing as “metallic”, “a monster”, “big”, “red”, and “an animal with emotions” (Teaching Journal, 13 May, 2024).

5.1.2 Lesson 2- Exploring the picturebook.

The second lesson of *The lost thing* cycle was dedicated to further exploring the visual and written text of the picturebook as well as posing questions for students to interpret the elements of the picturebook further. Moreover, this lesson's activities tried to focus on empathetic, aesthetic, and stylistic competence (Alter and Ratheiser, 2019), alongside Volkman's (2015) intercultural competences, by making students relate their personal experiences and emotions with those explored throughout the picturebook.

For this lesson, students were handed *The lost thing* worksheet, and began by answering exercise A individually (see Figure 13).

Figure 13- *The lost thing* worksheet- Exercise A

<i>The lost thing</i> - Exercise A
1. When did the story happen?
2. Who is it about?
3. Where did the story happen?
4. Ending? 😊 or 😞?

Question A4 gave students the option of choosing a happy or sad smiley face to characterize the end of the story. However, among the variety of answers, Teresa Flamingo found the ending “kind of neutral... I didn't really understand the book, I found it really confusing” (Teresa Flamingo's answer to question A4). Likewise, Roberto considered the ending confusing thus drawing both a happy and sad smiley, while Frederico “...liked the pictures but the story it's a little confused” (sic) next to a neutral

smiley (Frederico's answer to question A4). While other students used one of the two smileys as their answer, others preferred to explain their answer only in writing. Such was the case of Summer and Mia, who both considered the ending of the story as a sad one as "they [the boy and the lost thing] are separated" (Summer and Mia's answer to question A4). In contrast, of the students who considered the story's end as a happy one, the main justification was that the lost thing found a place where it belonged to, "and it was no longer lost" (Paiva's answer to question A4). When asked what smiley she had chosen, Smurf made an observation to which the whole class reacted both agreeing and remaining in silence as if reflecting: although having considered it a happy ending, she added how it felt happy and sad at the same time, since the boy did something that made him unhappy in order to help someone else (Teaching Journal, 15 April, 2024). When I suggested the concept of altruism to summarize what Smurf had described, she agreed.

To conclude the first lesson of *The lost thing* cycle, students worked in pairs deciding on an opening that stood out to them and supporting their choice. Unsurprisingly, six of the fifteen pairs in both classes chose the opening "with all the lost things" (Teaching Journal, 22 May, 2024) (See **Appendix 23**) as the one that stood out to them. On an aesthetic level, this opening was considered by Devon, Maury, Winner, Emoji, Smurf, and Sleepyteen, as the most colourful and creative of the picturebook, as well as the one with the most details to pay attention to (Teaching Journal, 15 May, 2024). Moreover, the pairs that chose this opening were intrigued by the aspect of all the other "weird" creatures and wondered what some of them might be doing. In this sense, Adolfo and HCO83 mentioned, in between laughs, that they enjoyed the opening since, in the bottom right corner they noticed a creature reading a book called "The idiot", which they imagined was the creature's autobiography (Teaching Journal, 15 May, 2024). On another level Wong and Cami focused on the emotional depth of the opening, as they considered it "the new world and a place the lost thing can call a home and belong to", while also showing that "the lost thing is not alone", according to Student X and Harry (Teaching Journal, 22 May, 2024). Most of students supported their choice by pointing out emotional states or connections between the characters. For example, Kanye West, Larangeira and Rudolfo chose the opening where "the boy is feeding the lost thing" (see **Appendix 24**). When asked why, the group explained that at that moment both the

reader and the boy find out more about the lost thing and how it is on the inside, which they considered symbolic since one could literally see the inside of the Lost Thing for the first time, while similarly being a bonding moment (Teaching Journal, 15 May, 2024). The “parents’ opening” as Dobiia, Becas and Blue called it (see **Appendix 25**), was important for this trio and for Batman, for similar reasons. For Batman the opening proved that the life the boy was leading was incompatible with the parents’ rigidity and unacceptance of strangeness, hence Batman saying that “the thing must be returned” (Teaching Journal, 22 May, 2024). Dobiia, Becas and Blue’s comment complements Batman’s, since the trio shortly concluded that the boy’s parents rejected the lost thing because it was different (Teaching Journal, 15 May, 2024). Similar to what occurred in the *#Goldilocks* cycle, some pairs did not go into detail when supporting their opening choices, either simply stating they enjoyed it or that it was interesting. Nonetheless, one pair of students remained intrigued with the “page with the piggy stamps” (see **Appendix 26**) throughout the time they spent exploring the picturebook. Goat and GG mentioned they wanted to find the meaning behind what they called riddles, namely the Latin mottos under each “stamp” and the meaning of each advertisement. One last opening choice I believe worth mentioning is the one where the boy is taking the Lost Thing to the city (see **Appendix 27**), chosen by Mia and Sky. Here they highlighted the contrast between the crowd’s homogeneity, and how the boy and the Lost Thing stood out in the background, unnoticed (Teaching Journal, 15 May, 2024).

The following activity in the worksheet consisted of a two-part answer that was done in pairs and shared on an online Padlet (see **Appendix 28** and **Appendix 29**). This activity corresponds to the special questions about the picturebook (Chambers, 2011), since they aimed at allowing students to more autonomously interpret the picturebook. For this, and compared with the special questions of the previous cycle, the activity was made shorter so that students had more time to properly reflect and ponder on the two following questions:

- 1. How do you think *The lost thing* relates to technology?
- 2. *The lost thing* draws on different emotions. What emotions can you find in this story?

Some pairs focused more on one question rather than the other, while others

simply answered the part they felt they could articulate better. Regarding the first question, students were free to either explore the relationship between *The lost thing*-picturebook - or the Lost Thing – creature - with technology. Not every pair considered that the Lost Thing was related with technology. The two pairs that shared the same opinion did so by arguing that the creature did not resemble a machine and had many animal elements like a crab or an octopus. Arguments in favour of a connection between the Lost Thing being associated with the theme of technology included that the creature resembled a machine, or a robot filled with “complex mechanisms”, and that just like technology, it seemed “weird” at first and difficult to get accustomed to. Moreover, it was considered that the story depicted the failures of technology, of “things that didn’t result and were abandoned”.

5.1.3 Lesson 3- Exploring the film.

In the last lesson of the cycle students watched the film adaptation of *The lost thing*, with the purpose of exploring the differences and similarities in both works. This activity consisted of the three following questions to be answered after watching the film, the last one being individual:

- 1. What do you think The Federal Department of Odds and Ends represents? Explain.
- 2. What differences/ similarities do you notice between the picturebook and the film? Which do you prefer? Why?
- 3. What do you think happens when people stop noticing things or other people?

The Federal Department of Odds and Ends was generally described as a place where one could get rid of things that no longer served one, or an organization where one could leave things, “bad memories, and regrets” one wishes to forget about (Sky’s answer to exercise D1). In other words, just as in the picturebook one could get rid of “weird looking stuff” by handing them to the department, students associated this place with the possibility of erasing parts of an individuals’ life that are undesired.

Students’ views on what might happen if we stop noticing things or people are succinctly expressed in Teresa Flamingo’s answer: “The world becomes empty”

(Teresa Flamingo's answer to exercise D3). In more or less detail, many answers to the final question shared a sense of the importance of caring for others, of paying attention to the small things around them. The consequences of not noticing things and people included extreme loneliness, eventually resulting in a reality where individuals do not interact with their surroundings, going about their lives "without caring about society itself" (Sky's answer to exercise D3).

5.1.4 Summary

This chapter dealt with the planning of both picturebook cycles and how they were put into practice. The activities surrounding each picturebook were arranged according to the picturebooks' topics along with the topic of the program the classes were being taught at the time the picturebooks were introduced. In other words, the decision of when to teach the picturebooks was determined by the topic of the year program that most aligned with the picturebooks. This meant that the cycles were complementing the classes' programs in the most organic way possible. Additionally, the planned activities required a specific focus on promoting ICA combined with the development of Alter and Ratheiser (2019) five literary competences, and pre, while and post reading activities.

6. Surveys and self-assessment

This section presents the results regarding the research questions identified in the observation stage of the practicum:

- Question 1: How can picturebooks contribute to fostering intercultural awareness in my EFL students?
- Question 2: How successfully can picturebooks contribute to developing empathetic, aesthetic, stylistic, cultural, discursive, and interpretative competences in my EFL students?

The pre and post picturebook cycles survey will specifically help answer the first research question since they focus on five different categories of interculturality, which can then be connected to ICA (see **Appendix 30**). The self-assessment worksheets will be useful in answering the second research question since the statements correspond

to different literary competences (see **Appendix 31**). The surveys' follow Chen and Starosta's (2000) division of the IS statements into five different categories as seen in Figure 14. It is relevant to mention that items 2, 4, 7, 9, 12, 15, 18, 20, and 22 are reverse-coded, and their scores are presented in their corresponding normal coding value.

After deciding on the picturebooks for the intervention cycles and posterior to the observation stage, it seemed fitting to focus on the items regarding Interaction Engagement and Respect for Cultural Differences. The measurement of students' answers was interpreted in a scale from 1 to 5 where 1 – 1.5= very low, 1.51 – 2.50=low, 2.51 – 3.50= moderate, 3.51 – 4.50= high, and 4.51 – 5.0= very high, similarly to the intercultural competence rating scale of Paige et al. (2003).

Figure 14- IS Survey statements according to their categories.

Intercultural sensitivity survey statements	Category
1, 11, 13, 21, 22, 23, 24	Interaction Engagement
2, 7, 8, 16, 18, 20	Respect for Cultural Differences
3, 4, 5, 6, 21, 10	Interaction Confidence
9, 12, 15	Interaction Enjoyment
14, 17, 19	Interaction Attentiveness

6.1 Evolution through the three surveys

The first survey was implemented on 20 and 21 March 2024, for classes 10B and 10A, respectively, after students' informed consent and prior to the intervention. The second survey was the post *#Goldilocks* cycle survey and the pre *The lost thing* cycle, simultaneously. The graphics containing all the answers to the survey can be seen in **Appendix 32**, **Appendix 33**, **Appendix 34**, and **Appendix 35**. There were no significantly dissimilar results for the surveys in relation to both classes. In this chapter, key statements and changes will be analyzed (see Figure 15), while all statements and average scores divided by category can be seen in **Appendix 36** and **Appendix 37**.

Figure 15- Key ISS statements for classes 10A and 10B.

	Class 10A	Class 10B
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Survey category	Statement nº	Class 10A Pre <i>#Goldilocks</i> cycle average score	Class 10A Post <i>#Goldilocks</i> cycle (pre <i>The lost thing</i>) average score	Class 10A Post <i>The lost thing</i> cycle average score	Class 10B Pre <i>#Goldilocks</i> cycle average score	Class 10B Post <i>#Goldilocks</i> cycle (pre <i>The lost thing</i>) average score	Class 10B Post <i>The lost thing</i> cycle average score
Interaction Engagement	1	4.2	4.2	4.2	4.4	4.4	4.4
	11	3.6	3.7	3.4	3.4	3.9	3.8
	13	4.0	4.0	3.8	4.5	4.5	4.1
Respect for Cultural Differences	8	4.8	4.2	4.1	4.8	4.7	4.6
	16	4.3	3.9	4.1	4.5	4.4	4.3
	18	4.5	4.3	4.2	4.8	4.6	4.5
	20	4.1	3.6	3.1	4.0	4.4	4.1
Survey average		3.8	3.7	3.7	4.0	3.9	3.8

The highest Interaction Engagement scoring statements were 13 “I am open-minded to people from different cultures.”, and 1 “I enjoy interacting with people from different cultures.”, with either “high” or “very high” scores across the surveys. The lowest scoring statements were 11 “I tend to wait before forming an impression of people from different cultures.”, and 24 “I have a feeling of enjoyment towards differences between my peers from different cultures and me.” both with a “moderate”. Moreover, in class 10B, the most significant changes were in statement 11 “I tend to wait before forming an impression of people from different cultures.”

Regarding the Respect for Cultural Differences statements, statement 8 “I respect the values of people from different countries” obtained the highest score in class 10A and 10B with “very high” scores. Across the surveys, statement 8 suffered the most decrease in average score, dropping to “high” in class 10A last survey. Statement 18 “I do not accept the opinions of people from different cultures” was class 10B’s highest scoring statement. Statement 20 “I think my culture is better than other cultures” was one of class 10B’s lowest scoring statements. Alternating between “moderate” and “high” results. Statement 20 “I think my culture is better than others.” decreased in class 10A, it was the statement that increased its score the most in class

10B. The change to a lower score in statement 8 could be justified by the fact that the *#Goldilocks* story focused on reprehensible actions on behalf of Goldilocks. Thus, students may have considered Goldilocks' values and differences as things they did not respect due to their negative consequences. The same can be said regarding the decrease in class 10A statement 20's score.

In the third survey, statement 8 was the highest scoring one, despite having the lowest individual score compared to the previous surveys, maintaining a "very high" score.

The third surveys' average score of this remained at 3.7 (high) for class 10A, when compared to the second survey. Class 10B's survey average score followed the same decreasing tendency as the second survey, once more dropping. Thus, the changes between surveys were minimal. Perhaps the decreasing of scores in these statements had to do with how, in *The lost thing* story, students were intrigued about the origins of the Lost Thing, and they quickly formed assumptions about its origin due to its notorious otherness.

The highest scoring statement of class 10A changed to number 18 "I do not accept the opinions of people from different cultures." (high), while the lowest scoring one became statement number 20 "I think my culture is better than other cultures" (moderate). It can be observed that there was a gradual decrease in this statement's average score, which could be related to students not directly connecting the topic of the second picturebook with the broadness of the mentioned statement. In other words, while *The lost thing* seeks to promote understanding of differences, students may have interpreted the notion of culture in statement 20 in a less broader way, and not making the direct connection between the possible positive effects of the picturebook, and the statement.

Regarding the first research question of this study "How can picturebooks contribute to fostering intercultural awareness in my EFL students?", the implemented surveys on intercultural sensitivity allowed me to conclude that although changes are observed throughout the three surveys, both classes have an awareness of the other, expressed through reflection and respect towards differences. Moreover, students are aware of their own limitations when it comes to interacting and respecting intercultural

differences, regarding statements to which they have attributed lower scores. This can be seen in the Padlet activities' answers.

In *The lost thing* cycle, students have shown awareness of how differences may create obstacles to being accepted by others. For Cami and Wong, the Lost Thing was a “different and new thing... and just like technology, at first, it was a really weird thing to get familiar with” (Padlet answers). They further mention how the Lost Thing “might be happy and sad at the same time, because he was able to find a home but was forced to say goodbye to a friend” (Padlet answers) (see **Appendix 28**). Similarly, Student X and Harry made mention of the duality between feelings of happiness and sadness that may have been experienced by the Lost Thing. Sadness “because he was lost, and happiness because he found a place that he belongs” (Padlet answers) (see **Appendix 28**). I would argue that, in cases where students struggled to pinpoint specific emotions that they came into contact with during the picturebook cycles, students still became aware of such emotions or nuances in the relationships of characters. The fact that picturebooks like *The lost thing* deal with complex and ambiguous emotions not often explored in the classroom, students may have struggled to name them, although they were aware of them, how they affected characters, and making parallels with students' own reality. It should be noted that the lowest scores in the survey were never below “moderate” which indicates students' awareness and sensitivity toward cultural differences and engagement with the latter.

6.2 Self-assessment and competences

The self-assessment activities lead me to the second research question of this study “How successfully can picturebooks contribute to developing empathetic, aesthetic, stylistic, cultural, discursive, and interpretative competences in my EFL students?”. The self-assessment statements were divided into each of the competences proposed by Alter and Ratheiser (2019), as can be seen in Figure 17. I have additionally selected questions from both picturebook cycles, which were divided according to each literary competence, in order to assess whether the students successfully developed the latter (see Figure 18). Dividing the self-assessment statements and the picturebook

activities into their corresponding competences helped me gather useful data to answer my research questions. The complete first and second self-assessment statements for both classes can be seen in **Appendix 38**.

Figure 16- Can-do statements and literary competences.

Competence	Can-do statements
Empathetic	1, 2, 3, 4, 5, 6, 7
Aesthetic and stylistic	1, 2, 5, 8
Cultural and Discursive	11, 12, 13, 14
Interpretative	9, 10

Overall, a tendency for similar results and answer patterns could be observed when comparing both classes' *#Goldilocks* cycle self-assessment, as the statements which students agreed with tended to coincide (see Figure 19, 20, 21, and 22).

It was solely in the first self-assessment that an equal number of “yes” and “no” answers or an equal number of answers to a statement could be observed, as is the case of class 10B's answer to statement number 5 and class 10A's statement number 4.

The second and last self-assessment took place after *The Lost thing* cycle, and the results show an increase in student's agreement with the overall statements, whose interval became wider in terms of the number of “yes” and “no” answers. This suggests a successful promotion of literary competences throughout the picturebook cycles. In the second self-assessment, Statement 1 (see Figure 18) remained the most agreed on for both classes, while statements 2, 3, 4, 9, 10, and 12 were amongst the most agreed with.

According to students' self-assessments, the literary competences are successfully developed since the majority of students answered positively to the statements. The slight increase in “no” answers could be a reflection of students' general difficulty in inferring the feelings and overall states of mind of the characters in second picturebook cycle.

Figure 17- Self-assessment statements and “yes” answers.

		Class 10A First self-assessment n=18	Class 10A Second self-assessment n=17	Class 10B First self-assessment n=17	Class 10B Second self-assessment n=18
	Statement	Yes	Yes	Yes	Yes
1	I can explain certain parts or aspects of a work that especially interest me.	18	16	16	17
2	I can explain in some detail which character I identified with the most and why.	14	11	12	15
3	I can relate events in a story, film or play to similar events I have experienced or heard about.	11	16	12	16
4	I can relate the emotions experienced by a character in a work to emotions I have experienced.	9	13	13	16
5	I can describe the emotions I have experienced at a certain point in a story, e.g. the point(s) in a story when I became anxious for a character, and explain why.	10	11	8	11
6	I can explain briefly the feelings and opinions that a work provoked in me.	11	11	12	12
7	I can describe the personality of a character.	18	12	15	15
8	I can evaluate the way the work encourages identification with characters, giving examples.	12	14	11	15
9	I can give reasoned opinion about a work, showing awareness of the thematic, structural and formal features.	11	14	13	16
10	I can read contemporary literary texts and non-fiction written in the standard form of the language with little difficulty and with appreciation of implicit meanings and ideas.	14	14	11	16
11	I can explain features of my own culture to members of another culture or explain features of the other culture to members of my own culture.	13	15	14	13
12	I can discuss in simple terms how things that may look "strange" to me in another sociocultural context may well be "normal" for the other people concerned.	15	13	11	16
13	I can explain in simple terms how my own values and behaviours influence my views of other people's values and behaviours.	13	14	13	14
14	I can discuss in simple terms the way my own culturally-determined actions may be perceived differently by people from other cultures.	14	14	11	12

Figure 18- Picturebook activities and literary competences.

Competence	#Goldilocks cycle	<i>The lost thing</i> cycle
Empathetic	How do you feel about the story? Does this make you think about your life or similar experiences?	What page(s) stood out to you the most?
	Was there anything you liked about this book? Was there anything you disliked about this book?	What emotions can you find in this story?
	Does this make you think about your life or similar experiences?	
Aesthetic and stylistic	What do you think of the illustrations? Do they help understand the development of Goldilocks' actions?	What page(s) stood out to you the most?
		How do you think The Lost Thing relates to technology?
		What differences/ similarities do you notice between the picturebook and the film? Which do you prefer? Why?
Cultural and Discursive	What impact did the need for 'likes' have on Goldilocks' behaviour specially with those around her?	How do you think The Lost Thing relates to technology?
		What do you think happens when people stop noticing things or other people?
Interpretative	What impact did the need for 'likes' have on Goldilocks' behaviour specially with those around her?	What page(s) stood out to you the most?
	How long do you think it took the story to happen?	How do you think The Lost Thing relates to technology?
	How do you interpret Goldilocks' desire for social recognition?	What do you think happens when people stop noticing things or other people?

6.2.1 Empathetic competence

Regarding the statements associated with empathetic competence, students had more “yes” answers than “no” answers, except for statements 4 and 5 in class 10A and 10B first self-assessment, respectively. Statements 3 and 4 increased the most in their “yes” answers in the second self-assessment (see Figure 19). One possible cause for this difference is the fact that, although students could identify and understand the feelings behind Goldilocks' actions, many students expressed disapproval of her behavior, therefore not relating to her emotions on a personal level. This changed with *The lost thing*, since students generally felt closer to the feelings of inadequateness or loneliness of the Lost Thing, or the overall feelings of indifference from the surrounding world, or happiness in the bond developed between the main characters. In cases such as class 10A's statement 7, the number of “yes” answers dropped from 18 to 12, which may

indicate the challenges of describing the emotions associated with *The lost thing*. In similar cases where the number of students that agreed with a statement dropped, the higher answer remained “yes”.

Figure 19- Class 10A and 10B first and second self-assessment- Empathetic competence statements.

Empathetic competence statements		Class 10A First self- assessment n=18	Class 10A Second self- assessment n=17	Class 10B First self- assessment n=17	Class 10B Second self- assessment n=18
Nº		Yes	Yes	Yes	Yes
1	I can explain certain parts or aspects of a work that especially interest me.	18	16	16	17
2	I can explain in some detail which character I identified with the most and why.	14	11	12	15
3	I can relate events in a story, film or play to similar events I have experienced or heard about.	11	16	12	16
4	I can relate the emotions experienced by a character in a work to emotions I have experienced.	9	13	13	16
5	I can describe the emotions I have experienced at a certain point in a story, e.g. the point(s) in a story when I became anxious for a character, and explain why.	10	11	8	11
6	I can explain briefly the feelings and opinions that a work provoked in me.	11	11	12	12
7	I can describe the personality of a character.	18	12	15	15

6.2.2 Aesthetic and stylistic competence

Statement 8 is the one belonging to the aesthetic and stylistic competence group, thus being the focus of analysis now. Regarding statement 8, both classes increased their ‘yes’ answers from the first to the second self-assessment (see Figure 20). For this, students have described, for example, the way the *Lost Thing* is portrayed alone-physically and emotionally-, and as something misunderstood. Moreover, when answering *The lost thing* worksheet question “What page(s) stood out to you the most?” (see **Appendix 19**), Kanye West, Larangeira and Rudlfo pointed out the moment the *Lost Thing* is being fed by the boy, which led the group to empathize with this bonding moment in the story. Thus, students identified key moments and aspects of the picturebook that led them to identify with the characters.

Figure 20- Class 10A and 10B first and second self-assessment “yes” answers- Aesthetic and stylistic competence statements.

Aesthetic and stylistic competence statements		Class 10A First self- assessment n=18	Class 10A Second self- assessment n=17	Class 10B First self- assessment n=17	Class 10B Second self- assessment n=18
Nº		Yes	Yes	Yes	Yes
1	I can explain certain parts or aspects of a work that especially interest me.	18	16	16	17
2	I can explain in some detail which character I identified with the most and why.	14	11	12	15
5	I can describe the emotions I have experienced at a certain point in a story, e.g. the point(s) in a story when I became anxious for a character, and explain why.	10	11	8	11
8	I can evaluate the way the work encourages identification with characters, giving examples.	12	14	11	15

6.2.3 Cultural and Discursive competence

Regarding the cultural and discursive competence statements, all statements had a majority of “yes” answers (see Figure 21). In class 10B, all statements but 11 increased this number, maintaining a majority of “yes” answers. Contrastingly to class 10A, class 10B’s statement 12 had the most significant change, increasing its “yes” answers from 11 to 16. This may be explained by class 10A’s tendency to make less effort to show a deeper understanding of the nuances of the picturebooks, when compared to class 10B, due to a possible lack of motivation during the school year, as it has been mentioned above. On the other hand, the picturebook cycles seemed to make class 10B’s students aware of cultural nuances and the subjectivity of what may be considered unfamiliar or “weird”, as Cami and Wong once stated.

6.2.4 Interpretative competence

Statements 9 and 10 make up the last analysed competence (see Figure 22) and have increased their “yes” answers for both classes in both self-assessments, except for class 10A’s statement 10, which shows an improvement in interpretative competence from one picturebook to the other. Statement 10 had equally 14 “yes” answers in both self-assessments. Moreover, both statements had a majority of “yes” answers for the

two classes and self-assessments.

Figure 21- Class 10A and 10B first and second self-assessment “yes” answers- Cultural and Discursive competence statements.

Cultural and discursive competence statements		Class 10A First self- assessment n=18	Class 10A Second self- assessment n=17	Class 10B First self- assessment n=17	Class 10B Second self- assessment n=18
Nº		Yes	Yes	Yes	Yes
11	I can explain features of my own culture to members of another culture or explain features of the other culture to members of my own culture.	13	15	14	13
12	I can discuss in simple terms how things that may look "strange" to me in another sociocultural context may well be "normal" for the other people concerned.	15	13	11	16
13	I can explain in simple terms how my own values and behaviours influence my views of other people's values and behaviours.	13	14	13	14
14	I can discuss in simple terms the way my own culturally-determined actions may be perceived differently by people from other cultures.	14	14	11	12

Figure 22- Class 10A and 10B first and second self-assessment “yes” answers- Interpretative competence statements.

Interpretative competence statements		Class 10A First self- assessment n=18	Class 10A Second self- assessment n=17	Class 10B First self- assessment n=17	Class 10B Second self- assessment n=18
Nº		Yes	Yes	Yes	Yes
9	I can give reasoned opinion about a work, showing awareness of the thematic, structural and formal features.	11	14	13	16
10	I can read contemporary literary texts and non-fiction written in the standard form of the language with little difficulty and with appreciation of implicit meanings and ideas.	14	14	11	16

6.3 Cycles’ activities and Literary Competences

Regarding the cycles’ activities, I will enumerate those that could be considered as evidence of development of Alter and Ratheiser’s (2019) literary competences. Regarding empathetic competence and the question “What emotions can you find in this story?” from *The lost thing* cycle, students’ answers include both the emotions they identified in the story and the emotions experienced by the students while reading the

story. The majority of the mentioned emotions were happiness and sadness, mostly in relation to the boy finding the Lost Thing and further separation of both. Joy was also identified in connection to moments where the boy and the Lost Thing played together. More specific emotions include Kanye West, Larangeira and Rudolfo mention of mutual understanding and abandonment, as well as security, identified by Laya and Summer. Sky and Mia attributed the feeling of loneliness to the beginning of the story and identified the Lost Thing's gratitude towards the boy's actions in the end. Superman and Paiva considered it difficult to identify any emotions in "the thing". Ludovina and Roberto specifically mentioned feelings of intrigue, "when he found the thing and no one cared about it" (Ludovina and Roberto's answer to *The lost thing* Padlet). Goat and G.G also mentioned sadness because "he (the Lost Thing) might feel like he doesn't belong to that world" (Goat and G.G.'s answer to *The lost thing* Padlet).

Regarding aesthetic and stylistic competence, the answers to *The lost thing's* cycle question "What differences/ similarities do you notice between the picturebook and the film? Which do you prefer? Why?", showed a general preference for the film. Although students considered the film and the picturebook similar, they mentioned that the film had allowed them to better understand certain transitions in the story, and images they had considered somewhat confusing in the picturebook. Students also enjoyed how the film made the images gain life, showed more context, details, and "different angles of the scenes" (Teresa Flamingo's answer to exercise). Moreover, a few students noticed how certain parts of the movie differ from the openings of the picturebook, regarding small details.

Students' answers to *#Goldilocks'* cycle question "What impact did the need for 'likes' have on Goldilocks' behaviour specially with those around her?", seem to support the development of the cultural and discursive competence, since students described the impact of social media on Goldilocks' behaviour. There was a general understanding of the consequences of social media addiction and its consequences, as Wong referred: "she was addicted to that [social media], and she was prone to do everything to have likes, even going on a unknown house and do some bad stuff" (Wong's answer). Other students mentioned how Goldilocks gradually started recording everything around her to get more attention, using terms such as "obsessed" to refer to her need for likes and

how she “exposed” everyone around her for her own satisfaction, including doing “illegal” activities.

The answers to *The lost thing* cycle’s question “What do you think happens when people stop noticing things or other people?” support the development of interpretative competence. Students connected the feelings of loneliness, isolation, and being ignored, with their own reality and our world, as in Winner’s answer: “They will stop noticing other people’s feelings and stop caring about others. This can destroy relationships. We also fail to understand the problems that surround us and cannot correct them” (Winner’s answer to *The lost thing* worksheet question D.3). Mentioning Shaun, Paiva said, “I think that in the end of the story, Shaun stops noticing things or other people because he grows up and becomes like everyone else; without imagination and thinking by himself” (Paiva’s answer to *The lost thing* worksheet question D.3).

6.4 Summary

In this chapter I have described the two main quantitative data collection tools that have helped me answer my two research questions. I explained how the IS survey’s statements were divided according to each category - Interaction Engagement, Respect for Cultural Differences, Interaction Confidence, Interaction Enjoyment, and Interaction Attentiveness - to help me reach concrete conclusions regarding the promotion of ICA, which are related to the first research question. I have also described the division of the self-assessment statements according to Alter and Ratheiser’s (2019) literary competences - Empathetic, Aesthetic and stylistic, Cultural and Discursive, and Interpretative - to support the development of the latter when teaching picturebooks, which relates to the second research question. Furthermore, this chapter attempted to use some of the qualitative data to support my discussion.

Chapter IV- Discussion and Conclusion

This chapter will summarize the findings based on the collected data throughout this project. It will also include a reflection on the practicum and research process and the impact of the project on my teaching career in the future.

1. Summary of findings and discussion

The goal of this project was to investigate how picturebooks could promote learners' ICA, and how successful were the picturebook cycles in developing learners' literary competences. The key effort of this study was to incorporate two picturebooks within the curriculum in order to show that picturebooks can have a concrete place within EFL teaching. For that, the lesson cycles had to be carefully planned so as to achieve the proposed goals. This short study's data did not show a clear correlation between picturebooks' effectiveness in promoting learners' ICA in secondary level. However, it was unsurprising that the results of this study are aligned the literature mentioned in this study that state the positive impact of multimodal literature in intercultural education and in developing many literary competences. The combination of visual text, written text, and complex topics contributes to learners' awareness, reflection and discussion of such topics in a genuine and thorough way. Moreover, due to the mentioned conditions, students were able to discuss ideas and develop ideas involving students' emotions and personal experiences. The study also showed picturebooks can successfully develop many literary competences. Literary competences such as the emotional and interpretative seemed complementary in allowing students to achieve ICA during the activities I planned, through their ability to relate the stories' emotions and actions to their own, as well as inferring meaning from the stories.

1.1. Impact of the study

Making the connection between the actions taken in this study and its impact on me and my students, I can say that the projects' results improved my belief in actively promoting emotionally and interculturally aware students, which I already consider as part of my profile as a teacher. By adding picturebooks as a tool in the EFL classroom, I realized how the curriculum can be explored through an enriching array of stories and topics with which students can connect and reflect upon. Nonetheless, I recognize the importance of adapting this approach to the different students I will come across during my teaching career since the classes that participated in this project were quite homogeneous. This seems to me as another potential of teaching picturebooks, since I

will always need to take into consideration not only the curriculum but also the characteristics of my students (either socioeconomic contexts, areas of study, or others), while each picturebook cycle will have its own particularities in how it is planned.

2. Research process and improvement

The data research process was done with the aim of gathering a variety of data to confirm my practice. Although implemented with the effort of guaranteeing students' genuine and uncoerced answers, some alterations would now have been done as an improvement. For instance, the self-assessment worksheets would possibly be less restricting if I had added a "maybe" option rather than solely "yes" or "no", mainly due to the complexity of some self-assessment statements and the topics explored in the picturebooks. Thus, there would be an intermediate choice if they felt none of the others fully expressed their level of agreement with the statements.

2.1 Reconsidering statements for future projects

This leads me to the complexity of the statements and how that could affect students' answers, another aspect that I have reflected upon when students were going through their ISS and self-assessment worksheets. Since students asked for help understanding some statements and concepts whose meaning they were not accustomed to, the possibility of simplifying the statements without changing their meaning may have a positive impact on future self-assessment, since students would more autonomously understand their meaning and provide secure answers. Some students were overwhelmed by the number of statements they had to answer, which reenforces the need to simplify both the length and language of the surveys and self-assessment, in a way that still allows reliable data collection. In the same sense, and as mentioned in the practicum section, after the first picturebook cycle, I realized the number of activities was too much for the number of lessons, which left students overwhelmed and less engaged towards the end of the cycle. Thus, when preparing the activities for the second cycle, I had in mind that although it was important to focus on a variety of skills and competences, I also had to properly select the activities I sought

best to explore with students. Thus, *The lost thing* cycle was much shorter while still exploring a wide range of skills and competences, in a less exhausting manner. One of the main changes was to shorten the number of introductory questions and put them in a table for shorter answers and visual appeal.

2.2 Teaching the picturebooks to classes that were not included in the study

One aspect of the practicum that was helpful for the AR process was the fact that while two classes were part of the study, the picturebook cycles were taught to four Grade 10 classes in total. Coincidentally, the lessons were taught first to the classes that were not included in the study, which positively contributed to my awareness of students' reactions to the activities. In other words, it allowed me to adapt how I approached certain activities, mainly in terms of the time students were given to complete tasks. By giving them fewer tasks, students had more time to reflect on their answers and discuss their opinions with their partners. As a consequence, having the opportunity to test the activities with groups that were not included in the study also allowed me to adapt my attitude toward the students, since I was able to build more confidence in what went well and what had to be improved. By improving the number and length of the activities, I could automatically lead class activities in a calmer and more confident manner, which I believe was noticed by students and positively affected their performance.

2.3 Assumptions and their impact

Another aspect that could have had an impact on the practical action of this study is the assumptions regarding picturebooks in secondary classrooms and how that can affect the fluidity of the cycles. In other words, the positive or negative perception of picturebooks by teachers - particularly cooperating teachers - can have direct impact on the student teacher's confidence and behavior when teaching this type of literature to students. Consequently, students may notice this, which can end up affecting the class's posture and final research results. Since picturebooks can be a literary form that is new for many EFL students, a positive approach from the teachers can make all the

difference in the cycle's success and students' acceptance of something new.

As I have previously mentioned, my practicum involved a Grade 8 class, which was not part of the picturebook project. Since *#Goldilocks* would also be suited to Grade 8, I believe it would have been interesting to have included this class in the project, which would produce data related to the third cycle of education. It would also allow me to compare the results of teaching the same picturebook in the two different cycles and maybe observe how the promotion of ICA and the literary competences would differ using the same picturebook.

2.4 Process of choosing the picturebooks

The choice of picturebooks revealed a crucial aspect of the research process and one that could impact the outcome of the study. If on the one hand, teachers are bound to the curriculum when choosing adequate picturebooks, on the other hand students' reactions to a picturebook we thought would be fit to teach a certain level can be unexpected. Such was the case with *#Goldilocks*. Although students showed positive results and engagement with the story and activities, their first reactions to this picturebook included considering it too childish for them, mainly due to their perception of the original tale as a children's story. The fact that the picturebook was evidently connected to the yearly program was important for the students to understand why they were going to read a form of literature they had never explored in class. Moreover, compared to *The lost thing*, *#Goldilocks* had a clear moral which resulted in fewer opportunities for open answers and personal interpretation. This, aligned with students' initial perception of the picturebook, resulted in generally short answers in the dialogic activities directly related to the story. Students provided deeper connections with the topic of the story in the final activities that moved past the plot of the story.

Moreover, *The lost thing's* plot could be considered one with which students could relate more, given that it deals with topics that can be similar to those experienced during teenage years such as loneliness and inadequacy. Adding to this, this picturebook also explores emotions and states of mind in a subtle way rather than obviously providing the reader with clear information, which prompts students to give

voice to these. In a way, I would say that *The lost thing* was a picturebook that successfully contributed to students expressing their opinions and interpretations of the story with emotional depth, without making them feel awkward when doing so, something that may happen during teenage years.

3. Continuing the action and future impact

The results of this study's data collection have generally maintained a positive tendency in both my AR cycles. Regarding the first research question "How can picturebooks contribute to fostering intercultural awareness in my EFL students?", there was not a clear increase in students' ICA, since their levels either remained the same or decreased across the surveys. However, the average scores of the classes remained categorized as high, according to Chen and Starosta's (2000) scale. Regarding the second research question "How successfully can picturebooks contribute to developing empathetic, aesthetic, stylistic, cultural, discursive, and interpretative competences in my EFL students?", the self-assessment data showed a general increase of positive scores from the first to the second self-assessment. The development of the literary competences was also reflected in students' answers to the picturebook activities.

It would be interesting to see how the results would change in a longer study involving the use of picturebooks in a systematic manner if, for instance, the classes had a sequence of cycles throughout the whole of their secondary education. Similarly, the Grade 8 class that did not participate in this study could have been introduced to picturebooks and undergone a series of cycles until the end of Secondary level. Since this study includes data from students who have no prior contact with picturebooks in the ESL classroom, it would be fruitful for the investigation to see the difference in results when students explore this type of literature after having become fully comfortable with it, in terms of developing written and visual literacy through multimodal texts.

Regarding the use of picturebooks in secondary classrooms, this study has shown me that this is a path I will continue to invest in, thanks to my students' responses throughout this experience. In line with what I proposed in the introduction

of this study, although not the main goal, I believe the picturebook cycles have helped me explore deeper meaning in visual and written text, and touch upon topics that foment students' emotional maturity.

More than the concrete answers to the activities, my students' posture in class was extremely positive as well as their engagement when exploring a type of literary text they had never explored before. However, as I seek to continue to teach picturebooks to secondary students, it is important to keep in mind that the novelty factor is only one part of the success of teaching picturebooks. Thus, students' interest, excitement and engagement would ideally continue to be triggered by the picturebooks' potential to create a meaningful learning environment even when students become accustomed to working with such literary texts. Moreover, students' reactions to the picturebooks showed me that they can be a refreshing and more challenging alternative to the recurring type of texts usually present in the coursebooks, which are merely informative and do not usually explore themes that require high levels of critical thinking or awareness, and more abstract themes.

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Appendices

Appendix 1- Headmaster's consent form

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Carta de Consentimento ao Diretor de Escola

Assunto: Pedido de autorização para realização de estudo no âmbito do Relatório Final de Estágio

Exmo. Diretor do Agrupamento de Escolas de [illegible]

O meu nome é Francisco Eufrásio Machado, e, no âmbito do Mestrado em Ensino de Inglês no 3º Ciclo do Ensino Básico e Secundário da Universidade Nova de Lisboa, estou neste momento a desenvolver a investigação conducente à realização do relatório final de estágio intitulado "Make room for Picturebooks: promoting Intercultural Awareness in EFL classrooms." (Literatura ilustrada na sala de aula: fomentar consciência intercultural no ensino de língua estrangeira) no decorrer do presente ano letivo, na vossa instituição, sob a supervisão pedagógica da professora cooperante [illegible].

Este projeto de investigação visa utilizar literatura ilustrada (picturebooks) para promover a consciência intercultural dos alunos. Por outras palavras, através da utilização da literatura ilustrada, pretendo promover pensamento crítico e a capacidade de reflexão dos alunos. Pretendo também demonstrar o potencial do uso de literatura ilustrada com alunos mais velhos (de ensino secundário), contrariando o mito comum de que este tipo de literatura é simples e, como tal, apenas adequado a crianças.

A recolha de informação será realizada através de questionários realizados no início e no final dos dois ciclos de leitura, trabalhos realizados em aula, reflexões pós-aula, e entrevistas com os alunos. Venho por este meio solicitar a vossa autorização para desenvolver o supracitado projeto com as turmas [illegible] sendo que, igualmente, solicitarei autorização aos alunos(as) e aos respetivos Encarregados(as) de Educação.

É ainda importante realçar que a participação neste projeto será voluntária, e que, tanto a instituição bem como os participantes serão anónimos, atendendo à proteção da identidade e de dados pessoais. De salientar por fim, que toda a informação recolhida ao longo do projeto constituirá e será mencionada no meu relatório final de estágio e, eventualmente, em publicações no âmbito académico, sendo o tratamento de dados utilizado exclusivamente para este fim.

Francisco Eufrásio Machado

[illegible] Em 18.01.24

Em caso de dúvidas ou necessidade de mais esclarecimentos, podem contactar-me através do email a48580@campus.fcsh.unl.pt. Agradeço, desde já, a vossa disponibilidade, atenção e apoio prestados e fico a aguardar a vossa autorização.

Eu, [illegible] Diretor do Agrupamento de Escolas de [illegible] declaro que fui informado dos objetivos do projeto de investigação intitulado "Picturebooks in Secondary Level: promoting intercultural awareness in EFL classrooms" e autorizo a proceder à recolha de informação junto de uma amostra de alunos selecionada para o efeito.

Data: 18/01/24

Assinatura: [illegible]

Carta de Consentimento aos Encarregados(as) de Educação

Assunto: Pedido de autorização para realização de estudo no âmbito do Relatório Final de Estágio

Caro(a), Encarregado(a) de Educação,

O meu nome é Francisco Eufrásio Machado, e, no âmbito do Mestrado em Ensino de Inglês no 3º Ciclo do Ensino Básico e Secundário da Universidade Nova de Lisboa, estou neste momento a desenvolver a investigação conducente à realização do relatório final de estágio intitulado "Make room for Picturebooks: promoting Intercultural Awareness in EFL classrooms." (Literatura ilustrada na sala de aula: fomentar consciência intercultural no ensino de língua estrangeira) no decorrer do presente ano letivo, na vossa instituição, e sob a supervisão pedagógica da professora cooperante [nome da professora].

Este projeto de investigação visa utilizar literatura ilustrada (picturebooks) para promover a consciência intercultural dos alunos. Por outras palavras, através da utilização da literatura ilustrada, pretendo promover pensamento crítico e a capacidade de reflexão dos alunos. Pretendo também demonstrar o potencial do uso de literatura ilustrada com alunos mais velhos (de ensino secundário), contrariando o mito comum de que este tipo de literatura é simples e, como tal, apenas adequado a crianças.

A recolha de informação será realizada através de questionários realizados no início e no final dos dois ciclos de leitura, trabalhos realizados em aula, reflexões pós-aula, e entrevistas com os alunos. Venho por este meio solicitar a vossa autorização para desenvolver o supracitado projeto com as turmas, sendo que, igualmente, solicitarei autorização aos alunos(as) e aos respetivos Encarregados(as) de Educação.

É ainda importante realçar que a participação neste projeto será voluntária, e que tanto a instituição bem como os participantes serão anónimos, atendendo à proteção da identidade e de dados pessoais. De Salientar por fim, que toda a informação recolhida ao longo do projeto constituirá e será mencionada no meu relatório final de estágio e, eventualmente, em publicações no âmbito académico, sendo o tratamento de dados utilizado exclusivamente para este fim.

Por último, informar igualmente que foi obtida autorização para realização deste projeto de investigação por parte do respetivo Diretor do Agrupamento de Escolas [nome da escola].

Em caso de dúvidas ou necessidade de mais esclarecimentos, podem contactar-me através do email a48580@campus.fcsh.unl.pt. Agradeço, desde já, a vossa disponibilidade, atenção e apoio prestados e fico a aguardar a vossa autorização.

Francisco Eufrásio Machado

Eu, _____, Encarregado(a) de Educação, do aluno(a) _____ que frequenta a Escola Secundária [nome da escola] declaro que fui informado(a) dos objetivos do projeto de investigação intitulado "Picturebooks in Secondary Level: promoting intercultural awareness in EFL classrooms" e ☐ autorizo / ☐ não autorizo a proceder à recolha de informação que será recolhida no âmbito do referido estudo e utilizada para fins exclusivos de tratamento académico.

Data: _____

Assinatura: _____

Carta de Consentimento aos Alunos e Alunas

Assunto: Convite para participação no estudo no âmbito do Relatório Final de Estágio

Caro(a), Aluno(a),

O meu nome é Francisco Eufrásio Machado, e, no âmbito do Mestrado em Ensino de Inglês no 3º Ciclo do Ensino Básico e Secundário da Universidade Nova de Lisboa, estou neste momento a desenvolver a investigação conducente à realização do relatório final de estágio intitulado "Make room for Picturebooks: promoting Intercultural Awareness in EFL classrooms." (Literatura ilustrada na sala de aula: fomentar consciência intercultural no ensino de língua estrangeira) no decorrer do presente ano letivo, na vossa instituição, e sob a supervisão pedagógica da professora cooperante ~~XXXXXXXXXX~~.

Este projeto de investigação visa utilizar literatura ilustrada (picturebooks) para promover a consciência intercultural dos alunos. Por outras palavras, através da utilização da literatura ilustrada, pretendo promover pensamento crítico e a capacidade de reflexão dos alunos. Pretendo também demonstrar o potencial do uso de literatura ilustrada com alunos mais velhos (de ensino secundário), contrariando o mito comum de que este tipo de literatura é simples e, como tal, apenas adequado a crianças.

A recolha de informação será realizada através de questionários realizados no início e no final dos dois ciclos de leitura, trabalhos realizados em aula, reflexões pós-aula, e entrevistas com os alunos. Venho por este meio solicitar a tua autorização para desenvolver o supracitado projeto, sendo que, igualmente, solicitarei autorização aos respetivos Encarregados(as) de Educação e Diretor.

Neste sentido, venho convidar-te para participar neste estudo. A tua participação consistirá em responder a um questionário e uma entrevista de carácter informal, acerca do mesmo tópico de investigação. É importante referir que a tua resposta ao questionário será anónima e que, durante a entrevista, apenas a tua voz será gravada e usada para fins exclusivos de tratamento académico.

É ainda importante realçar que a tua participação neste projeto será voluntária e que estou disponível para esclarecer quaisquer dúvidas que persistam. De evidenciar que tanto a instituição bem como os participantes serão anónimos, atendendo à proteção da identidade e de dados pessoais. De salientar, por fim, que toda a informação recolhida ao longo do projeto constituirá e será mencionada no meu relatório final de estágio e, eventualmente, em publicações no âmbito académico, sendo o tratamento de dados utilizado exclusivamente para este fim.

Em caso de dúvidas ou necessidade de mais esclarecimentos, podem contactar-me através do email a48580@campus.fcsh.unl.pt. Agradeço, desde já, a vossa disponibilidade, atenção e apoio prestados.

Francisco Eufrásio Machado



Eu, _____, aluno(a) da Escola

~~XXXXXXXXXX~~ declaro que fui informado(a) dos objetivos do projeto de investigação intitulado "Picturebooks in Secondary Level: promoting awareness in EFL classrooms" e ☐ aceito / ☐ não aceito participar no referido estudo, cuja informação será recolhida e utilizada para fins exclusivos de tratamento académico.

Data: _____

Assinatura: _____

Appendix 4- 8A Future forms worksheet and lesson plan.

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Name: _____ 8thYear NO. ____ Class: ____ Date: __/__/__

Future Forms- Worksheet

1. Complete the gaps with the verbs in brackets with the correct form of **be going to**.

- a) Because of the increase in global temperatures, many animal species _____ (become) endangered.
- b) _____ (we/reduce) the amount of waste significantly soon?
- c) Scientists _____ (not/ develop) new technologies to capture carbon emissions.
- d) With the current rate of deforestation, the Amazon rainforest _____ (disappear) in a few years.
- e) We ignore climate change, so the weather patterns _____ (not/get better).

2. Complete the gaps with the verbs in the box, using the correct form of **be going to**.

introduce ■ increase ■ diminish ■ launch

- a) Because of overfishing, many fish populations _____ drastically.
- b) Soon the city council _____ new bike lanes to encourage eco-friendly transportation.
- c) Conservationists _____ a campaign to protect endangered species.
- d) Global temperatures keep rising, so the sea levels _____ and cause flooding in many cities.

3. Write the correct future form (**Be going to or Will**) of the verbs in brackets.

- a) We _____ (organise) a neighbourhood clean-up event next weekend to pick up litter and promote recycling in our community.
- b) _____ (we/ start) composting our kitchen waste, like we promised?
- c) I believe Jane _____ (not/ participate) in a beach clean-up initiative next month to help clean our oceans.
- d) Next week our school _____ (launch) a campaign to educate students about the importance of reducing plastic.

Good work! 😊

Appendix 4- 8A Future forms worksheet and lesson plan.

8th year 2023-24
2nd Term- May



Teacher Francisco Eufrásio Machado

Topic: Unit 5 "Save the Earth"

Activity: Use of language- Future forms

Number of lessons: 1

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
-To introduce future forms.	<u>Pre-Activity:</u> ❖ Teacher shows students prompt images related to the environmental crisis. Students are asked "What is happening in the images?"; "What will happen when there is no more clean water?"; "What will the factory smokes do to the environment?"; "What will happen to the animals with no water?". ❖ Teacher helps students use and identify the future forms as they answer. ❖ Students are asked to try and explain why we use "be going to" and "will", and in what situations. ❖ Teacher projects on the board the main rules about the two future forms. Students are asked to read the rules and the examples. The teacher reinforces the importance of "subject-verb agreement" while using the future forms.	-Whole class.	10'	-Projector -Computer -Wifi -Whiteboard -Marker -PowerPoint
-To choose the appropriate word and complete sentences in a text. -To interpret the meaning of words. -To identify future forms in a text. -To employ previous understanding and to distinguish the correct future forms.	<u>Activity:</u> ❖ Students are asked to do exercise 1 on the PowerPoint, orally. Students share their answers and the teacher corrects them. ❖ Students are handed the worksheet "Future Forms" and are asked to do exercises 1,2 and 3 of the worksheet. Students share their answers and the teacher corrects them (the teacher writes the answers on the board when necessary). Students can check the tables on pages 138-139 of the textbook for help.	-Whole class. -Pair work. -Individual work.	35'	-Worksheet -Whiteboard -PowerPoint -Wifi
	Summary: Use of language: Future forms. Presentation and practice. ❖ Students summarise the content of the class, and the teacher writes it on the board.	-Whole class.	5'	-Whiteboard -Marker

Appendix 5- Class 10A and 10B students' information.[Back](#)

Class A				Class 10B			
Code name	Gender	L1	Learning difficulty	Code name	Gender	L1	Learning difficulty
Wong	Male	Portuguese	None	Adolfo	Male	Portuguese	None
Mimi	Female	Portuguese	A.D.D.	Dobiia	Female	Portuguese	None
Coraline	Female	Portuguese	None	Becas	Female	Portuguese	None
Devon	Male	Portuguese	None	Special	Female	Portuguese	None
Superman	Male	Portuguese	None	Kanye West	Male	Portuguese	None
Goat	Male	Portuguese	None	HC083	Male	Portuguese	None
Cami	Female	Portuguese	None	Winner	Female	Portuguese	None
Ludovina	Female	Portuguese	None	Emoji	Female	Portuguese	None
G.G.	Male	Hindu	None	Blue	Female	Portuguese	None
Student X	Male	Portuguese	None	Mia	Female	Portuguese	None
Roberto	Female	Portuguese	None	Sky	Female	Portuguese	None
Alison	Female	Portuguese	None	Sleepyteen	Female	Portuguese	None
Maury	Female	Portuguese	None	Larangeira	Male	Portuguese	None
Marcus	Male	Portuguese	None	Rudolfo	Male	Portuguese	None
Harry	Male	Portuguese	None	Summer	Female	Portuguese	None
Frederico	Male	Portuguese	None	Laya	Male	Portuguese	None
Paiva	Female	Portuguese	None	Smurf	Female	Portuguese	None
Batman	Male	Portuguese	None	Teressa Flamingo	Female	Portuguese	None
Honest Hippo	Male	Portuguese	None	Fidalgu	Male	Portuguese	None

Appendix 6- #Goldilocks lesson plan.

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10th year 2023-24
2nd Term- April



Teacher Francisco Eufrásio Machado

Topic: Unit 4 "Global Communication"

Activity: Teaching a picturebook- *Goldilocks: a hashtag cautionary tale*

Number of lessons: 4

Main aims: To understand and reflect about one's own use of social media; to explore the impact of social media on teens' personal lives and how it shapes one's behaviour with the world around; to develop critical thinking

Lesson Aims	Procedures	Interaction	Time	Materials and teaching aids
-To introduce the original tale of <i>Goldilocks and the three bears</i>. -To identify the central theme of the original tale. -To motivate students to read the picturebook.	#Goldilocks: are there limits to social media? Lesson 1- Discovering the picturebook. Skills: Reading and speaking. Activity 1: -Teacher asks students if they have ever heard of the <i>Goldilocks and the three bears</i> tale (or <i>Cachinhos dourados e os três ursos</i>); Students share their answers. -Students are arranged in groups; the teacher hands out the plot of the original tale: some groups get the plot in images and other groups get the plot in words. Groups are asked to sequence the plot. Groups share their answers and comment on their sequence choices. The teacher plays an audio version of the original tale so that students confirm the sequence (Goldilocks and the three bears - Kids Stories - LearnEnglish Kids British Council (youtube.com)). - The teacher shows students an image of a hashtag and asks students to say what they associate it with. Students share their answers. -Students are asked how the two elements (hashtag and Goldilocks) can be related and what they could mean. -The teacher asks students if they know any other stories that share the "3 pattern" (three bears, three beds, etc. Examples: Three little pigs; The three musketeers, Three blind mice). Students share their answers.	-Whole class	10'	-Picturebook -Computer -Projector -Wifi
-To predict the topic of the picturebook through visual cues.	Activity 2: The teacher shows the cover of the picturebook. Students are asked to predict the plot of the picturebook and to reflect on how different it will be from the original tale, based on the elements on the cover. Students are asked to access an online Jamboard and write about what they think the picturebook will be about. The teacher provides prompts to help students express their predictions (i.e. I expect the picturebook to be about...; I think the picturebook will be about...")	-Pair work	13'	-Picturebook -Cellphones -Wifi -Jamboard

Appendix 6- #Goldilocks lesson plan.

	-Students discuss and justify their answers.			
-To read the picturebook aloud. -To confirm their predictions.	<u>Activity 3:</u> Accompanied read-aloud. -Students arrange themselves in groups of 4/5 and are handed a copy of the picturebook. The teacher reads the picturebook aloud. -The teacher clarifies any doubts regarding vocabulary.	-Whole class -Group work	15'	-Picturebook
-To relate the picturebook to personal experiences. -To express personal interpretations of the picturebook. -To relate visual text and written text. -To share personal opinions and describe experiences and emotions.	<u>Activity 4:</u> class discussion - Students are asked to compare the content of their Jamboard prediction with what they have read. (teacher asks what went differently compared to their expectations, and if they were expecting it) - Students are handed the worksheet “#Goldilocks and social media”. -Students are asked to do exercise A of the worksheet. Students share and discuss their answers.	-Whole class	9'	-Picturebook -Worksheet
	Summary: Goldilocks: A cautionary tale- discovering the picturebook. -Students are asked to summarise the content of the lesson, and the teacher writes it on the board.	-Whole class	3'	-Whiteboard -Marker
-To compare the plot of the picturebook with their previous expectations. - To choose a page they find important in the context of the plot, and to support their choice. -To interpret the visual and written text of the picturebooks.	Lesson 2- Exploring the picturebook. Skills: Reading and Writing <u>Activity 2:</u> interpreting visual text. - In groups, students are asked to do exercise B of the worksheet: to choose a stream (page) from the picturebook that stood out to them and to explain why. The teacher projects the chosen pages for the whole class to see and discuss.	-Whole class -Group work -Individual work	15'	-Picturebook -Cellphones -Wifi -Worksheet
-To describe the impact of the character's actions. -To explain why certain parts or aspects of a work especially interest them. - To describe the personality of a character.	-Students are asked to do exercise C of the worksheet, to further interpret the picturebook. The teacher asks students to share their answers.	-Pair work	15'	-Picturebook -Worksheet
-To reflect on one's own use of social media.	<u>Activity 3:</u> Individual reflection on social media use.	-Individual work	15'	-Cellphones -Wifi

Appendix 6- #Goldilocks lesson plan.

	-Students are asked to do exercise D of the worksheet. Students upload their answers on Padlet . Students may read their own answers and comment on other answers.			-Padlet -Worksheet
-To build a table with social media habits. -To reflect on one's own use of social media use and its consequences.	Homework: -Students are asked to share the main type of content they consume on social media on a Padlet [Things I have posted to social media/My social media feeds (what does it look like; type of content; favourite accounts)]/The thing I spend the most time doing on social media]. -Students can use images or words to do so. (Worksheet "homework" activity)			-Worksheet -Internet -Padlet
	Summary: Goldilocks: A hashtag cautionary tale- interpreting and exploring the picturebook. -Students are asked to summarise the content of the lesson, and the teacher writes it on the board.	-Whole class	5'	-Whiteboard -Marker
-To relate the picturebook to a newspaper article and personal experience.	Lesson 3- Online addiction Skills: Writing and speaking <u>Activity 1:</u> -Students access a QR code giving access to a newspaper article, and read it: Digital Addiction: Should You Be Worried? (forbes.com) -Students are asked to answer exercise E on the worksheet, about the newspaper article.	-Whole class	15'	-Cellphones -Wifi -Projector
-To create a list with advice to reduce social media use.	<u>Activity 2:</u> -Students are asked to do exercise F of the worksheet: create their own list to help themselves and others detox from social media. Students share and discuss their lists.	-Pair work -Whole class	10'	-Worksheet
-To build a chart with the reason for social media use. -To reflect on one's own social media habits. -To share, compare and discuss perspectives and answers. -To promote intercultural awareness regarding experience with social media.	<u>Activity 3:</u> -The teacher asks students to go back to their homework answers (previous lesson) and build a chart with their reasons to use social media, according to their age group (students are handed a chart with reasons to use social media made by various younger age groups, including personal quotes). -Students share and discuss their answers.	-Individual work -Whole class	20'	-Worksheet
	Summary: Goldilocks: A hashtag cautionary tale- social media addiction: discussion. -Students are asked to summarise the content of the lesson, and the teacher writes it on the board.		5'	
-To recall previous knowledge about active and passive voice.	Lesson 4: Active and passive voice <u>Pre-Activity:</u> exploring linguistic elements in the text (hashtag, rhyme, and rhythm), and introducing active voice examples.	-Whole class	10'	-Picturebook -Whiteboard -Marker

Appendix 6- #Goldilocks lesson plan.

-To analyse linguistic elements of the picturebook.	-Students are asked “Are there any rhymes? Give examples” and “Does the writing style make a difference in your understanding of the story?”. Students share their answers and comment on their answers.			
-To recall actions in the picturebook. -To analyse sentences from the picturebook. -To identify the active and passive voice in sentences from the picturebook. -To build sentences and apply active and passive voice structure. -To choose the correct voice.	Activity: -The teacher writes three sentences in the active voice (based on the plot of the picturebook) on the board, and asks students “Who is doing what?”. The teacher also asks students to identify the subject and the object of the actions, underlying each. SENTENCES: “She took a selfie”; “I must increase my following”; “Goldilocks discovers a house in the forest.” -Students are then asked to take the previous examples and focus on the object, guiding them to using the passive voice (previous example should become: “A selfie was taken by her”; “My following must be increased by me”; “A house in the forest was discovered by Goldilocks”). Students share their answers. -Students are asked to identify differences in structure and verb tense in the active and passive voice examples. (explain the passive agent “by”) -Teacher identifies such examples as active voice, explaining that active voice focuses on the subject performing the action, and passive voice emphasises the receiver of the action. The teacher shows a TikTok to the classroom, shortly summarising the distinctions between active and passive voice. (https://www.tiktok.com/@abriteedu/video/7319547964123368709?_r=1&t=8ivrzP8xQMS) -Students are asked to do exercise G on the worksheet. Students can check the active and passive voice table on page 148 of the textbook for help. Students peer correct their answers and the teacher checks them.	-Whole class -Pair work	35’	-Picturebook -Whiteboard -Marker -Worksheet -Projector -Wifi -Computer -TikTok
	Summary: Active and passive voice: Presentation and practice -Students are asked to summarise the content of the lesson, and the teacher writes it on the board.	-Whole class	5’	-Whiteboard -Marker

Appendix 7- #Goldilocks worksheet.

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Name: _____ 10thYear NO. _____ Class: _____ Date: ____/____/____



Worksheet

#Goldilocks and social media

A. After reading the picture book, answer these questions. Work individually:

1. How do you feel about the story? Does this make you think about your life or similar experiences?

2. Does this remind you of any other books or stories?

3. What do you think of the illustrations? Do they help understand the development of Goldilocks' actions?

4. Was there anything you liked about this book? Was there anything you disliked about this book?

5. Could someone else understand the picturebook in another way than how you did? If yes, why? If not, why?

B. In pairs, think about the visual and written text. What page(s) stood out to you the most? Support your choice (write down some notes). Then, share your thoughts with the class.

C. In pairs, think about the story and answer the following questions:

1. What impact did the need for 'likes' have on Goldilocks' behaviour specially with those around her?

2. How long do you think it took the story to happen?

3. Whose story is this?

1

4. Which character interested you most/ least?

5. How do you interpret Goldilocks' desire for social recognition?

D. Reflect on your own use of social media: (work individually)

- On what specific occasions do you feel the need to use social media?
 - What impact do you think your interactions online and the content you consume have on your well-being?
- Upload your answer to Padlet.

Homework

Think about social media usage: How do you use it? What kind of content do you post on your social media? Read the bullet points to help you answer the question:

- Things I have posted to social media lately.
- My social media feeds (what it looks like; type of content; favourite accounts).
- The thing I spend the most time doing on social media.

 Share your answer on Padlet (the Padlet link will be on Google Classrooms). You can share images to exemplify your content.

E. Read the newspaper article and answer the following questions:

1. How can digital addiction impact one's mental and emotional health?

2. What procedures do tech companies use to make their apps addictive?

3. What are the immediate benefits of a short media detox?

4. What can you do instead of being online or using digital devices?

5. How would you imagine your life if you reduced your time online?

F. After reading the newspaper article, choose the four most important strategies to help yourself and others detox from social media. Can you think of any other? Use your own words as much as possible.

- | | | | |
|---------|---------|---------|---------|
| ● _____ | ● _____ | ● _____ | ● _____ |
| ● _____ | ● _____ | ● _____ | ● _____ |

Appendix 7- #Goldilocks worksheet.

FINAL ACTIVITY: Reasons for your social media use

Based on your homework, build a chart with your personal reasons for using social media, according to your age group, following the other age groups in the chart below. Afterward, compare your answers and discuss your opinions.

The following questions may help you build the chart:

- How often do you use social media?
- How is your social media use influenced by your family?
- How does social media help you make/break friendships?
- How does the use of social media influence your day?
- Does social media contribute to your knowledge and understanding of the world? If so, how?

Year 4 Age 8-9	Year 5 Age 9-10	Year 6 Age 10-11	Year 7 Age 11-12	Year 10 Age 15-16
Playing games with my friends Younger children were particularly attracted to the games element in certain social media, such as Roblox, and being able to play with friends online. "Roblox got more popular in my class, so I got it back" -Oliver, 8, Fun surprises New features and constant updates were exciting for children, who wanted to try out the latest filters on Snapchat. "Every day there is a new surprise on Snapchat's filters"-Elsa, 8	Space to be myself Children started to enjoy expressing themselves away from parents and teachers. Social media gave them a platform to be creative and experiment. "You can do anything you want, no one is there to stop or control you"- Zoe, 10 'When people like your art' Finding things to do Children had fun copying the things they saw on social media, such as following baking or slime tutorials. "I just want to make slime, like the girl on the Ingham family who is my age does"- Molly, 10	Cementing friendships Turning social interactions into a game with Snapstreaks meant that children had a way to judge the strength of their friendships. Two friends have to send each other a Snapchat every day to maintain a 'streak' which is shown as a number next to that friend's name. Having a streak with someone meant that you could rely on them to reply to you, and the longer the streak the better friends you were. "I reached 96. I carried them on to be nice and it was just a good way of talking to them"-Kam, 10 "Snapstreaks make you happy because you can trust them to reply" Looking good Children started to realise that they could change how they looked online, and could work out how good other people thought they looked. "You can use Snapchat to make you look pretty"- Becky, 10	Fitting in Children didn't want to miss out on anything socially, and social media allowed them to stay in the loop, regardless of whether they liked it or not. "I thought if I had it [Instagram] we would be friends, but there is not actually that much to do on it"- Annie, 11 "Most of my friends use Snapchat, so I have to try and use it as well, but I prefer Instagram"- Aaron, 12 Getting emotional support Older children were using social media to get emotional support from their online friends. "When I posted that my great nan had died, on Instagram, people messaged me and I felt better about it"- Joe, 11 "Sometimes it can make people look sad and a bit worried. This is how you can make them feel"	

G. Active and passive voice

1. Say whether the sentences below are in the active or passive voice.

- A girl with golden hair shared her photos and videos.
- The bears find their home chaotic after returning.
- Goldilocks is filming the damage that she's done.
- The bears' house has been invaded by Goldilocks.
- She is going to be forgiven by the bears.

2. Rewrite the sentences above in the opposite voice.

- _____
- _____
- _____
- _____
- _____

3. Choose the correct option.

In 2020, the interactive digital picturebook Goldilocks: A Hashtag Cautionary Tale **a) launched/ was launched** on all app stores. The digital picturebook **b) featured/ was featured** a modern retelling of the classic tale. As children eagerly **c) downloaded/ were downloaded** the app, they **d) discovered/ were discovered** a hidden feature within the book's interactive pages. Once activated, this feature **e) encrypted/ was encrypted** the user's personal photos and videos, holding them hostage. To unlock their precious memories, a series of puzzles embedded in the app had to **f) be solved/solved** by the user.

4. Rephrase the sentences below without changing the meaning of the original sentence.

- Goldilocks has broken into the bears' house. They are heartbroken.
The bears' house _____
- The bears have just realised that their porridge was eaten.
The bears have just realised someone _____

Appendix 8- Class 10A #Goldilocks post-it predictions.

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Class 10A

Coraline: The Bears filmed Goldilocks in their house and exposed her on social media.

Goat: Goldilocks is live streaming her cooking process of a cat, so because rats hate cats, they loved the entertainment. The day after that, she repeats the stream and the three rats love it. The last time she streams the rats get excited, but when they noticed that she's cooking rats, they got flabbergasted and decided to hate on her.

GG: The family of **rats** bears watches thief called Goldilocks in their mobile phone. They see that Goldilocks is robbing a house that was not locked. One day the Bears go out, but didn't lock their house and Goldilock rob their house because it was not locked. And the Bears get a lesson.

Ludovina: Three Bears, watching a tutorial by a little girl.

Honest Hippo: Three **rats**-bears, watching their home security cameras, and they caught a girl stealing their own house.

Batman: Goldilocks enters the house of three rats and finds three tablets which she tries. Then she takes pictures of herself and with the rats and then falls asleep in their bed.

Cami: It is going to be about a girl who trap in social media, and meet a family of rats that showed her their house.

Frederico: I think that the Bears are bounty hunters, and the person in the phone is being hunted.

Mimi and Alison: The Bears find that Goldilocks is in their home by the security footage.

Harry: Is going to be about a girl who broke into three mice's house. They recorded everything and put it on social media then she was immediately arrested.

Marcus: Three bears, seeing the cameras from the phone to see who is stealing their food and their money.

Class 10A

Devon: The girl is an influencer that makes videos eating the food of the bears that she steal and the bears are watching her.

Student X: The Bears will discover who is robbing their porridge with their phones with the camera they having their house. They are connected.

Superman: Goldilocks is a story based on the Goldilocks story adapted to nowadays. It has a story about a blonde girl who finds three Internet clouds of three mice, and tries to rob their things. The book tries to show to the kids, the problem of the Internet and how to be safe.

Paiva: I think that Goldilocks goes to the Bears house and films it to get views and fame, but unfortunately they come back earlier, called the cops, and get her arrested.

Roberto: Goldilocks is a story about three bears that are watching TV and see a girl with Goldilocks doing it tutorial about how to break into a house.

Class 10B

Special: In this story, the Goldilocks steals the bears' food. The bear family becomes happy because girl go to prison.

Adolfo: I expected picture book to be about three bears that found a little girl in their house. The girl didn't know that was on the Bears world where everybody was aware. On these bear world, they hate humans because they were being badly treated by humans on earth so they moved to the New World called bear world. If they find a human on this world, this human can be sent us to death and then can be eaten by the government. The three Bears fond the little girl on their house and they thought that was a robbery so they called the bear security police that came quick to arrest a little girl. She was sentenced to death in her execution was posted live on Instabear. There were 30 billion bears at the execution on this on Instabear and they were very happy. On the final, they showed her being eaten by the strongest bear in the world. Finally, her bones were deposited on the Atlanta ocean.

Blue: I think that the house will have security cameras. So, the bears will have an video of Goldilocks. This way, they expose her on internet as a criminal, to try to catch her.

Becas: Goldilocks is a thief and with technology (through cameras seeing that they weren't home) the bears saw her in their house stealing porridge like a beggar. After that, she was arrested.

Teressa Flamingo: Goldilocks is going to break into several devices, but not any device. These are the cellphones that criminals use to steal information from other animals. With the help of their bear friends, which are cops, they can stop the hackers.

Smurf: I think the picturebook is about three bears that have access to video camera vigilation so they can see all the locks enter their home. I expect them to show the caption/footage to the police.

Summer: I expect the picturebook to be about the same of the story about the three bears that leaving a house, but this time the story we talk about the technology and social media.

Emoji: I expect the picturebook to be about the same of Goldilocks with social media.

Class 10B

Sky: I expect the picturebook to be about Goldilocks being arrested because she invaded others' private property. Based on the cover of the picture book and the title, it will probably be a new version and more "trendy" than the old story.

HC083: I think the story will be about Goldilocks trapped in the Bears house because she had a prisoner suit in the book cover. I also think that we will happen because the house will have more security so the bears will be warned when she enters the house.

Mia: I expect the book to be about Goldilock trespassing, a private property, in this case, the Bears house and getting arrested for committing a crime. Because this happens in the modern world, she might have social media where she shares her life in the prison.

Kanye West: I expect the book to be about Goldilocks stealing something important from the three rats Bears, but that thing will be virtual or technological.

Fidalgu: I expect the picture to be about the three Bears, who set cameras in their house to control what's going on in their house.

Winner: I expect the picturebook to be about a new version of the Goldilocks story with social media.

Rudolfo: She is a thief and steal food of the bears, they catch her in security cameras, and post on social media for others families have carefully in their houses.

Larangeira: I expect the picturebook to be about three bears that saw on they camera's house one girl. They take a picture of he and show to the police.

Laya: I expect the picturebook to be about three bears and one thief.

Dobiia: I expected it to be about how Bears found her through technology, and then Goldilocks was arrested.

Sleepyteen: I expect the picturebook will be about three bears that put security cameras on the house and watch her come in, and it will be a new version of the original story.



And Daddy Bear was not alone.
A gruff policeman took her phone.



Now her posts got lots of likes.
Her ginger kittens riding bikes
got over fifty thousand hits!
Goldilocks was thrilled to bits.



Then, swinging on the tiny chair,
it broke and flung her in the air.
She didn't care: #Fun!



She filmed the damage that she'd done.

Appendix 14- class 10A #Goldilocks Padlet homework.

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:Padlet

Francisco Machado 10/27/2023 ↻



10A homework-My Social Media Use

Think about your social media usage: How do you use it? What kind of content do you post on your social media? Read the bullet points to help you answer the question: • Things I have posted to social media lately. • My social media feeds (what it looks like; type of content; favourite accounts). • The thing I spend the most time doing on social media.

Alison

I don't really post anything on social media, I only post when I'm with friends doing something fun or when I'm somewhere and I take a picture of the place and I like it. My social media feeds are basically about clothes, books, and random stuff. I spent most of my time on social media talking to my friends and watching videos.

□ 0

Paiva

I usually don't post on social media, only because, most of the time, I don't have something to post. There are some exceptions when it comes to being with friends or a really nice photo I took, something like that. I also don't spend a lot of time on social media, but, when I do, I just talk to people or watch other's posts about their lives.

□ 0

Superman

I never post anything on my social media. In my feed I basically only have posts about football and Benfica. I spend some time on social media watching videos, stories or posts and talking to my friends.

□ 0

Maury

I don't usually post anything on social media. The few times I post are photos with my friends. I spend time on social media watching videos or posts and talking to my friends.

□ 0

Marcus

Some times I post some photos of me, and sunsets, I usually go on social media to watch some videos and talk with my friend's

□ 0

Student X

I never post anything on social media. In my feed, there are usually some posts about football and video games. The time I spend on social media is usually watching videos and talking with my friends.

□ 0

Ludovina

I don't post many things on social media, I post only when I'm with friends or doing interesting things, the things I post are about places, people and myself

□ 0

Mimi

I don't use social media much, but when I use it is to post things about my life, people I like and interesting places.

□ 0

Cami

I don't post much on social media, I mostly use it to keep up with celebrities and influencers lives. I also use it to meet new people and talk with friends. When I post, I usually post friends, family, publications from celebrities I like and cool places that I go.

□ 0

Goat

I recently went to the USA, more specifically Chicago in the state of Illinois, where I took some photos and posted them on my social media, although I usually don't post, but what I do there is mostly watch sports related videos like the football, basketball, volleyball and more. I also get updated on the Palestine- Israel conflict, which recently grew, because of Iran's attack to Israel. Additionally, I like to waste my time by watching funny videos or non-important videos. Finally I also use it to talk to friends and keep me updated to celebrities and

youtubers, such as Beta squad, Sidemen, which are some of my favourite.

□ 0

Harry

I rarely post anything on social media, but I only do it if they are photos or football plays. My feed basically only posts about football and funny moments. Most of the time I spend on social media is watching videos and talking with my friends.

□ 0

Honest Hippo

Social media is always a part of my day-to-day life, most of the times I'm just scrolling around and seeing what's going on with my friends and what they're up to. If I post something on social media, usually it's when I'm with friends doing something nice or a photo of something I did that day. I only post about myself, my friends and places I go to, I don't like to expose myself that much, I'd rather go low profile.

□ 0

i don't usually post myself on social media but sometime i still post about myself and place i visited, mostly i use it for talking with friend or my friend's life, watching videos, stories in my news feed.

□ 0

Devon

I don't usually post many things on social media, but when I do, it's photos of me and my surfing videos.. In my feed I only see surfing and football videos. Probably the thing I spend the most time doing on social media is talking to friends and watching surf videos.

□ 0

Roberto

I don't usually post anything on my social media, but when I do, it's always on my Instagram and it's always something related to my friends, travel or about myself, when I have a photo of myself that I really like, I like to post it for people to see. I don't spend that much time on social networks, it is true that I spend more than I would like, but I have been trying to reduce it. so when I'm on social media I usually see videos of food or animals or people doing comedy or book recommendations or girls talking about fashion and things like that. obviously they are never Portuguese or sometimes videos of very beautiful girls appear and I end up comparing myself and that is one of the reasons why I am trying to spend less time on social media because most of the videos and people we see have huge edition so they are mostly fake

□ 0

Appendix 15- Class 10B #Goldilocks Padlet homework.

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:Padlet

Francisco Machado 10/27/2023

10B homework-My Social Media Use

Think about your social media usage: How do you use it? What kind of content do you post on your social media? Read the bullet points to help you answer the question: • Things I have posted to social media lately. • My social media feeds (what it looks like; type of content; favourite accounts). • The thing I spend the most time doing on social media.

Sky

Lately, the things I've posted on social media were related to landscapes or things I repost from other people, like music announcements or football results. Sometimes I post on social media some videos or photos of my sisters' games too. My social media feeds have posts mainly related to football, surf competitions and music. I spend the most time on social media replying to my friends direct messages.

Summer

I don't have Instagram or Tiktok, but I wish I had it, because most of my friends and colleagues have it. If I had, I would post photos and videos with my friends or family, things other people posted, such as football results and beautiful landscapes. If I had Instagram, my feed would probably have news, celebrities' photos and photos of people I know. I spend the most time on social media talking to my friends and colleagues, watching videos, photos and making plans.

communication and from time to time for some stories on instagram.

Fidalgu

Lately I've been using Instagram and Tiktok and i usually post photos of me playing football, I also post some things with me friends. My feed in instagram its just about football but on tiktok there are more things but mainly football and videos from my friends

Smurf

I usually use Instagram, Tiktok and YouTube but mainly Whatsapp. I don't post anything on Youtube since I only use it for entertainment as well as to check influencer's content. On the other hand, I rely on Whatsapp to communicate, make plans and also exchange GIFs, stickers, photos and videos with close friends and family. My feed features content on climbing, parkour, nature, healthy recipes and handcraft ideas. My favourite creators are Magnus Midtbø, Storrø, Asu, Healthygirlkitchen and Clayclaim. In general, on social media, I mostly spend my time watching boulder climbing videos.

Teresa Flamingo

Talking about social platforms, I really enjoy spending some of my time on Instagram. I feel like what I enjoy the most about it, is the fact I can see what I want to see, from pictures to videos. I recently posted some of my vacation photos on it, but I would say that I don't post that much. I really like to use Pinterest too, as it is a great app to get ideas from.

Becas

The social media platforms i use are mostly Tik Tok and Instagram. I usually post more on my spam account on instagram (where my close friends are) and normally I post vlogs of my self and photos of my friends. The type of content I watch is related to clothes, celebrities, films, music and food. The activity I spend the most time doing on social media is watching and making Tik Toks.

Winner

Recently I have not been posting much on social media. However, when I post something on Instagram or TikTok, most of the time they are photos with my friends or of something we are doing. My social media feed is basically photos that my friends as well as people I know post. My time on social media was mostly talking with my friends, seeing their latest posts moreover what they are up to.

Larangeira

The social media platforms I use most are Instagram and TikTok. I don't post anything on tiktok, I just use it for entertainment. On Instagram I sometimes post something with my futsal team, but also with my friends. My social media feed is usually about sports and funny videos. I spend my time on social media talking to my friends or watching videos on tiktok.

Adolfo

Lately, I haven't posted anything on my social media. I just upload some videos on YouTube, but I can't monetize them because of copyright, and I feel bad for that, because I feel like I spent my time for nothing. My social media feeds are kinda crazy, it's just people doing some stupid things like the best positions to sleep on the class, some chinese dancers and some animals like dogs, cats or monkeys doing goofy things. I also have football videos on my feed, and I follow many football clube accounts. My favourite account on every social media is CHEGA. The thing that I spend more time on social media is watch videos that appear on my feed.

Mia

I usually use social media to chat with my friends, post stories with music I listen too or photos with my friends. I don't post anything permanent on my social media platforms. I spend a lot of time on instagram because it is my favourite social media platform. There I can see my favourite celebrities' posts and my friends' posts. My feed usually has posts of my favourite celebrities like Billie Eilish and Girl in Red but also things like memes or nature photos.

Blue

I use social media to talk to people and to share with my friends some things about my life. Lately, I have been posting pictures of me with my friends and things related to judo and other hobbies. My feed in geral is a lot of food tutorials, judo videos and books recommendations. When I'm on social media, I spend most of the time talking with muito friends. And that's it. This is how I use social media.

Sleepyteen

On my social networks I have been publishing landscapes and I also republish some things that I find interesting, such as some news or basketball information. I spend more time on tiktok because I identify with some people there and sometimes it makes me feel more comfortable, and also on whatsapp because I can talk to my friends

Special

I usually use tiktok, instagram and whatsapp. I don't usually things regularly tiktok, only once in a while and i only post things that i like. For me, tiktok is also entertainment and a way to stay more informed about things that are happening outside of Portugal. On the other hand, whatsapp and instagram are application that i tend to use more regularly as a means of

Frederico

17/04/2024

Usually I don't have my cell phone but before, I had social media and today I think that they are not so good because we don't need to share everything on social media. My favourite social media is Youtube since there I can get more information about anything that I want to know. My favourite videos are about movies, actores, Comedy. I don't like gaming it is very boring but I like to see new outfits, to try some used ones new rings or accessories or some random objects. I don't like to see everything about their lives it's unnecessary. I really don't feel that need to use social media. When I had instagram I wasted like 2 hours on there just watching videos but I never had posted any pictures or quotes or anything. At that time I really enjoyed one australlian actor his name is Jacob Elordi. When he posted something that I like I just wanted to try-on something ~~that~~ like that but lately I understand that social media is a drug and a lot of people are in danger because of videos, photos or every type of content that are really addictive.

Digital Addiction: Should You Be Worried?

Bernard Marr

Contributor

Jan 11, 2023, 01:58am EST

Are you addicted to your phone? How about being on the internet or interacting on social media? Or what about online games?

If you believe you may be addicted to your digital devices, you're not alone. Check out these sobering stats.

- Worldwide, an estimated 210 million people suffer from social media addiction.
- Americans check their phone an average of 344 times per day, which is approximately once every 5.5 minutes.
- Nearly half of Americans believe they are addicted to their cell phone.
- The average American will spend the equivalent of 44 days on their phone in 2022 – that's nearly a month and a half!



Developing a compulsive need to use your digital devices is a hallmark of an addiction, and it's a rampant problem in our society today.

And digital addiction doesn't just interfere with our relationships. It also saps our concentration, so it takes longer to get into a creative flow. And the pandemic has only exacerbated our dependence on our digital devices.

Designed to Be Addictive

Social media sites and apps like Snapchat, TikTok, Facebook, and Instagram are specifically designed to be addictive. Big tech giants have major incentives to keep you on their platforms as long as possible. After all, the more time we spend on a site or app, the more advertising revenue they bring in.

Tech companies use behavioural design to create highly addictive apps that keep us coming back again and again. "Like" buttons and comments features hook us in and make us want to return to the apps to check our "scores," and the endless scroll of most social media platforms guarantees that there's no stopping point to our consumption of updates, images, and ads.

These features aren't an accident. They're part of an overall plan to maximize the amount of time we spend on our digital devices, regardless of the potential negative impact on our mental and emotional health.

How to Curb Digital Addiction

If you feel like digital addiction is significantly interfering with your life and your ability to function in a healthy way, you may want to take action to open up a little more space in your brain.

Appendix 17- #Goldilocks cycle- Newspaper article.

“It gets into philosophical questions: how is the time I’m spending on my phone in subtle ways affecting my ability to be a good parent, spouse or friend?” says Dr. Anna Lembke, author of *Dopamine Nation* and a global leader in the treatment of addiction. “I do believe there is a cost – one that I don’t think we fully recognize because it’s hard to [see] when you’re in it.”

But living a truly smartphone or digital device-free life isn’t practical these days, especially with remote work, digital payments, banking, and so many other aspects of our daily lives happening online. A better approach is to manage addictive behaviour by moderating our use of our phones, and developing a better, healthier relationship with our screens.

Here are some practical strategies for limiting the amount of time you spend online or on your phone:

- Reset your brain’s pathways and gain perspective on your relationship with your screens by doing a digital detox of 12-24 hours.
- Set aside a certain amount of time each day to just be still with your thoughts.
- Put your phone in automatic “bedtime” mode, which will turn off all notifications at a certain time of night
- Set time limits for apps or websites using tools like Freedom or Space.
- Consider turning off all notifications on your phone.
- Delete your most distracting or time-consuming apps from your phone.
- Set up a “one screen” rule in your house, which means you can’t use more than one screen at a time (i.e. no watching TV while scrolling through your social media feeds!

If you want a more hard-core tactic for curbing cell phone addiction, you can use a kSafe time-locking container. Place your phone in the container, set the timer for the time you’d like to have your phone out of reach, and the container will remain locked until the timer goes off. Once the timer is set, you cannot reset the clock or access your phone early.

Breaking Free of Digital Addiction

Hopefully, these tips have given you some ideas about how to spot and counteract the dangers of digital addiction, so you can have a healthier relationship with the digital devices in your life.

Source: [Digital Addiction: Should You Be Worried? \(forbes.com\)](https://www.forbes.com/sites/anna-lembke/2018/05/01/digital-addiction-should-you-be-worried/)

10th year 2023-24

2nd Term- May



Teacher Francisco Eufrásio Machado

Topic: Unit 5 “Our Techy World”

Activity: Teaching a picturebook- *The lost thing*

Number of lessons: 4

Main aims: To understand and reflect on the impact of technology and how it shapes the individual regarding belonging, inequality, and curiosity.

Lesson Aims	Procedures	Interaction	Time	Materials and teaching aids
-To introduce the picturebook. -To motivate students to read the picturebook.	<u>The lost thing: what is the purpose of lost things?</u> Lesson 1- Discovering the picturebook. Skills: Speaking and Listening. Activity 1: ❖ The teacher <u>writes the title of the picturebook</u> on the board and asks the students “We are going to read a book together called The Lost Thing. What do you think the Lost Thing is? How can it be related to the Unit?” Students share their answers. ❖ The teacher <u>projects a stream</u> from the picturebook to the class, to promote reflection. Students are asked “What do you think the picturebook will be about?”. Students share their answers.	-Whole class	10’	-Whiteboard -Marker
-To read the picturebook aloud. -To predict what the lost thing looks like	Activity 2: Read-aloud. ❖ Before reading the picturebook, the teacher says, “listen and imagine what the lost thing is / what it looks like.” - <u>The teacher reads the picturebook</u> aloud to the students (students were not handed the picturebook yet). ❖ Students are asked “What is the lost thing? How does the lost thing look like?”. Students talk in pairs and write <u>their predictions on a shared post-it</u> and leave it by their side. Students share their ideas and compare. -(The teacher provides prompts to help students express their predictions i.e. I think the lost thing is a ...; I think the lost thing looks like ...; I imaged the lost thing has a ... ”.	-Whole class -Pair work	20’	-Picturebook
- To confirm what the lost thing looks like.	Activity 3: pair and class discussion. ❖ Students are handed a copy of the picturebook (one per pair). Students are asked to go through the picturebook and discuss their reaction to how the lost thing looks and to the picturebook.		15’	-Picturebook

Appendix 18: The lost thing lesson plan.

	-Students are asked “how does the picturebook contribute to the story?”; “Are you surprised by what The Lost Thing looks like?” Students discuss in pairs and share the main differences/similarities. ❖ Pairs who finish the previous activity are asked to think about if “Is there anything you like/dislike about this book?”; “Is there anything that bores/ interests/ surprises you?”. <u>Students share their answers orally.</u> -Students are asked: “Do you think the book has anything to do with Our techy World? Why? Why not?”.			
	Summary: The lost thing: What is it? (Introduction) -Students summarise the content of the class and the teacher writes it on the board.	-Whole class	5'	-Whiteboard -Marker
-To relate the events of the picturebook with personal experience. -To relate the emotions experienced by a character with personal experience. -To express personal views of the picturebook.	Lesson 2- Exploring the picturebook. Skills: Speaking and Writing <u>Activity 1:</u> ❖ <u>Teacher shares a quote by the author</u> to promote reflection and asks students to think about it as they do exercise A of the worksheet: answering questions to further understand the picturebook.	-Individual work -Whole class	15'	-Picturebook -Cellphones -Wifi -Worksheet
- To choose a stream they find important in the context of the plot, and to support their choice. -To interpret the visual and written text of the picturebooks.	<u>Activity 2:</u> ❖ In pairs, students do exercise B of the worksheet: to choose a stream that stood out to them. Pairs share their choice, justify and discuss their choices.	-Pair work -Whole class	10'	-Picturebook -Worksheet
-To express personal opinion about a topic of the picturebook. -To relate the theme to personal experience. -To share, compare, and discuss perspectives and answers. -To promote intercultural awareness.	<u>Activity 3:</u> ❖ Students are asked to do exercises C 2 (on Padlet)- “The Lost Thing draws on different emotions. What emotions can you find in The Lost Thing? How do they relate to the presence and impact of technology in the world?” -Students discuss their answers and perspectives based on the Padlet.	-Individual work -Whole class	20'	-Worksheet -Computer -Projector Wifi -Padlet
	Summary: The lost thing: Exploring the picturebook.	-Whole class	5'	-Whiteboard -Marker

Appendix 18: The lost thing lesson plan.

	-Students summarise the content of the class and the teacher writes it on the board.			
-To relate and compare the style of the picturebook with the visual animation.	Lesson 3- Exploring the film Skills: Speaking and Watching Activity 1: Exploring visual text ❖ Students watch <i>The lost thing</i> film adaptation ([Eng Sub] The Lost Thing by Shaun Tan (youtube.com)).	-Whole class -Pair work	20'	-Picturebook -Youtube -Wifi -Projector -Computer -Worksheet
-To further interpret the picturebook and the film.	Activity 2: ❖ Students are asked to do exercise D of the worksheet in pairs. Pairs share their answers.		15'	
-To promote discussion around the topics of utopian and dystopian societies.	Activity 3: ❖ Students are asked if they know what the concepts of Utopia and Dystopia are, and for them to try and explain them (teacher helps). -Students are asked " Does technology contribute to dystopia? How? Why? ", Students reflect in pairs and share their ideas with the class. They may take notes.	-Whole class	10'	-Picturebook -Computer -Projector -Wifi
	Summary: The lost thing: Watching the film. -Students summarise the content of the class and the teacher writes it on the board.	-Whole class	5'	-Whiteboard -Marker
-To introduce the verb tenses "Used to; Get used to; Be used to." -To complete the gaps with the correct form verb tense. -To choose the correct verb tense.	Lesson 4: Use of language: <u>Used to; Be used to.</u> Warm-up: ❖ Students are asked to open the picturebook on the page where the following line is: " <u>So you want to hear a story? Well, I used to know a whole lot of pretty interesting ones.</u> " ❖ Students are asked to focus on the expression "used to" and are asked to explain the meaning and when do they usually use it. Students share their answers. ❖ The teacher writes the following expressions on the board: <u>Used to; Be used to.</u> ❖ Students are asked to give examples using the other two expressions. (EXAMPLES: " <u>I am used to playing sports.</u> "; " <u>I used to go to the cinema, but not anymore.</u> " ❖ Students are asked to differentiate between them and when they are used: "When do we use one and the other?" ❖ The teacher projects the main rules of "Used to; Be used to". ❖ The teacher projects an exercise and students are asked to do it, orally. Activity: ❖ Students open their textbook on page 198 and check the table with the form and use of "Used to; and be used to". Students are asked to do exercises 1, 2, and 3 on the PowerPoint. The teacher corrects them if necessary.	-Whole class -Individual work.	45'	-Whiteboard -Marker -Textbook
	Summary: "Used to and Be Used to": presentation and practice.	-Whole class	5'	-Whiteboard -Marker

Name: _____ 10thYear NO. ____ Class: ____ Date: ____/____/____**Worksheet-The lost thing****A. Go through the picturebook again and complete the following grid: (Write in note-form)**

When did the story happen?	Who is it about?	Where did the story happen?	Ending? 😊 or ☹️ ?

B. In pairs, think about the visual and verbal texts. What page(s) stood out to you the most?

Note down some ideas to support your choice, so you can share your thoughts with the class.

C.**1.** How do you think *The Lost Thing* relates to technology?**2.** *The Lost Thing* draws on different emotions. What emotions can you find in this story?**Share your answer on Padlet.****WATCHING THE FILM****D. After watching the film, answer the following questions, in pairs:****1.** What do you think *The Federal Department of Odds and Ends* represents? Explain.

2. What differences/ similarities do you notice between the picturebook and the film? Which do you prefer? Why?

3. What do you think happens when people stop noticing things or other people?



Class 10A- *Lost thing* predictions

Bottle top or dog.

Frederico and Roberto: We don't know what is the Lost Thing, We think that the guy was lost.

He is looking for a type of special bottle top for his collection.

A random guy searching for bottle tops for his collection and then he found a lost dog in the beach.

The nature, maybe a plant that shouldn't be replaced by something.

Class 10B- *Lost thing* predictions

The lost thing could be a bottle top.

Bottle top or animal.

The boy is probably obsessed with bottle tops and he was looking for more at the beach and found a really weird animal, that was probably lost.

Kanye West and Fidalgu: The lost thing could be a device that purifies the air and restores it like it was before the pollution, so the lost thing could be an air purifier.

We think the lost thing is the animals and the Nature.

The man is alone in an island full of factories and pollutions, looking for something. He is a bottle top collector. The man is about to collect the last bottle top in that island.

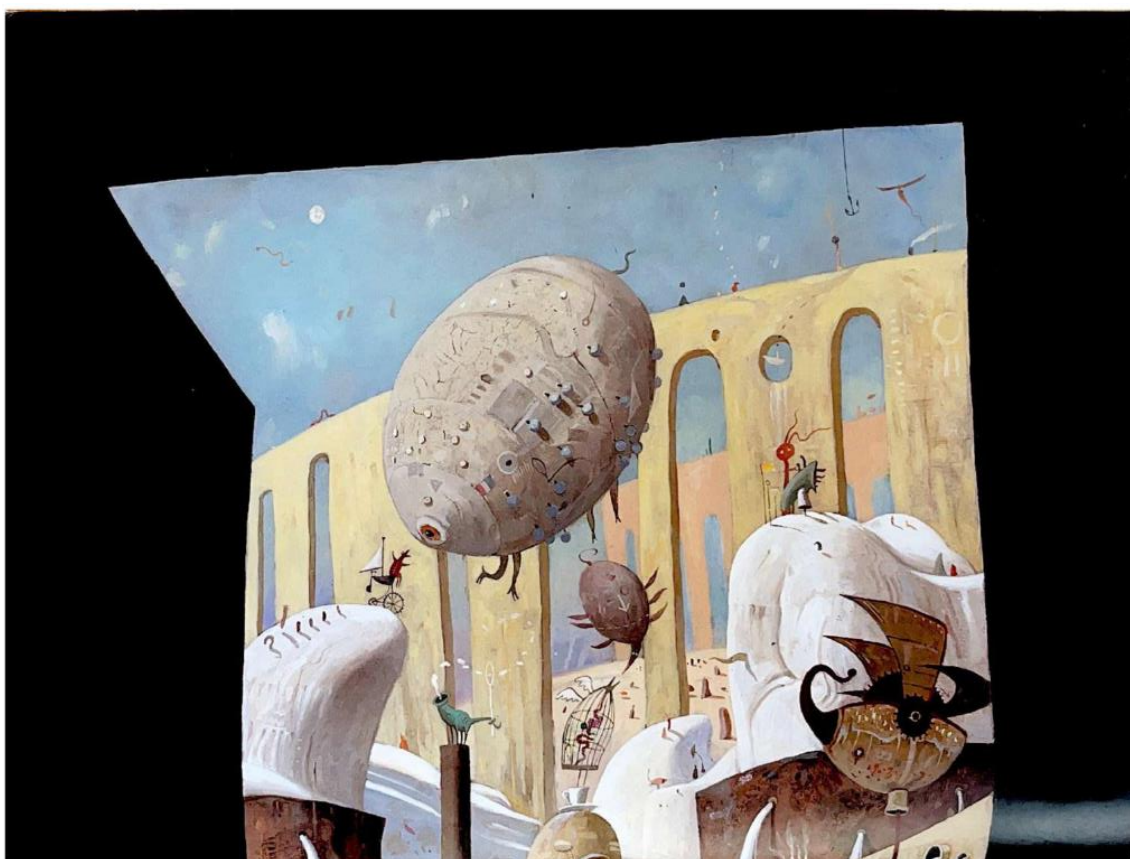
The lost thing could be a bottle with a message inside.

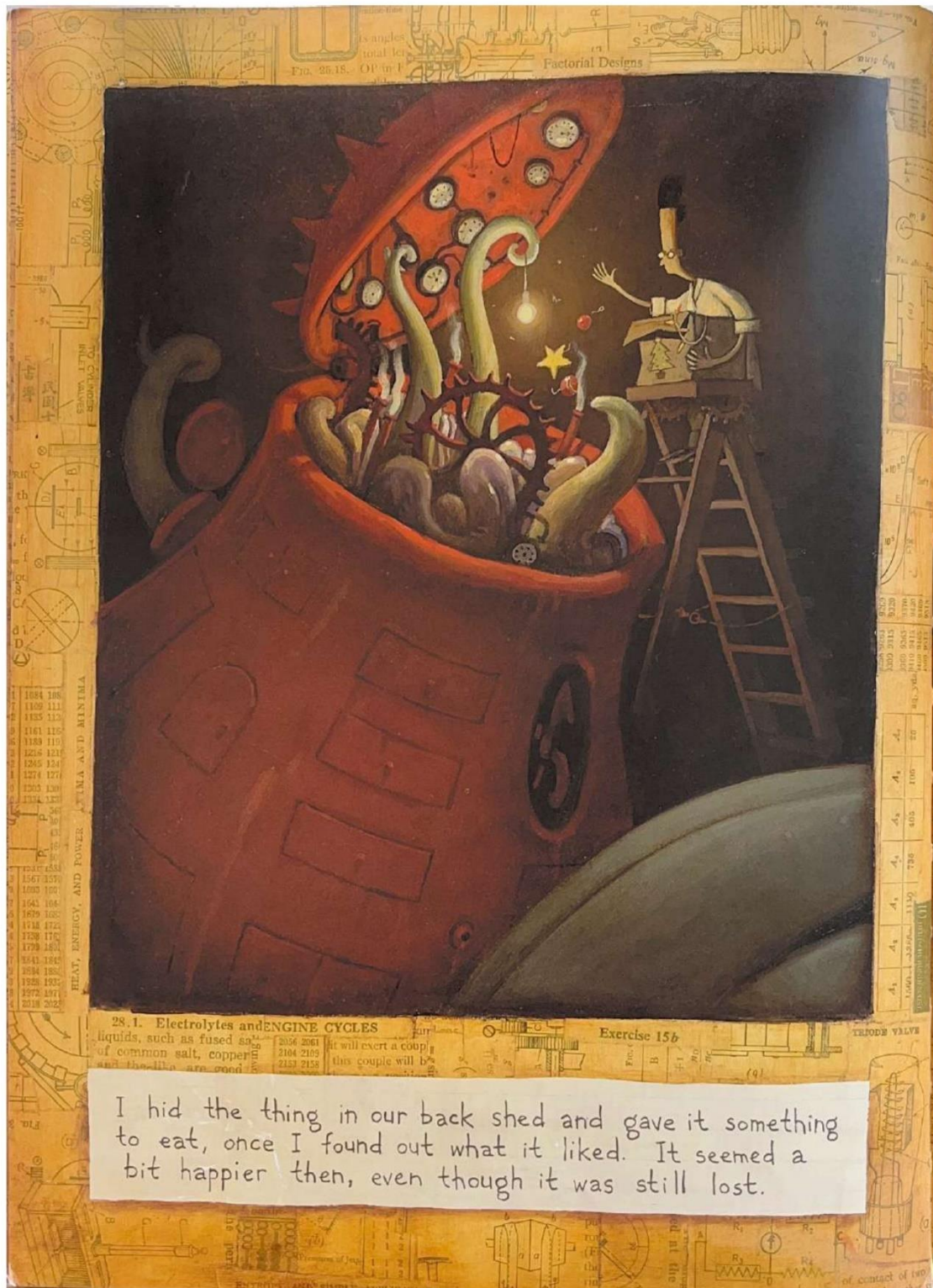
The lost thing might be a bottle.

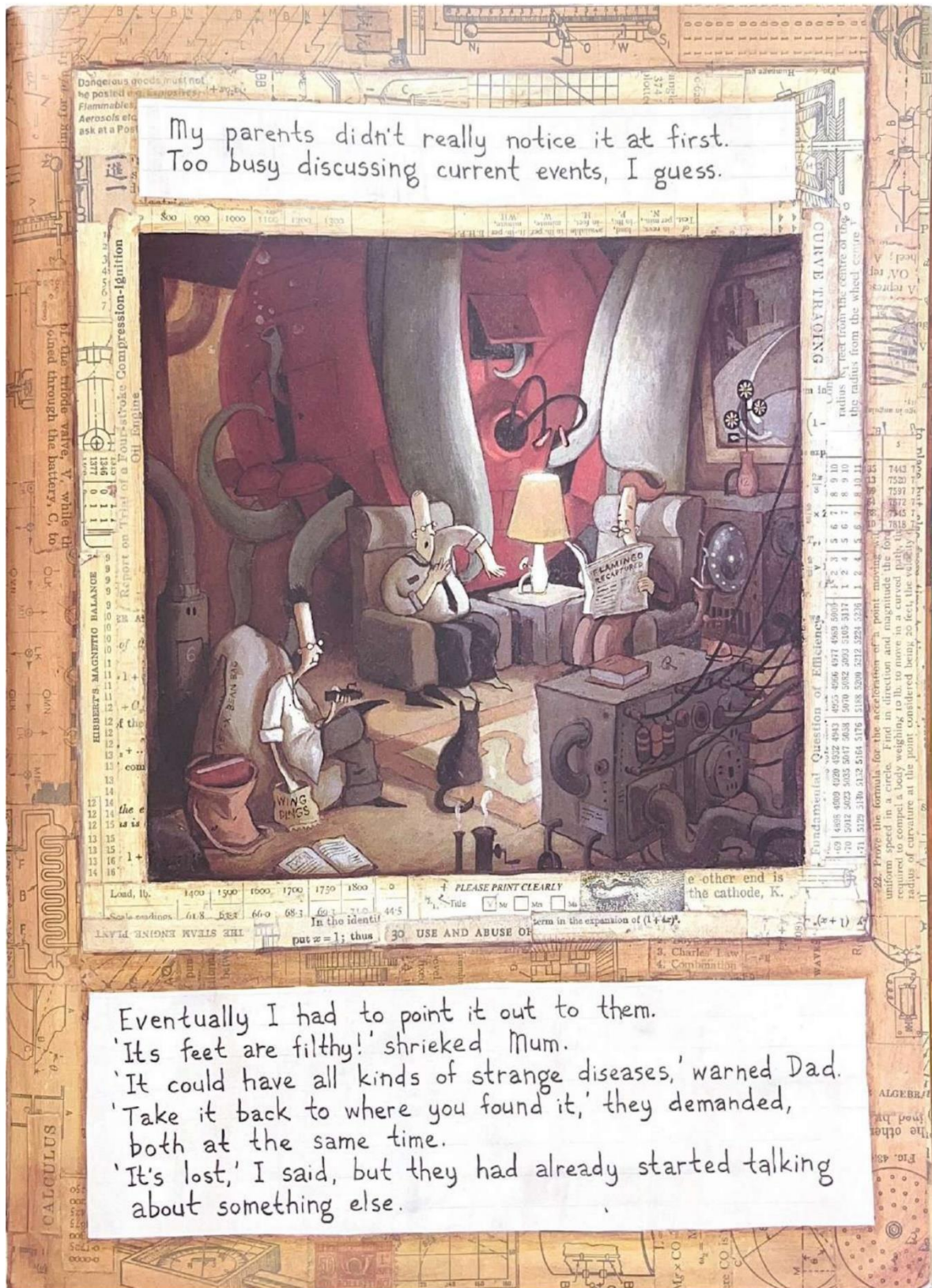
Teressa Flamingo and Special: There was a boy who was seeking something, but that thing wasn't a physical object, it was the return of Nature, without any pollution or factories.

Blue and Becas: The lost thing could be an animal found on the beach that eats bottle tops.

Adolfo and HC083: The lost thing is the world before the pollution destroys it. The world before the pollution was different. The people were more simple without any technology, but the life quality was very precarious, for example, before bathrooms' existence the people just used to do their necessities on a bucket and throw that through their windows. Nowadays, we are polluting the sea because with the pipping our dejects are going to pollute the sea, affecting our life quality. Fish can eat our dejects thinking it's food and we are eating fish with many diseases. Another example is atmospheric pollution, related to industry, for example, the toxic smoke that is polluting the air everyday, ruining our life quality and causing diseases.







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PRODUCT RECALL

potentially lethal fault has been identified in all model 350A Deluxe "Suck & Slice" automated beet-cutters purchased before June 15, around 2:23pm. Return for replacement at your local Product Recall Depot, with appropriate appliance receipt & registration forms. The Federal Department of Automated Appliances apologizes for any inconvenience.

ARE YOU FINDING THAT THE ORDER OF DAY-TO-DAY LIFE IS UNEXPECTEDLY DISRUPTED BY

OBJECTS WITHOUT NAMES?

UNCLAIMED PROPERTY?

TROUBLESOME ARTIFACTS OF UNKNOWN ORIGIN?

FILING CABINET LEFTOVERS?

THINGS THAT JUST DON'T BELONG?

DON'T PANIC!

We've got a pigeon hole to stick it in.

Downtown,
6328th Street
Tall Gray Building #357b

We understand that at the end of the day all that matters is the balance sheet.

DAY OR NIGHT CALL OUT MOBILE VISUAL TECHNICIANS

- No location too obscure!
- No client too irritating!
- No plumbing too hard to draw!

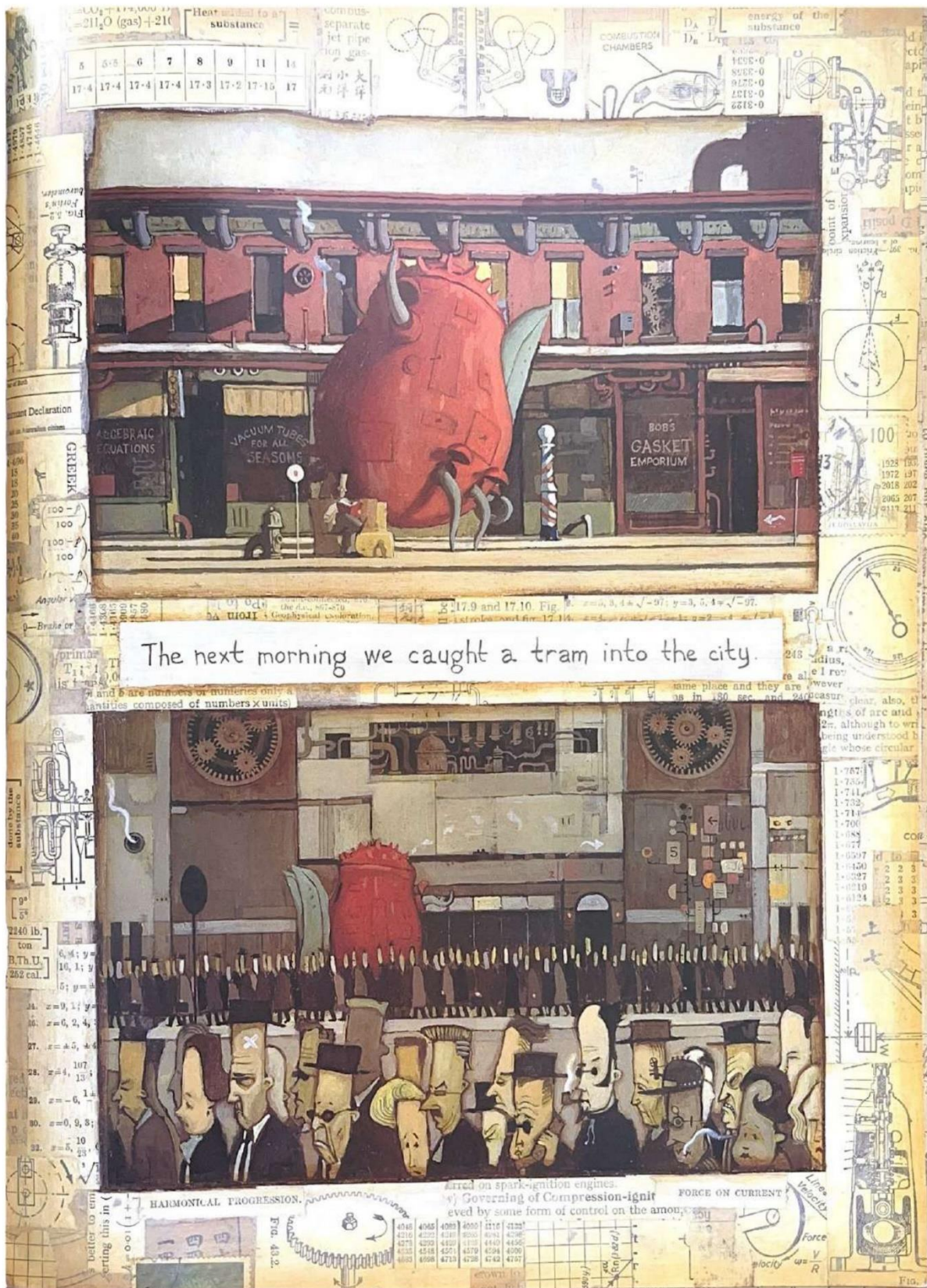
Can't seem to find a C56/b transistorised regulator with matching field coil rotor when you need one?
YOU'RE IN LUCK!

Flywheels, gears, sprockets, wind-up things, fan belts, hard-to-find alternators. Look for the Giant Gyro on Southbound expressway 340.

COMMUNITY SERVICE ANNOUNCEMENT KNOW YOUR DIODES

HAVE you any perpetual-motion ideas? If so, send them in with a short explanation of how they are supposed to operate. For each one accepted and published, \$5.00 will be paid. Selections will also be made from material which has been entered in the Perpetual-Motion Contest. A new Perpetual-Motion Contest will be held in 1980.

REMEMBER:
DON'T SIGN ANY AUTOMATED APPLIANCE CLEARANCE PERMIT UNTIL YOU'VE REGISTERED AN APPLICATION FOR HYDRAULIC TUBE FITTING IN ACCORDANCE WITH BYLAW 32b OF THE OFFICE OF MOTOR CALIBRATION'S SERVICE CODE. And don't forget to fasten your wingnuts.



:Padlet

Francisco Machado 10/27/2023



10A The Lost Thing

1.How do you think The Lost Thing relates to technology?
What emotions can you find in this story?

2. The Lost Thing draws on different emotions.

Ludovina and Roberto

1. The system of the lost thing looks like it is electric, but also this machine looks like an animal with robotic stuff.
2. The emotions that we find in this picture book are
 - intrigue,because when he found the thing and no one cared about it
 - after he starts to become confused because he wants to understand what kind of machine was that,but he couldn't really explain it
 - finally sad,because the boy got rid of the thing ,however,if the lost thing has feelings then we think it should feel happy

0

Goat and GG

The Lost Thing relates to technology, because his inside is filed with complex mechanisms, that look like his "organs" in his entirely different system, this means that it could be a robot that has emotions. This emotions might be sadness in the beginning and middle of the story, because he might feel like he doesn't belong to that world, until Shawn found him whereas took him to his world were he actually belongs to filled with other "Lost Things" that felt and lived his story. This means he found happiness in that reality, just has everyone in it.

0

Cami and Wong

The Lost Thing can be related to technology, because of the fact that technology is a big area, and each day we are able to find something new about it. The Lost Thing is a different and new thing that Shawn found in his city, and just like technology, at first it was really weird thing to get familiar with it. It's hard to find emotions in the book, because the characters don't actually show them, but at first Shawn looks excited to find out what The Lost Thing is and when they say goodbye to each other The Lost thing might be happy and sad at the same time, because he was able to find a home, but was forced to say goodbye to a friend.

0

Devon and Maury

We think that the lost thing relates to the technology because he does many things as if it were a machine and the emotions that we can find in this story are sadness because we can see the people on the train apparently sad but also happiness because we can see the men that seems very excited with the lost thing

0

Batman

i believe that on this book there are moments of joy like when the man finds the lost thing or when they re playing together. however there are also sad moments like when he realized that the lost thing had to be returned or when they had to say goodbye.

0

1. i think it's realates to technology because it's stuff was invent from technology but it's spoiled and everyone don't need it so it's abandoned
2. i can find happy feelings for " the lost thing" but besides i also feel sad for a fre other things outside the world also lost and it is uninterested and indifferent from everyone

0

Student X and Harry

1. In our opinion, the story The Lost Thing relates to failures of technology, things that didn't result and were abandon, like in the page we mention before, we can see a lot of things that are in a place that don't have signals of human life, beeing like a dump of technology.
2. We can find sadness because he don't know where to go because he was lost and hapiness because he found a place that he belongs.

0

Superman and Paiva

We think that the story might be in the future or in the past. The lost thing could represent technology and the people are familiar with it, because they ignore the lost thing and the technology is outdated. In the picture book it's really hard to read the emotions of the thing but it's understanding that it is feeling something based of off the story.

Francisco Machado 10/27/2023



10B The Lost Thing

1. How do you think The Lost Thing relates to technology?
What emotions can you find in this story?

2. The Lost Thing draws on different emotions.

Kanye West, Larangeira and Rudolfo

The lost thing is related to technology because the city where the story is happening has technology all over the place and even the creature has some kind of technology inside of it. The emotions we can find in this story are happiness, sadness, friendship and the feeling of abandonment.

Dobiia and Blue

1. We think that The Lost Thing is not related to technology. We think that's an animal who made that red piece of metal his home.
2. We found a lot of emotions : loneliness, sadness, happiness and mutual understanding.

Sleepyteen and Smurf

1. The Lost Thing is related to technology because it looks like a robot.
2. The Lost Thing felt loneliness, lost and out of place.

Sky and Mia

From our perspective, the Lost Thing has nothing to do with technology, since most of its body is made of metal, however, along the book, it shows its' insides and we see there are tentacles. With that, we concluded that the Lost Thing doesn't work by a software, or anything technological - it is more like an animal.

The emotions that we found in the story were loneliness (in the beginning of the story), joy (when the Lost Thing was playing with the boy) and gratitude (in the end towards the altruistic action of the boy).

Summer and Laya

From our perspective, the Lost Thing isn't related to technology, because it is a strange creature, that seems a crab or an octopus inside of a industrial boiler. The emotions that we found in this story were: happiness, security, sadness and loneliness.

Adolfo and HCO83

For us the Lost Thing is an alien commanding a giant robot and they can't live without each other, it's like a symbiotic relationship. So the Lost Thing is related to technology but not completely. Through the drawings in the book we can say that the alien inside the robot has feelings such as: loneliness, confusion and sadness

Appendix 30- Intercultural Sensitivity Scale survey and consent form template.

I am part of your study: ☐

Dear students,

My name is Francisco Machado, and I am undertaking a small research project as part of my training to be a teacher. This project will help me to become a better teacher. I would like you to be a part of my study but first, it is important that you know what will happen.

In this project I will use picturebooks as a resource in my teaching and observe how they contribute to your understanding of cultural similarities and differences, so that you can successfully communicate with people with different backgrounds and beliefs to yours. In other words, I believe that teaching with picturebooks can help you have a better understanding of the world around you.

Your participation in my research project means that, apart from your normal participation in classes, you will complete some questionnaires, and I will collect examples of your class work. I will use the results of the questionnaires, and quote from your class activities (i.e. worksheets) in my final report. I may also refer to these results in presentations at teachers' conferences. I will never mention your name, so your identity will remain anonymous.

If you do not wish to be included in my research project that is fine! You will participate as normal in class, but I will not refer to your questionnaire responses or answers to class activities in my report.

If you decide you wish to participate you can change your mind at any time. All you have to do is let me know.

If you have any questions about my research project, you are always welcome to ask me.

Please select an option by placing a **X** in the box:

I have read and understood the information about Francisco Machado's study:

Yes: ☐ No: ☐

I have been given an opportunity to ask questions:

Yes: ☐ No: ☐

I agree to participate in this study:

Yes: ☐ No: ☐

Name: _____

Signature: _____

*If you have agreed to participate in my study, you can select a codename for me to use when I refer to you in my report. This is one way for you to remain anonymous.

Codename: _____

Appendix 30- Intercultural Sensitivity Scale survey and consent form template.

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I am part of your study: ☐

Questionnaire

This questionnaire is anonymous. It contains a series of statements concerning intercultural communication. There are no right or wrong answers. Please work quickly and record your first impression by indicating the extent to which you agree or disagree with each statement. Thank you for your cooperation.

5 = strongly agree; 4 = agree; 3 = uncertain; 2 = disagree; 1 = strongly disagree

Nº	Statement	Answer
1	I enjoy interacting with people from different cultures.	
2	I think people from other cultures are narrow-minded.	
3	I am pretty sure of myself when interacting with people from different cultures.	
4	I find it very hard to talk in front of people from different cultures.	
5	I always know what to say when interacting with people from different cultures.	
6	I can be as sociable as I want to be when interacting with people from different cultures.	
7	I don't like to be with people from different cultures.	
8	I respect the values of people from different cultures.	
9	I get upset easily when interacting with people from different cultures.	
10	I feel confident when interacting with people from different cultures.	
11	I tend to wait before forming an impression of people from different cultures.	
12	I often get discouraged when I am with people from different cultures.	
13	I am open-minded to people from different cultures.	
14	I am very observant when interacting with people from different cultures.	
15	I often feel useless when interacting with people from different cultures.	
16	I respect the ways people from different cultures behave.	
17	I try to obtain as much information as I can when interacting with people from different cultures.	
18	I do not accept the opinions of people from different cultures.	
19	I am sensitive to the subtle meanings of my peers from different cultures during our interaction.	
20	I think my culture is better than other cultures.	
21	I often give positive responses to my peers from different cultures during our interaction.	
22	I avoid those situations where I will have to deal with people from different cultures.	
23	I often show my peers from different cultures my understanding through verbal or nonverbal cues.	
24	I have a feeling of enjoyment towards differences between my peers from different cultures and me.	

Appendix 31- Self-assessment template.[Back](#)**Self-assessment****Code-Name:**

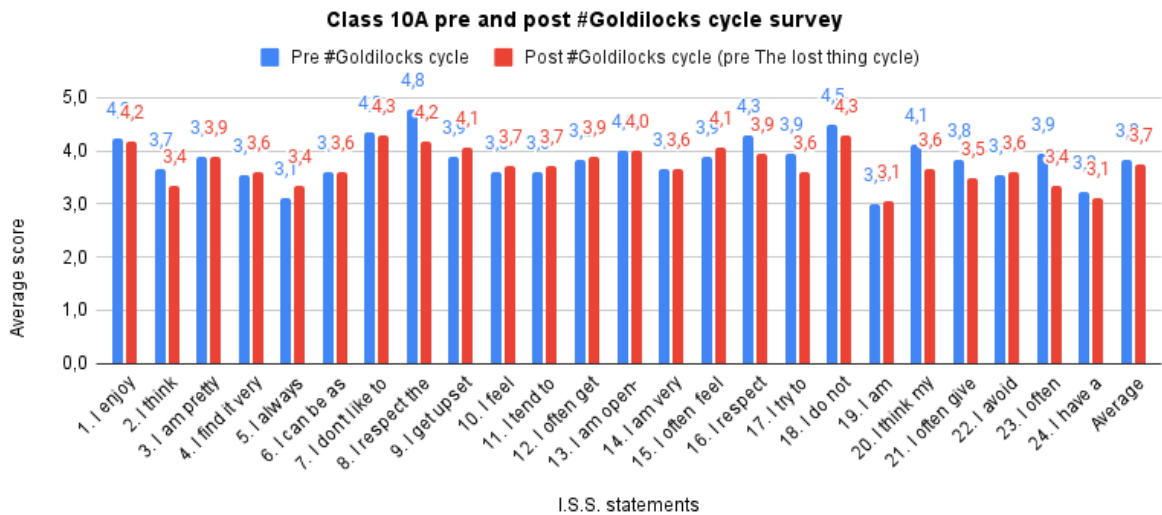
		Yes	No
1	I can explain why certain parts or aspects of a work especially interest me.		
2	I can explain in some detail which character I identified with the most and why.		
3	I can relate events in a story, film or play to similar events I have experienced or heard about.		
4	I can relate the emotions experienced by a character in a work to emotions I have experienced.		
5	I can describe the emotions I have experienced at a certain point in a story, e.g. the point(s) in a story when I became anxious for a character, and explain why.		
6	I can explain briefly the feelings and opinions that a work provoked in me.		
7	I can describe the personality of a character.		
8	I can evaluate the way the work encourages identification with characters, giving examples.		

		Yes	No
9	I can give a reasoned opinion about a work, showing awareness of the thematic, structural and formal features.		
10	I can read contemporary literary texts and non-fiction written in the standard form of the language with little difficulty and with appreciation of implicit meanings and ideas.		

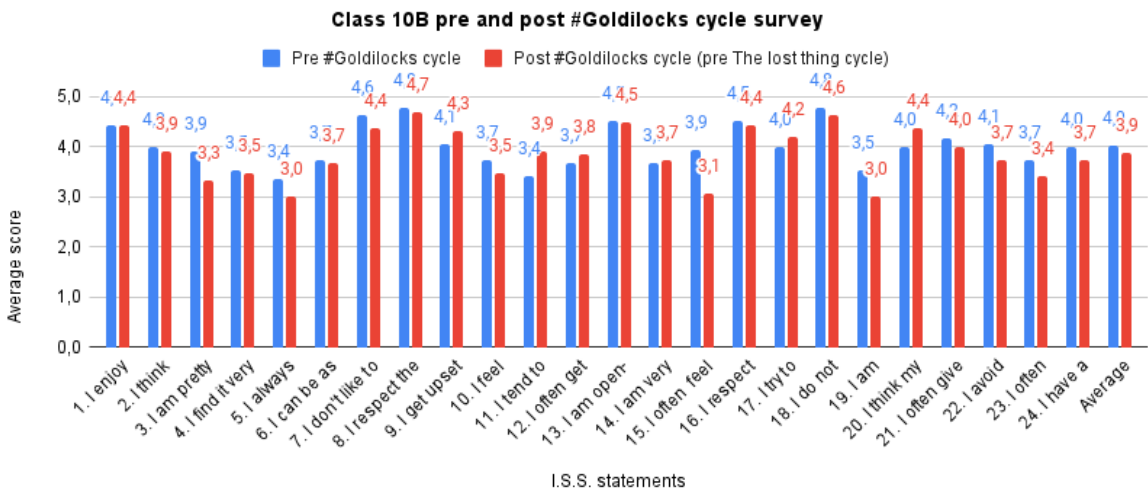
		Yes	No
11	I can explain features of my own culture to members of another culture or explain features of the other culture to members of my own culture.		
12	I can discuss in simple terms how things that may look 'strange' to me in another sociocultural context may well be 'normal' for the other people concerned.		
13	I can explain in simple terms how my own values and behaviors influence my views of other people's values and behaviors.		
14	I can discuss in simple terms the way my own culturally-determined actions may be perceived differently by people from other cultures.		

Appendix 32- Class 10A pre and post #Goldilocks cycle surveys graphic.

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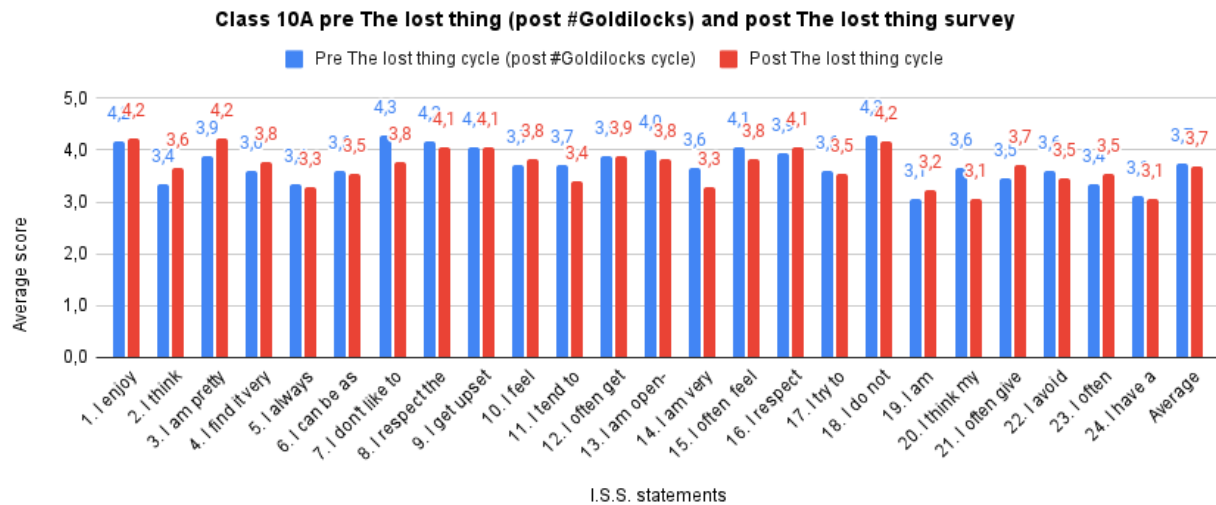


Appendix 33- Class 10B pre and post #Goldilocks cycle surveys graphic.

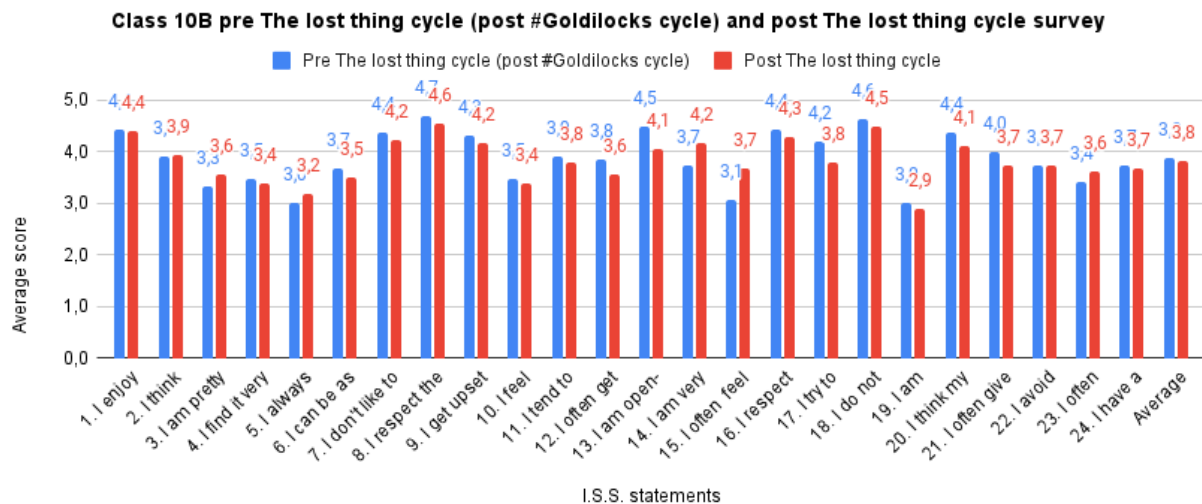


Appendix 34- Class 10A pre *The lost thing* (post #Goldilocks) and post *The lost thing* cycle surveys graphic.

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Appendix 35- Class 10B pre *The lost thing* (post #Goldilocks) and post *The lost thing* cycle surveys graphic.



Appendix 36- Class 10A and 10B pre and post *#Goldilocks* cycle surveys graphic.

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		Class 10A		Class 10B	
Survey category	Statement n°	Pre <i>#Goldilocks</i> cycle average score	Post <i>#Goldilocks</i> cycle average score	Pre <i>#Goldilocks</i> cycle average score	Post <i>#Goldilocks</i> cycle average score
Interaction Engagement	1	4.2	4.2	4.4	4.4
	11	3.6	3.7	3.4	3.9
	13	4.0	4.0	4.5	4.5
	21	3.8	3.5	4.2	4.0
	22	3.6	3.6	4.1	3.7
	23	3.9	3.4	3.7	3.4
	24	3.2	3.1	4.0	3.7
Respect for Cultural Differences	2	3.7	3.4	4.0	3.9
	7	4.3	4.3	4.6	4.4
	8	4.8	4.2	4.8	4.7
	16	4.3	3.9	4.5	4.4
	18	4.5	4.3	4.8	4.6
	20	4.1	3.6	4.0	4.4
Survey average		3.8	3.7	4.0	3.9

Appendix 37-Class 10A and 10B pre *The lost thing* (post #Goldilocks) and post *The lost thing* cycle surveys graphic.

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		Class 10A		Class 10B	
Survey category	Statement n ^o	Pre <i>The lost thing</i> (post #Goldilocks) cycle average score	Post <i>The lost thing</i> cycle average score	Pre <i>The lost thing</i> (post #Goldilocks) cycle average score	Post <i>The lost thing</i> cycle average score
Interaction Engagement	1	4.2	4.2	4.4	4.4
	11	3.7	3.4	3.9	3.8
	13	4.0	3.8	4.5	4.1
	21	3.5	3.7	4.0	3.7
	22	3.6	3.5	3.7	3.7
	23	3.4	3.5	3.4	3.6
	24	3.1	3.1	3.7	3.7
Respect for Cultural Differences	2	3.4	3.6	3.9	3.9
	7	4.3	3.8	4.4	4.2
	8	4.2	4.1	4.7	4.6
	16	3.9	4.1	4.4	4.3
	18	4.3	4.2	4.6	4.5
	20	3.6	3.1	4.4	4.1
Survey average		3.7	3.7	3.9	3.8

Appendix 38- Class 10A and 10B first and second self-assessment.
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		Class 10A First self-assessment n=18		Class 10A Second self-assessment n=17		Class 10B First self-assessment n=17		Class 10B Second self-assessment n=18	
	Statement	Yes	No	Yes	No	Yes	No	Yes	No
1	I can explain certain parts or aspects of a work that especially interest me.	18	0	16	1	16	1	17	1
2	I can explain in some detail which character I identified with the most and why.	14	4	11	6	12	5	15	3
3	I can relate events in a story, film or play to similar events I have experienced or heard about.	11	7	16	1	12	5	16	2
4	I can relate the emotions experienced by a character in a work to emotions I have experienced.	9	9	13	4	13	4	16	2
5	I can describe the emotions I have experienced at a certain point in a story, e.g. the point(s) in a story when I became anxious for a character, and explain why.	10	8	11	6	8	9	11	7
6	I can explain briefly the feelings and opinions that a work provoked in me.	11	7	11	6	12	5	12	6
7	I can describe the personality of a character.	18	0	12	5	15	2	15	3
8	I can evaluate the way the work encourages identification with characters, giving examples.	12	6	14	3	11	6	15	3
9	I can give reasoned opinion about a work, showing awareness of the thematic, structural and formal features.	11	7	14	3	13	4	16	2
10	I can read contemporary literary texts and non-fiction written in the standard form of the language with little difficulty and with appreciation of implicit meanings and ideas.	14	4	14	3	11	6	16	2
11	I can explain features of my own culture to members of another culture or explain features of the other culture to members of my own culture.	13	5	15	2	14	3	13	5
12	I can discuss in simple terms how things that may look "strange" to me in another sociocultural context may well be "normal" for the other people concerned.	15	3	13	4	11	6	16	2
13	I can explain in simple terms how my own values and behaviours influence my views of other people's values and behaviours.	13	5	14	3	13	4	14	4
14	I can discuss in simple terms the way my own culturally-determined actions may be perceived differently by people from other cultures.	14	4	14	3	11	6	12	6