

**DEVELOPING SPEAKING AND GLOBAL CITIZENSHIP
SKILLS THROUGH ANIMATED SHORT FILMS IN
ENGLISH FOREIGN LANGUAGE CLASSES AT
PRIMARY SCHOOL**

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ABSTRACT

KEYWORDS: Animated short films, speaking skills, global citizenship, primary school, English as a Foreign Language, critical citizens, language learning

This study investigates the use of animated short films as a pedagogical tool to develop speaking skills and foster global citizenship in primary English as a foreign language classes. The foreign language classroom is presented as a dynamic space where students can interact with different cultures and perspectives, encouraging respect and understanding for linguistic and cultural diversity. This environment provides a unique opportunity to shape students' identities as global citizens grounded in values such as respect, responsibility, and cooperation.

The research follows a qualitative and quantitative approach, integrating animated short films into EFL lessons through structured activities designed to enhance oral interaction, vocabulary acquisition, and critical reflection on social themes. The study employs a combination of questionnaires, audio recordings, teacher's notes about student participation in discussions, and task-based learning activities to assess the impact of animated films on language development. Activities include role-playing and group discussions, encouraging students to articulate ideas and engage in meaningful conversations.

Findings indicate that animated short films serve as an effective tool for language acquisition and citizenship education. Students demonstrated increased motivation, greater fluency in oral expression, and enhanced critical thinking skills when engaging with the films. Additionally, discussions centred on the films' themes helped students develop empathy, global awareness, and an appreciation for cultural diversity. The study highlights the pedagogical potential of animated short films as a valuable resource for both linguistic and personal development in young learners.

**DESENVOLVER COMPETÊNCIAS ORAIS E DE CIDADANIA GLOBAL ATRAVÉS DE CURTAS
MESTRAGENS ANIMADAS EM AULAS DE INGLÊS COMO LÍNGUA ESTRANGEIRA NO
PRIMEIRO CICLO DO ENSINO BÁSICO**

MAGDA CRISTINA DOS SANTOS PÓVOA GOMES

RESUMO

PALAVRAS-CHAVE: Curtas-metragens animadas, competências orais, cidadania global, 1º Ciclo do Ensino Básico, Inglês como Língua Estrangeira, cidadãos críticos, aprendizagem da língua

Este estudo investiga a utilização de curtas-metragens de animação como ferramenta pedagógica para desenvolver competências orais e promover a cidadania global em aulas de Inglês como língua estrangeira no ensino primário. A sala de aula de língua estrangeira é apresentada como um espaço dinâmico onde os alunos podem interagir com diferentes culturas e perspetivas, incentivando o respeito e a compreensão pela diversidade linguística e cultural. Este ambiente proporciona uma oportunidade única para moldar a identidade dos alunos como cidadãos globais, alicerçados em valores como o respeito, a responsabilidade e a cooperação.

A investigação segue uma abordagem qualitativa e quantitativa, integrando curtas-metragens de animação nas aulas de Inglês como língua estrangeira através de atividades estruturadas concebidas para potenciar a interação oral, a aquisição de vocabulário e a reflexão crítica sobre temas sociais. O estudo combina questionários, gravações áudio e notas pessoais do professor sobre a participação dos alunos em discussões, bem como atividades de aprendizagem baseada em tarefas, para avaliar o impacto dos filmes animados no desenvolvimento da linguagem. As atividades incluem dramatizações e discussões em grupo que incentivam os alunos a articular ideias e a envolver-se em conversas que relevantes para eles.

Os resultados indicam que as curtas-metragens de animação são uma ferramenta eficaz tanto para a aquisição da língua como para a educação para a cidadania. Os alunos demonstraram maior motivação, fluência na expressão oral e competências de pensamento crítico ao interagir com os filmes. Além disso, as discussões centradas nos temas abordados nas animações ajudaram os alunos a desenvolver empatia, consciência global e uma valorização da diversidade cultural. O estudo sublinha o potencial pedagógico das curtas-metragens de animação como um recurso valioso para o desenvolvimento linguístico e pessoal dos alunos mais jovens.

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Introduction

Lourenço (2024) describes the foreign language classroom as “a meeting point between at least two languages and cultures, allowing “the Self,” “the Other,” and “the World” to be in constant interaction” (p. 129). This makes it a privileged place to nurture a sense of respect and understanding for linguistic and cultural diversity, which are so important for living fully in society.

Additionally, language, information and communication foster knowledge of a metalinguistic framework that aids language acquisition, enhances research and information validation skills, and broadens communication and interaction abilities through various activities, projects, and resources, according to guiding documents of Direção-Geral de Educação, *Aprendizagens Essenciais* (2018) as well as to *Perfil dos Alunos à Saída da Escolaridade Obrigatória* (2017). It encourages cognitive skills like logical reasoning, critical thinking, and creativity in project management and problem-solving. Additionally, it shapes a global citizen identity grounded in respect, responsibility, and cooperation, valuing both Anglo-Saxon culture and global cultural diversity, with individual and collective impacts.

Research in English teaching has underscored the practical benefits of using animated short films as a pedagogical resource. Animated short films’ visuals, story, music, and words (if they exist) represent a powerful and meaningful source for communicative language learning. Moreover, there is a natural affinity for digital content among children, underscoring the importance of creating purposeful and enriching materials for young audiences. By capitalising on their innate curiosity and adaptability, digital platforms can offer experiences that are both engaging and educational. It also effectively engages students' imagination and interest through meaningful visual content and music, which enhance key points and evoke emotional responses. This combination provides students valuable material for language creativity, analysis, and interpretation (Kasper & Singer, 2001).

The idea for this project originated from personal observations of how children naturally and effortlessly focus on digital content. Whether through television, computers, mobile phones, or other devices, children exhibit an extraordinary ability to

engage with and absorb digital media. This phenomenon highlights how digital platforms have become an integral part of their environment, capturing their attention and providing special ways for learning and entertainment. Moreover, it is possible to see how quickly children retain information and demonstrate a remarkable aptitude for navigating and mastering these technologies.

Therefore, this project aims to make use of this potential, designing content that aligns with children's developmental needs while encouraging positive interactions with technology. This helps them develop essential skills for the modern world. Thoughtful technology use can boost creativity, critical thinking, and problem-solving through educational games, apps, and interactive content. It also enhances learning by making complex concepts more accessible and engaging. Positive technological experiences can promote social connection, allowing kids to communicate and collaborate with peers globally. They also help raise digital literacy — which is crucial for navigating an increasingly digital society safely and responsibly. In doing so, it seeks to transform their screen time into a meaningful journey of discovery and growth.

Furthermore, it can boost my professional growth through a process of inquiry and reflection, refining my teaching practices and pedagogical approaches personalised to the needs of students as language learners and as young yet active and critical citizens. Consequently, learners will have space to raise awareness of daily issues and reflect, create and express their opinions in an English as Foreign Language (EFL) class context, which is expected to be a meaningful way of learning a language.

This study aims to develop speaking and global citizenship skills through animated short films in English foreign language classes in primary education and, in this action research project, I hope to answer the following questions:

a) How can animated short films be used as a pedagogical resource for developing global citizenship skills in EFL classes at primary school?

b) How can animated short films be explored as a pedagogical resource to provide opportunities to practise oral interaction and oral production in EFL classes at primary school?

Chapter I: Literature Review

I – 1. Introduction

Language learning has been increasingly connected to innovative approaches aligning linguistic competence and global citizenship. These objectives are particularly important in English Foreign Language (EFL) classrooms at the primary school level, as they shape basic skills for lifelong learning and active citizenship. Animated short films provide ample resources for achieving these goals, offering visually and emotionally engaging content that promotes language acquisition while fostering critical reflection on social and cultural issues. This review examines the pedagogical potential of animated short films in supporting the development of speaking skills and global citizenship education.

I – 2. Animated Short Films: Definition and Educational Potential

The Academy of Motion Picture Arts and Sciences (2024) defines an animated short film as an “original motion picture that has a running time of 40 minutes or less, including all credits” (p. 10) and can be produced by using various animation techniques, such as traditional hand-drawn animation, stop-motion, and computer-generated imagery. Their short length and accessibility make them particularly effective for engaging young learners with limited attention spans, thus offering easily assimilated yet intellectually stimulating content.

In education, videos are understood as multimodal resources that provide diverse learning styles. They combine auditory, visual, and contextual elements, enabling learners to process language and meaning simultaneously through multiple channels (Sousa, 2019). This is believed to support comprehension, as students are exposed to language in a context enriched by nonverbal communication in a very relaxed environment, revealing enjoyment levels and low anxiety. Additionally, many animated short films incorporate themes related to social, environmental, and ethical issues, creating opportunities for meaningful discussions that extend beyond language learning.

Moreover, Rapanta et al. (2020) mention that

a key feature of the wordless text is that the reader (of film or book) must co-construct the narrative along with the visual sequence of images, to successfully make sense of the text as a whole. The effect of this is twofold. First, readers are encouraged to take risks in their meaning-making process. Second, readers need to consent to that process, unlike the linear model of comprehension that the funnel of a verbal narrative enforces. (p. 482)

This concept is crucial in language learning because it fosters active engagement and critical thinking. Learners develop inferencing skills by co-constructing the narrative through images, encouraging them to take risks interpreting meaning—an essential aspect of language acquisition. Unlike traditional linear comprehension, this approach allows for multiple interpretations, promoting creativity and flexibility in thinking. Additionally, it requires learners to actively participate in meaning-making, reinforcing their ability to derive context and structure from non-verbal cues, which are vital skills for effective communication in a second language.

I – 3. The Communicative Approach to Language Learning

Short films play a crucial role in language learning, offering students a dynamic way to engage with language in context. As Mishra (2018) highlights, “films can bring the world into the classroom” (p. 112) by bringing diverse stories, voices, and cultural nuances into the learning environment, bridging the gap between textbook language and real-world communication.

Moreover, short films encourage meaningful dialogue and foster critical thinking, turning the classroom into a space for exploration and collective learning. When students watch and discuss films, they practice articulating thoughts, analysing themes, and expressing personal opinions — all valuable components of language development. Mishra (2018) emphasises that the true impact of a film emerges through discussion, mirroring the interactive process essential for language mastery. In this way, short films serve not only as language resources but as catalysts for conversation, connection, and a more enriching educational experience.

Gregório (2013) details several advantages of using films in the classroom, namely, it is a powerful tool for language learning because it provides authentic, engaging content created by native speakers, breaks classroom monotony, enhances comprehension through realistic contexts, exposes students to cultural and social elements, supports linguistic and communicative skills, and boosts memory retention by combining visual and auditory stimuli.

Additionally, speaking is recognised as a core component of language learning, particularly at the primary school level. Animated short films support the development of speaking skills by providing authentic contexts for language use. Sousa (2019) highlights the role of visual aids in scaffolding vocabulary acquisition, which is essential for enabling students to articulate ideas clearly and confidently.

Kirkgöz (2018) states that speaking is a productive language skill involving verbal communication to convey meaning, share ideas, and interact with others in various social contexts. While listening is the initial stage in language acquisition, it is often quickly followed by speaking, and it requires not only linguistic knowledge, such as vocabulary and grammar, but also the ability to organise thoughts, use appropriate expressions, and adapt language to different situations.

In practical terms, as Donaghy (2014) explains, animated short films can be used to design various speaking activities, such as retelling the story, describing scenes, engaging in role-playing based on the characters' experiences, or participating in group discussions about the film's themes. These activities encourage learners to use language creatively, helping them develop their confidence in spoken English. Furthermore, animated short films' emotional and thematic depth provides rich conversation material, enabling students to explore complex ideas while practising language skills.

Egan-Simon (2020) also emphasises the collaborative nature of learning facilitated by films. According to the author, animated short films promote speaking skills, interpersonal communication, and teamwork by engaging students in group discussions and problem-solving tasks, which simulate real-life communication scenarios and thus prepare learners to use English effectively in diverse contexts.

I – 4. Dialogue in Citizenship Education

As Rapanta et al. (2020) state, citizenship education, defined as “a set of values and dispositions developed through dialogue and constructive argumentation with people representing different cultural identities” (p. 475), can foster cultural literacy, “a critical citizenship practice which implies a dynamic and continuous dialogical process of co-construction of meanings and mutual negotiation of identities and points of view” (p. 476), by developing interaction competencies that encourage understanding and openness to diverse perspectives. Ultimately, it aims to cultivate learners’ awareness of global issues, cultural diversity, and their responsibilities as members of an interconnected world. In the context of EFL, animated short films can offer a powerful tool for integrating global citizenship themes into language instruction. As Lourenço and Simões (2021) mention, the EFL classroom provides different opportunities for students to explore themes related to identity and diversity, compare and contrast cultures, languages and peoples, and cultivate an understanding of global interdependence while developing their oral and written communication skills, fostering critical thinking, empathy, and exploring multiple perspectives.

The Council of Europe’s Reference Framework of Competences for Democratic Culture (2018, p. 38) identifies 20 competencies necessary to function as democratically and interculturally competent citizens, such as empathy, respect, openness to cultural otherness and other beliefs, world views and practices, knowledge and critical understanding of the world, politics, law, human rights, culture, cultures, religions, history, media, economies, environment and sustainability. Animated short films can provide opportunities to develop these skills by presenting learners with scenarios that challenge their assumptions and encourage dialogue. For example, a film might depict a conflict between characters from different cultural backgrounds, prompting students to reflect on the causes and consequences of the conflict and propose solutions.

Rapanta et al. (2020) argue that dialogue is essential for preparing culturally literate citizens. With their thought-provoking narratives, animated short films serve as effective prompts for classroom discussions. These discussions allow students to articulate their thoughts, explore alternative viewpoints, and develop the critical thinking skills necessary for active participation in society.

This dialogic approach appears to be aligned with Portugal's National Strategy for Citizenship Education (Direção-Geral da Educação, 2017) and the "*Perfil dos Alunos à Saída da Escolaridade Obrigatória*" (2017), which emphasises the importance of competences of languages and texts, information and communication, reasoning and problem-solving, critical and creative thought, interpersonal relationship, and autonomy and personal development, among others. By incorporating animated short films in activities to foster these competencies, teachers can create a learning environment that integrates language learning with citizenship education.

I – 5. Previous Studies

As there is limited research combining EFL, citizenship, and short films, this literature review includes studies with connecting points (oral skills, citizenship education and short films) to align with the focus of my action research project. The studies by Egan-Simon (2020), Gregório (2013), and Sousa (2019) seem to converge on the idea that visual media, including films, serve as powerful pedagogical tools in education. However, their focus and application appear to vary significantly.

Egan-Simon (2020), conducting action research with 12 British 5th-grade students with English as their L1, attending school in the Northwest of England, explored how film could facilitate social-justice-oriented citizenship education, emphasising its role in fostering critical thinking, civic engagement, and dialogue about societal inequities. The methodology employed in this study adopted a theoretical and action-research approach, focusing on how film prompts discussions around social issues and encourages active citizenship. This study highlighted the powerful role of animated short films in fostering children's meaning-making, dialogue, and critical consciousness around social justice issues. Films provided entry points for children to explore concepts like human rights and social hierarchies, encouraging them to create their films, engage in thoughtful discussions, and collaboratively build knowledge, all while developing a deeper awareness of injustice and empathy for others.

Another author, Gregório (2013), conducting action research with 22 Portuguese students in an 8th-grade Spanish as a foreign language class in Portugal, underscored the broader pedagogical potential of cinema, reflecting on its advantages and disadvantages, emphasising its ability to enhance interdisciplinary learning, engage

students emotionally, and provide meaningful contexts for learning. Gregório's work incorporated a qualitative exploration of film's educational applications across various subjects, focusing on its emotional resonance and ability to foster empathy. The author concluded that cinema is a didactic tool that offers teachers a valuable resource to enrich classroom learning despite its potential challenges and limitations. Beyond its entertainment value, cinema helps students acquire linguistic knowledge, practice language skills, and observe authentic communication while exploring cultural and pragmatic aspects of language use.

Sousa (2019), developing her action research with two EFL classes with 9-year-old students with Portuguese as L1 in primary education in Portugal, narrowed the focus to using images and videos specifically for vocabulary acquisition in primary-level English language instruction, emphasising their efficacy in scaffolding comprehension and supporting the natural acquisition of linguistic elements. Sousa (2019) took a more practical, classroom-centred approach, analysing how short films, flashcards and songs enhanced language acquisition in young learners. This study aimed to demonstrate that the multimodal nature of visual media provides scaffolding that aids vocabulary retention and contextual understanding, making it especially effective in primary EFL classrooms. The results showed that images and videos were very effective for vocabulary learning. The group, which used images and videos, showed more significant improvement from the pre-test to the post-test and performed better in word-naming tasks, unlike the control group, which struggled to match words with images, likely due to the lack of visual resources in their lessons.

While the studies differed in scope and intent, they collectively tended to illustrate visual media's versatility as an educational tool and to underscore the transformative role of visual media in education, from fostering civic awareness to supporting foundational language skills.

I – 6. Conclusion

Animated short films can be considered a versatile tool for developing speaking skills and simultaneously promoting global citizenship in primary EFL classrooms. By providing engaging and authentic contexts for language use, these films can be a practical example of the principles of the communicative language approach, fostering

language acquisition in a low-stress environment. Moreover, learners can be introduced to diverse cultural perspectives and global issues, aligning with the goals of citizenship education frameworks.

Through thoughtful integration into the curriculum, animated short films can enhance students' linguistic and intercultural competencies, preparing them to communicate effectively and act responsibly in a globalised world. As education evolves, innovative resources will play an increasingly important role in shaping conscious learners.

Chapter II: The Action Research

This action research project was conducted to answer the following questions:

a) How can animated short films be used as a pedagogical resource for developing global citizenship skills in EFL classes at primary school?

b) How can animated short films be explored as a pedagogical resource to provide opportunities to practise oral interaction and oral production in EFL classes at primary school?

Additionally, the data collection consisted of planned audio records/transcriptions of students' descriptions and interactions, questionnaires, self-assessments, and teaching journals during 60-minute lessons.

II – 1. Context

The participants of this project were twenty-one students from the 4th grade, with an average age of nine years, seven girls and fourteen boys. Moreover, two students had Autistic Spectrum Disorder (ASD), one of them was hypersensitive to sound, one student was diagnosed with Attention Deficit Hyperactivity Disorder (ADHD), and two students had specific language disorders (dyslexia). All students had Portuguese as their L1. Most were participative students, and some needed teacher support to focus on the activities. Small group work had been shown to work well, even though they were very talkative and stirred the class, which sometimes was problematic for the student who was hypersensitive to sound. Most students had a good knowledge of the English language, but some needed more support to understand and complete activities. Two students with autism did differentiated work with a teacher or with an assistant under the teacher's supervision.

The school was in the city centre of Torres Vedras and comprised kindergarten and primary school classes. There were one-hour English classes for the 3rd and 4th grades twice a week, but many students also attended English classes in private schools.

II – 2. Research Methodology

In separate moments of PES II, there were pre-, during, and post-activities related to a short film visualisation, during which the students were monitored to collect data to analyse their oral interaction or production and citizenship awareness. Due to the short duration of the action research, related data was developed and collected at different moments. The data was collected and analysed from all students in class. The number of activities and data samples were adjusted according to the class profile and conciliated with other class curricular activities.

Short films were used in English classes as a base resource to develop some of the language themes stated in *Aprendizagens Essenciais – Ensino Básico* for the 4th grade, Direção-Geral da Educação (2018), focusing on the oral production and interaction domains. Moreover, the film selection was made in accordance with some group 1 areas of citizenship education stated in the National Strategy for Citizenship Education (2017), namely human rights (civic and political, economic, social and cultural and solidarity), interculturality (cultural and religious diversity), sustainable development and environmental education, connected with the curriculum.

II – 3. Ethics

The action research was implemented according to the *Código de Ética da Universidade Nova de Lisboa* stated in the *Despacho nº 15464/2014 da Universidade Nova de Lisboa – Reitoria*. (2014). Permission from the school administration, parents, and students was requested to collect personal data, pictures and audio/video recordings (Appendices A, B and C). Personal data information regarding learners was not made public; pictures were not taken, and the discarded data was deleted.

II – 4. Classroom activities

Opportunities for oral interaction/production were created and monitored in the context of short films. These activities tried to replicate the real-life use of the language and be as close as possible to some themes pointed out in the *Aprendizagens Essenciais*

– *Ensino Básico for the 4th grade Direção-Geral da Educação* (2018), providing the necessary language so that the learners were able to use it to express their thoughts.

To ensure a comprehensive learning experience, I planned activities to engage students before, during, and after watching each short film. Before the visualisation, students participated in pre-viewing exercises to activate prior knowledge, introduce key vocabulary, and build anticipation for the film's themes. This preparatory stage aimed to create context, foster curiosity, and set a purpose for active viewing.

During the short film, students engaged in guided activities that promoted critical thinking and comprehension. This involved answering key questions, taking notes on specific elements, or engaging in pause-and-reflect moments to analyse the narrative and characters. After the visualisation, post-viewing activities tried to encourage deeper reflection and application of the film's themes through discussions and eventually answering questionnaires. These follow-up tasks allowed students to express their interpretations, make connections to real-world contexts, and reinforce the learning objectives in an engaging and meaningful way.

II – 5. Film 1: Jinxy Jenkins & Lucky Lou

The first animated short film shown to students was *Jinxy Jenkins & Lucky Lou* (Bidinger & Kwon, 2014). The story follows two contrasting characters: Jinxy Jenkins, plagued by constant bad luck, and Lucky Lou, who experiences nothing but good fortune. Their paths unexpectedly cross when they collide on a street, going on a thrilling adventure through the city. As they navigate the chaotic ride, their opposing luck balances out, teaching them that fortune and misfortune can complement each other. Through this experience, they form an unexpected bond, learn to embrace both the good and bad events in life and accept and embrace each other's differences. The film delivers a message about perspective, adaptability, and the power of human connection.

Before the visualisation of this short film, students were asked about the meaning of having good and bad luck, whether they knew some symbols of luck and misfortune, and whether they considered themselves lucky. Afterwards, the short film title was presented and explained, and the students tried to guess its content. The

setting was also contextualised with some pictures of San Francisco, where the action would occur.

During the film viewing, the students sequenced keyframes in a worksheet (Appendix D). Afterwards, there was a spoken interaction involving the teacher and students and they talked about some details related to the story, such as the funniest moments, the meaning and symbols of good and bad luck, and how different people can be friends.

There was also an oral interaction activity with the teacher based on the scene where both characters met. The short film scene provided an opportunity for them to act as if they were one of the characters and had to present themselves by greeting them and telling them their name, age, birth date, place of residence, nationality, favourite colour, and favourite weather.

II – 6. Film 2: Shaun the Sheep: Things That Go Bump in the Night

The short film *Shaun the Sheep: Things That Go Bump in the Night* (Osman & Starzak, 2007) is a Halloween-themed episode that blends the farm's daily routines with spooky surprises. Shaun and the flock do their usual mischief as night falls, but strange occurrences disrupt their routine. Strange noises and ghostly figures cause panic among the animals, leading to a chaotic yet humorous series of events. Despite the initial fear, Shaun and his friends soon realise that the "haunting" is not what it seems. Using teamwork, they expose the source of the strange events, often revealing it to be a misunderstanding or a prank gone wrong and, in the end, the farm returns to its routine.

Before the film's visualisation, vocabulary related to Halloween and daily routines was introduced and revised concerning farm animals. During the visualisation, the film was paused several times to discuss details depicted in various frames related to daily routines, animals, and Halloween.

In the scope of the second question of this Action Report, "How can animated short films be explored as a pedagogical resource to provide opportunities to practise oral interaction and oral production in EFL classes at primary school?" two activities were planned. After the visualisation, students constructed sentences that included a specific part of the day, a daily routine, and an animal with the help of visual aids

(Appendix F), a spoken production activity in where students had to look at the pictures, choose one and say their name. The related vocabulary was introduced as a pre-task, practised during the film, explained the activity, and given several examples. Therefore, the students selected the images and combined them to form a sentence with a part of the day, a daily routine, and a Halloween character. Another oral production activity executed was a show and tell, in which the students drew their daily routines and presented them orally to the class (Appendices K, L and M).

II – 7. Film 3: Ian

The short film Ian (Goldfarb, 2018) is an animated short film that highlights the challenges faced by disabled individuals, particularly children, in their efforts to be included in society. The film follows Ian, a young boy with a physical disability, as he attempts to join other children at a playground. However, he faces barriers not just in terms of accessibility but also due to the prejudices and misunderstandings of others. Inspired by real-life events, the story sheds light on the emotional struggles of children with disabilities and the importance of empathy, awareness, and inclusion.

Before the film's visualisation, vocabulary related to school facilities was introduced, and it was explained to the class that the main character, Ian, was a real-life child with physical disabilities. During the visualisation, the film was paused several times for students to respond to vocabulary related to school, analyse certain scenes, and explain and predict specific actions. After the visualisation, the students visited various areas of their school using a wheelchair to experience the challenges disabled children face in real life and reflect on how they might assist them.

In the end of the lesson, students completed a questionnaire (Appendix G) in the light of the first question of this Action Report, "How can animated short films be used as a pedagogical resource for developing global citizenship skills in EFL classes at primary school?". After the above-mentioned tasks, the students were invited to reflect and write their thoughts about what they watched in the short film and experienced while riding a wheelchair in the school.

II – 8. Research Tools

The research tools used consisted of quantitative and qualitative analysis, each serving a distinct purpose in data collection and interpretation. Quantitative analysis

was focused on numerical data, while qualitative analysis explored non-numerical data, such as open-ended questionnaire responses and teaching journals, to gain deeper insights into thoughts and feelings. Combining both methods aims to achieve a more comprehensive understanding of collected data and, hence, to give a more rigorous and contextual answer to the research questions.

II – 8.1. Qualitative Analysis

II – 8.1.1. Questionnaires

Qualitative analysis was based on questionnaires to explore thoughts, feelings, and experiences related to global citizenship topics by using open-ended questions to encourage in-depth responses. After analysing and discussing each film's content, they answered open questions on paper. Each questionnaire had different questions according to each short film's context and planned aims. Data collected from each answer was analysed to search for broad patterns, ideas or trends that seemed to answer the questions. Afterwards, the most common ideas or any that, for some reason, stood out were selected and interpreted according to each activity's context and goals (Appendixes E and G). These results were cross-validated using teaching journals taken after each class.

II – 8.1.2. Teaching Journals

Teachers' notes were taken after most lessons in a personal notebook and played an important role in documenting observations, reflections, and insights throughout the research process. These notes were a tool to register classroom interactions, students' behaviour, feelings and thoughts right after each class. By systematically recording these details, it was possible to assess the effectiveness of interventions about citizenship education and oral participation and make informed decisions to adjust activities to students' needs. Moreover, the teachers' notes provided a qualitative dimension to the research, complementing quantitative data and ensuring a global understanding of the learning environment. These notes were analysed with each activity and served to contextualise or explain some results of the research tools, and only the parts relevant to the study were considered.

II – 8.2 Quantitative Analysis

II – 8.2.1. Audio-Recordings of students' utterances in planned activities

There were three planned activities for this aim. In the first one, related to the scene in which the characters met each other in *Jinxy Jenkins & Lucky Lou* (Bidingen & Kwon, 2014). Data was gathered through audio recordings to assess oral performance after the lesson. Therefore, it was possible to listen to and transcribe the students' speech carefully. Afterwards, data was analysed according to a set of descriptors of what to expect, were quantified based on Jang (2014):

- use various grammatical structures recently learnt (verb to be, verb to have, present simple tense, prepositions of time, cardinal and ordinal numbers, time);
- use a range of vocabulary relevant to the context of the activity and learnt contents (personal information, weather, colours, daily routines, time, Halloween vocabulary);
- listen, understand and respond according to the context and learning contents in various situations for various purposes during oral interaction.

All students in class at the time of each mentioned activity participated, the results were counted per student and per activity and presented in numbers in tables to give an accurate idea of numbers and in graphs to give more visual support to the results.

II – 8.2.2. Self-Assessment task sheets

At the end of the activities, three self-assessment task sheets (Appendices H, I, J) were filled by all students who were present in class and used to observe the students' perceptions and opinions about their strengths and weaknesses in their oral competencies as an instrument to adjust and support future oral activities. Each student filled in a grid with some closed questions (between 2 and 4) about their perception of how they mastered the learnt contents, to which they selected one of the options: "fantastic", "+/-", and "help". The questions were related to the activities and the aims of the lesson they just had, namely:

- a) Appendix H: I can present myself, saying my name and my age; I can answer the question, "Where are you from?".

- b) Appendix I: I can say the names of 5 daily routines; I can place daily routines in the right part of the day;
- c) Appendix J: I can say 7 daily routines; I can ask the time; I can tell the time; I can say my daily routine and its time.

All students who were in class at the time of each mentioned activity participated, the results were counted per student (all students and parents gave consent) and per activity and presented in tables in order to give an accurate idea of numbers and in graphs to give more visual support to the results.

Moreover, the results were also analysed to monitor the students' possible difficulties and adjust any detail in their learning process, if needed.

II – 9. Results

In this action research project, audio recordings of students' utterances in planned activities, self-assessment task sheets, questionnaires and teacher's notes were used to collect data in order to answer the following questions:

a) How can animated short films be used as a pedagogical resource for developing global citizenship skills in EFL classes at primary school?

b) How can animated short films be explored as a pedagogical resource to provide opportunities to practise oral interaction and oral production in EFL classes at primary school?

II – 9.1. Jinxy Jenkins & Lucky Lou

Regarding the first question of this Action Report, "How can animated short films be used as a pedagogical resource for developing global citizenship skills in EFL classes at primary school?", the students filled out a Questionnaire with the following results:

Table 1: Questionnaire - Jinxy Jenkins & Lucky Lou – Questions 1, 2, 3 and 4

		Nr. of answers
What did you like the most about the film?	Characters walking through the pianos	7
	Characters flying with an umbrella	5
	The Golden Gate in S. Francisco	3
	The recently made friendship	1
	Positive aspects that overcome negative moments	6

Write something new that you learnt from this film.	Riding/flying in a shopping car or jumping into pianos	3
	Friendship	3
	Mutual help	1
	Friendship	1
	Nothing	2
Why do you think Jinxy Jenkins and Lucky Lou became friends?	Friendship and love	7
	Being better together	5
	Mutual help	4
What is the message of the film?	Relationship between being different, mutual help, and friendship	13
	To be a better person	3

Although question 1 is not directly related to any research question, it was designed to help students recall key moments from the film. This approach allowed them to highlight different scenes that stood out to them. For question 2, some responses focused on specific scenes, such as riding or flying in a shopping trolley and jumping into pianos. However, the majority emphasised the film's central theme—that positive moments can outweigh negative ones, illustrating the idea of good luck following bad luck. Question 3 encouraged students to reflect on the unique friendship between Jinxy Jenkins and Lucky Lou, exploring what brought them together, fostered empathy, and ultimately led to their bond. Finally, in response to question 4, most students identified the film's core message as the connection between being different, mutual support, and friendship. As one example stated, translated in English "(...) together we are stronger, even with our differences."

The results show that most students identified the film's message as related to the connection between being different, mutual help, and friendship. The literature mentions that short films encourage meaning-making through visual and narrative interpretation (Rapanta et al., 2020), stimulating critical thinking and communication. This reinforces how students could identify and express the film's main message, linking it to themes such as friendship and diversity. The students also emphasised the importance of acceptance of differences, suggesting that the film successfully engaged them with these concepts. As S7 mentioned, translated to English, "(...) even if people are completely different, they can be friends." As Sousa (2019) states, videos provide relaxed and effective learning environments, allowing students to absorb meaning

through visual and auditory elements. This explains how students could perceive and connect the film's message to values such as empathy and cooperation. According to S11, translated to English, "The lesson I learned from the film is that we should help others." S16 wrote, translated to English, "The lesson I learned from the film was that if the day did not go as planned, we should always try to improve it."

According to the teaching journal about this lesson, the students paid close attention to the film and reacted surprisedly to specific scenes, such as walking on pianos, travelling in a shopping trolley, or using an umbrella as a parachute. One student mentioned that, at first, he thought the characters could not be friends because they were very different, but in the end, he was pleased to see them sharing ice cream while resting on the San Francisco Bridge.

In the context of the second question of this Action Report, the students had to imagine presenting themselves to a new friend at school (oral interaction). They were asked to say their name, age, place of living, birthday, favourite weather and favourite colour. The results were the following:

Table 2: Oral interaction - Jinxy Jenkins & Lucky Lou – Personal presentation

Student	Use various grammatical structures		Use a range of vocabulary relevant to the context	Listen, understand and respond appropriately in a variety of situations for a variety of purposes
	Correct grammatical structures	Total grammatical structures		
S1	7	9	yes	yes
S2	2	8	yes	yes
S3	3	11	yes	no
S4	4	8	yes	yes
S5	9	9	yes	yes
S6	3	8	yes	yes
S7	7	9	yes	yes
S8	5	8	yes	yes
S9	6	9	yes	yes
S10	5	8	yes	yes
S11	8	9	yes	yes
S12	8	9	yes	yes
S13	8	9	yes	yes
S14	6	10	yes	yes

S15	8	9	yes	yes
S16	8	9	yes	yes
S17	9	9	yes	yes
S18	4	9	yes	yes
S19	3	9	yes	yes

Two examples of students' oral interaction:

Line	Participant	Transcript 1
1	S3	Hello! My name is S3. My surname is S3. My birthday is twenty-two of June. My favourite colour is blue.
2	Teacher	Where are you from?
3	S3	Where are you from? Portuguese.
4	Teacher	What's your nationality?
5	S3	What's your n... Portugal.
6	Teacher	What's your favourite weather?
7	S3	Weather? Sunny water.
8	Teacher	Where do you live?
9	S3	((silence)) Bye.
Line	Participant	Transcript 2
1	S14	Hello. My name is S14. My surname is S14. I'm from is Brazil. I'm Brazilian. I live is Torres Vedras. I'm nine years old. My birthday is on the twenty-second of January. My ((silence)).
2	Teacher	What's your favourite colour?
3	S14	My favourite colour is orange.
4	Teacher	What's your favourite weather?
5	S14	My favourite weather is sunny."

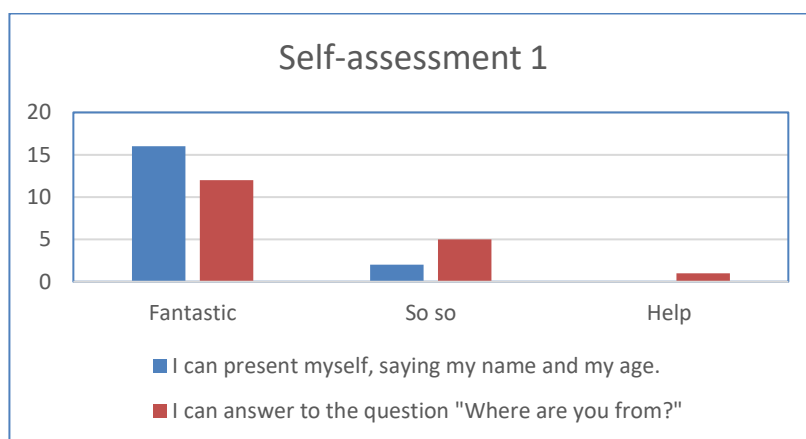
A very common transfer from the L1 is the use of the cardinal number when saying the birthday date as S2 did on line 1, "I'm birthday... me birthday is seventeen of March". All students used vocabulary relevant to the context, as S14, line 3 answers "My favourite colour is orange to the Teacher's question, line 2, "What's your favourite colour?". Only one student was not able to listen, understand and respond appropriately, perhaps due to anxiety, Teacher, line 8: "Where do you live?" S3, line 9: "((silence)) Bye".

According to the teacher's notes on this activity, the students were nervous, fearing they might forget some information, but the interaction with the teacher helped them in moments of hesitation. Their most significant difficulty was stating the date of birth, as they had to say the day as an ordinal number. Besides being different from their L1, it is also difficult to pronounce.

While the average percentage of correct grammatical structures across all students is 68%, individual performance varies significantly. Some students, such as S5 and S17, demonstrated a perfect accuracy rate of 100%, while others, like S2 (25%) and S3 (27%), struggled with their grammatical accuracy. Most students scored between 63% and 89%, indicating a generally strong understanding of grammar. However, the student variation suggests the need for targeted support for those with lower percentages.

Figure 1 shows a self-assessment made by students about the personal identification theme, returning the following results:

Figure 1: Self-assessment 1 - Jinxy Jenkins & Lucky Lou – Students’ perception of their oral skills



This reflects the students' perception regarding their oral skills in the context of personal identification. Even though some students had doubts or needed help, most felt confident, corroborating the results in Table 5 and Figure 1 about correct grammatical structures. Regarding the sentence “I can present myself, saying my name and my age”, two students answered that they felt insecure about answering correctly, while on the sentence “I can answer to the question "Where are you from?", five

students answered they felt insecure and one needed help. Therefore, However, these last numbers suggested the need for support for those with struggles.

II – 9.2. Shaun the Sheep: Things That Go Bump in the Night

No data related to citizenship was collected due to scheduling issues. The cooperating teacher had to miss the next class, and the October 31st class was planned for Halloween celebrations, including video recording. The following week, the students were already too distant from the film to make any meaningful reflection on its connection to a citizenship theme.

In the scope of the question of this Action Report, “How can animated short films be explored as a pedagogical resource to provide opportunities to practise oral interaction and oral production in EFL classes at primary school?” two activities related to oral skills were planned.

In the first one, students had to form a sentence combining daily routines, parts of the day and Halloween characters (Appendix F). After the visualisation, students constructed sentences that included a specific part of the day, a daily routine, and an animal with the help of visual aids.

The results were the following:

Table 3: Form a sentence - Shaun the Sheep: Things That Go Bump in the Night – results

Student	Use various grammatical structures		Use a range of vocabulary relevant to the context
	Correct grammatical structures	Total grammatical structures	
S1	0	1	yes
S2	1	1	yes
S3	0	1	yes
S4	1	1	yes
S5	0	1	yes
S6	1	1	yes
S7	0	1	yes
S8	1	1	yes
S9	0	1	yes
S10	1	1	yes
S11	1	1	yes

S12	1	1	yes
S13	0	1	yes
S14	1	1	yes
S15	1	1	yes
S16	0	1	yes
S17	1	1	yes
S18	0	1	yes
S19	1	1	yes
Total	11	19	
%	58%		

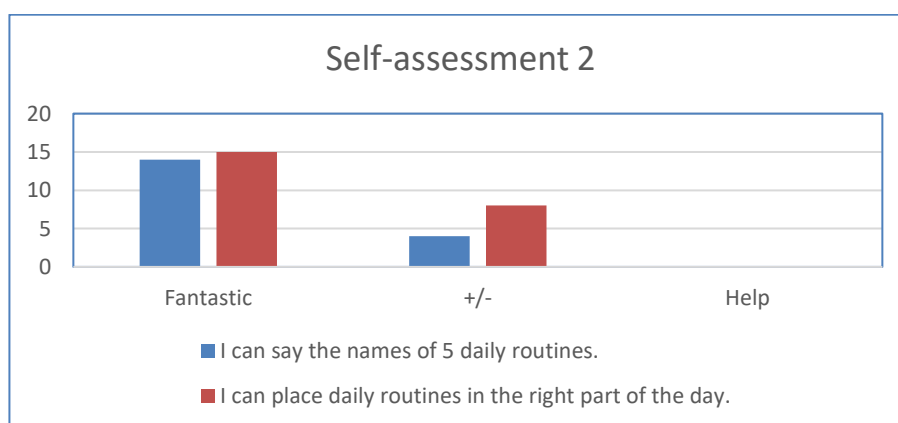
Some sentences produced by students:

Line	Participant	Transcription 3
1	S1	At night, I go to sleep a ghost.
2	S2	At night, I read a book with a ghost.
3	S6	In the morning, I get up with a Jack-O'-Lantern.
4	S7	At night, I'm reading a book to ghost.

When analysing the type of mistakes made by students, it can be relevant to mention that the most common one was related to missing the preposition “with”, as S1, Line 1 mentioned, “At night, I go to sleep a ghost”. The vocabulary used was correct and appropriate to the context.

The students also filled a self-assessment about their knowledge perception of the daily routine vocabulary, and the results were the following:

Figure 2: Self-assessment 2 - Shaun the Sheep: Things That Go Bump in the Night – Students' perception of their oral skills



At first glance, the inexistence of students needing help could point out that they did not want to show their weaknesses; however, comparing these results with the teaching journal confirms that they felt confident using their oral skills to talk about routines. As written on 24/10/2024, “The vocabulary related to daily routines was easy for them, and they already knew most of the vocabulary related to Halloween. The students enjoyed the “Shaun the Sheep” short film, and while they were watching it, they said most of the new vocabulary before I even asked.”

Afterwards, having previously learnt how to say time, students participated in a show and tell activity, where they drew their daily routines (Appendices K, L and M) and presented them orally to the class. The results were as follows:

Table 4: Show and Tell - Shaun the Sheep: Things That Go Bump in the Night – Daily routine

Student	Use various grammatical structures		Use a range of vocabulary relevant to the context	Listen, understand and respond appropriately in a variety of situations for a variety of purposes
	Correct grammatical structures	Total grammatical structures		
S2	8	10	yes	yes
S3	9	10	yes	yes
S4	6	10	yes	yes
S7	10	10	yes	yes
S10	10	10	yes	yes
S12	9	10	yes	yes
S14	10	10	yes	yes
S16	10	10	yes	yes
S17	9	9	yes	yes
S19	9	11	yes	yes

Line	Participant	Transcription
1	S10	Hi, this is my daily routine. I get up at seven o'clock. I have breakfast at eight o'clock. I go to school at half past eight. I.. sorry... I have lessons at nine o'clock. I play in the playground at half past ten. I have lunch at quarter past one. I do my homework at six to six. I have dinner at eight o'clock. I go to bed at half past nine. Thank you.
2	S14	Hello, it is my daily routine. I get up at half... half past seven. I have breakfast at half past eight. I go to school at quarter to eight. I have

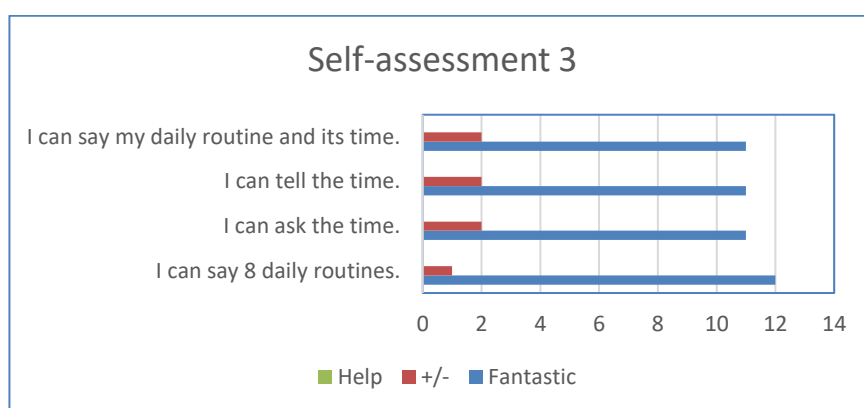
		lessons at half past nine. I play in the playground at half past ten. I have lunch at... quarter to twelve. I do my homework at six o'clock. I have dinner at half past nine. I go to bed at ten o'clock.
3	S19	This is my daily routine. I get up at eight o'clock. I have breakfast at eight... <i>não</i> ... sorry... at half past eight. I go to school at quarter to nine. I have lessons at nine o'clock. I play the playground at half past ten. I have lunch at half past twelve. I go home at seven o'clock. We have dinner at seven... seven... twenty-five past seven. I do my homework at half past seven. I go to bed... hum... ten o'clock. Bye.

The results indicate a strong overall performance among students in three key areas: grammatical structures, vocabulary range, and listening comprehension and response skills. Most students demonstrated high accuracy in using grammatical structures, and the majority scored 9 or 10 out of 10, indicating consistent grammatical control. Only S4 presented a slightly lower score (6 out of 10), suggesting minor challenges in structuring sentences correctly. Moreover, all students scored 9 or 10, demonstrating a firm grasp of vocabulary relevant to the context, which suggests that students effectively incorporated appropriate lexical items related to daily routines and storytelling. All students also successfully listened, understood, and responded appropriately in various situations, confirming that their comprehension skills are well developed. This can be understood as a strong sign that the activity effectively engaged students in meaningful communication and reinforced listening skills.

The most common mistake was the wrong or absence of the preposition of time. "Hello! This is my daily routine. I get up eight o'clock. I have breakfast at half past eight. I... I go to school at five to nine. I have lessons at nine o'clock. I play in the playground at half past ten. I have lunch at half past twelve. I do my homework at six o'clock, I have dinner at nine o'clock. I get up at... sorry, I go to bed at eleven o'clock. Goodbye."

At the end of this class, the students filled out a self-assessment questionnaire, returning the following results:

Figure 3: Self-assessment 3 - Shaun the Sheep: Things That Go Bump in the Night



Once more, in this self-assessment, students did not express significant problems in oral skills. In fact, according to the teaching journal, "The students gave their presentations at a very fast pace, and everyone wanted to be the first to present, showing great confidence and pride in what they had prepared."

II – 9.3. Ian

No data related to the second question of the action research was collected. This decision was made because the students went on a study visit to Lisbon in the following class, and as the end of the semester was approaching, it was necessary to conduct listening, written and oral summative assessment tests. Since two activities focusing on oral skills had already been conducted for the previous film, this time, priority was given to an activity related to citizenship.

In the end of the planned lesson for the short film Ian (Goldfarb, 2018), students completed a questionnaire with the following questions and results considering the first question of this Action Report, "How can animated short films be used as a pedagogical resource for developing global citizenship skills in EFL classes at primary school?"

Table 5: Questionnaire – Ian – Questions 1, 2 and 3

In the short film, why do you think Ian was feeling sad?	Nr. of answers
Ian's colleagues made fun of him, and he was feeling sad	6
Ian could not play, run, or jump	5
What would you change in these places at your school to help a physically disabled friend?	
- In the library	
Students wrote lower shelves, bigger spaces, more space between tables for better moving and no steps.	

- In the canteen	
Students suggested higher tables so wheelchairs could fit better and more space between tables for better movement.	
- In the gym	
Students suggested no steps, larger doors, and specific sports equipment for disabled students.	
- In the playground	
Students suggested the absence of physical barriers and adapted equipment and toys that do not require physical effort.	
- In the classroom	
Students suggested adapted tables, more moving space and assistance for disabled students.	
- In the toilet	
Students suggested adapted toilets, more moving space, and any kind of help for disabled students.	
What else could you do to make that friend's life easier and happier?	Nr. of answers
Include in the activities and play	5
Find proper places to play	1
Give assistance	4
Not make fun	1

The first question was made to infer the students' understanding of the emotional impact on Ian. They identified two main reasons for Ian's sadness: peers making fun of him (6 responses) and his inability to play, run, or jump (5 responses). This information shows that students recognised social and physical barriers as causes of exclusion.

In question 2, students provided practical and specific suggestions to improve accessibility in different school areas, which showed a high level of awareness and problem-solving regarding inclusivity. Additionally, the film acted as a stimulus for critical thinking and collaborative discussions, promoting oral interaction as students likely shared and discussed their ideas before writing.

Finally, question 3 inferred the possibility of encouraging inclusive actions from students. They suggested several concrete actions to improve a physically disabled friend's life, reflecting an understanding of social integration. The variety of answers suggests that students thought about how to act inclusively rather than just identifying

problems, which indicates engagement with the film's message, fostering social awareness.

According to the teaching journal on this activity, the students watched the film with great attention and engaged in enthusiastic discussions about scenes they considered unfair or sad for the character Ian. Additionally, they enjoyed using the wheelchair and had the opportunity to see their school from the perspective of a child with physical disabilities. Although a one-hour lesson is a significantly reduced time for students to receive, process information, and draw conclusions, it was possible to foster a sense of understanding and empathy.

II – 10. Discussion

This action research project aimed to explore how animated short films can serve as pedagogical tools in primary school English as Foreign Language (EFL) classes to foster global citizenship skills and enhance oral interaction and production. Through structured activities before, during, and after viewing the films, students engaged in discussions, reflections, simulations, show-and-tell activities, etc., contributing to their language development and broader social awareness. The results gathered through questionnaires, self-assessments, teaching journals, and transcripts provide valuable insights into the effectiveness of these strategies.

II – 10.1. Developing Global Citizenship Skills through Short Animated Films

In "Jinxy Jenkins & Lucky Lou", the responses to the questionnaire highlighted key aspects of the students' learning experience. When asked what they liked most about the film, students recalled memorable scenes, such as the piano walk and the umbrella flight. This indicates that the film's visual storytelling effectively captured their interest. Additionally, the mention of the Golden Gate Bridge reflects an awareness of cultural and geographical elements, which aligns with global citizenship education by exposing students to different settings and experiences beyond their immediate environment. As Byram et al. (2016) argue, fostering intercultural competence involves not only understanding one's own culture but also actively learning about and engaging with cultures beyond one's immediate environment. This approach aligns with the goals of global citizenship education, which aims to prepare learners to navigate and contribute positively to an increasingly interconnected world.

Students' responses regarding what they learned from the film demonstrated an understanding of its core themes. While some students focused on the film's adventure elements, most recognised the message of overcoming adversity, friendship, mutual support, and resilience. These interpretations suggest that animated short films can be an instrument to promote values of empathy, cooperation, and optimism in young learners.

The students' reflections on why Jinxy Jenkins and Lucky Lou became friends showed a more profound comprehension of interpersonal relationships. Most students identified mutual help and the ability to bring out the best in each other as key factors in their friendship. Recognising that differences can be complementary rather than divisive aligns with global citizenship principles of inclusion, diversity, and cooperation.

In response to the question about the film's overall message, most students emphasised the importance of friendship and mutual support despite differences. This aligns with the broader educational objective of fostering positive social interactions and a sense of belonging among students. The quote, "Together we are stronger, even with our differences," reflects an emerging awareness of the strength found in diversity, a fundamental aspect of global citizenship.

The animated short film "Ian" was particularly effective in raising awareness about inclusion and the challenges faced by children with disabilities. The students' responses indicated a strong emotional connection to the film's protagonist. Many students acknowledged that Ian felt sad because his peers excluded him, and he could not engage in physical activities like running and jumping. This demonstrates an emerging sense of empathy and understanding of the struggles faced by individuals with disabilities. This aligns with cultural literacy, encompassing values and dispositions fostered through dialogue and constructive argumentation with individuals from diverse backgrounds. Such cultural literacy is deemed essential for 21st-century global citizens. By engaging in discussions that promote understanding and respect for different experiences, students cultivate the empathy necessary for active and responsible global citizenship.

When asked how they would improve school facilities for physically disabled peers, students provided thoughtful and practical suggestions. Their responses—such

as wider spaces in the library, adapted sports equipment in the gym, and accessible toilets—show an increased awareness of the importance of accessibility. This activity reinforced critical thinking and problem-solving skills while promoting a sense of responsibility toward creating an inclusive school environment.

Furthermore, students suggested social actions to support their disabled peers, such as including them in activities, providing assistance, and avoiding discriminatory behaviour. These responses indicate a shift from passive awareness to active support, which is a crucial component of global citizenship education, as Rapanta et al. (2020) mention, “through a definition of citizenship education as a dialogic cultural literacy practice, decision making becomes a process of active inclusion and consideration of others’ identities in one’s own identity construction, co-construction and re-construction” (p. 477).

II – 10.2. Enhancing Oral Interaction and Production in EFL Classes

The second objective of this research was to assess how animated short films can enhance oral interaction and production in EFL classes. Animated short films provided a valid context for practising oral skills in EFL classrooms. By requiring students to interpret, describe, discuss, and create language actively, these films promoted engagement, fluency, creativity, and confidence in speaking. Their universal themes, visual storytelling, and flexibility for different activities and language levels make them valuable tools for fostering communicative competence and meaningful language use in young learners.

Following the second viewing of "Jinxy Jenkins & Lucky Lou," students participated in a role-playing activity where they introduced themselves to a new friend, as the two characters did in the short film. This exercise also aligns with the fourth-year curriculum requirements, reinforcing essential language structures such as personal identification details.

The self-assessment results demonstrated that students actively engaged in oral practice, gaining confidence in using English to communicate personal information. While some students required further support in structuring sentences, the overall outcome was positive, highlighting the potential of animated films to create meaningful and contextually rich opportunities for language use.

For the activity in *Shaun the Sheep: Things That Go Bump in the Night* (Osman & Starzak, 2007), students constructed sentences incorporating a specific time of day, a daily routine, and an animal. The assessment results indicated that while vocabulary use was appropriate, grammatical structures required improvement. The most common mistake involved missing the prepositions "with." However, the fact that all students attempted to form complete sentences demonstrates engagement with the task and a willingness to experiment with language.

The final activity involved students illustrating and describing their daily routines using the vocabulary and structures they had learned. This multimodal approach allowed students to reinforce their understanding through visual and oral expression. The self-assessment questionnaire showed that students felt more confident in discussing their daily activities in English by the end of the lesson, reinforcing the effectiveness of film-based learning in enhancing oral production.

Conclusion

The findings of this action research project indicate that animated short films are valuable pedagogical tools for developing global citizenship skills and promoting oral interaction and production in EFL classes at the primary school level.

Through carefully designed pre-viewing, during-viewing, and post-viewing activities, students not only engaged with the films but also developed key competencies related to empathy, inclusion, and cultural awareness. Furthermore, these activities provided structured opportunities for meaningful language use, reinforcing vocabulary, sentence construction, and communicative confidence.

During this process, I encountered several challenges. One of the main difficulties was finding short films aligned with the requirements of the Essential Learnings for the 4th grade and the National Strategy for Citizenship. Additionally, the fact that many of these films include narration further complicated the selection process, as most use a language level that exceeds what primary school children can fully comprehend.

To address this issue, I decided to use short films without narration. This approach significantly broadened the range of available options, provided greater flexibility in adapting the language to the students' proficiency level, and allowed the

films to serve as a context for developing various activities aligned with the purpose of this Action Research.

Another challenge was the limited duration of each lesson, which lasted only one hour. This time constraint makes it difficult to cover all the necessary elements—introducing the language, watching the film, engaging in discussions, reflecting on the themes, and exploring thoughts and emotions meaningfully.

Moreover, the internship period itself posed an additional challenge. Given the relatively short timeframe, I had to implement the project while ensuring the curriculum was covered. This became even more complex due to scheduled study visits, activities related to celebrations, and school breaks, which further reduced the available teaching time and limited the selection of the activities for data collection.

For future projects, it could be interesting to further explore active citizenship with students. This would allow them to take concrete actions as a continuation of their reflections, reinforcing their role in society as engaged and participative citizens. Students could develop a more profound sense of responsibility, critical thinking, and commitment to social change by integrating practical initiatives into the learning process. By continuing to integrate animated short films into EFL instruction, educators can create dynamic, inclusive, and effective language learning environments that nurture both linguistic proficiency and global citizenship.

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APPENDICES

Appendix A: Convite aos Alunos



Convite aos Alunos

Hello!

Sou a teacher Magda e vou estar contigo nas aulas de Inglês até ao final de dezembro de 2024.

Além de professora, também sou aluna como tu! Estou a estudar na Universidade Nova de Lisboa e preciso muito da tua ajuda, porque estou a fazer um trabalho chamado "Desenvolver competências orais e de cidadania através de curtas metragens animadas em aulas de Inglês como língua estrangeira no 1º Ciclo do Ensino Básico". Isto significa que, durante as nossas aulas, vou usar pequenos vídeos de desenhos animados para ajudar-nos a falar Inglês com mais facilidade e a refletir sobre os direitos e deveres das crianças em casa, na escola e na comunidade. Para poder tirar conclusões, vou precisar que partilhes as tuas opiniões sobre vários assuntos, que respondas a pequenos questionários escritos e que faças alguns desenhos.

Se aceites participares, as tuas respostas vão permitir-me chegar a conclusões que poderão vir a ser úteis para outros alunos e professores no futuro. No meu relatório não usarei nem o teu nome nem fotografias tuas. Além disso, o teu Encarregado de Educação tem conhecimento do que estamos a fazer na sala de aula.

Se durante este tempo tiveres alguma dúvida, podes falar com os teus pais ou falar comigo. Se decidires que não queres continuar a participar, és livre de o fazer e não haverá qualquer problema, basta dizeres-me. Continuarás a participar nas atividades com os teus colegas, mas eu não uso os teus trabalhos no meu projeto.

Queres participar? Coloca uma cruz na resposta que queres dar.

☐ **Sim, quero participar!**

☐ **Não, não quero participar!**



Date: ____/____/2024

Magda Gomes



A tua assinatura



Appendix B: Pedido de autorização aos Encarregados de Educação



Pedido de autorização aos Encarregados de Educação

Caro(a) Encarregado(a) de Educação,

O meu nome é Magda Cristina dos Santos Póvoa Gomes e é com muito gosto que irei estagiar com o(a) seu/sua educando(a) até final de dezembro de 2024.

Estou a tirar um Mestrado em Ensino de Inglês no 1.º Ciclo, na Faculdade de Ciências Sociais e Humanas da Universidade Nova de Lisboa, o qual implica que, durante o estágio, eu desenvolva um pequeno projeto de investigação que será incluído no meu relatório final. O meu trabalho intitula-se: *"Developing speaking and global citizenship skills through animated short films in English foreign language classes at primary school"* [Desenvolver competências orais e de cidadania através de curtas metragens animadas em aulas de Inglês como língua estrangeira no 1º Ciclo do Ensino Básico].

Por conseguinte, venho por este meio solicitar a sua autorização para poder incluir o(a) seu/sua educando(a) neste projeto, que decorrerá entre setembro e dezembro de 2024, durante o meu estágio.

Depois de pedida autorização ao(a) seu/sua educando(a) para o(a) incluir no meu estudo, a recolha de dados será efetuada mediante a transcrição áudio da participação dos alunos, de questionários escritos de autoavaliação, bem como de textos e desenhos produzidos pelos mesmos. O estabelecimento de ensino, todos os seus funcionários e as crianças permanecerão anónimas em qualquer circunstância. Nunca serão tiradas fotografias nem obtidas imagens, quer do estabelecimento de ensino, quer das crianças.

Informo que a qualquer momento o(a) seu/sua educando(a) pode escolher não participar nas atividades, e que as informações obtidas serão referidas no meu relatório final de mestrado e eventualmente em artigos académicos e conferências.

Se tiver questões a colocar, agradeço que me contacte pessoalmente através da professora titular de turma.

Ficarei muito grata se autorizar que o(a) seu/sua educando(a) possa participar no meu estudo. Solicito que esta autorização seja assinada e entregue tão breve quanto possível.

Com os melhores cumprimentos,

Magda Cristina dos Santos Póvoa Gomes

Torres Vedras, 21 de setembro de 2024

Magda Póvoa Gomes
Aluna de Mestrado
FCSH, Universidade Nova Lisboa

Professora Doutora Carolyn E. Leslie
Orientadora de Estágio
FCSH, Universidade Nova Lisboa

Appendix C: Pedido de autorização à Direção

Magda Póvoa Gomes
Aluna de Mestrado
Universidade Nova de Lisboa



Torres Vedras, 21 de setembro de 2024

Exma. Sra. Diretora,

No âmbito do protocolo estabelecido entre a Universidade Nova de Lisboa e este Agrupamento para a realização do meu estágio em Ensino de Inglês no 1º Ciclo do Ensino Básico, solicito a V. autorização para a realização do projeto de investigação que constitui parte do relatório final do mestrado. O meu trabalho intitula-se *"Developing speaking and global citizenship skills through animated short films in English foreign language classes at primary school"* [Desenvolver competências orais e de cidadania através de curtas metragens animadas em aulas de Inglês como língua estrangeira no 1º Ciclo do Ensino Básico] e decorrerá entre setembro e dezembro de 2024, durante o meu estágio com a turma 4º A da

O estudo tem como objetivos perceber de que forma as curtas metragens animadas podem ser usadas como recurso pedagógico para desenvolver competências no âmbito da cidadania, bem como para criar oportunidades para a promoção de interação e produção oral na sala de aula.

A recolha de dados será efetuada mediante a transcrição áudio da participação dos alunos, questionários escritos de autoavaliação e digitalização de textos e desenhos produzidos pelos mesmos. A informação obtida será analisada e utilizada no meu relatório final de mestrado e, eventualmente, em artigos académicos e conferências. Serão igualmente solicitadas autorizações aos alunos e encarregados de educação. A qualquer momento do decurso da investigação os envolvidos poderão escolher não participar. O estabelecimento de ensino, todos os seus professores, funcionários e as crianças permanecerão anónimas em qualquer circunstância. Nunca serão tiradas fotografias nem obtidas imagens do estabelecimento de ensino ou das crianças.

Agradeço desde já a V. colaboração para proceder à implementação do estudo em causa e manifesto a minha inteira disponibilidade para prestar qualquer esclarecimento através do e-mail

Solicito, igualmente, que a autorização seja concedida até ao próximo dia 30 de setembro.

Magda Póvoa Gomes
Aluna de Mestrado
FCSH, Universidade Nova Lisboa

Professora Doutora Carolyn E. Leslie
Orientadora de Estágio
FCSH, Universidade Nova Lisboa

Appendix D: Worksheet 1

1. Order the images:



1st

2nd

3rd

4th



2. Find 4 differences.



Appendix E: Questionnaire 1

Now that you have seen this short film, answer some questions.

Agora que viste novamente esta curta-metragem, responde a algumas perguntas.



1. What did you like the most in the film?

O que é que gostaste mais do filme?

2. Write something new that you learnt from this film.

Indica algo novo que aprendeste com este filme.

3. Why do you think Jinxy Jenkins and Lucky Lou became friends?

Porque achas que o Jinxy Jenkins e a Lucky Lou ficaram amigos?

4. What is the message of the film?

Que lição tiraste do filme?

Thank you!

Obrigada!

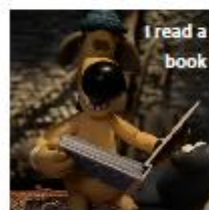
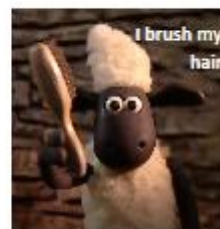


Appendix F: Worksheet 2

Group 1



Group 2



with

Group 3



Example:

In the morning, I get up with a ghost.

(Group 1)

(Group 2)

(Group 3)

Appendix G: Questionnaire 2

Hello, please answer to these questions. You can answer either in English or in Portuguese.

Olá, por favor responde a estas questões. Podes responder em inglês ou em português.

In the short film, why do you think Ian was feeling sad?

No filme, porque é que achas que o Ian se sentia triste?

What would you change in these places at your school to help a physically disabled friend?

O que é que mudarias nestes espaços da tua escola para ajudar um colega com incapacidades físicas?



In the library



In the canteen



In the gym



In the playground



In the classroom



In the toilet

What else could you do to make that friend's life easier and happier?

Para além do que mencionaste, o que é que poderias fazer para facilitar o dia-a-dia desse colega e torná-lo mais feliz?



Appendix H: Self-assessment 1

Loading... my progress LOADING... 	Fantastic 	So So 	Help 
I can present myself, saying my name and my age. <u>Consigo apresentar-me, dizendo o meu nome e a minha idade.</u>			
I can answer to the question "Where are you from?" <u>Consigo responder à questão "De onde és"?</u>			
I can say the names of the 7 continents. <u>Consigo dizer o nome dos 7 continentes.</u>			
I can say the names of 4 countries, nationalities and languages. <u>Consigo dizer o nome de 4 países, nacionalidades e línguas.</u>			

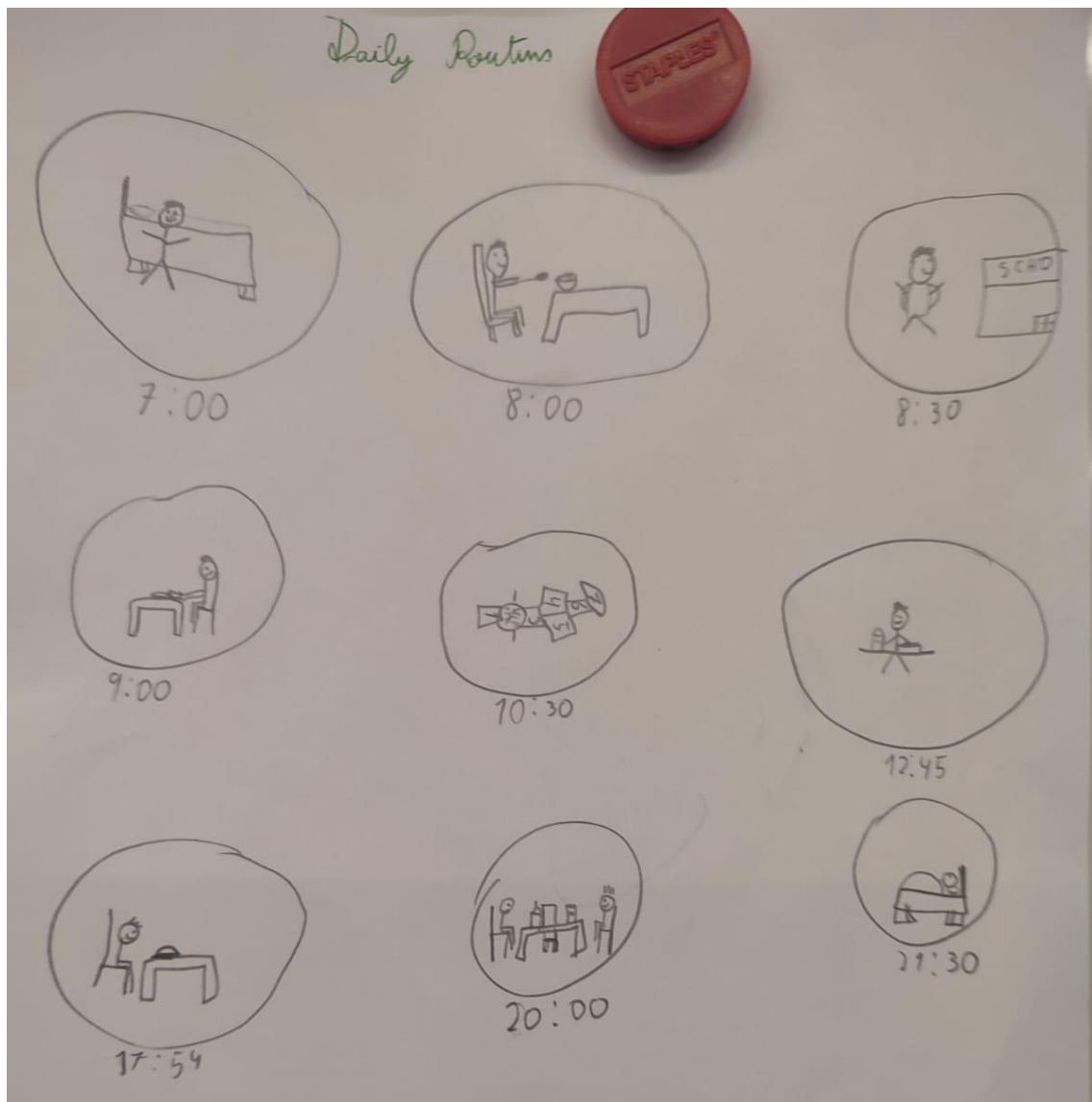
Appendix I: Self-assessment 2

Loading... my progress	Fantastic 	+/- 	Help 
I can say the names of 5 daily routines. Consigo dizer o nome de 5 rotinas diárias.			
I can place daily routines in the right part of the day. Consigo associar as rotinas diárias à respetiva parte do dia.			

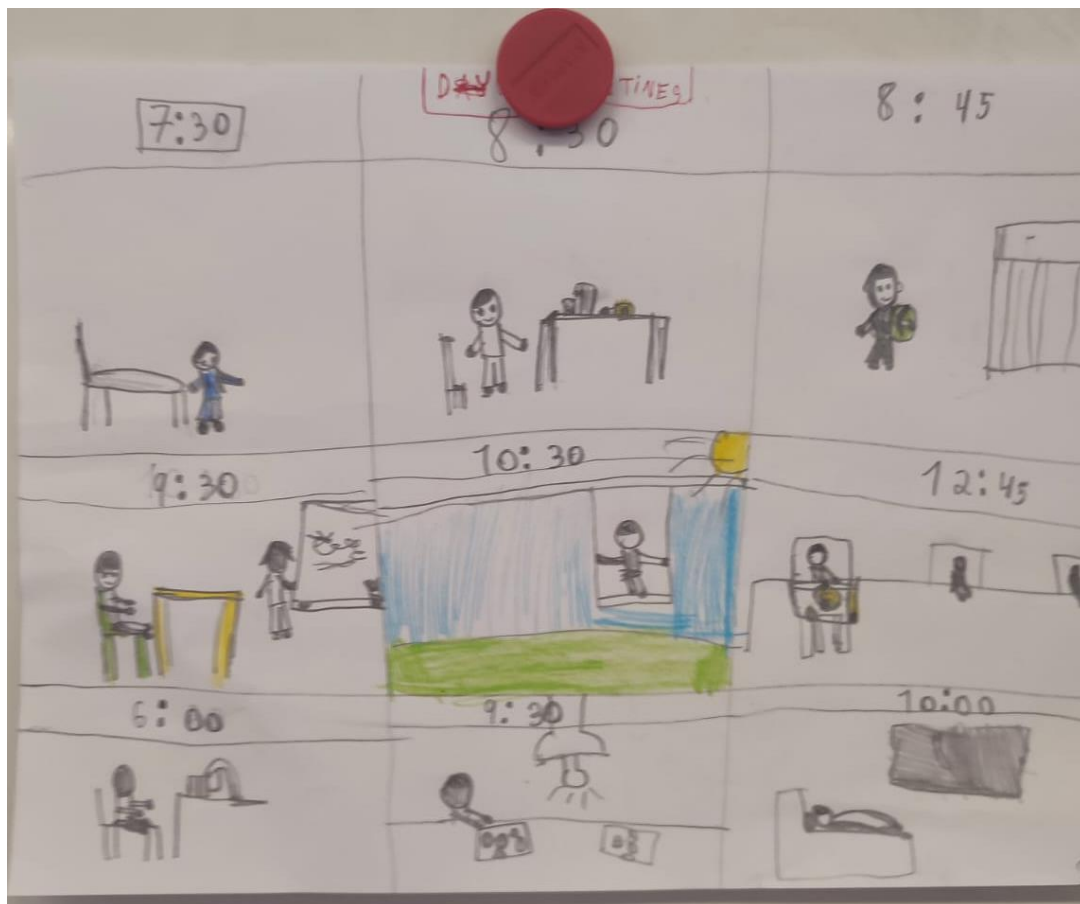
Appendix J: Self-assessment 3

Loading... my progress	Fantastic 	+/- 	Help 
I can say 7 daily routines. Consigo dizer 8 rotinas diárias			
I can ask the time. Consigo perguntar as horas.			
I can tell the time. Consigo dizer as horas.			
I can say my daily routine and its time. Consigo dizer o que faço durante o dia e a que horas.			

Appendix K: Drawings – Daily Routine – S10



Appendix L: Drawings – Daily Routine – S14



Appendix M: Drawings – Daily Routine – S19

