

Exploring narrative texts to promote intercultural communicative competence in the EFL classroom

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To my parents Ana Maria and Manuel

To my uncles Agostinho and Conceição

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Explorar textos narrativos para promover Competência Comunicativa Intercultural na sala de aula de Inglês como Língua Estrangeira

Resumo

O presente relatório tem como ponto central uma reflexão sustentada sobre a investigação-ação desenvolvida durante a Prática de Ensino Supervisionada no Agrupamento de Escolas Gil Vicente, em Lisboa, em 2023/2024. O seu objetivo é analisar e compreender como a exploração de textos narrativos pode ajudar a promover a Competência de Comunicação Intercultural (ICC) na sala de aula de Inglês como Língua Estrangeira (EFL).

Os papéis da literatura e de textos narrativos são analisados a par de uma investigação sobre o seu potencial. Adicionalmente, é realizada uma discussão sobre o desenvolvimento de ICC por parte dos alunos e sobre o uso de textos narrativos para o alcançar.

Após as fundações teóricas, o presente relatório apresenta a metodologia adotada antes fazer uma breve caracterização da escola e dos dois grupos de participantes, que ajudam a contextualizar o planeamento de aulas, desenvolvimento de materiais e prática pedagógica. A análise dos resultados obtidos – uma combinação de análise dos diários de leitura dos estudantes e de tarefas em sala de aula em comparação com os dados de pré-avaliação – revela duas tendências contrastantes, com um grupo de participantes a não beneficiar significativamente da abordagem, enquanto que o segundo grupo demonstrou desenvolvimento de ICC.

Palavras-chave: textos narrativos; Competência de Comunicação Intercultural; Inglês como Língua Estrangeira

Exploring narrative texts to promote Intercultural Communicative Competence in the EFL classroom

Abstract

The present report's focal point is a sustained reflection on the action research conducted during the Supervised Teaching Practice at the Cluster of Schools Gil Vicente in Lisbon in 2023/2024. It aims to analyse and understand how the exploration of narrative texts can promote the development of Intercultural Communicative Competence (ICC) in the English as a Foreign Language (EFL) classroom.

The roles of literature and of narrative texts are explored alongside an examination of their potential. Furthermore, there is a discussion on developing learners' ICC and using narrative texts to achieve it.

Building on the theoretical foundation, this report presents the methodology adopted before briefly characterising the school and the two groups of participants, which helps contextualise the subsequent lesson planning, materials development, and teaching practice. The analysis of the data obtained – a combination of students' reading journals and in-class activities compared with the pre-assessment data – reveals two contrasting tendencies, with one group of participants not benefiting significantly from the approach, while the second group showcased development of ICC.

Keywords: narrative texts; Intercultural Communicative Competence; English as a Foreign Language

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Introduction

“When I look back, I am so impressed again with the life-giving power of literature. If I were a young person today trying to gain a sense of myself in the world, I would do that again by reading, just as I did when I was young.” – widely attributed to Maya Angelou

“Literature adds to reality, it does not simply describe it. It enriches the necessary competencies that daily life requires and provides [...] it irrigates the desert that our lives have already become.” – Paul L. Holmer, *C.S. Lewis: The Shape of His Faith and Thought*

“A terra só dá mato se ninguém a semear.”
– “E Vira Bom”, GAC-Vozes na Luta

In today’s globalised landscape, communication across frontiers faces unprecedented challenges. The world we live in is more global and interconnected than ever, while also being the stage for a higher degree of polarisation at different levels, where virtually no space is left for simple actions such as “listening, reflecting, imagining, observing, decentring, questioning, mediating, engaging” (Matos & Melo-Pfeifer, 2020, p. 291). Byram and Wagner (2018) argue that, in an educational milieu in which students are shaped by their identities and languages, foreign language (FL) education must meet these challenges, allowing us to educate knowledgeable and competent learners able to build information and understandings of their own and others’ societies. Ultimately, these students develop the 21st-century skills deemed necessary and indispensable for navigating contemporaneity (Ahmad, 2021). Several authors defend the development of these skills or competencies as an essential component for the development process of today’s learners who constantly face aspects that are complex, diverse, and challenging (Bland, 2018), in order to grasp, fully understand, and act upon their potential as active citizens of the world (Delanoy, 2015; Guariento & Morley, 2001). Matos & Melo-Pfeifer (2020) underline that the need for this education has never been more urgent than now. This movement is tied to the need to support learners to thrive in the current world through the development (and management) of learners’ awareness of intercultural (OECD, 2019) and that is directly related to the need of increasing their critical thinking skills (Dogan & Tosun, 2019; Wang & Seepho, 2015). The Organisation for Economic Co-operation and

Development's (hereafter OECD) Future of Education and Skills 2030 project was launched with these objectives in mind, and its second phase, questioning the "how" to develop these competencies in learners, focuses on the way that learning environments can be the best agents in this process (OECD, 2019). This report attempts to address this pressing need.

During the observation phase of the Practicum, the students' clear lack of interest in reading narrative texts in any way or form was salient in their attitudes towards tasks and activities that involved reading any literary text that was proposed to them. Moreover, most students from the observed classes expressed boredom in reading the texts from their coursebooks, and many of them pretended to read them or read them only so as not to be scolded by the teacher. What seemed like genuine resistance to the act of reading and a lack of curiosity towards the topics approached in the texts in front of them puzzled and intrigued me as an observer. At times, even the students that would admit being avid, constant readers would become easily distracted while reading in class, something that was mirrored in their low effort in participating in the post-reading activities and discussions, and in visible fatigue in dealing with the proposed texts. Alongside this distaste for reading, the exploration of the associated topics was also met with reticence by the majority of students, as they would not only not feel motivated to reading the text to discover its main ideas nor would they care to further develop their thoughts beyond the text or the teacher's prompts. In this process, as a tool, critical thinking was not being taken advantage of to further develop not only their language skills but also their social and intercultural skills. In summary, although they were reading, they were not their thinking beyond what was set on the page, or – to employ a colloquial phrase – their thinking caps were not on.

This proposed topic to be studied in the present report also stems, on one hand, from a personal enthusiasm and inclination for literature, and, on the other, from its potential ability to promote the enjoyment of the process of aware foreign language learning. This natural inclination towards this subject has made me more mindful of the presence of the aforementioned indifference that students expressed regarding reading in the EFL classes I observed, as it made me acutely conscious of the prevalence of a reality I knew as a student and that I had assumed had shifted towards a more positive and constructive experience of reading in a foreign language.

In current times, where realities such as instant global communication and instant global

access to information are constantly developing alongside increased contact with cultural diversity as a result of massive migration movements, there is a pressing need for the development of competencies that help individuals to explore a large number of texts successfully (Delanoy, 2015), physically and online. To promote the development of reading as a lay competence, Matos and Pfeifer (2020) highlight the importance of texts that should be packed with meaning, relevant, and that challenge students. Much like the European Commission (2017), I argue that this urgent need can and should be tackled through a reassessment and reworking of language learning in schools, to understand how it can serve as a catalyst for pedagogical change that develops students' mindsets and attitudes towards Intercultural Communicative Competence (ICC). Assuredly, there are contingencies to be dealt with when reconsidering the foreign language syllabus, not only in accepting a degree of unpredictability in relation to narrative texts (especially literary ones) from students, but also to try and meet everyone's (students, teachers, school and higher entities) interests and aims (Bobkina & Dominguez, 2014). Nevertheless, alongside many other scholars (Langer, 1997; Ghosn, 2002; Khatib, Rezaei & Desakhsan, 2011), I also argue that literature presents myriad benefits to language learning and to the development of vital 21st-century skills such as the development of empathy, civic, moral, and ethical values, and citizenship education. Literary reading in a foreign language shows potential to promote tolerance towards failure, ambiguity, and uncertainty, as well as the development of self-cultural awareness and criticality, among many others (Akin, 1995; Blau, 2003; Said, 2003; Ahmad, 2021; Matos, 2024c). Hence, it will also further develop students' ICC to face the multicultural and multilingual societies they live in. In summary, much like Volkman (2015) states, literature should provide students with orientation and stimulate, in consequence, "more thoughtful and purposeful language learning" (Keshavarzi, 2012, p. 556), i.e., to create meaning from a text by exploring it and striving to read beyond its immediacy (Matos & Melo-Pfeifer, 2020).

The current report aims to synthesise and reflect upon the work conducted during the Supervised Teaching Practicum at the Cluster of Schools Gil Vicente in Lisbon part of the Master's degree in Teaching English in the 3rd Cycle of Basic Education and in Secondary Education at FCSH-NOVA in Lisbon. The report followed an action research methodology conducted with two classes of eighth-grade and eleventh-grade students. It aims to present and substantiate the study of how the exploration of a myriad of narrative texts in the English

as a Foreign Language (EFL) classroom may serve as a catalyst to initiate and further develop ICC. Thus, the main research question that underlies this study is “How can the exploration of diverse narrative texts foster the development of Intercultural Communicative Competence among EFL learners?”.

To answer the proposed question, the present work has been organised into four chapters. Chapter one discusses existing theories on the role of literature, in particular the use of narrative texts in the EFL classroom, and addresses how these texts can be used to develop ICC in the classroom. The second chapter hones in on the methodology, methods and data collection instruments that were applied. Chapter three begins by briefly introducing the Cluster of Schools Gil Vicente and the participating students. In this chapter the Practicum is also addressed in detail, delving into the different stages of this process, the data collection instruments, and the rationale that supports the activities that were carried out. The final chapter is devoted to an analysis and discussion of the achieved results, while additionally suggesting what to explore in future research.

Chapter 1. Theoretical Context

1.1 Literature in the EFL classroom

In recent decades, there has been a surge of theoretical work focusing on how literature, foreign language, and education may intersect and relate (Bobkina & Dominguez, 2014). This interest has been expanding for around three decades (Babae & Yahya, 2014), a growing wave that has led various authors, such as Carroli (2008), to argue for the reintegration of literature into schools' curricula, a position that I will continually support throughout this Practicum report. Many authors, such as Bobkina and Dominguez (2014) and Bland (2018), advocate for literature's benefits in FL education and consider it a highly valuable resource.

To have a greater understanding of how literature has been considered in FL pedagogy, it is useful to provide an overview of its various moments throughout FL methodology history, something Kramsch & Kramsch (2000) do concisely:

Throughout the 20th century, literature has been given many purposes in language study. It has been used for the aesthetic education of the few (1910s), for the literacy of the many (1920s), for moral and vocational uplift (1930s–1940s), for ideational content (1950s), for humanistic inspiration (1960s–1970s), and finally for providing an “authentic” experience of the target culture (1980s–1990s). (p. 568)

Interest in using literature in the FL classroom shifted frequently or, as Pulverness described it, it “moved from being a ‘welcome guest’ to an ‘unwelcome ghost’” (Bloemert et al., 2019, p. 372). Nowadays, as seen above, it has been making a return – at least in theory. After the Grammar Translation method, FL teaching rejected literature as a resource, and despite attempts to revive it in the 1960s, the damage had been done, and hardly any research on its applicability and benefits was done for around two decades. Around the 1980s, literature had de facto completely lost its place in the FL curriculum for almost forty years (Bobkina & Dominguez, 2014).

On the whole, understanding this history of the use of literature in the FL classroom should also be followed by looking into the different perspectives used to study literature: New Criticism, Structuralism, Stylistics, Reader-Response, Language-Based, Critical Literacy, and Dialogic, according to Van (2009).

Firstly, New Criticism is an approach born after World War I in the United States that

holds that there are no external elements that should possibly add to a text's meaning, the meaning existing exclusively within the text (Van, 2009). Naturally, this approach became controversial, and several authors (Guariento & Morley, 2001; Savvidou, 2004) criticise it for, for example, ignoring readers' own experiences when they come into contact with the text, a position I wholeheartedly agree with. New Criticism ends up as a somewhat radical approach that ostracises the readers' individualities from the reading experience.

Secondly, there is Structuralism, an approach that proliferated in the 1950s and that is altogether very similar to New Criticism, in which meaning is self-contained and readers are excluded from its discussion (Van, 2009).

The third approach, Stylistics, is different from the previous two as it invites readers to analyse and discuss literary texts, with a focus on aesthetics. Stylistics' possible benefits or hindrances are still disputed (*ibid.*), because, despite attempting to promote sensitivity to literature, this approach does not seem to allow much space for students to bring their own experiences into the reading. Additionally, it should be noted that in Portugal, realistically, English proficiency can vary considerably within students from the same class, which would make this approach an inefficient source for the process of FL teaching.

Contrasting with the previous approaches, Reader Response theories allow the implementation of activities in the FL classroom where there is a privilege of readers' experiences and they are invited to express their interpretations, opinions and feelings about the literary text (*ibid.*). By connecting readers and texts – what Rosenblatt (1978) called a transactional relationship – Reader-Response approaches address what New Criticism and Structuralism categorically vetoed; The Language-Based approach is similar to Stylistics as it approaches literature by focusing on language use. Normally, it is accompanied by activities that focus on this element, but it also provides students with opportunities to voice their opinions and feelings (Van, 2009). This approach is relevant to Communicative Language Teaching (CLT), and the teacher plays the roles of planner, language resource, and, above all else, facilitator to stimulate students who become active rather than passive learners (*ibid.*).

The Critical Literacy approach aims to explore the intersectionality of language use and the existing embedded social powers (*ibid.*). Through this approach, students are encouraged to critically analyse literary texts to develop awareness of the social, political,

and ideological discourses in them, their power, and the way they can influence and shape language use (*ibid.*).

Finally, the Dialogic approach, as argued by Delanoy (2005), allows for several positions on a literary text to be expressed, explored, and considered. Delanoy's (*ibid.*) model "aims to bring together aesthetic and sociocultural text-approaches to both acknowledge literature's specific qualities and its embeddedness in sociocultural contexts" (p. 54). In other words, this approach combines elements from different previous approaches in a way that, through dialogue, students are to notice the beauty of literary language, to critically understand its use and power and, thus, to better understand themselves and others, while also not feeling beholden to a specific sociocultural context analysis of the text, and to, finally, convey, discuss and debate their perspectives with one another (Delanoy, 2005).

Having succinctly laid down the foundations where these approaches to literary study rest, it is possible to see that some of them hold similarities, though they vary substantially. It is my opinion that, in EFL teaching and learning, approaches like New Criticism and Structuralism do not favour the education of students as interculturally aware, responsible and active citizens, while others, such as Reader-Response and Critical Literacy, are dynamic approaches and valuable for that end. Considering this, Bland (2018) reflects on the contemporary need for these criticality-positive approaches, arguing that "experienced readers do not tend to aim for total comprehension when enjoying literature but rather a critical transaction with the text" (p. 5). This not only highlights the organic relationship between a reader and a text but also evokes Rosenblatt's (1978) concept of 'transactional relationship' mentioned above. Finally, however, it is crucial to underline the fact that, despite their positive elements, approaches like Reader-Response, for instance, still pose some challenges, such as the unpredictability of students' answers (Van, 2009), which, under the guidance of an inexperienced and/or unprepared teacher, can hinder the achievement of the proposed aims.

It must be noted that in chapter 3, an exploration of the approach taken during the Practicum will take place in greater detail, revealing the elements taken from the adopted approaches and the reasons underlying them.

1.2 The narrative text in EFL

1.2.1 Defining 'Narrative'

To explore how narrative texts can be used in the EFL classroom, this discussion introduces how scholarly research has defined the concept of “narrative.”

Narratologists have, for a long time, contended with a unanimous and universal definition of “narrative”. When it comes to a definition, it has been normal in scholarship of the field to define it as “the representation of an event or sequence of events” (Genette, 1988, p. 127) that are “non-randomly connected” (Toolan, 1988, as cited in Møller, 1990, p. 971). Prince (2003) highlights this difficulty in defining the term when he explains that “some theorists and researchers believe that everything is narrative; others maintain that everything can be; and still others contend that, in a sense, nothing is” (p. 1).

In his essay “Thematics”, the Russian formalist Boris Tomashevski provided his vision on what a narrative entails, underlining a crucial difference between two concepts that can be confused for one another when discussing the term – ‘plot’ and ‘story’. The author distinguishes between the two, reminding us immediately that, although distinct, ‘plot’ and ‘story’ are concepts that are constituted by the same parts. He argues that “the story is “the action itself,” the plot, “how the reader learns of the action”” (p. 67), i.e., that the plot is a manipulation of the events to organise them into a motif that grabs the reader’s attention.

Several authors have since offered their contributions to the discussion of what ‘narrative’ might be and have expanded on Tomashevski’s conclusions. Structuralists delve further, describing it as “representations that contain a change of state (or of situation)” (Schmid, 2003). Rimmon-Kenan (1983) argues that, although ‘story’ and ‘plot’ are narrative, a narrative is non-existent if there isn’t a story in the first place. Franzosi (1998) points out that the chronological sequence is vital to the concept of story and that several authors, such as Tomashevski, Labov, Prince, and Todorov, argue that these chronological events must be linked by logical coherence or be non-randomly connected. Finally, Ryan (2017) also attempts a definition of ‘narrative’ as “a use of signs – language, image, perhaps music, and their various combinations – that evoke in the mind of the receiver a certain type of representation known as ‘story’” (p. 518). If one were to combine the arguments above, one could define ‘narrative’ as the representation of an event or a sequence of events that are linked with logical coherence, in chronological sequence, represent changes of state and evoke a sense of story to the reader.

For the purpose of the current report, this combination of elements creates the

definition taken into consideration when describing ‘narrative’. At the start of his work “An Introduction to the Structural Analysis of Narrative”, Roland Barthes (1975) reminds us immediately that “there are countless forms of narrative in the world”. In fact, Alves’ (2009) definition of “narrative” expands on this idea, noting that a narrative is imbued with plasticity, which allows for a genuine representation of the complexity of reality. It is with this aspect in mind that I proceed within this report.

1.2.2 The exploration of narrative texts in the EFL classroom

Research has shown that learners benefit from the introduction of narrative texts, such as literature, in the EFL classroom. Learners can develop their linguistic competences (Ahmad, 2021) while simultaneously developing and/or deepening other competences, such as Intercultural Communicative Competence (ICC), an aspect that will be developed in greater detail later in the report. Therefore, literature is regarded as a multifaceted and highly beneficial element to be introduced in the EFL classroom (Fenner, 2001; Babae & Yahya, 2014; Khan & Alasmari, 2018), where, for instance, learners can come in contact with a wide range of linguistic forms and vocabulary, the latter invariably including elements not easily found in non-literary texts (Ahmad, 2021; Fenner, 2001), and, I would add, not found in regular coursebooks. Contact with literature should provide students with access to a level of authenticity they may rarely encounter in the classroom (Hişmanoğlu, 2005). Put simply, literature is key to exploring, discovering, reflecting, and understanding “life’s contingencies and predicaments” (Matos & Lopes, 2016; Matos, 2019). To this end, the integration of literature in English Language Teaching (hereafter ELT) can be made through a plethora of narrative texts that are available nowadays, from fiction to non-fiction, to poetry, drama, short stories, comic books, graphic novels, and picture books, among many others.

Much research has been dedicated to the benefits and challenges of using literature in FL teaching. Apart from the general reasoning that many scholars provide, for instance, about the pleasure of literary reading (Mason & Krashen, 2004), there are also argued benefits for its use, which Duff and Maley (1990) have divided into three categories: the linguistic, the methodological, and the motivational.

In their highly relevant work *Literature and Language Teaching*, Brumfit and Carter (1986) declare from the outset that literature could undoubtedly be considered an “ally of language” (p. 1), a view supported by many other scholars. Babae and Yahya (2014) also

supported this claim, stating that literature is a substantial and valuable source of authentic material for learners, which for Tomlinson (2011), is “a text which is not written or spoken for language-teaching purposes” (p. ix) and Thomas (2014) adds other benefits such as exposing learners to meaningful and useful language that is not included in their coursebooks, that relates more closely to them and to the world beyond the school walls and that, therefore, makes them interested in the texts. Furthermore, this literature-inherent aspect of authenticity (Khatib et al., 2011) is related to another positive aspect of literature use in FL learning – the linguistic element (Duff & Maley, 1990). Literature provides students with direct access to a wide array of expressions, idioms, vocabulary, language styles, and registers that they would otherwise not find in common coursebooks. Hall (2005) argues that literature is bound to display linguistic variety, a claim that has been made for more than fifty years (Floris, 2004; Gajdusek, 1988; Hadaway et al., 2002; Povey, 1972; Sun, 2023). To this argument, Obeidat (1997) adds that contact with rich, authentic language allows students to develop competencies in the language being learnt, thus enhancing creativity. Bland (2013) notes that Fleming’s (2007) query on the separation of literature and language teaching and learning effectively brings the discussion to an end, declaring that literature presents language in the most authentic, “subtle and intricate” way (p. 55). It can thus be observed that this stance on literature’s linguistic variety is corroborated by several scholars over many decades and that it stands out as one of the most recognised benefits of using literature in the FL classroom.

In relation to the methodological aspect, which is vital to the discussion surrounding the benefits of literature in the language classroom, literature provides readers with the possibility to generate, express, discuss, and debate a multiplicity of autonomous theories and viewpoints (Bobkina & Dominguez, 2014). Literature offers a chance to distance oneself from real life and to explore authentic, lifelike matters through what Blau (2003) describes as “sanction-free experimentation with feelings and ideas” (as cited in Delanoy, 2015). For this, dialogue is a necessary feature, as this experimentation should lead to discussion, the exploration of challenging matters in the language classroom through interactive activities where learners are actively learning. Hall (2005) also mentions this, referring to language acquisition as language participation. Of course, this latent dialogical feature is coupled with the development of students’ communicative competences, another main benefit of using literature in the language classroom. Literature in the classroom can be used for a wide range

of activities, from the more conventional group discussions and oral readings to more artistic expressions like dramatisation and creative writing. Discussions, for instance, allow the learning process to be student-centred (Van, 2009), in which meanings and perceptions must be shared, discussed, and negotiated, therefore promoting the development of autonomous and critical thinking skills (Keshavarzi, 2012). Overall, it is argued that literature in the language classroom supports a rich learner-centred and motivating environment in which critical discussions and explorations of meaning can take place via authentic oral or written communication.

The motivational aspect was already included above, as it relates to how the exploration and use of literature in the language classroom can strongly enhance learners' motivation. Literature, due to its authentic nature and content (Ghosn, 2002), can be a catalyst not only for creating but also for maintaining learners' motivation levels in the classroom. Consequently, apart from their linguistic, cognitive, and emotional abilities (Bagherkazemi & Alemi, 2010; Thomas, 2014; Hempel, 2015), texts need to attend to students' current needs and interests, i.e. be relevant to them (Dogancay-Atkuna, 2005; Hempel, 2015; Volkmann, 2015) and allow for some personal involvement (Floris, 2004). They need to address issues with which they may personally relate (Babaei & Yahya, 2014; Mandarani & Munir, 2021), it needs to be interesting in itself (Keshavarzi, 2012), and it profits from having storylines that are compelling and can promote and ignite learners' empathy, or, in other words, it must be emotionally captivating (Bland, 2018; Sun, 2023). For this, students' background knowledge (Khatib, Rezaei & Derakhsan, 2011) and, if possible, their learning styles should also be considered (Bagherkazemi & Alemi, 2010). To conclude, the teacher must consider all these aspects alongside logistic aspects such as whether the proposed texts that are to be explored fit within the lessons' timeframe they have available (Floris, 2004) and within a variety of procedures, tasks, and interaction patterns (Thomas, 2014) that facilitate the upkeep of students' motivation levels.

Duff and Maley's (1990) categories are highly interconnected. Summarising these points, it is evident that the use of authentic materials, such as literature, in the language classroom can be a rich source of linguistic variety and sociocultural diversity. It allows the learning process to focus on students themselves and provides students with the opportunity to reflect on their readings through their real-life experiences, engaging them and keeping

them motivated throughout.

These arguments in favour of the role of narrative texts in education are a stance that has long been echoed by the United Nations Educational, Scientific and Cultural Organization (hereafter UNESCO) (UNESCO, 2004), notably that quality education should embrace “nurturing the creative and emotional growth of learners and in helping them to acquire values and attitudes for responsible citizenship (p. 1). In turn, Hunte and Golembiewski (2014) go further when they declare that these texts are not only essential in classrooms but everywhere, stating that “storytelling is central to humanity because it is through narrative that we learn about ourselves and prepare ourselves for the future in an evolutionary sense” (p. 75).

Despite these advantages, it must be noted that some scholars have argued against the use of literature in the language classroom, disregarding it and dismissing its potential in the EFL classroom (Matos, 2011). In 2001, Guariento and Morley, for example, observe that most teachers do not support an exploration of narrative literary texts in this way, stating that it does not provide learners with comprehensible input. Claudia Ferradas (2009), much like McKay (1982) had done a few decades prior, argues that it is not practical to use literature in the FL classroom, as texts are culture-laden, both scholars agreeing that this may discourage and even frustrate students, especially lower-level ones. Regarding textual features, some scholars also accuse literature of being a medium that often presents syntactic (Savvidou, 2004), lexical (Robson, 1989), and even semantic difficulties (Khatib et al., 2011) that further discourage and put off learners. Additionally, there has been criticism of how literature is argued to showcase “real-life” scenarios and issues. Some scholars have challenged this claim, asserting that it is not always the case and that, at times, the situations presented are neither realistic nor relevant to learners (Sell, 2005).

Criticism of the use and exploration of literature in the language classroom should be considered to clarify the pitfalls of exploring literature in this context. However, much of the criticism concerns the teachers’ responsibilities rather than obstacles arising from the literature itself. Over the years, research has focused on both sides of the question, addressing both literature’s advantages and possible disadvantages in the language classroom. These scholars list a series of precautions and warnings that must be taken into consideration when undertaking such an approach, in which literature plays a relevant role in language learning.

Given the relevance of the discussion and the guidelines they provide, their account should also be addressed and reflected upon.

For this enumeration, the suggestions provided are divided into four categories to better organise them and that will also be relevant to the topic of the current report: the learner category (where aspects of learners' accessibility to the texts are pondered), the teacher criterion (where the teacher's aims, classroom and timetable responsibilities, and choices are pondered), the text category (where technical, literary, and aesthetic aspects of the text are pondered), and, lastly, the intercultural category (where, much like the name indicates, the presence or absence of intercultural aspects in the text are pondered). In the learner criterion, the initial aspects that should be considered are the students' language proficiency (Floris, 2004), along with their age, their gender, and the amount of general background knowledge they possess (Khatib et al., 2011; Bobkina & Dominguez, 2014; Thomas, 2014). Language proficiency is also considered by Carter and Long (1991), who state that the selection process of literary texts to use in the language classroom should include an analysis of their language to ensure they are not too advanced for learners to understand. Regarding the learner, their interests also need to be taken into account (Babaei & Yahya, 2014; Hempel, 2015; Matz & Stieger, 2015; Thomas, 2014), texts must be enjoyable and pleasurable (Collie & Slater, 1990) in order to develop, heighten and keep steady motivation levels. Additionally, learners' demands and expectations must also be met (Babaei & Yahya, 2014), and, finally, there are, as expected, linguistic and cognitive abilities to be considered (Hempel, 2015; Matz & Stieger, 2015), since there is a real danger of choosing literary texts for which learners have not yet developed the required schemata necessary for a successful analysis and discussion (Bland, 2013; 2018).

The teacher criterion could be considered all-encompassing. All aspects to be considered when choosing the literary texts to explore in the language classroom are under the teacher's tutelage. This category explores important aspects such as if the literary text chosen helps in achieving the learning goals that were previously set (Hempel, 2015), if the language teaching approach adopted is the most useful and appropriate one (Babaei & Yahya, 2014; Bagherkazemi & Alemi, 2010), if the tasks and activities are also adequate (Lazar, 1993; Thomas, 2014), and what are the most appropriate interaction patterns to assign to each activity or task. In addition, it is important that the teacher examines whether the

allotted time is sufficient to read and explore the text profitably (Lazar, 1993) and, finally, that the teacher brings to the classroom a multiplicity of textual genres (Iwai, 2015).

Subsequently, the text category includes aspects the teacher should consider when selecting a text to be explored in the language classroom. As a direct response to one of the arguments against the use and exploration of literary texts in FL learning, several authors defend that the selected texts should feature syntactic, lexical, and semantic elements at an appropriate level for the learners in question (Babae & Yahya, 2014; Bagherkazemi & Alemi, 2010; Bland, 2018; Hempel, 2015); that the texts' addressed topics should be relevant to the learners (Babae & Yahya, 2014); and that they should also reference, allude to or resemble experiences that the learners have lived through in a way that makes them relatable (Floris, 2004). In an age when contact with cultural diversity has increased immensely, learners should be guided and encouraged to read texts that feature sociocultural realities both similar to and strikingly different from their own. It is also suggested that the length of the text should be considered (Duff & Maley, 1990), that texts should hold the possibility of generating discussion, speculation, and decision making (Bland, 2018), aside from including empathetic, appealing, and stimulating characters in a way that can involve the learners' emotions (*ibid.*) and that allows learners to critically reassess their *status quo* (Bredella, 1986).

Finally, the intercultural category is highly pertinent not only to contemporaneity but also to the selection of texts for pedagogical purposes to educate aware, active, and responsible citizens in the 21st century. Bland (2018) defends that literary texts should grant learners with opportunities to generate ideas, engage in discussion, speculation, and decision-making. This, I argue, is an aspect that should be reinforced, as it must also foster learners' critical thinking skills. In addition, texts should be pluralistic to "nurture belief in cultural diversities as a national asset" (Mandarani & Munir, 2021, p. 6), featuring ethnic, minority, and similar aspects that allow learners to develop awareness and feelings of understanding, tolerance, acceptance, and, ultimately, empathy for the existing plurality of identities in our world (Honigsfield, Giouroukakis, & Garfinkel, 2011; Mandarani & Munir, 2021) while avoiding a reinforcement of stereotypes and tokenism of cultural identities (Pulverness, 2014; Mandarani & Munir, 2021). The ultimate goal would again be to stimulate and encourage critical thinking skills. As authentic texts, narrative texts can promote a tolerance for

ambiguity (Bland, 2013), nurture a healthy relationship with reading, and, consequently, support the education of the person as a whole (Khan & Alasmari, 2018, p. 169).

Floris (2004) argues that texts should deal with “events or experiences which the readers have been through” (p. 5), a stance also put forward by Hill (1992), a position with which I disagree. Echoing Bland (2013), a text needs to be accessible to students; the events and experiences it represents do not need to correspond to their prior experiences. This could become redundant and fail to stimulate critical thinking beyond their own known reality. The texts should contain elements that facilitate personal identification or the establishment of parallels with their own lives, but only to a certain extent. The development of attitudes towards tolerance, empathy, understanding, acceptance, and inclusion of others can be promoted through exposure to elements that are exogenous to their immediate reality and that challenge students’ perceptions of other realities.

When considered, the four categories detailed above might suggest a very demanding task for language teachers. Several of those aspects might pose challenges for which teachers may not have sufficient training to overcome, as is often the case (Babae & Yahya, 2014; Lewis & Docker, 2011). However, when reflecting on the students’ numbness and lack of interest in reading and exploring texts in class, and their demotivation towards foreign language learning, I believe that any challenges posed by the introduction of narrative texts in foreign language classes should nevertheless be faced.

One reason for the students’ resistance and detachment from the texts could be the type of texts typically provided by their coursebooks, which, invariably, feel inauthentic, artificial, and merely informative, and are invariably supported by similar superficial pre-, during-, and post-reading tasks. This issue is highlighted by several scholars (Sell, 2005; Brown, 2009; Bland, 2018) who describe the topics and content often featured in coursebooks as irrelevant, trivial, and superficial, and thus unengaging for students.

In fact, nowadays, students explore new hybrid forms of identity, which lead to a new set of expectations towards the texts they interact with, especially at school. Lewis and Dockter (2011) argue that students expect multimodal texts because they are already part of their life experience. The authors affirm that “young people expect that literature will speak to them in the way that rap, hip-hop, spoken word, graphic novels, zines, fanfiction, and other relatively new literary forms speak to many youth” (p. 86) and that they seek to communicate

and interact directly with that literature.

1.3 ICC in the classroom

In the EFL classroom, exploring ICC is not as simple as it may seem. Due to the existence of a multiplicity of concepts, of varying definitions and approaches to those concepts, Intercultural Communicative Competences (ICC) must be part of a well-thought-out process.

First, there is a need to understand what ‘culture’ means and, to identify a model of ICC suitable to the foreign language educator’s context, Michael Byram’s proposal for teaching ICC in the EFL classroom remains the most influential model in the European context. In 2018, Martyn Barrett proposed a working definition of intercultural competence that, because of its succinctness and applicability, will be the one adopted in this report:

(...) intercultural competence is defined as the set of values, attitudes, skills, knowledge, and understanding that are needed for understanding and respecting people who are perceived to be culturally different from oneself, for interacting and communicating effectively and appropriately with such people, and for establishing positive and constructive relationships with such people. (p. 94)

For Byram (2020), foreign language teaching (FLT) – in this case, English – is a subject in which otherness is experienced, playing a central role as familiar and unfamiliar realities are constantly explored in a new language. The scholar also underlines the fact that, because of this stronger link with culturally different contexts, teaching opens paths beyond the mere communication of information towards the possibility of building relationships. Byram (*ibid.*) argues that intercultural speakers must be able to decentre and adopt different perspectives – what he calls “using language to demonstrate one’s willingness to relate” (p. 3). The author concludes that learners should possess the attitudes, knowledge, and skills to successfully identify, analyse, reflect, and manage their own and others’ beliefs, attitudes, values, and behaviours (*ibid.*), which constitute what he defines as the five *savoirs*, the essential interconnected factors for intercultural communication – *savoir être*, *savoir*, *savoir s’engager*, *savoir comprendre* and *savoir apprendre/faire*. This action research will be guided by these *savoirs*. It focuses on dismantling prior knowledge and reassembling it through interaction with and discovery of the Other. It also focuses on developing learners’ attitudes towards others’ differences, aiming for mutual understanding through what the

author refers to as a suspension of disbelief and a willingness to decentre, in order to interpret, relativise and assign value to the Other (*ibid.*).

In intercultural education, the aim is for students to develop a broader, whole sense of self and to foster this development when in contact with otherness (Matos & Mota Lopes, 2016). Intercultural education must take the lead in demystifying what is unknown or unfamiliar to the individual self, steering learners away from cultural dead-ends such as exoticism, tokenism, and stereotyping (Abdallah-Pretceille, 2006). This is a difficult process, as it runs counter to the labelling tendencies of an overly compartmentalised contemporary society. However, as meaning is renegotiated (Matos, 2014) and learners' assumptions are disrupted (Kramsch, 1995), new sensitivities emerge, and new knowledge may lead to the development of new perspectives and attitudes. Pegrum (2008) refers to this process as entering "a third space" (p. 140), where individuals step away from their own cultural discourses and engage with them from a "critical distance" (*ibid.*)

Much like Michael Byram, Matos and Melo-Pfeiffer (2020) emphasise that education remains vital for changing students' attitudes, values, and behaviours within the current polarised and convoluted sociopolitical world, and consequently, for transforming society and, jointly, for building a future that is sustainable. Various scholars, institutions, and organisations have proposed numerous documents offering guidelines in this direction, advocating for an education grounded in intercultural principles, as is the case with UNESCO and the Council of Europe. The UNESCO World Report (UNESCO, 2009) argues for an education that challenges one-sided perspectives and explores learners' sensitivities to cultural diversity. This approach, when combined with intercultural dialogue, can reinforce the ideals enshrined in the Universal Declaration of Human Rights (UNESCO, 1948).

Similarly, the Council of Europe has published a three-volume set of guidelines, the *Reference Framework of Competences for Democratic Culture* (Council of Europe, 2018a; 2018b; 2018c), a publication that focuses on providing teachers with the appropriate support to promote the development of intercultural citizenship education (ICE) and, consequently, of ICC. The first volume (2018a) outlines the context, concepts and model underpinning the framework – "a model of the competences that need to be acquired by learners if they are to participate effectively in a culture of democracy and live peacefully together with others in culturally diverse democratic societies" (p. 11). This aligns with UNESCO's (2013) position

that such competences serve as an impetus to foster a coexistence based on respect, tolerance, and, therefore, in peace and harmony. The second volume (Council of Europe, 2018b) details the descriptors that bring the model to life, while the third (Council of Europe, 2018c) focuses on its actual uses, offering practical guidance and support for successful implementation. For language educators, these publications should be essential. Their guidance in developing classroom and educational practices is key to students achieving ICC.

In Portugal, the Ministry of Education also have available a number of documents that further extend this European directive. At a micro level, the *Aprendizagens Essenciais* (2018a; 2018b) include an intercultural criterion to be developed by students in the English classroom. At a macro level, the *Students' Profile by the End of Compulsory Schooling* (Ministério da Educação/Direção-Geral da Educação, 2017) defines the principles, vision, and values that should guide every student's educational experience in Portugal. Although it mentions the term "intercultural" only once, it is clearly informed by the principles that define intercultural education and lead to the development of ICC. The document underlines the dire need for the development of students' awareness of global inequalities and the complex changes and challenges lying ahead, and reflects on the challenges this poses for education and schools and how it shapes them. Drawing on international reference documents, the *Students' Profile* was created with this set of challenges in mind. It provides a general conceptual framework based on a set of values and principles aligned with ICE and ICC – from knowledge and inclusion to adaptability and sustainability.

In the EFL classroom, it is possible to implement programs grounded in intercultural education that stimulate curiosity for and knowledge of what lies outside students' immediate experiences and comfort zones. Improvements in *savoir-être* and *savoir s'engager* are possible in the EFL classroom (Byram, 2020). The development of these elements focuses on students' abilities to suspend disbelief, question assumptions, relativise perspectives, and, ultimately, decentre and develop critical cultural awareness of their own and others' cultures, countries, and values (*ibid.*). A complete reconceptualisation of existing programmes is unnecessary: UNESCO and the Council of Europe have determined and provided the guidelines; the *Students' Profile* provides a conceptual foundation; the *Aprendizagens Essenciais* detail it further concerning English Language Teaching in Portugal; and the language educator is the one to set it in motion and bring it to life.

1.4 The exploration of narrative texts in the EFL classroom to promote ICC

Literature use and exploration in the language classroom also features a critical aspect: the possibility of developing learners' ICC. Sawyer (2014) claims that, in foreign language teaching, "the nurturing of intercultural citizens" should, in fact, be its main aim (p. 47). This aspect, defended by scholars from Said (2003) to Sun (2023), has been extensively researched in the last few decades, and it strongly meets the aims of language education proposed in the *Common European Framework of References for Languages – Companion Volume* (Council of Europe, 2020), and by transnational organisations such as UNESCO (2013). To promote the development of ICE aims in ELT, the importance of literature needs to be clarified, as it presents the potential to develop ICC and, therefore, to achieve the proposed competences. For this, teachers must first be aware of and recognise the potential of literature to develop and achieve these competencies, so that students, as Matos (2011) argues, can explore and discover different aspects of their own realities and identities.

Literature is a valuable medium through which learners can develop civic and ethical values required for living in the global society that defines contemporary life. Ahmad (2021) argues that stories exemplify the development of thought and feeling and highlight the importance of the affective dimension beyond the cognitive domain. In the classroom, literary texts provide an opportunity for a co-construction of meaning (Matos & Lopes, 2016). Through literary readings, learners find favourable circumstances that allow them to ask questions, to criticise their readings, and investigate them (Custodio & Sutton, 1998), strengthening their learning process actively and autonomously. In summary, just like Matos and Melo-Pfeifer (2020) affirm, "interrogating the value and the place of the written word becomes, therefore, one means of agency towards intercultural citizenship education" (p. 291).

Regarding this element, Chastain (1988) notes a strong relationship among literature, language, and culture. It is this link that allows learners to come in contact with *the Other*, with alterity, with strangeness, ambiguity, and even paradox in their readings, to decentre while in contact with different realities, to question their own and their own beliefs and attitudes, and, consequently, avert stereotypes and generalisations (Matos, 2014; Matos & Lopes, 2016). Not seeing and not hearing (and, in this case, not reading) other voices that express other realities and, thus, beliefs and practices help explain how learners resort to

generalisations (Matos, 2011). It is, then, literature, as Blau (2003) insists, that allows them to become familiar with them, if they are willing to suspend disbelief and develop an empathetic mind. Volkmann (2015) supports this argument, stating that, in fact, literature can be a launch pad for intercultural learning, putting into perspective the established system values of the dominant world (Oster, 1989; Baumbach et al., 2009) through an active confrontation against the models provided in texts and that allow learners to initiate the actions of asking, criticising, and investigating. This active confrontation with the *status quo* is possible due to the introduction of a diverse mix of texts into the classroom (Zoreda & Vivaldo-Lima, 2008), thereby helping to create what Hubert Zapf has named a “counter-discourse”.

In a more general sense, Said (2003) argues for a conscientious and mindful conception of humanism, where there is space for (self)-criticality, rationality and sensitivity. This notion is wholly linked to the concept of ‘liquid modernity’ introduced by sociologist Zygmunt Bauman (2000), that reflects on the fluidity of contemporaneity’s highly developed societies, where individual choice is more prevalent, and on the quick transformations and fragmentation of social tissues and institutions that can result, for instance, in a tendency for individuals to shy away from active, prudent, and enduring reflection. Literature can facilitate such a process, as it promotes reflective (Keshavarzi, 2012) and, therefore, critical thinking (Floris, 2004). The classroom is, then, regarded as a safeguarded environment – a place where this process can occur safely and naturally, with responsibility and imagination via an analysis and discussion of ideology-charged texts (as all are, according to Floris (2004)) – safe “spaces of sustained moral reflection” (Taylor, 2007, 297).

In the end, ICC has been strongly upheld as a paramount goal in foreign language teaching (Matos, 2019; Byram, 2020), and, in the process of ICC development, literature has been highly praised for its potential to develop the learners’ emotional intelligence (Ladousse-Porter, 2001; Ghosn, 2002; Khatib et al., 2011; Matos, 2014). Additionally, a dialogic approach is key to this process (Delanoy, 2005; 2015), providing teachers and learners with an appropriate framework. In a dialogic classroom, students can read and reflect on texts, are welcome and feel safe to express their opinions, questions, doubts, or theories, and to engage in fruitful multi-perspective discussions about their literary readings. Their life experiences and backgrounds enrich the conversation and contribute to the vital process of

decentring, central to ICC. Guilherme (2001) argues for this approach, as it gives learners the chance to go beyond experiencing and interpreting to connect and explore those connections, thereby modifying the way they perceive and act in the world.

Chapter 2. Methodology

The action-research presented in this study targeted a class of eighth-grade students (twelve to thirteen-year-olds) and a class of eleventh-grade students (sixteen to seventeen-year-olds) in Lisbon during a period of one hundred and fifty-five days, or roughly five months for the eighth-grade class, and sixty-four days or two months for the eleventh-grade class.

2.1 Action Research

The action-research framework of the study adopted Anne Burns's concept as described in 2010. This framework consists of four main steps—planning, acting, observing, and reflecting—repeated as many times as necessary throughout the study. This process aimed to support the understanding of the exploration of narrative texts in the EFL classroom as a way for learners to develop Intercultural Communicative Competence.

Action research is a valuable methodology for developing what Burns (ibid.) describes as 'reflective practice' and the 'teacher as researcher' (p. 2). In the planning stage, the research question here presented—"How can the exploration of diverse narrative texts foster the development of Intercultural Communicative Competence among EFL learners?"—was forged directly from in-class observations at the beginning of the Practicum after identifying a lack of interest and motivation from learners when faced with written texts along with their perceived inability to build simple but logical and cohesive critical rationales. These were identified as prominent issues in the English language classroom.

2.1.1 *The observation stage*

In the first step of action research, at the start of the Practicum, I began a long learning process characterised by a steep learning curve, which allowed me to study and begin to grasp the significant responsibilities and roles a teacher might have within the school and in their respective classes. During this period, I was able to get to know the school better and the elements that made it run smoothly every single day. Likewise, I had the opportunity to become more acquainted with the bureaucratic work inherent to the position, the different relevant departments and working groups at the school, and also with the virtual platform used by the school to manage everyday matters, called *Inovar*, that every school and school-

associated individuals use. More importantly, this period also allowed me to become familiar with my pedagogical supervisor's classes, as I would be teaching several of them in the near future.

This observation stage allowed me to learn and became crucial to the way I observed and to the focus of my observation was. As the Practicum progressed, my vision shifted and prior assumptions were dropped or clarified, and, by the time the Practicum ended, my perception of what being behind the teacher's desk meant had been monumentally changed and my vision had a focus previously unknown. This new knowledge played a very important role in the definition, application, and maintenance of a plan of action to take place in the second term.

2.1.2 The planning stage

From these in-class observations, a plan of action was developed to understand how EFL educators can explore narrative texts to promote and improve learners' ICC. The lessons, their aims, and procedures were developed in accordance with the difficulties students in each class displayed, taking into consideration their interests and the key elements that would be more suitable to them as a whole and individually. This plan of action was created around wholly new materials not included in the school-approved coursebooks, while still taking into account the topics established and promoted in the national syllabus and adopted by the school and the English department.

2.1.3 The action stage

In the action stage, the plan was implemented throughout the Practicum following chronologically distinct timelines for each class. As stated above, the action stage took place from January to June 2024 with the eighth-grade class and from the end of March to June 2024 with the eleventh-grade class, while concurrently conducting the observation stage, which was carried out throughout the whole school year. Observation unfolded as the action stage took place to collect data, and to subsequently introduce the following stage.

2.1.4 The reflection stage

In this stage, the data collected through observation were analysed, generating a reflection stage based on the results of the lessons and students' feedback. This process enabled the formulation of a final critical analysis and reflection on the overall results and findings. It was at this point that the action plan previously applied was reformulated and

later applied to further the research, compare results and, subsequently, attempt to improve them, or, as Baum et al. (2006) defines it: “the resultant action is then further researched and an iterative reflective cycle perpetuates data collection, reflection, and action as in a corkscrew action” (p. 854). Hence, this stage, much like the action stage, was repeated a number of times, an inherent and crucial step in any action research methodology application that sets out to be successful in attaining its goals

2.2 Data-collection instruments

This study included surveys and questionnaires, observations, checklists and rubrics, reflection and learning journals, and document analysis as data-collection instruments.

To understand the aspects that drew my attention and that I might have had an interest in researching and exploring during the Practicum, I attended and observed several of my pedagogical supervisor’s classes and took notes in the platform *Notion*, where, within the Practicum database I had created, I had also developed an observation template to be completed with my observations (Appendix A) both during and after each lesson. This template contained a small number of categories, providing me with enough freedom to write not only in my stream of consciousness but also to ponder the formal aspects I considered important and relevant to each observed lesson. As there is a natural degree of unpredictability to each lesson, a small number of categories without specific questions did not make me feel restricted in what I observed and noted during each lesson and were more in line with my nature as an observer. The fact that the template was digital also granted me constant flexibility to edit it as each lesson, as time, and as necessity required.

After a few weeks of observation and an analysis of my observation notes, an initial questionnaire was administered to both the eighth- and eleventh-grade participants. This first questionnaire (Appendix B) was intended to gather more information on students’ reading habits and interests. Based on the answers obtained from these questionnaires, the results were analysed, and the planning stage began.

In the action stage, as lessons progressed, students’ progress was monitored in my lesson observation notes, and each lesson’s successes and shortcomings were also recorded there. As argued by Avison et al. (1999), recording and documenting the totality of this information is a crucial step in the research process as a whole. For this monitoring, a self-created Notion template was used once again (Appendix C). This template was part of the

previously mentioned database, which, in this case, filtered each addition based on personal need, creating a portfolio of lesson plans, materials, and observation notes tailored to the chosen properties. Additionally, after each lesson, a discussion was held with the pedagogical supervisor to review how the lesson went, covering improvements, techniques, and procedures to better my performance and increase student engagement and results. These discussions proved essential as “valuable sources of data” that “capture the lived response of people to the situation” (McNiff and Whitehead, 2002, p. 96), and they provided a much-needed objective and professional perspective on the process and its ongoing and future steps.

Each group of participants was also provided with a handmade reflection and learning journal template (Appendix D) that would work as an individual portfolio, allowing students to record their in-lesson work and thoughts, as well as any at-home reflections they chose to write down. In accordance with Potter (1999), “portfolios are a widely recommended way to assess the work and document the progress of students of all ages” (p. 210). They provide evidence of the students’ learning progress, and can also be motivational (Boughton, 2012). The journal was not a tool for formative or summative assessment, and on a weekly basis, I reminded learners to use it outside of class, with the intention of stimulating students’ autonomy over their journals and keeping the process and its outcomes as organic as possible.

This journal was handmade to make it feel personal to learners. It was an item that they were encouraged to decorate and make as unique as they wished, and that they would get to keep. Students’ additions to the journal should not be circumscribed to the contents, topics and narrative texts covered in class, and they could explore anything else if they wished to do so. Thus, learners were always involved in selecting and reviewing the contents included in their journals (McNiff & Whitehead, 2002), and I monitored and documented their progress through photographs every two weeks to update my portfolio of each learner’s work.

Lastly, at the end of the school year, a questionnaire was implemented (Appendix E) to the eleventh-grade students that aimed to self-assess their own progress over the course of the research. In its first section, the questionnaire was distinct from the previous one, providing more detailed prompts for learners to rate on a Likert scale from 1 to 10 and, in its second section, providing similar questions to those in the first questionnaire to enable comparative data. This questionnaire was administered only to the eleventh-grade

participants due to time constraints with the eighth-grade participants, as classes with the latter were compromised due to unforeseen circumstances.

Chapter 3. Practicum

3.1 Context

The Supervised Teaching Practicum took place at one of the schools from the Cluster of Schools Gil Vicente in the parish of São Vicente in Lisbon. This school, which held different names since its establishment and it was one of the most prestigious schools in the city (Agrupamento de Escolas Gil Vicente, n.d.). It is a school in which empathy, respect, and action for its diverse school community are essential aspects of its ethos. The Cluster of Schools' Educational Project (Agrupamento de Escolas Gil Vicente, 2022) highlights its mission to provide a quality educational service in which the individual is valued, difference is celebrated, and equality is fought for. The school had close to 1,200 students enrolled, of whom 30% were foreign, with students from over 40 nationalities in 2023/2024 and 64 nationalities in 2024/2025 (Teixeira & do Ó, 2024).

The school offers educational services from fifth grade (ten- to eleven-year-olds) through twelfth grade (seventeen- to eighteen-year-olds), in addition to offering a variety of professional courses in secondary education and being one of the few schools in the country to have integrated performance/acting education (*ibid.*). For this study, an eighth-grade and an eleventh-grade class were included, and their profiles are further detailed below.

3.1.1 Eighth-grade participants

The eighth-grade participants were twenty-six at the start of the school year, with the class being reduced to twenty-four by the end of the school year, given that one student was transferred to a different school, two immigrated, and a new student integrated the class. Of the remaining twenty-four students, four did not attend over 91% of the lessons during the timeframe of the current study. Thus, for the purpose of this study, there are a total of 20 participants. The participants had one fifty-minute and one one-hundred-minute lesson per week on two consecutive days, and *What's Up? 8* (Costa, Teixeira, & Menezes, 2022) was the coursebook adopted by the school for eighth grade, (in physical copies and access to its digital version on the website *Aula Digital*). This was the coursebook used by the Cooperating Teacher and the students until the start of the study.

Of the twenty eighth-grade participants, twelve were male and six were female. Their ages ranged from twelve to sixteen years old, with an average of 13,6 years old.

These participants were of six different nationalities. Ten were Portuguese, two were

Bangladeshi, two were Brazilian, one was Russian, and one was Indian. One of the Portuguese participants was of Indian descent. Of the total number of participants, one Nepali student spoke only Nepali and reported quite a bit of difficulty understanding and speaking English. Another Nepali student spoke English and Nepali but could not speak Portuguese. The two Bangladeshi students spoke only Bengali, and the Russian student spoke and understood Portuguese at the A2 level, aside from being a native Russian speaker. Four participants (two Nepali, one Bangladeshi, and one Russian student) attended Portuguese as a Non-Mother Tongue classes instead of the regular Portuguese classes. All the participating students were also learning French as a second foreign language.

In this class, there was one special needs student who was accompanied and evaluated by the teachers at the Learning Support Centre (Centro de Apoio à Aprendizagem – CAA) at school, and there were also a Nepali and a Bangladeshi student who attended the “Sou Gil” program at school at different times throughout the school year. The “Sou Gil” program was a Ministry of Education-approved project implemented at the school to help integrate students of foreign nationalities who were unable to speak or understand Portuguese properly and to teach them other subjects (Agrupamento de Escolas Gil Vicente, 2023). The latter students did not have to miss English classes to attend this program.

The vast majority of students had been studying at the school since fifth grade, and only a small number of students had arrived at the school or in Portugal in recent years. They were characterised as a generally motivated class with occasional behaviour issues and some academic difficulties. With these students, the environment was generally agreeable, although the greater part of the students displayed low concentration levels in the proposed tasks and were not always respectful of each other or the teachers.

Regarding teaching approaches, these students were mainly used to teacher-centred expository lessons by the majority of their teachers.

3.1.2 Eleventh-grade participants

The eleventh-grade participants were eighteen at the start of the school year and eighteen by the end of the school year, as two students were transferred to other schools at the end of the first term and two others joined the class around the same time. Of these eighteen students, two did not attend any of the lessons during the timeframe of the current study. Thus, for the purpose of this study, a total of sixteen students participated. The

participants had one fifty-minute and one one-hundred-minute lesson per week on two consecutive days and one fifty-minute lesson every two weeks, this resulting in a week with English lessons on three consecutive days. *Top Teen 11* (Gonçalves & Faria, 2022) was the coursebook adopted by the school for the eleventh grade, (in physical copies and available online on the website *Escola Virtual*). This was the coursebook used by the Cooperating Teacher and the students until the start of the study.

Of the eighteen participants, five were male, and eleven were female. Their ages ranged from fifteen to twenty years old, with an average of 16,6 years old.

These participants were of seven different nationalities. Six identified themselves as Portuguese, four as Nepali, two as Bangladeshi, one as Pakistani, one as Chinese, one as Bissau-Guinean, and one as São Toméan. One of the Portuguese participants was of Russian descent. Of the total number of participants, three of the Nepali students spoke English, Hindi, Nepali, and Portuguese (one of them with limited Portuguese language competences), two of them spoke Urdu, one spoke Bengali, and one spoke Tibetan; one of the Bangladeshi students spoke Arabic, Bengali, English, and Hindi, though their Portuguese skills were very limited; the other Bangladeshi student spoke Bengali, English, Hindi, and Portuguese; one Chinese student spoke both Mandarin and Portuguese fluently, though they demonstrated significant difficulties in producing English in written and spoken form; the Pakistani student spoke Arabic, Hindi, and Urdu, was not able to understand Portuguese, and his English language skills were minimal; one Portuguese student was fluent in English, Portuguese, and Russian; one Bissau-Guinean student also spoke Bissau-Guinean Creole. In summary, all the students were able to communicate fluently in a total of ten languages. Four participants (two Nepali, one Bangladeshi, and one Pakistani) attended Portuguese as a Non-Mother Tongue classes instead of the regular Portuguese classes. None of the participating students was learning another language at school as a second foreign language, since this was a class from the Sciences and Technologies area, where English was the only foreign language option available to them. However, one of the Bangladeshi students was learning German at an external language institution.

In this class, there were no special needs students requiring support from the Learning Support Centre and no students attended the “Sou Gil” program at the school.

The vast majority of students had arrived at this school in recent years. They were

characterised by every teacher as an extremely motivated class with no behaviour discipline issues or significant academic difficulties. In this class, the environment was very pleasant, with students demonstrating high concentration throughout the proposed tasks, and students were mostly respectful of each other and the teachers.

Regarding teaching approaches, these students were mainly used to teacher-centred exposition lessons by most of their teachers, with rare opportunities for discussion or debate in language subjects beyond practical Physics and Chemistry, and Biology and Geology lessons.

3.2 Observation for learning

During the observation phase of the Practicum, I had the privilege to know and work with the majority of my cooperating teacher's students. Throughout this period, I got to observe more closely four classes of three different levels – one eighth grade, two tenth grade, and one eleventh grade – two of them with whom I would end up working later on in the school year. This period was crucial for becoming acquainted with them and for gaining a global understanding of their interests, difficulties, aspirations in life, stance towards learning, reading, school, and, particularly, towards English.

The observation notes from the observed lessons were essential in defining which aspect felt relevant to explore in the next stages of the action research. There were several opportunities to listen to students' opinions and to hold discussions on aspects regarding a variety of topics as they were explored in English lessons, from sports, hobbies and free time activities, teen issues and experiences, and even fashion (in the eighth-grade class) to the existence of multicultural societies, migration, immigration, and refugees, volunteering, and even ecological and environmental concerns (in the eleventh-grade class). As lessons and time progressed, it became apparent that students did not have a genuine interest in the texts approached in class. Most texts in the eighth- and eleventh-grade coursebooks lacked authenticity, and learners in the eighth grade revealed a clear inability to fully relate to or connect with the topics and issues addressed. Furthermore, the learners' general ineptitude in generating and articulating critical thinking about current social issues, and their lack of engagement with the topics in their coursebooks were also grounds for research and intervention.

Through these discussions, I concluded that students found it difficult to express

themselves critically across a range of topics, and my interest in developing and/or improving their intercultural awareness and critical thinking skills grew as this stage progressed. This issue was a more critical imperative in the eighth-grade class.

This lack of critical awareness was less noticeable in the eleventh-grade class, but a lack of connection with the approached topics and texts was discernible in most students. The discussions and debates were somewhat disorganised, featuring cluttered opinions that would benefit from the development and improvement of discourse organisation strategies to allow them to express their thoughts and opinions more cohesively, while also taking into consideration external views and perspectives beyond their own classroom.

As the school year progressed, observation for learning continued, and I could also observe the other classes taught by the pedagogical supervisor and by my fellow student-teacher colleague. The opportunity to observe all these lessons throughout the school year gave me a full scope of the needed elements to teach the classes I had been allocated. Lesson plans, lesson learning aims and selected materials were forged from this essential stage, with their creation dependent on their suitability for each group of students. The ultimate target to help students develop their skills, attitudes, and knowledge regarding ICC was shaped by these aspects reflected in my observation notes. The aims, in-lesson activities, and materials were tailored to the specificities of the students in each group to play to their strengths, explore their difficulties, and, in turn, develop their ICC.

During this time, as stated above, a questionnaire (Appendix B) was administered to each group of participants to better understand their reading habits. Only seventeen of the twenty eighth-grade participants and only twelve of the eighteen eleventh-grade participants consented to fill out the questionnaire, and those numbers are the ones to take into account in this study.

3.2.1 Questionnaire results

Concerning the eighth-grade learners' reading habits, 12% of students claimed never reading, and the same percentage claimed to always read. Almost 30% of students said they either never or rarely read. When it came to reading in English, 50% said they read in that language either often or always. The majority of students read comic books (58,82%) with fiction in second place in their preferences (41,17%), and with graphic novels holding the lower percentage of readers at 11,76%. Regarding choosing what to read, 64,7% chose based

on their interests, and 47% were influenced by what they saw on the internet. The rest depended on others' recommendations or did not have any specific criteria. Furthermore, 41% of participants said that, while reading, they used strategies to understand different or more complex vocabulary, while almost 30% said they did so to understand different or complex ideas; the same percentage did not. Of the participating students, 41% claimed they were able to connect ideas and/or themes across the texts they read, 52% took notes on what they read, and 59% could connect their readings to their own experiences. Despite most students reading most of the time in English (65%), almost half of the students (47%) felt it was hard for them to express their opinions and thoughts in the foreign language.

Despite the results of the initial questionnaires, my observation notes showed that the eighth-grade students showed greater resistance to reading, to questioning, and to exploring what they read. My own notes on the ability to connect topics and ideas across texts did not align with the questionnaire results, nor did the numbers associated with connecting what they read to their personal experiences. In summary, I noticed a lack of awareness of their own critical thinking and analysis skills in their readings, something that was evident during actual reading moments in class.

Among eleventh-grade participants, the results show a significant difference compared to the eighth-grade participants. In this case, sixteen students were given the initial questionnaire, but only twelve were willing to answer it; this latter figure is the one to be considered when dealing with the percentages detailed below. Of these participants, over 80% of students reported reading either sometimes, often, or always. Most students (67%) read in English often or always, while the rest read rarely or sometimes. Regarding their choices, 67% preferred fiction, 33% chose comic books, and 25% liked graphic novels. Magazines, newspapers, and picture books accounted for the smallest percentage among the provided choices (8%). When it came to choosing their readings, all students said they decided based on their interest in the topic, 50% depended on others' recommendations, 75% chose due to seeing it on the internet, and only a small percentage felt like anything was fine for them (8%). Furthermore, all of the eleventh-grade participants said they used strategies to understand different or more complex vocabulary, but to understand different or more complex ideas only 25% did it. In fact, half of the students claimed they did not use any strategies for that aspect. Moreover, 67% of participants claimed that they were able to

connect ideas and themes between the different texts they read and that they were also able to connect what they read with their own experiences, but only half of them took notes or questioned what they read. Lastly, 67% of the participants claimed that they had difficulties expressing their thoughts and opinions in English.

In line with the results obtained in these questionnaires, the eleventh-grade students were indeed motivated to read and enjoyed it. However, according to my observation notes, these students, despite claiming to be able to connect their readings to their own experiences and being better at expressing their thoughts and opinions in English, their oral production, organisational and critical thinking skills were not as good as they believed them to be, and would benefit from an approach that would guide them towards improvement.

With all the results analysed and compared to my own observation notes, given the expressive multicultural identities of the students in each class, it was my opinion that these learners could greatly benefit from an approach that would explore different types of narrative texts and that would be distinct from the texts the students usually had contact with in the EFL classroom. Through these texts, they could be motivated to read and foster the development of their ICC through the implementation of consistent, conscious, and engaged reading habits.

3.3 Teaching phase

Considering the issue identified in the two classes – insufficient level of critical thinking skills –, focused observations were followed by a reflection on how to promote the development and improvement of strategies to organise thoughts, opinions, and eventually discourse in a way that would positively impact learning objectives in the language and sociocultural area, as well as in the ICC area. During that process, it was also noticeable that students displayed attitudes towards reading that reflected a distaste for that activity, several times describing it as “boring”, wondering why they needed to do it, and stating that they did not enjoy it.

These aspects account for the decision to explore different types of text related to topics proposed in the national syllabus in a way that would connect to the learners’ experiences and interests and also their own perceptions of the world. Narrative texts (in this case literature) are a “rich resource of authentic material” (Babae & Yahya, 2014, p. 8), that exposes learners to language that is real and with an aim, that caters to learners’ needs and

actual interests (Thomas, 2014).

To develop this research, other aspects had to be considered. To select which approaches to follow and which narrative texts to use for the development of the intended competences, an analysis of the official reference documents for each grade was required. Alongside these formal aspects, the results from the initial questionnaires also needed to be acknowledged and put into perspective, to determine if the approach, materials, and activities aligned with the learners' interests and needs. This would ensure that what was being proposed and developed also allowed students to achieve the established linguistic goals.

The *Aprendizagens Essenciais* for both eighth and eleventh grade (Direção-Geral da Educação, 2018a; 2018b) establish several goals for learners when learning English as a FL and these goals are perfectly aligned with what this research proposes to do regarding ICC competence. The documents state that English FL classes, through a variety of resources and activities, “develops learners’ research and information validation competences to communicate and interact with others”, “promote logical reasoning and critical thinking” (p. 1), and helps build “one’s own identity as a global citizen founded in attitudes and values such as respect towards others” (p. 2), empathy, compassion, responsibility and cooperation. In fact, in each document, two of the featured competences are Intercultural Competence and Strategic Competence, and the knowledge, skills, and attitudes described in these competences fully meet ICC as described by Byram (2020). It is to be noted that, as it is stated at the beginning of each document, the knowledge and strategies proposed are also aligned with other official documents. In particular, it aligns with the *Students’ Profile by the End of Compulsory Schooling* (Ministério da Educação/Direção-Geral da Educação, 2017), a document that calls for “educating for the mutual understanding between people of different backgrounds and cultures” (p. 4) in a contemporary world that presents new and constant challenges to students as citizens.

The lesson plans described in the current report followed this mindset, reflecting the goals set by all the aforementioned entities and scholars. It is worth noting that, on the one hand, in one class the approach lasted longer. However, time constraints due also to the decision to share the class with my fellow student-teacher colleague, planning issues to accommodate students’ needs and interests, and low guidance and structure, along with a subsequent lack of motivation and commitment from the students, led to slower progress and

lower results in the class. On the other hand, the approach with the eleventh-grade students was shorter but led to better results due to changes in the lesson planning process, the type of guidance provided, and a higher level of commitment and responsibility in their participation.

3.3.1 8th Grade Lessons and Tasks

In an effort to plan and develop my lessons around the topics that were established in the *Aprendizagens Essenciais* (2018a) and according to the school-defined program for the eighth grade which followed, for the most part, the topics proposed by the adopted coursebook, the first teaching unit described below focused on the exploration and development of students' knowledge of climate change and associated concepts. The first lesson (Appendix F) introduced the topic to the students, aiming to recall and mobilise prior knowledge they might have about a topic that is interdisciplinary and covered across several grades at school. Besides using pictures that illustrated climate change events, students explored basic definitions related to the topic and read a speech that Greta Thunberg gave at the World Economic Forum in Davos in January of 2019, at a similar age to the participating students. This reading activity centred on an authentic text from real-world activism, intended to explore the students' ideas about climate change and their individual perceptions of potential actions to raise critical awareness of the phenomenon and, thus, take action in fighting it.

The second and third lessons in this unit (Appendix G) aimed to further develop students' awareness and knowledge of the addressed topic by exploring artworks through discussion of their meanings and details. Subsequently, students were asked about climate change events they had been asked to research online and were given a variety of news articles on additional climate change events. Though not entirely different from the types of texts students encounter in their coursebooks, the exploration of this written medium was intended to initiate a teacher-mediated discussion, resorting to the students' selection of climate change news articles and continuing it after reading the ones provided by the teacher, who also provided them with some guiding questions. The aim was to help students develop their awareness and critical thinking skills by engaging with a variety of information that goes beyond the basic concepts of greenhouse gases and global warming. This was done taking into consideration Khamitova and Aubakirova's (2024) study on the influence of the

use of newspaper articles to develop ICC, which concluded that, if educational materials are tailored from newspapers and their language and content richness is taken advantage of, incorporating newspaper articles in a language learning environment allows students to have access to a more dynamic learning environment and to improve their cultural awareness. In this unit, students were also shown a short video to later explore the concept of vulnerable communities in relation to climate change, taking special note of the artworks and news articles discussed earlier. This video served as the culmination of the unit until then – a slow but deliberate expedition into the causes of climate change, to explore its material consequences and, consequently, the human ones, with the goal of developing the students' critical thinking skills and empathy towards others directly affected by and dealing with the phenomenon. At the end, students were asked to reflect on the class discussion and write their thoughts in their Reflection Journal.

Building on what was explored in the three previous lessons and the path created with the materials analysed and discussed, the fourth and final lesson in this unit was intended to focus on further development of the skills that serve as the basis for building ICC (Appendix H). This lesson was created around a few poems that contended with the catastrophic and destructive aspects and aftermath of climate change. The purpose was to explore the potential of poetry to convey emotions, ideas, and experiences in a way that other written media hardly can. Focusing on different ways to experience poetry, the chosen poems were read, and one was listened to and discussed regarding its message, its target audience, and the underlying message intended to be communicated through them. Using different interaction patterns, students were asked to discuss the poems and the power they hold, and to share their conclusions, which led to a whole-class discussion. Civelekoğlu and Saka (2018) remind us that, in language learning and teaching, poetry has often been neglected or overlooked, most notably because it is considered more abstract and thus more difficult to understand. Its language, the authors state, is argued to break away from the linguistic standardisation to which students are used. Additionally, it is argued that poetry, unlike other genres, appeals to readers' sensitivities, and Civelekoğlu and Saka's quantitative research showcased an improvement in the participants' interest in the Other and their intercultural competence. The lesson described here concluded with a teacher-mediated discussion with the students about the poems they had read and listened to, encouraging and cultivating exploration of their

feelings, the topics addressed, and their experiences with poetry in different ways.

In retrospect, the planning of this lesson did not fully achieve my aim of developing students' ICC, as the activities did not successfully explore the poems beyond their structure and the ways students perceived poetry, instead of leveraging these texts and the information in them as aspects that may foster the development of ICC's principles such as empathy and also lead to critical thinking.

It must be noted that throughout the unit, students were encouraged to record their thoughts, questions, opinions, and doubts in their Reflection Journals, either as an in-lesson or home activity.

3.3.2 11th Grade Lessons and Tasks

The lessons created for the eleventh-grade participants followed the same approach. Having started teaching these participants later in the year, when compared with the eighth-grade class, and having already developed a better understanding of the difficulties that might hinder my efforts and objectives, the development of these lessons was smoother. These lessons fostered a close relationship among language, identity, and culture, and students had the opportunity to explore these aspects and express their own concerns and opinions (Kumaravadivelu, 2012), while developing vital ICC.

Much like the introductory lessons with this group of participants, the following lessons, described here, aimed to explore influencers and influencer culture through Bryan Lee O'Malley and Leslie Hung's (2017) graphic novel *Snotgirl: Green Hair, Don't Care* (Appendices I and J). Graphic novels, though distant from what is regarded as the traditional literary canon, are a very interesting and valuable literary resource for language teaching and learning. As authentic materials, they hold a relevant position in the literature that motivates students. According to Matz and Stieger (2015), these books are not only of high literary quality but also not too difficult for students to understand and connect with on a personal level. The authors argue that graphic novels offer stimulating reading experiences that nurture rich processes of discovery, self-reflection, and critical thinking, and that lead to meaningful discussions (*ibid.*). Students can easily identify with the characters and with their experiences, and this direct opportunity to reflect on intercultural encounters promotes the development of intercultural competence (*ibid.*). The aim of these lessons was to bolster the development and stimulation of communication that is critically aware, respectful, and

empathetic, by holding discussions (based on the dialogical approach) and following through with the intent of developing the participants' ICC.

In this first unit, students put this new reality into perspective through an exploration of definitions of 'influencer' and a discussion of existing statistics. Here, the objective was to make students aware of the complexity of a concept to which they are daily exposed. This graphic novel brings to the fore aspects of fame, loneliness and emotional imbalance. Reading this graphic novel led to an intercultural encounter, as students were faced with the complexity of this reality and their subjects, enabling them to critically analyse, reflect, and discuss the experiences. As the graphic novel was extensive and part of a full series, the story of only the first volume was abridged and divided into different chronological sections to be read and discussed in class. In this unit, students read the story to themselves at their desks, and a discussion was held regarding the different aspects they had identified. Students were encouraged to write any thoughts or questions in their reflection journals, and they were invited to bring them into the discussion as it happened. In the next lesson, which happened the following day, the students were provided with a handout with questions adapted from *Images of Others: An Autobiography of Intercultural Encounters through Visual Media* (hereafter AIEVM) (Council of Europe, 2022), and they were encouraged to write without restraints and in accordance with their personal views and opinions after reading the graphic novel.

The following unit was devoted to *Gender Queer: A Memoir*, a graphic novel by Maia Kobabe (2019) (Appendices K and L). With this graphic novel, participants were asked to examine concepts such as gender, identity, community, and societal norms, as well as prejudice, tolerance, acceptance, and the Other. From an early exploration of their own pre-conceptions of the story just based on the title and cover, to the analysis of those pre-conceptions as they read the book and to the exploration of key moments in the story, students were to critically think about beliefs and value systems in place, to compare communities' stances towards a variety of aspects, and especially toward complex aspects such as gender and identity. For this graphic novel, the Reflection Journal-writing approach was slightly modified into a hybrid, as students were still free to write in their Reflection Journals but were also asked to record some thoughts during a few predetermined moments. During these lessons, a different approach was followed concerning when students were to write in their

Reflection Journals, as participants were asked to record their thoughts as the discussion progressed and at predetermined moments. In connection with the graphic novel and its themes, there was also time to discuss and explore with students the concept of two-spirit, which they were unfamiliar with. The aim was to develop critical awareness of a type of identity that, for certain communities, differs from the mainstream use of sexual and gender identity labels. In this unit, discussion was also followed by the provision of a new handout with questions adapted from the AIEVM (Council of Europe, 2022) to which students were again encouraged to write their thoughts and opinions about what had been discussed about *Gender Queer* until then.

Following the last unit, which focused, among other aspects on transformation, identity and growth, the next unit centred around Peter H. Reynolds's (2009) picture book *The North Star*, whose main subject matters are personal exploration, daring to dream, and the quest for individuality and self-expression (Appendix M).

In language teaching, the use of picture books (or what is sometimes termed as “children’s literature”) has encountered some resistance, being seen and labelled as literature that is possibly too close to the domestic and maternal, and thus of the feminine sphere (Thacker, 2001). This possibility condemned it to a perspective that never allowed it to be considered as culturally influential, powerful, and instructive (Bland, 2013). This perspective is, in my opinion, wrong, as it is rooted in misogynistic views of literature, deeming it too simplistic when compared to the literary canon and relegating it to a lesser place in education. As often argued, the use of picture books in the EFL classroom helps, in fact, to bring societal issues that are part of public discourse nowadays. Through the reading and discussion of such books, students can pinpoint and recognise contemporary, pertinent issues and bring them into the classroom to discuss. Thacker (2001) highlights children’s literature’s prominent role in offering readers an array of perspectives and in developing their autonomy, and notes how well-suited picture books are for disrupting conventional narratives, as readers are often invited to participate in “telling” the pictures. By exploring the significance of these multimodal texts, students quickly connect with the topics addressed in the classroom, thus, budding or developing their interest not only in the topics but also in the activities, and enhancing their motivation to participate (Matz & Stieger, 2015). This text choice is readily available for all students, because it is in accordance to their cognitive and emotional levels

(Hempel, 2015), helps to develop their minds (Rosenblatt, 1995), foster their political awareness and critical thinking skills (Sloan, 2003), and helps expand their views and knowledge of the world they inhabit and the people in it (Durriyah, 2019) while promoting their personal development (Matz & Stieger, 2015), and their ICC competence. Summarising these arguments, Bland (2013) underlines that “critical cultural literacy combines critical literacy with intercultural learning, as an empowering process” (p. 26).

To distinguish from the previous units’ approach, the strategy adopted here was to allow students to read the picture book aloud in a whole class setting, stopping whenever necessary to explore and discuss its content, images, and students’ thoughts and opinions. As Mourão (2023) argues, books are not circumscribed to specific ages, allowing students to ponder a myriad of complex themes and their fundamental images as reading progresses. With this picture book, discussion and scrutiny of intercultural aspects focused on a broader, overarching facet of the self, paying attention to differences between individuals and what can bring them together, to promote awareness of concepts such as self-discovery, understanding, tolerance, and respect for one another. Though perhaps more teacher-focused this time, this strategy was adopted to provide me the opportunity to understand how students’ engagement and motivation would vary with different approaches to reading a text, which led to the adoption of a new strategy implemented and further explained in the following lessons.

During these lessons, after reading the book, a discussion of the complete story was held through interpretation of the text and images, and students were asked to write in their Reflection Journals. At the end, an empty map of a planet was taped to the board, and students were provided with a variety of paper cutouts of islands, islands with volcanoes, rocks, waves, and an iceberg. The aim was for students to write the names of aspects they wanted to achieve in their lives on the islands, and the possible adversities or challenges to achieving them, in the remaining pieces. This activity was based on concept maps to help students turn “hidden implicit concepts into externally explicit structures” (Buil et al., 2020, p. 318) and to boost independent learning. As Buil and colleagues (*ibid.*) argue, “crafty” methods are equally important to rattle what can be called the twentieth-century humdrum of ceaseless digital tools-based lessons, an aspect of which I am also guilty of. This type of activity encourages interaction between students in a way that pair and group work seldom do and

creates a more exciting and dynamic learning environment because of its kinaesthetic nature. Moreover, this is an all-inclusive activity that invites the whole class to participate, including less participative students, showing that their opinions are also valued (Şipoş, 2017). By asking students to brainstorm the positive and negative elements to put up on the map, there was also an effort to further the initial connection that made it possible for the students to translate the picture book's message into one that connects to them in their Reflection Journals and expand it into one that connects it to their wishes and fears and, thus, to their personal lives.

Lastly, the lessons described here focused on the exploration of Anzia Yeziarska's (1923) short story "America and I", which delves into aspects such as immigration, identity, struggle, and displacement (Appendix N). In this case, several authors also suggest using short stories to promote ICC. Ahmad (2021), much like Matz and Stieger (2015), argues that short stories, for their clarity and simplicity (Collie and Slater, 1991) (depending on the short story, evidently), magnify social and moral issues that otherwise could be overlooked but that, nevertheless, exist in daily life and that reflect contemporaneity. Sage (1987) points out that short stories are a vehicle to highlight actual experiences and, thus, human lives. Their short nature may contribute to developing readers' knowledge and attitudes towards the world, hence cultivating their critical thinking, analytical, and ICC (Nasirahmadi, Madarsara, & Aghdam, 2014). Therefore, teachers should select appropriate short stories. This selection should consider students' language abilities, cognitive and emotional levels, and, inevitably, their interests (Spack, 1985).

In this teaching unit, the full story was read aloud by a few students, and the discussion took place afterwards. This change of strategy, as a new Action Research cycle took place, aimed at exploring the potential and shortcomings of the different activities in terms of discussion and successful critical reflection, and also as an attempt to avoid difficulties identified in the previous cycle – students participated less when reading was stopped to analyse and reflect on the story as it progressed. As part of a shorter cycle, this lesson was mostly centred on an oral exploration of the story's dimensions and aspects, aiming to deepen students' understanding of the different topics. As the discussion of the story was carried out, a mind map was created from the elements brought up and explored by the students (Appendix O), and a home activity was assigned to each student with the

intention of fostering a connection with a story that, in one way or another, was familiar to virtually everyone. The mind map proved useful in providing students with a visual representation of their thoughts on the short story and in showing how different topics could connect. Given the multicultural nature of the class, as a homework activity, students were asked to reflect about their own realities as immigrants or direct descendants of immigrants or to put themselves in the shoes of someone close to them who is an immigrant, i.e. to put themselves in the shoes of someone who can be a victim of stereotyping, discrimination and a deep-set feeling of not belonging. This activity aimed at further developing their critical awareness of the aspects described above – a sense of identity, struggle, and displacement.

3.4 Extracurricular Activities and Projects

From the beginning of the school year, I expressed my interest in promoting extracurricular activities among the classes I was observing and all remaining classes at the school. For this, I joined the team of English teachers that conducted the school's English Club, a club created a few years prior to develop activities about a variety of topics and to celebrate a range of important dates.

In this project, the other student-teacher and I led the development of most of the club activities created throughout the whole year. This entailed modernising the club to pique students' curiosity and interest in it and its activities, motivating them to participate. For this, I developed a new logo (Appendix P) and website (Appendix Q) for the club and created a leaflet with a QR code linking to the website (Appendix R). This leaflet was distributed to all students at school shortly before the first activity was announced. Four promotional posters (Appendix S) were also created and displayed throughout the school to inform all students.

Throughout the year, many activities were created with the help of the remaining English club members. These activities presented an opportunity to develop extracurricular activities that could also foster ICC and critical thinking across different topics. For each of the activities, a poster to promote the activity was created and displayed at school and the activity was announced to each class at school by their English teacher. Each activity was also announced on the English Club's website with a banner adapted from the original poster and detailed instructions.

The first activity, which took place in October, was a poster competition to celebrate

World Food Day (Appendices T and U), in which all participants had their posters submitted by the teachers at the English Club to the Food and Agriculture Organisation website, where an official competition in the same terms was taking place. The second activity, also in October, featured two competitions to celebrate Halloween: a plastic arts contest for second cycle students (Appendices V and W) and a short story competition for third cycle and secondary education students (Appendices X and Y).

In November, an activity was created to celebrate Thanksgiving (Appendices Z and AA), again proposed by the English club team. This activity focused on the spirit of the holiday, requesting students to create a short video in which they named five things they were thankful for.

In December, the fourth activity was announced around the holiday season (Appendices AB and AC), which asked students to create and/or write a postcard wishing someone a happy holiday and describing how they were going to spend theirs. This activity was created with no focus on any particular holiday in order to respect each student's beliefs and realities.

In February, a new activity to celebrate Valentine's Day was proposed (Appendices AD and AE). Each student was given a love card (Appendix AF) by their English teacher to write to someone they liked, and they were informed that the message did not need to be romantic and could be anonymous. The cards were then displayed on a love mail board in an open area of the school, where students could read them (Appendices AG, AH, and AI).

In March, two more activities took place. The first one, proposed by the English club, aimed to celebrate International Women's Day (Appendices AJ and AK) and requested that students write a letter directly addressed to a woman who had inspired them or had a significant influence on their lives. The second activity, organised by me, was entitled "March, Poetry Month". This activity was based on two important dates during the month, which were International Women's Day on March 8th and World Poetry Day on March 21st. The activity aimed to explore poetry's potential, connecting it to the individual and collective being, and to reflect on poetry written about, for, and by women. From March 6th to the 22nd, a poetry exhibition entitled "Still, like air, I rise" (Appendix AL), taking its name from the poem "And Still I Rise" by Maya Angelou (1978) took place in the main atrium of the school, focusing on the poetry by women throughout history (Appendices AM and AN), featuring a

picture of the poet, a short biography, and a poem. Additionally, during the week of March 18th to March 22nd, poems by various authors were distributed throughout the school, prompting students to pick one they enjoyed to take home (Appendix AO).

For the 50th anniversary of the Carnation Revolution in April of 2025, the English Club announced two activities, and I developed a third. The first activity asked students to interview a family member or a friend who had lived through the Revolution and had a story to share about the impact it had on their lives (Appendices AP and AQ), while the second activity asked students to create a poster in any medium based on the Revolution (Appendices AR and AS). The third activity, once again, was autonomously created and followed the same pattern as the previous activity I had organised. Entitled “A scream, a balm, a tool: Poetry as insurgence” (Appendices AT and AU) after Mariame Kaba’s 2016 essay “Imagining Freedom: Poetry as scream, balm, and tool” and Lawrence Ferlinghetti’s book “Poetry As Insurgent Art” (2007), and it aimed at creating an exhibition of poetry that yearned for and celebrated freedom, in both Portuguese and English. The exhibition took place in the school's main atrium and was visited by students and teachers alike.

At the end of the school year, the English Club was asked to contribute to the 21st edition of *Babel* (Queiroga, 2024) (Appendix AV), the Languages Curricular Department’s annual magazine, which invariably includes narrative texts, poetry, reports, chronicles, reviews, opinion texts, and all sorts of activities that happened in school throughout the year. The magazine includes contributions in Portuguese, English, and French, the languages taught at the school.

Another project was developed with the participation of tenth- and eleventh-grade students from two different classes at the school. The project – a poetry anthology – was an attempt to connect my “March, Poetry Month” activity to some of the classes I observed and/or taught. From this project, as stated above, resulted a poetry anthology by each class, created with poems chosen by the students themselves. Students had to choose two poems—one in their native language or the language of their ancestors, and one in English. The activity was quite successful, and students were quite pleased with the result. For this project, students sent the chosen poems, and I was responsible for the editorial and design, such as the cover and interior title pages – the word ‘anthology’ having been borrowed from Ancient Greek ἀνθολογία (anthología), which means “flower gathering” (Appendices AW, AX, AY,

and AZ).

3.5 School Participation

Throughout the school year, in addition to observing or teaching classes, time was spent on a variety of other tasks. Besides taking part in the English Club weekly meetings and being responsible for the website management and the dissemination of the activities, I also took part in the English Department meetings that were held once every trimester, and in all the intermediate and end of term assessment meetings for all the classes I taught and of the classes I observed. In some of these meetings, I also had the opportunity to accompany the detailed process of writing the minutes.

In terms of school activities, alongside my fellow student-teacher colleague, I had the opportunity to serve as a presenter, guide, and translator during a visit by over 20 Icelandic teachers to the Gil Vicente cluster of schools, in partnership with the teachers' union FENPROF. Having previously met with the school principal to tackle information gaps and other issues, the visit was very successful.

During the Cluster of Schools' Day on May 21st, which also marks World Day for Cultural Diversity for Dialogue and Development, I had the chance to promote a Spelling Bee contest during the morning of the festivities.

Chapter 4. Conclusion

4.1 Discussion of results

At the end of the eighth-grade and eleventh-grade participants' classes, a discussion of results is needed to extract the essential from the data that answers the research question proposed here: "How can the exploration of diverse narrative texts foster the development of Intercultural Communicative Competence among EFL learners?".

Regarding the eighth-grade participants, despite being accompanied and supported throughout the process, the students showed little interest in the reading approach and were very reticent. As evidenced by their reading journals and my own observation notes for each class, participation was minimal and always originated from the same small group of students. In particular, the Reading Journals did not provide much information for the present report, with short, scattered entries from a few students, mostly during class when they were requested to do so. Autonomous and independent reflection was unfortunately not recorded, even though the students were reminded to do so at the end of each lesson. This outcome could have stemmed from their young age and lack of autonomy, which I should have paid closer attention to during observation and in my post-lesson reflections. In this regard, my lessons and activities should have been more focused on providing these students with clearer, structured guidance on the activities and on how they were to record their thoughts and critical reflections in their Reflection Journal. This writing process should have been done regularly in class and not left as optional home tasks, especially, as time progressed, students were observed not to record anything. In my opinion, the activities adopted in each lesson should also have been less broad and ambitious. An effort should have been made to make the lessons and activities more focused, with a slower, more deliberate approach and pace to each text that may lead students to embrace them with enthusiasm and foster motivation. It should have been made a bigger attempt to develop the students' awareness of the social, political, and ideological discourses present in the analysed texts, to make them critically aware of language's use and power in order to foster better understanding about their own and others' realities. This would have furthered the objective of producing in students the concept argued by Rosenblatt (1978) of a critical 'transactional relationship' with the text where meanings could have been renegotiated and co-constructed. Discussions

should have been held in ways that promoted a multiplicity of viewpoints and theories, as this interrogation and negotiation are key stepping stones in achieving ICC. However, this should have been done by resorting to more appropriate and appealing texts to the students' age and learning styles. Furthermore, better and more extensive consultation and use of important open-source resources, such as those made available by the Intercultural Citizenship Education Through Picturebooks in Early English Language Learning (ICEPELL) project, should be undertaken to take full and relevant advantage of them. Lastly, as mentioned before, it did not contribute to the success of the lessons the fact that there were time constraints as the fellow student-teacher colleague also taught this class for some time.

As the months progressed, it became clear that some students, for the most part, felt somewhat overwhelmed, while others looked bewildered by the chosen approach to learning and interacting with the language. Many students had, throughout the year, displayed little ability to produce in English either orally or in written form, which also led to complications and, I would suggest, to a loss of motivation with this approach, no matter how motivating the materials and the activities could be to them – their lack of linguistic pre-requisites serving as a barrier that, alongside a lack of commitment from students and a weaker set of lessons and materials (and, in the end, an appropriate level of guidance) provided by the teacher, did not allow for progress. It should be highlighted that this project depends, among other aspects, on students' academic progress in previous years and on the existence of educational continuity, i.e., whether their English teacher is frequently replaced and, thus, whether the teaching and learning processes are too. Bland (2013) mentions this requirement when she argues that teaching language through literature and connecting it to their experiences and lives is achievable when adopted “from kindergarten onward through all grades and school types” (p. 5). Therefore, future efforts might focus on leveraging this educational continuity, as the exploration of narrative texts in the EFL classroom is a process that takes time and time to get used to – mighty oaks from little acorns grow. This possibility of continuity is much more convenient for student development and education. Critical thinking skills can be developed throughout life; when allied with literary interpretation and language learning, the EFL classroom can be a flourishing ground for their development.

For these students lacking linguistic prerequisites, their learning process was quite slow and depended heavily on a steep learning curve for which they lacked the foundations,

making it daunting and cumbersome. Assuredly, all these aspects made the action research process considerably more difficult because, as time progressed, I observed that these students made scarce contributions to the study presented here beyond my own conclusions and observations. This, understandably, worried me. Further and future efforts in this sense, as indicated above, might go in the direction of making a more comprehensive initial assessment of the students who are being selected and signed on for such a study, leading to observation with a strong sense of self-awareness and self-criticality to be able to perceive my own shortcomings in future lesson planning and creation of materials and activities.

Choosing participants who are more linguistically skilled or who at least master the language better than these eighth-grade students do could be considered an attempted solution. However, it must be noted that I do not argue for such a decision to sustain the whole initial approach, as I believe that students of all ages can and benefit from learning EFL and developing ICC (including values such as fairness, empathy, tolerance, respect, and ethical and moral perspectives) through narrative texts when appropriate texts are chosen based on their abilities and age. This is where my approach came short and failed.

Regarding the eleventh-grade participants, results were much more satisfactory, indicating a higher degree of success, and, in my opinion, this can be attributed to several factors. First, eleventh-grade students are older and, thus, their English abilities have been developed for a longer period of time. Secondly, their efforts are guided and measured by different objectives, as they are already in secondary school and striving for good grades that can help determine their academic future. Finally, another reason might be their more advanced cognitive and emotional development and their life experience, which perhaps allow them to be more successful in analysing narrative texts in a language-learning environment, as this is a more common activity in other language subjects in this educational cycle.

As detailed before, the initial questionnaire showed that the eleventh-grade participants read mostly in English, read mostly fiction, comic books, and graphic novels, and their reading choices were based on their interest in the topic and on what they saw on the internet. They claimed to use strategies that helped them understand vocabulary and complex ideas, and that they were able to identify common traits and themes across different texts and connect these to their daily experiences and lives. However, many participants

admitted having difficulty expressing their thoughts and opinions in English. Students were to benefit from the proposed action research approach in successfully critically analysing and interacting with narrative texts and in expressing their opinions and thoughts in a structured manner, while also developing their competences to communicate and connect.

The narrative texts explored with this group of participants and detailed in this report were two graphic novels, one picture book, and one short story. The opportunity to explore this considerable number of narrative texts with these students over around two and a half months' worth of lessons was made possible by their very receptive approach and eagerness to participate and critically engage with the texts. The materials used in these lessons were chosen based on their reported preferences and age, and also aligned with the topics detailed in *Aprendizagens Essenciais* (2018b) for their level.

From the start, there was an attempt to critically examine all the topics and materials covered in each class. Therefore, when *Snotgirl: Green Hair, Don't Care* (2017) was read and analysed in class, students were engaged from the beginning, immediately jotting down their thoughts and exploring the text beyond the provided guidelines. Reflecting on a section or image that had impacted them the most in the graphic novel, student B stated "The first thing I noticed was all the people looking at screens. I think it's because I have this feeling, daily, that people prefer to talk or feel the moment by the screens and not on real life", proving that critical thought had guided their thinking and that a link between fiction and reality had been made. Student G writes: "The first thing I thought was that all this doesn't show the person reality and that these filters make people think that she is perfect, even though she isn't". Focused on influencers and influencer culture, this unit aimed to critically analyse these aspects by allowing students to connect fictional situations with real-world ones. Students were able to grasp the underlying message throughout the text, as student G "felt that this is a way of representing how superficial our society is getting because of technology".

When it came to relating to the characters, most students said they did not relate to them as influencers, but they did understand how one could and claimed to understand the reason behind the graphic novel's creation. Student B stated that "the authors created this [graphic] novel to show some of the world stereotypes and prejudices as well", while student L argues that "the authors had the intention of criticizing today's society which, due to social

media has become more and more addicted to making others think we are perfect” (Appendix BA).

The reading and critical analysis of the graphic novel *Gender Queer: A Memoir* (2019) led to similar results. Providing students with a different set of questions, the discussion focused on the aspects explored in the text – identity, transformation, and growth –, allowed students to examine the narrative text in a way that led to the development of their ICC skills and attitudes. Concerning Maia Kobabe’s text, for the most part, students claimed to be willing and interested in meeting Maia and the other characters, with student B saying “I wouldn’t mind, I think it’s good to understand other points of view” and student N saying “I guess it could be interesting to meet Maia to know more about her life and how she feels”. Student L mentioned feeling interested in another person’s self-discovery journey, and that was the general feeling among all students, despite the fact that only one of them mentioned knowing, directly or indirectly, someone who resembled the main characters.

Participants were also successful in comparing the fictional story to their reality, finding it very different from their daily experiences and concluding that the society and social norms depicted in the graphic novel were rooted in stereotypes. Student A mentions that they found many differences, such as “for instance, the closeness between her and the family and how understanding they are, is something that’s opposite from my own culture”, adding that there were also similarities, “such as how normalised it is for women to be discriminated”. Student O adds to this perspective by mentioning that “in our society girls are supposed to be more ‘soft core’, for example using dresses, having long hair and mans are supposed to do the heavy and hard works” and stating that they noticed “the “family issues” that you can face in order to make a change”. These students saw the portrayal in the book as mostly positive, and student O mentioned that, for them, the main topics in the book, rather than just gender issues, were freedom and independence, while student L characterises the portrayal as “both negative and positive (...) because this book is a portrayal of our society and it’s stereotypes, but it also shows Maia’s hability to accept their difference towards others and be happy with it”, and, finally, student N echoed both these perspectives. (Appendix BB).

Lastly, the students presented two contrasting opinions on how the book would make readers feel and think after reading it, as approximately half argued that readers might not

change, and the other half agreed that they might. Concerning the latter opinion, student L mentions that “people would maybe question themselves about the stereotypes present in our daily lives and because [they would be] more understanding towards people similar to Maia, who are discovering themselves and trying to accept their differences”, to which student N does not necessarily agree, stating that they “don’t think that this graphic novel would have a big impact on people and actually make them think differently”, despite considering that “it does offer an interesting perspective that not everyone considers”.

From these written reflections, it can be concluded that students were successful in their reading and exploration of the graphic novel, leading to intricate and effective critical thinking about the themes it presents and those discussed in class. Their opinions were more cohesively expressed, and they were able to voice them without overshadowing their consideration of others’ perceptions of the text and its message. It fostered their curiosity, tolerance, acceptance, respect of, and empathy towards the Other.

With the picture book *The North Star* (2009), students were quick to connect to the topics addressed. This time, critical analysis progressed with the reading via a teacher-mediated whole-class discussion of the story. Students quickly identified the topics addressed in the picture book, and, because of the apparent charm of picture book stories, they were fully willing to explore the intercultural experiences depicted in it. Student A classified the narrative text as “a book with very deep message, that is being transmitted as simply as one could convey such topic”. They go on: “It’s about being child, learning everything for very first time, exploring the nature, pausing whenever tired and just living the life with no care.”. After a lengthy discussion, at the end of the class, participants admitted being able to understand the power of picture books to approach complex issues, ideas, and situations, with most students being able to, once again, connect the main character’s experiences with their own, often connecting it to their role and inherent pressures as students. Participation in the final activity (Appendices BC and BD) where students were asked to fill in a map with islands that represented what they wanted to achieve in life and with other pieces which represented possible adversities was a huge success and featured contributions from all the students present – there was a debate and discussion between students about what they wanted to put on the map, and a dynamic attitude was adopted throughout, supporting their investment and commitment to the exploration and critical consideration of the narrative text. Ultimately,

concerning *The North Star*, Student O states: “It’s not the end of the world, if you don’t have your stuff figured out” and suggesting “don’t overthink, enjoy the process and grow” while connecting it to what they claim to be a popular song lyric on TikTok which says “just trust me, [yo]u will be fine” (Appendix BE).

Regarding the short story “America and I” (Yezierska, 1923), I consider this the most successful analysis and critical thinking activity in the development of ICC with eleventh-grade students. Despite the short unit, the discussion was very fruitful, and students immediately connected with the story. Given that the majority of participants in this class were immigrants or descendants of immigrants (only four students were of Portuguese origin), they were able to connect with the themes explored by author Anzia Yezierska. In this case, students were presented with a few of the author’s biographical details provided by the teacher to contextualise the short story they were about to read.

As previously mentioned, the discussion took place at the end of reading the story aloud, and as it progressed, the aspects mentioned and scrutinised by participants were used to create a mind map of the themes and issues that populated the text. As this lesson was close to the end of the school year, a writing activity was assigned to be completed at home, focusing on their own experiences as immigrants, descendants of immigrants or their perceptions and experiences of someone they knew who was or had been an immigrant, and this was where the most positive results were obtained with these students. Student D reflected on his father’s journey from Nepal to Portugal, the difficulties in finding a home, the struggle to learn a new language as a survival tool and the hard endeavour of feeling part of a community and belonging. Student A tackled important aspects such as “cultural shock”, highlighting that “the most shocking thing was the education system” as, up until that point, they had “been studying in conservative schools with very strict rules” and admitting that “it took [them] while to adapt, to not be scare of teachers here and to use critical thinking more than just memorizing stuff”. Moreover, student O acknowledges and details their experience with stereotypes, which they admit is two-sided: “For example my dad thinks the type of food “Portuguese or European” people eat are boiled foods with little to no seasoning and salads, which is not true”. They add, regarding clothing: “Being honest, it did affect mentally. Now I dress more confidently and I don’t feel emb[a]rassed anymore to wear my tradicional clothes, because not everyone has the opportunity to wear them”. It is evident that these

students were able to connect the aspects discussed in class and transpose them into their own critical reflections on their own experiences – discussing stereotypes, expectations, cultural shock, and even the inherent mental struggles they had to overcome. Student O concludes that, despite their progress, “sometimes [they] feel lonely and feel like [they are] not fitting in” and admits that they could “write a whole book about it” (Appendix BF).

As illustrated, the eleventh-grade participants benefited significantly from the approach adopted, which used narrative texts to develop ICC. As lessons and time progressed, my observation notes indicated a gradual increase in class participation, with students becoming more engaged with the chosen narrative texts. As the first graphic novel was read and explored, students were noticeably more reticent to express their opinions, admitting several times that they were unable to formulate them and that their thoughts were jumbled at times. The guidelines provided prompts on how to structure their analysis and thinking process into sections and focus on different aspects one at a time, with coherent progression. Students began to express themselves in a more organised and confident manner; they could distinguish between their perceptions and thoughts about the text, and between what might be subjective and objective. As classes progressed, curiosity was encouraged and, as they felt the classroom was a safe space, feelings of trust were cultivated, allowing them the possibility of safely exploring ICC-related feelings such as willingness to learn, tolerance, acceptance, and empathy.

As lessons came to an end, a final questionnaire was given to the participants. Unfortunately, the eighth-grade participants were not given the questionnaire due to constraints beyond my control. Of the eleventh-grade participants, ten of the sixteen participating students were willing to answer it. Taking a Likert scale from 1 to 10 where “1” was “I disagree” and “10” was “I fully agree”, these participants assessed different aspects regarding the action research conducted and described in the current report. 80% of students rated reading, exploring, and discussing graphic novels, short stories and picture books in English class between 7 and 10; 90% classified between 7 and 10 the statement “I benefitted from reading and exploring authentic narrative texts in English class”. To the statement “When I read a text, I am able to identify the main themes or topics in it”, 80% of participants classified it between 8 and 10, and all the students classified between 7 and 10 the statement “I am now better equipped to critically read, analyse and discuss a text that I read”. The

results from the questionnaire also seem to show that the majority of students felt able to critically think about their feelings when reading it, and that they are critically aware of the other's existence, even though only the majority felt able to critically think about the feelings of the characters in a text. When it came to thinking of how others may respond to a text, answers were more scattered, ranging from 4 to 10. However, 70% of students claimed to be critically aware of the possible existence and/or use of stereotypes.

My own observations sustain the information that the students provided. Contrary to the initial results from the questionnaires given to students, there was noticeable progress in the eleventh-grade participants' abilities. As active citizens (and especially as students close to reaching adulthood), the participants demonstrated noteworthy growth through the way they increased their participation, became more open and engaging with the materials and activities proposed, which was reflected in the way their critical reflections grew as time progressed and their awareness of the Other did as well. In fact, by the end, the students were almost autonomously imbuing their contributions in class and written reflections with a greater level of awareness, respect, and empathy to comment on their own perceptions regarding alterity, ambiguity, paradox, and strangeness. This development gained momentum with each lesson and each new narrative text. By starting with *Snotgirl: Green Hair, Don't Care* (O'Malley, 2017), a more straightforward narrative text that dealt with a concept familiar to them, there was an opportunity to proceed with an approach that, step by step, i.e. narrative text by narrative text, provided them with the appropriate scaffolding and schemata necessary for the successful development of ICC. These elements were provided and built through activities such as the different discussions led in class, which focused on developing the different levels of ICC, with the map activity when exploring *The North Star* (Reynolds, 2009), the mind map developed as discussion on *America and I* (Yezierska, 1923) took place, and, finally, through the exploration of their opinions, beliefs, and feelings both orally and written. This was combined with the assurance of the classroom as a safe space to discuss them without judgment. Across the texts explored, learners found it easier to develop this competence when encountering concrete (rather than abstract) concepts and ideas, even when fictionalised. They explored and connected with different realities, cultural backgrounds, identities, and processes of transformation and discovery. Moreover, participants were given an opportunity to mature their own perceptions of the world and

foster an understanding of the core values to live and conduct themselves as empathetic, conscious, critically aware, and active citizens who are guided by values and actions in which dignity, tolerance, and respect are the words of order.

In conclusion, overall, the eighth-grade students did not show success in developing ICC through the exploration of narrative texts due to a lack of refinement in the action research process at an early stage that did not take into consideration several key aspects about them, a number of constraints that highly hindered the process on the whole affecting the continuity that it required, and also a low commitment and engagement on the participants' side. With regard to the eighth-grade participants, the lesson plans, materials and activities should have been developed with greater attention to aspects such as their autonomy levels and their age, and with a higher level of guidance and structure to support them in this complex and determinant process of developing ICC. The approach did not benefit them as it was proposed, severely curtailing their chances of being successful in it.

However, there is ground to affirm that the eleventh-grade students greatly benefited from the approach and successfully developed ICC through an exploration of a variety of narrative texts. Skills such as empathy, tolerance, and respect for the Other, an ability to tolerate ambiguity and uncertainty, were successfully developed in most students alongside self-criticism and awareness. These participants were able to decentre by putting into perspective the mainstream values and principles of their world, increasingly confronting the *status quo*, and to use their experiences and backgrounds as resources to enrich their points of view, arguments and, thus, the whole conversation. This was perceptible in their progression in intercultural encounters with the Other through the texts explored in class and their written reflections in their Reflection Journals. The lesson plans and materials presented in the current report concerning the eleventh-grade students are a testament of how hard work, responsibility, and true commitment from both sides can be useful for the development and attainment of the proposed skills and attitudes.

4.2 Future Research

Future endeavours that adopt the same approach as the action research presented here can take a more holistic, integrated approach, placing narrative texts and other media at the centre of students' English language and ICC skills development. I argue that an integrated model, such as the one put forward by Savvidou (2004), where the Cultural Approach, the

Language Approach, and the Personal Growth Approach are interconnected and reflected on the syllabus, should be adopted, despite constituting a major turn in current practices. To this integrated approach, I would add greater emphasis on the development of ICC skills, which could easily be integrated into the Personal Growth Approach.

Even though the materials adopted during this action research helped conclude that students benefit from narrative texts to develop ICC, tools are required to determine with greater precision how students stand at the beginning and end of the year regarding these skills. Overall, students understood the adopted approach and were receptive to the proceedings that took place, but more comprehensive questionnaires should be administered to the potential classes participating in such research to better assess their linguistic competencies and, thus, determine how learners can better benefit from the approach.

Apart from these aspects, as argued before, there should be educational continuity to gather results over time that could reinforce the conclusions. Intercultural citizenship education, through which ICC skills can be developed, requires time; there is a pressing need to allow learners to practice deep reading and thinking, and thus to develop critical and constructive reading (Matos & Melo-Pfeifer, 2020). For example, a three-year approach (starting in 7th grade and ending in 9th grade) would allow for a continuous process to take place where skills such as respect towards the other and students' tolerance towards new or different realities, towards a certain level of ambiguity and uncertainty could be developed and matured over time and without any urgency, accompanying students' natural growth and development. The duration of such a process has, in my opinion, a prominent role in the success of such research, especially in students in lower grades.

Finally, as Bland (2013) also argues, I would underline that there is a substantial need for a comprehensive database of authentic materials that would help teachers identify suitable materials to provide students with the most appropriate approach to achieve the best development of ICC alongside students' linguistic skills.

In conclusion, there is still room for improvement at the individual level (the teacher) and at the institutional level, as there is a long way to go in implementing an integrated, multi-year and/or multi-level approach that allows students to learn and develop these skills and ICC.

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Appendices

Appendix A

Observation notes # — Date

 Date & Time 17/10/2023 9:10 AM → 11:10 AM

 Topic **Observation**

 Notes Empty

 ☐

 Class Empty

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 Summary Empty

▼ 2 more properties

Comments

 Add a comment...

 Summary

Procedures

Notes

Conclusion

Aspects to consider/research

Appendix B

SURVEY

PERSONAL INFORMATION

GENDER: ☐ Male ☐ Female ☐ Non-binary
☐ Prefer not to answer ☐ Not listed _____

INSTRUCTIONS

- Read the questions carefully and answer according to your reality.
- If you are unsure which answer to choose, you may choose the two closest ones.

QUESTIONS

	Never	Rarely	Sometimes	Often	Always
How often do you read?	☐	☐	☐	☐	☐
How often do you read in Portuguese?	☐	☐	☐	☐	☐
How often do you read in English?	☐	☐	☐	☐	☐

What do you usually read? You may choose all the options that apply.

- | | | |
|---|--------------------------------------|------------------------------------|
| ☐ fiction books | ☐ <i>blogs</i> | ☐ social media |
| ☐ non-fiction books | ☐ graphic novels | ☐ others |
| ☐ magazines | ☐ comic books | Which ones? _____ |
| ☐ newspapers | ☐ picture books | _____ |

What aspects influence what you choose to read? You may choose all the options that apply.

- | | |
|--|--|
| ☐ interest in the topic | ☐ anything is fine |
| ☐ someone recommended it to me | ☐ others |
| ☐ I saw it on the internet | Which ones? _____ |

Do you use strategies that help you understand different/more complex vocabulary? What do you do?

Do you use strategies that help you understand different/more complex ideas? What do you do?

Do you prefer to read things in paper or digitally/on a screen?

Do you remember ever reading a specific text that changed your perspective/opinion about something? If yes, say which text and why.

Do you think you can connect ideas/themes between the different texts you read? Do you notice similar or the same ideas or repeating themes?

Do you take notes or question what you read? Do you ask yourself if you can trust what you read?

Are you able to connect the topics you are reading about with your own experiences? Can you notice similarities or differences between that and your life?

Do you think it is hard for you to express your thoughts and opinions about a text in English? If yes, say why it is difficult. What aspects are missing so you can do it?

Do you have any favourite books? If yes, say which ones.

Thank you very much!

Teacher Trainee Tiago Alves

Appendix C

Monitorisation of Students' Progress [Class]

☰ Topic

Monitorisation

▼ 8 more properties

Comments

👤 Add a comment...

▼ **Student's name (Student A)**

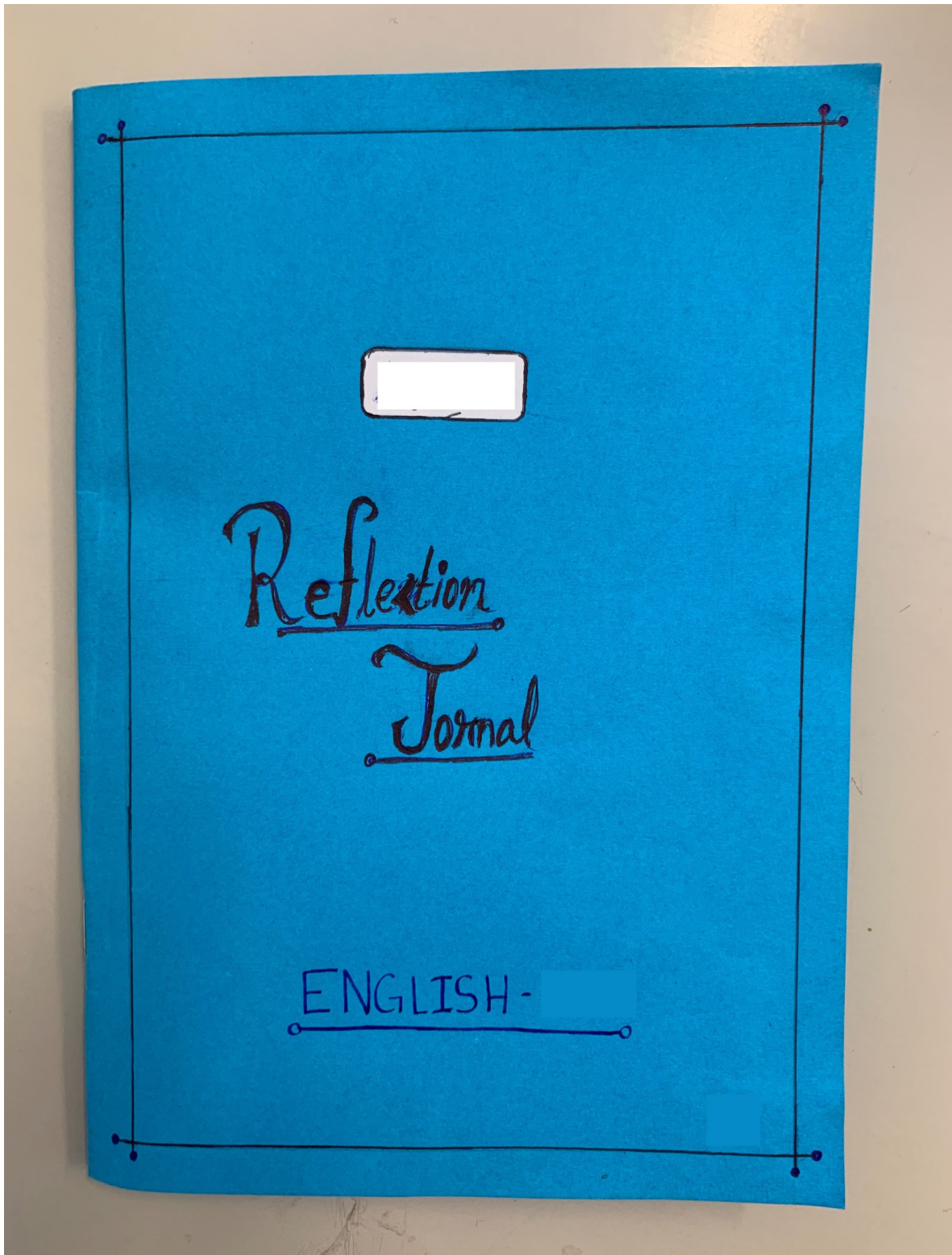
- ▶ Engagement with the material
- ▶ Narrative texts
- ▶ Discussions
- ▶ Critical thinking skills
- ▶ Reflection Journal
- ▶ ICC

▶ **Student's name (Student B)**

▶ **Student's name (Student C)**

Appendix D





Appendix E

SURVEY

PERSONAL INFORMATION

GENDER: ☐ Male ☐ Female ☐ Non-binary ☐ Prefer not to answer
☐ Not listed. State which one. _____

INSTRUCTIONS

- Read the questions carefully and answer according to your experience after this study.
- This survey only refers to the period between April and May of 2024 and the probable future.
- Please, be totally honest with your answers.

QUESTIONS

How much do you agree with these affirmations? Rate them from 1 to 10, where **1** is “I disagree” and **10** is “I fully agree”.

[illegible]

Do you use new strategies that help you understand different/more complex vocabulary? What do you do?

Do you use new strategies that help you understand different/more complex ideas? What do you do?

Do you think you can connect ideas/themes between the different texts you read? Do you notice similar or the same ideas or repeating themes?

Do you take more notes or question further what you read?

Do you think it is easier or harder for you to express your thoughts and opinions about a text in English? Justify your answer.

Do you have a favourite text from the ones you have read in English class? Which one and why?

Did any of the texts explored in class make you interested to fully read it by yourself? Which one and why?

Anything else you want to add? You can write whatever you want to about the study and the English classes.

Thank you very much!

Teacher Tiago Alves

Appendix F

Lesson no. 11

Class: Grade 8

Duration: 50 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To recall and mobilize knowledge acquired in previous lessons.	Homework correction - Correction of the homework resorting to the students' suggestions.	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation
To be able to identify the lesson's topic. To successfully analyse information and media about the lesson's topic. To understand oral instructions reliably.	Lead-in - Resorting to a Canva presentation (Appendix 1), the teacher projects on the board two images that show consequences of climate change, presenting them one at a time; - Each time a picture is shown, students comment on it, on what may be its causes, where that may have taken place, and how it relates to climate change.	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation

To define goals for pair work. To understand oral instructions reliably.	Pre-vocabulary activity - Teacher informs students that they will be working in pairs to discuss and distinguish some concepts associated with climate change; - Teacher distributes Worksheet 4 (Appendix 2) among the students and explains the instructions for each exercise; - Teacher ascertains that the instructions were understood.	Whole class	2'	White board Marker Wi-Fi Computer Video projector Canva presentation Worksheet 4
To define goals for pair work. To express points of view and opinions, communicating them clearly and with detail. To recall and mobilize previous general knowledge and knowledge acquired in previous lessons.	Vocabulary activity - Students complete Worksheet 4 in pairs; - Teacher walks around the classroom to help and mediate discussion of concepts and/or to clarify any existing doubts.	Pair work	5'	White board Marker Wi-Fi Computer Video projector Canva presentation Worksheet 4

To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback.	Post-vocabulary activity' - Teacher resorts to the students' suggestions to correct the exercises; - A small discussion ensues to discuss any questions or ideas that may have come up from the exercises' resolution.	Whole class	3'	White board Marker Wi-Fi Computer Video projector Canva presentation Worksheet 4
To recall and mobilize previous general knowledge. To express points of view and opinions, communicating them clearly and with detail.	Pre-reading activity - Teacher asks if students know Greta Thunberg, the person in the nameless picture projected on the board via a Canva presentation; - Teacher allows for students to explain what they know about her and her achievements as an activist, mediating the discussion to keep it brief.	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation
To understand oral instructions reliably. To read independently, correctly interpreting explicit and implicit information.	Reading activity - Teacher provides students with Handout 2 (Appendix 3) which contains a small, adapted speech by Greta Thunberg titled "Our House is On Fire";	Individual work	15'	White board Marker Wi-Fi Computer Video projector Canva presentation

To develop civic and ethical values about the environment essential for living in society. To develop critical awareness of sensitive and important topics.	- Teacher asks students to read the text once to fully understand it and, on a second read, to note down or underline the main ideas expressed in Thunberg's speech;			Handout 2
To identify the main points of a written text. To reflect on important issues. To develop emotional intelligence. To develop critical awareness of sensitive topics. To question attitudes related to the lesson's topic.	Post-reading activity - Teacher asks students to name some of the arguments given by Thunberg in her speech about climate change; - Teacher provides students with a few questions and/or topics for students to reflect about in their Reflection Journal, resorting to a Canva presentation (Appendix 1).	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 2 Reflection journal
	Homework assignment - Teacher asks students to do a quick search of news articles about extreme weather events that have happened in the past few years to bring to the next lesson and discuss.	Whole class	2'	White board Marker Wi-Fi Computer Video projector Canva presentation

To synthesize the content of the lesson.	Summary - Teacher elicits students to suggest the topics of the lesson for the summary to write it down. A suggestion for the summary may be: “ - Live green: Concepts associated with climate change – exercises and discussion. - Greta Thunberg’s speech – reading comprehension and discussion.”	Whole class	3’	White board Marker
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Worksheet 4

CLIMATE CHANGE

1. Match the environmental concepts in the box below with the definition in the circles.

carbon footprint	wildlife extinction	zero waste	clean energy
ozone layer	sustainability	desertification	

preventing the depletion of natural or physical resources, so that they will remain available for the long term and for future generations

The conservation of all resources by means of responsible production, consumption, reuse, and recovery of products, packaging, and materials without burning and with no discharges to land, water, or air that threaten the environment or human health.

the death of all members of a species of plants, animals, or other organisms

It comes from generation systems that do not produce any kind of pollution, notably greenhouse gases like Co2, which cause climate change

The total amount of greenhouse gases (including carbon dioxide and methane) that are generated by our actions

the process by which vegetation in drylands i.e. arid and semi-arid lands, such as grasslands or shrublands, decreases and eventually disappears.

layer in the stratosphere absorbs a portion of the radiation from the sun, preventing it from reaching the planet's surface

Sources: United States Environmental Protection Agency. (2024, February 15). Glossary of Climate Change Terms. https://19january2017snapshot.epa.gov/climatechange/glossary-climate-change-terms_.html (Adapted)

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Handout 2

OUR HOUSE IS ON FIRE

World Economic Forum
Davos, 25 January 2019

Our house is on fire.

I am here to say, our house is on fire.

According to the Intergovernmental Panel on Climate Change, we are less than twelve years away from not being able to undo our mistakes.

In that time, unprecedented changes in all aspects of society need to have taken place – including a reduction of our CO₂ emissions by at least 50 per cent.

At places like Davos, people like to tell success stories. But their financial success has come with an unthinkable price tag. And on climate change, we have to admit that we have failed. All political movements in their present form have done so. And the media has failed to create broad public awareness.

Yes, we are failing, but there is still time to turn everything around. We can still fix this. We still have everything in our own hands.

But unless we recognize the overall failures of our current systems we most probably don't stand a chance.

We are facing a disaster of unspoken sufferings for enormous amounts of people.

Solving the climate crisis is the greatest and most complex challenge that *Homo sapiens* have ever faced. The main solution, however, is so simple that even a small child can understand it.

We have to stop our emissions of greenhouse gases. And either we do that or we don't.

You say that nothing in life is black or white.

But that is a lie. A very dangerous lie.

Either we prevent a 1.5°C of warming or we don't.

Either we choose to go on as a civilization or we don't. That is as black or white as it gets.

There are no grey areas when it comes to survival.



Handout 2

We are now at a time in history where everyone must speak out.
In clear language.
No matter how uncomfortable and unprofitable that may be.
We must change almost everything in our current societies.
The bigger your carbon footprint – the bigger your moral duty.
The bigger your platform – the bigger your responsibility.
Adults keep saying: 'We owe it to the young people to give them hope.' But I don't want your hope.
I don't want you to be hopeful.
I want you to panic.
I want you to feel the fear I feel every day.
And then I want you to act.
I want you to act as you would in a crisis.
I want you to act as if our house is on fire.
Because it is.



Source: Iowa State University. (2024, February 12). *Address at World Economic Forum: Our House Is On Fire - Jan 25, 2019*. <https://awpc.cattcenter.iastate.edu/2019/12/02/address-at-davos-our-house-is-on-fire-jan-25-2019/>





Source: Lindwall, C. (2022, October 24). *What Are the Effects of Climate Change?* NRDC.

An area flooded by Super Typhoon Noru in the Bulacan Province of the Philippines, September 26, 2022





Source: Schwarz, G. (2022, November 5). 'It was like an apocalyptic movie': 20 climate photographs that changed the world. The Guardian.

Dust storms hit New South Wales, Australia, January 2020, Jason Davies

Worksheet 4

1. Match the environmental concepts in the box below with the definition in the circles.

Preventing the depletion of natural or physical resources, so that they will remain available for the long term and for future generations

The conservation of all resources by means of responsible production, consumption, reuse, and recovery of products, packaging, and materials without burning and with no discharges to land, water, or air that threaten the environment or human health.

Sources: United States Environmental Protection Agency. (2024, February 15). Glossary of Climate Change Terms. https://19january2017snapshot.epa.gov/climatechange/glossary-climate-change-terms_.html (Adapted) IPCC. (2012). Glossary of terms. In C. B. Field, et al. (Eds.), *Managing the Risks of Extreme Events and Disasters to Advance Climate Change Adaptation*. Cambridge University Press (Adapted)

Worksheet 4

1. Match the environmental concepts in the box below with the definition in the circles.

the death of all
members of a
species of plants,
animals, or other
organisms

It comes from
generation systems
that do not produce any
kind of pollution,
notably greenhouse
gases like Co₂, which
cause climate change

Sources: United States Environmental Protection Agency. (2024, February 15). Glossary of Climate Change Terms. https://19january2017snapshot.epa.gov/climatechange/glossary-climate-change-terms_.html (Adapted)
IPCC. (2012). Glossary of terms. In C. B. Field, et al. (Eds.). *Managing the Risks of Extreme Events and Disasters to Advance Climate Change Adaptation*. Cambridge University Press (Adapted)

Worksheet 4

1. Match the environmental concepts in the box below with the definition in the circles.

the process by which
vegetation in drylands i.e.
arid and semi-arid lands,
such as grasslands or
shrublands, decreases and
eventually disappears.

layer in the
stratosphere absorbs
a portion of the
radiation from the
sun, preventing it
from reaching the
planet's surface

The total amount of
greenhouse gases
(including carbon
dioxide and methane)
that are generated by
our actions

Sources: United States Environmental Protection Agency. (2024, February 15). Glossary of Climate Change Terms. https://19january2017snapshot.epa.gov/climatechange/glossary-climate-change-terms_.html (Adapted)
IPCC. (2012). Glossary of terms. In C. B. Field, et al. (Eds.). *Managing the Risks of Extreme Events and Disasters to Advance Climate Change Adaptation*. Cambridge University Press (Adapted)

Worksheet 4

2. Match the columns to create a phrase associated with climate change.

_____	_____
_____	_____
_____	_____
_____	_____
_____	_____



Do you know who this is?

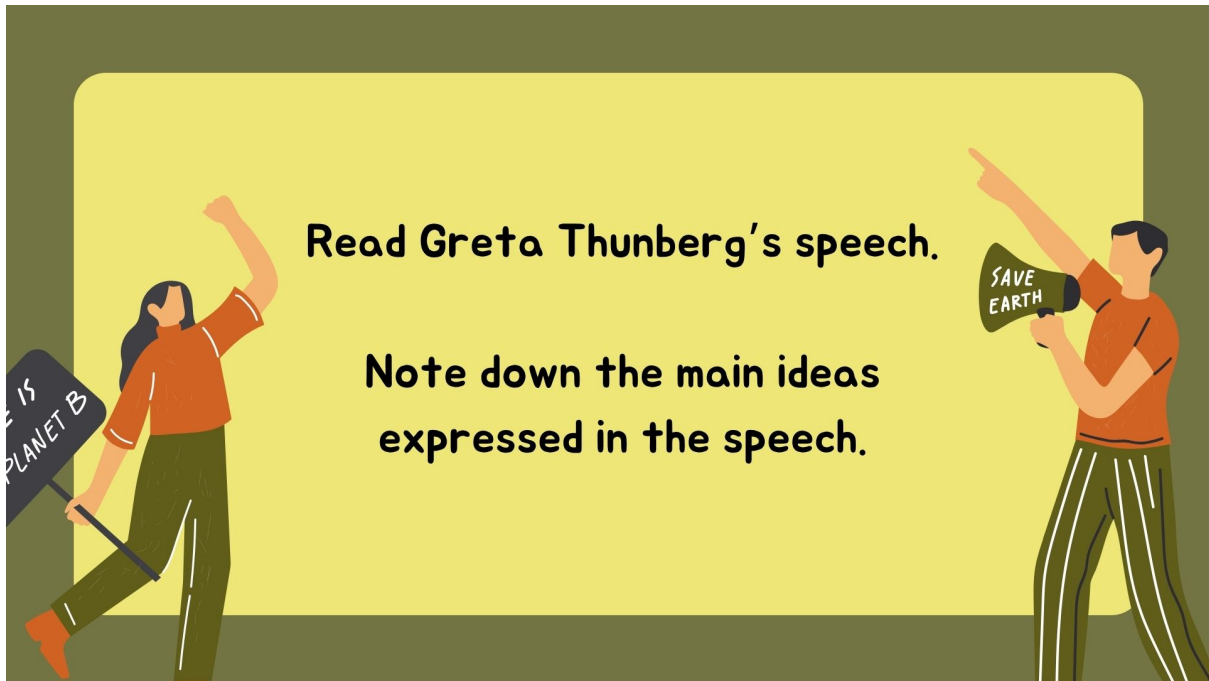


Greta Thunberg









Reflection Journal

For example, you can write about:

- what Greta Thunberg said in her speech;
- any new thing you learned from her speech;
- or, as always, what you decide is best.

Homework

Do an online search and select a newspaper article about extreme weather events.

Only one article is fine! :)

See you tomorrow!



Appendix G

Lessons no. 12 and 13

Class: Grade 8

Duration: 100 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To recall and mobilize previous general knowledge. To be able to identify the lesson's topic. To successfully analyse critically media and art about the lesson's topic. To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback.	Lead-in - Via a Canva presentation (Appendix 1), the teacher shows students two pictures of Banksy's work that comment on climate change: <i>Subject to Availability</i> (2009) and <i>I Don't Believe in Global Warming</i> (2009); - Teacher asks students to look at the pictures and to suggest how they think the pictures relate to the topic of climate change that has been explored in the previous lessons; - If not suggested, teacher asks students to consider and explain what might the asterisk and sentence at the bottom of <i>Subject to Availability</i> be about.	Whole class	5'	Marker White board Wi-Fi Computer Video projector Canva presentation

environment essential for living in society. To develop critical awareness of extreme events caused by climate change. To develop critical awareness of important and sensitive topics. To identify the main points in a written text. To reflect on personal attitudes and perceptions. To question others' attitudes related to the lesson's topic.	anything that they thought was interesting, curious and/or surprising to discuss with their colleagues; - Teacher asks students to join in pairs and discuss the elements they noted down. Teacher provides Handout 4 (Appendix 3) to students and informs them that it has some questions that can help guide their discussion. - Teacher asks that pairs decide on one or two aspects or conclusions from their discussion to share later on; - Teacher informs students that all their thoughts, ideas and/or conclusions can be recorded in their Reflection Journal, and that they can write about them in the classroom; - Teacher ascertains that the students fully understood the instructions.	Pair work		
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To develop civic and ethical values about the environment essential for living in society. To develop critical awareness of important and sensitive topics. To express points of view and opinions, communicating them clearly and with detail. To interact with others, accepting and giving constructive feedback.	Post-reading and critical thinking activity - Teacher asks each pair of students to join another pair and to discuss their main conclusions with each other and to choose which ones they think are the most relevant ones to share later on with the class; - Teacher asks each group to share their conclusions with the class.	Group work Whole class	10'	Marker White board Wi-Fi Computer Video projector Canva presentation Reflection Journal
To identify key implicit information in written media. To comparatively analyse different sources of written text. To express points of view and opinions, communicating them clearly.	Pre-watching and listening activity - Teacher asks students if they were able to create a common link that connected the stories they read in the previous activity, if that common link has not yet been mentioned; - Teacher mediates a small discussion guided by the students' suggestions in an attempt to explore their perceptions about the situations reported in the news articles;	Whole class	10'	Marker White board Wi-Fi Computer Video projector Canva presentation

To interact with others, accepting and giving constructive feedback. To develop critical awareness of important topics. To understand oral instructions reliably.	- Teacher informs students that they will be watching a video from AP Archive and asks them to write down the main points of the video and anything new they learned with the video to discuss after; - Teacher ascertains that the students fully understood the instructions.			
To extract the main points from the video clip. To understand standard language or a familiar variety. To watch independently, successfully noticing the elements of the lesson's topic.	Watching and listening activity - Teacher plays the video "Climate questions: Who is most vulnerable?" from the YouTube channel AP Archive, an archival subset of AP News (Appendix 4). The video is played twice.	Whole class	5'	Marker White board Wi-Fi Computer Video projector Canva presentation Speaker
To express points of view and opinions, communicating them clearly and with detail.	Post-watching and listening activity - Teacher asks students to suggest what they think were the main points expressed in the	Whole class	15'	Marker White board Wi-Fi Computer Video projector

To interact with others, accepting and giving constructive feedback. To correlate the information acquired from the video with previous knowledge acquired in class. To reflect critically on important issues. To develop emotional intelligence. To question attitudes related to the lesson's topic. To develop critical awareness of important and sensitive topics.	video, i.e. the main message they got from it, and if they learned anything new; - Teacher explores with students the concept of vulnerable communities, eliciting from students the ways vulnerable communities can be affected by climate change, given the news articles they read, their pair and group work conclusions, and the video they watched. A small discussion of these aspects ensues among the students and is mediated by the teacher; - To feed another aspect to the discussion, the teacher shows students a picture of people golfing with wildfires in the background. This is done via a Canva presentation;			Canva presentation Handout 3 Handout 4
	Homework assignment - For homework, the teacher asks students to explore the concepts discussed in class and their remaining feelings and thoughts about them in their Reflection Journal.	Whole class	2'	White board Wi-Fi Computer Video projector Canva presentation

To synthesize the content of the lesson.	Summary - Teacher elicits students to suggest the topics of the lesson for the summary to write it down. A suggestion for the summary may be: “- Climate change’s impact around the world: reading and discussion of news articles. - Vulnerable communities: watching and listening activity and discussion.”	Whole class	3’	White board Marker
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Mongolian dzud: Extreme weather puts 90% of country at 'high risk'

9 February 2024 | Climate and Environment

The “white and iron” dzud in Mongolia has reached a “critical” level, with over 90 per cent of the country facing high levels of risk from the unique weather phenomenon, UN agencies have reported.



© UNICEF/Andrew Cullen Men use sticks to walk through deep snow in a province in far-western Mongolia.

Dzuds, a peculiar disaster unique to Mongolia, are extreme winters characterized by freezing temperatures, heavy snow and ground so frozen that animals cannot reach pasture.

Herding and livestock have traditionally been very important to Mongolia's economy, culture and way of life and estimates indicate that there are over 64 million livestock this winter season in Mongolia and around 190,000 herder households are struggling with this weather phenomenon.

These severe weather conditions underline the urgent need for humanitarian assistance and sustainable solutions to support Mongolia's rural communities, and this is the second year in a row that the country has faced this situation. Last winter about 70 per cent of the country was affected.

Over 258,000 people have been affected because roads have been blocked by heavy snow and people cannot access vital health, nutrition, education and social services, UNICEF said.

Source: UN News. (2024, February 9). *Mongolian dzud: Extreme weather puts 90% of country at 'high risk'*. UN News. <https://news.un.org/en/story/2024/02/1146422> (Adapted and abridged)

Handout 3

Ten countries and territories saw severe flooding in just 12 days. Is this the future of climate change?



By Jessie Yeung, CNN

7 minute read · Updated 11:39 PM EDT, Sun September 17, 2023

Hong Kong (CNN) – September started with a typhoon in Hong Kong that destroyed trees and flooded the city. It was the first of a great number of extreme weather events that have hit ten countries and territories in just 12 days. The most catastrophic one was the floods in Libya, which killed more than 11,000 people and left many thousands missing.

Scientists warn that these types of extreme weather events, affecting countries all over the world, may become more and more common as the climate crisis accelerates, putting pressure on governments to prepare.

“Global warming actually changes the frequency, intensity and duration of precipitation” said an atmospheric and climate scientist at the City University of Hong Kong, though she said that this summer’s disasters were because of a combination of different factors including natural climate fluctuations.

This shows the urgent need for governments to prepare for this new reality, and the ways poorer countries and countries in conflict will face the worst parts of climate change.



A man carries a girl and a dog in the flooded village of Palamas in central Greece on September 8, 2023. **Angelos Tzortzinis/AFP/Getty Images**

Source: Yung, J. (2023, September 17). *Ten countries and territories saw severe flooding in just 12 days. Is this the future of climate change?*. CNN. <https://edition.cnn.com/2023/09/16/world/global-rain-flooding-climate-crisis-intl-hnk/index.html> (Adapted and abridged)

Chile wildfires: Hundreds missing as thousands of homes burn

By Vanessa Buschschlüter
BBC News

February 6, 2024

Hundreds of people are missing as wildfires continue to raze homes in Chile's Valparaíso region.

More than 120 people have been killed in the fires, which have burned down thousands of homes, and President Gabriel Boric said the blaze was "the worst catastrophe to hit the country since the 2010 earthquake".

The fires broke out last week amid an unusual heat wave that had drawn tourists to the seaside towns of Viña del Mar and Valparaíso and the smoke could be seen from space, satellite images showed.

The fires increased because of strong winds and residents described how their communities were on fire within minutes. Many people were not able to escape in time and were overtaken by the wall of flames and officials said that 123 people had died.

Nearly 15,000 homes have been damaged, according to the authorities and President Boric declared a state of emergency on Friday and imposed a night-time curfew, while police and experts are investigating whether the fires may have been started deliberately.



Satellite images show the columns of smoke visible from space. **Planet Labs PBC.**

Source: Buschschlüter, V. (2024, February 6). *Chile wildfires: Hundreds missing as thousands of homes burn*. BBC News. <https://www.bbc.com/news/world-latin-america-68215354> (Adapted and abridged)

AMAZON >

Unprecedented Amazon drought was primarily caused by climate change, not El Niño, study finds

Researchers concluded that these types of extreme weather events could occur up to once every 15 years if the Earth's temperature continues to rise

MARÍA MÓNICA MONSALVE S.

Bogotá - FEB 08, 2024 - 15:03CET

Last year's uncommon drought in the Amazon led to the lowest river levels in 120 years. More than 20 Brazilian cities declared a state of emergency, and the region of Lake Tefé saw the deaths of over 100 dolphins. It was .

climatic catastrophe. Many villages were isolated because the rivers used for transportation dried up, and in other countries such as Peru and Colombia, there were alerts because of the high temperatures that killed fish.

A study by the World Weather Attribution initiative says that climate change was the main cause of this event that happened between June and November 2023.

Under a possible climate scenario in which the planet's average temperature increases by 2°C, droughts like this one could happen every 15 to 30 years.

This is a warning for the Amazon countries to prepare for a future that is becoming more and more uncertain and that is probable that weather events will indeed become more extreme.



A fisherman navigates near thousands of dead fish on the shores of Lake Piranha in Brazil, on September 27, 2023. **EDMAR BARROS (AP)**

Source: Monsalve S., M. M.. (2024, February 8). *Unprecedented Amazon drought was primarily caused by climate change, not El Niño, study finds*. El País. <https://english.elpais.com/climate/2024-02-08/unprecedented-amazon-drought-was-primarily-caused-by-climate-change-not-el-nino-study-finds.html#> (Adapted and abridged)

TO GUIDE YOUR DISCUSSION

Considering the news articles that you just read, think of the following aspects.

You don't need to answer all of these. They are only here to guide your discussion and help you reflect. You can expand on them or explore other ones.

- What was the first thing that you noticed when you read these news articles?
- Did you feel any different after you read these news articles? Did it change your perspective about climate change in any way?
- Imagine yourself in those people's position. How would you react if you faced any of those situations? How do you know?
- People often compare things in other groups or cultures with similar things in their own. Did you do this? Did it help you to understand what you were reading?
- Did reading about these situations change you?
- Did you decide to do something as a result of reading these news articles? What do you intend to do?



Source: Council of Europe. (2022). *Autobiography of Intercultural Encounters* (2nd ed.) (Adapted)



Video “Climate questions: Who is most vulnerable?” from *AP Archive* available on YouTube at <https://www.youtube.com/watch?v=F7CctGB6HG0>



I Don't Believe in Global Warming by Banksy (2009)



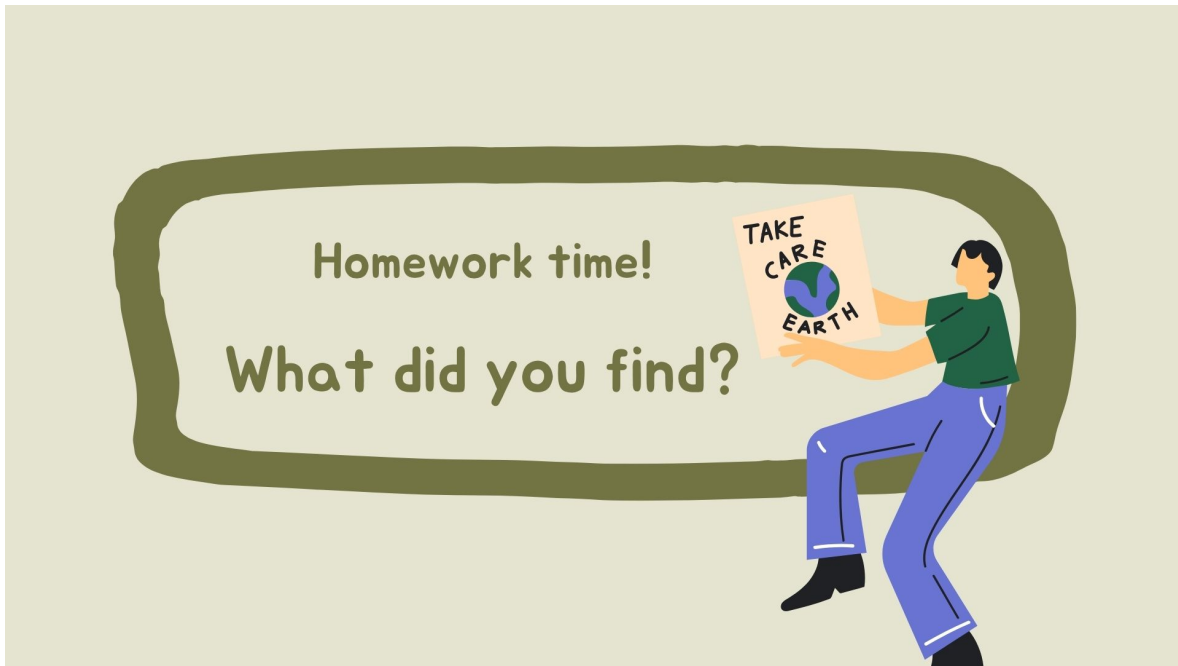
Subject to availability by Banksy (2009)



I Don't Believe in Global Warming by Banksy (2009)



Subject to availability by Banksy (2009)



Handout 3

Read the news articles.

Write down the main points from each of the articles.

After you read:

Discuss what you read and your notes with your colleague.

Use **Handout 4** as a guide.

You can use your **Reflection Journal!**

An illustration of a person with dark hair, wearing a light blue shirt and dark trousers, sitting on a stack of five books. The books are colored red, orange, white, blue, and blue from top to bottom. The person is holding an open book and looking down at it. The background is a solid dark green color.



Watch the following video.



Write down the main points of the video or anything you learned.



Let's discuss!





Source: Grovier, K. (2017, September 8). [The golfers who finished their round while a forest burned](#). BBC.

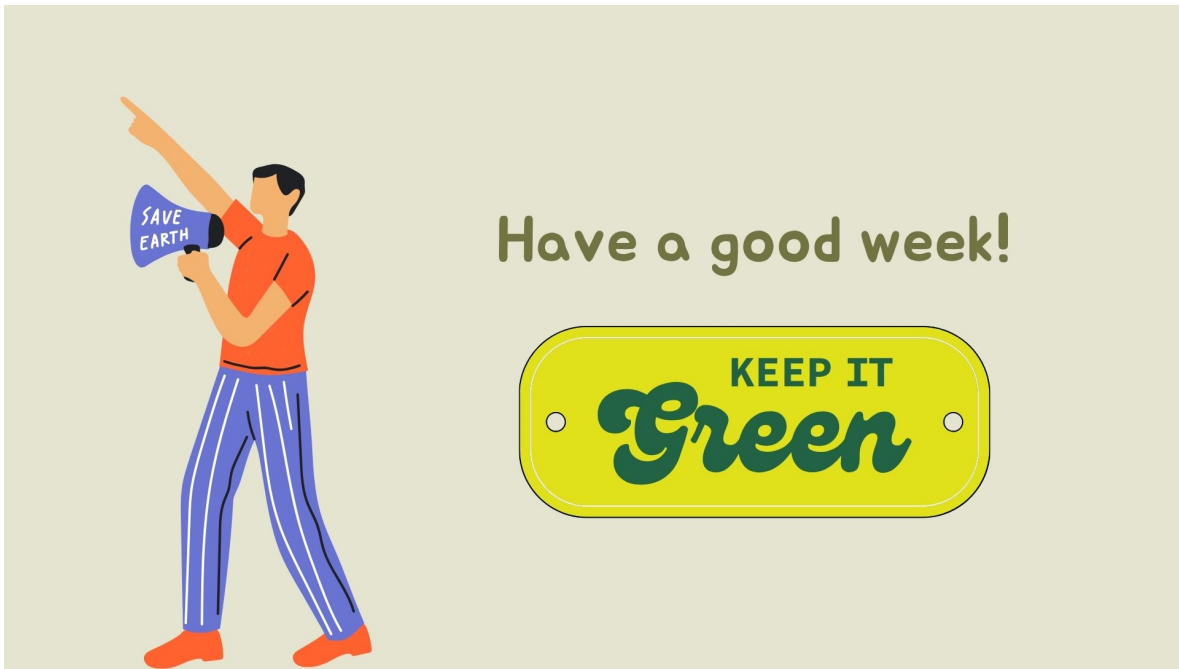
Homework

It's the usual! :)

Think about today's class.

Write about it on your
Reflection Journal!





Appendix H

Lesson no. 14

Class: Grade 8

Duration: 50 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To understand detailed instructions well enough to be able to follow them successfully. To recall basic vocabulary. To initiate and/or maintain a chain of events appropriately with effective turntaking.	Warm-up - Teacher asks students to form a word chain. The teacher suggests a first word (for example, “house”) and the next student to speak must say a word that starts with the last letter of the previous word (for example, “elephant”). The chain continues until every student has participated;		7’	Marker White board Wi-Fi Computer Video projector Canva presentation
To recall and mobilise previous general knowledge. To express points of view and opinions,	Pre-listening activity - Teacher asks students if they have ever read poetry and, if they have, if they read any poetry in English;		5’	Marker White board Wi-Fi Computer Video projector Canva presentation

communicating them with detail. To interact with others, and to accept and give constructive feedback.	- Depending on students' answers, the teacher mediates a brief discussion with students about what they know about poetry, how it can convey emotions, ideas, and experiences, using a Canva presentation (Appendix 1).			
To be able to identify the lesson's topic. To listen independently, correctly interpreting explicit and implicit information. To develop critical awareness of information in verse about climate change.	Listening activity - Teacher informs students that they will hear two different audio recordings of one of the poems. Teacher asks students to pay close attention to the recording (Appendix 2); - Teacher plays the audio recordings of the poem. The recording is played twice; - Teacher asks students what they thought about the poem and of the recording.		8'	Marker White board Wi-Fi Computer Video projector Canva presentation Speaker Apple Music player
To understand oral instructions reliably. To read independently, correctly interpreting	Reading activity - Teacher provides students with Handout 5 (Appendix 3) which contains two poems that deal with climate change. The teacher	Individual work	15'	Marker White board Wi-Fi Computer Video projector Canva presentation

explicit and implicit information. To develop civic and ethical values about the environment essential for living in society. To develop critical awareness of extreme events caused by climate change. To develop critical awareness of important and sensitive topics. To identify the main points in a written text. To reflect on personal attitudes and perceptions.	asks students to read the poems individually. - Teacher asks students to discuss the poems in small groups of three or four people, focusing on aspects like the theme, the objective, the possible target audience, messages they think are being expressed, and so on; - Via a Canva presentation, the teacher projects on the board the two poems so students can also read them there.	Group work		Handout 5
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To develop civic and ethical values about the environment essential for living in society. To develop critical awareness of important and sensitive topics. To express points of view and opinions, communicating them clearly and with detail. To interact with others, accepting and giving constructive feedback. To identify key implicit information in written media.	Post-reading activity and listening activity - Teacher asks the groups of students to share their discussion conclusions and thoughts about the recording, mediating a small discussion that could be guided through questions such as: a. What did you think about the poems? b. After reading the poem you had listened to, did your perception about it change? Why? c. Do you think that a recording of the poem makes a poem more appealing? Do you think it gives it more character? d. Would you change anything in the way the poem was read? What and why? e. Do you think reading a poem out loud or just to yourself makes poetry sound different?	Whole class	12'	Marker White board Wi-Fi Computer Video projector Canva presentation
To synthesize the content of the lesson.	Summary - Teacher elicits students to suggest the topics of the lesson for the summary to write it down. A suggestion for the	Whole class	3'	Marker White board

	summary may be: - Word chain. - A poem by Matthew Olzmann: listening activity. - Poems about climate change: reading comprehension and discussion.			
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Letter to Someone Living Fifty Years from Now

Matthew Olzman

Most likely, you think we hated the elephant,
the golden toad, the thylacine and all variations
of whale harpooned or hacked into extinction.

It must seem like we sought to leave you nothing
but benzene, mercury, the stomachs
of seagulls rippled with jet fuel and plastic.

You probably doubt that we were capable of joy,
but I assure you we were.

We still had the night sky back then,
and like our ancestors, we admired
its illuminated doodles
of scorpion outlines and upside-down ladles.

Absolutely, there were some forests left!
Absolutely, we still had some lakes!

I'm saying, it wasn't all lead paint and sulfur dioxide.
There were bees back then, and they pollinated
a euphoria of flowers so we might
contemplate the great mysteries and finally ask,
"Hey guys, what's transcendence?"

And then all the bees were dead.

Source: Olzman, M. (n.d.). *Letter to Someone Living Fifty Years from Now*. Poets.org. <https://poets.org/poem/letter-someone-living-fifty-years-now>

Song for the Turtles in the Gulf

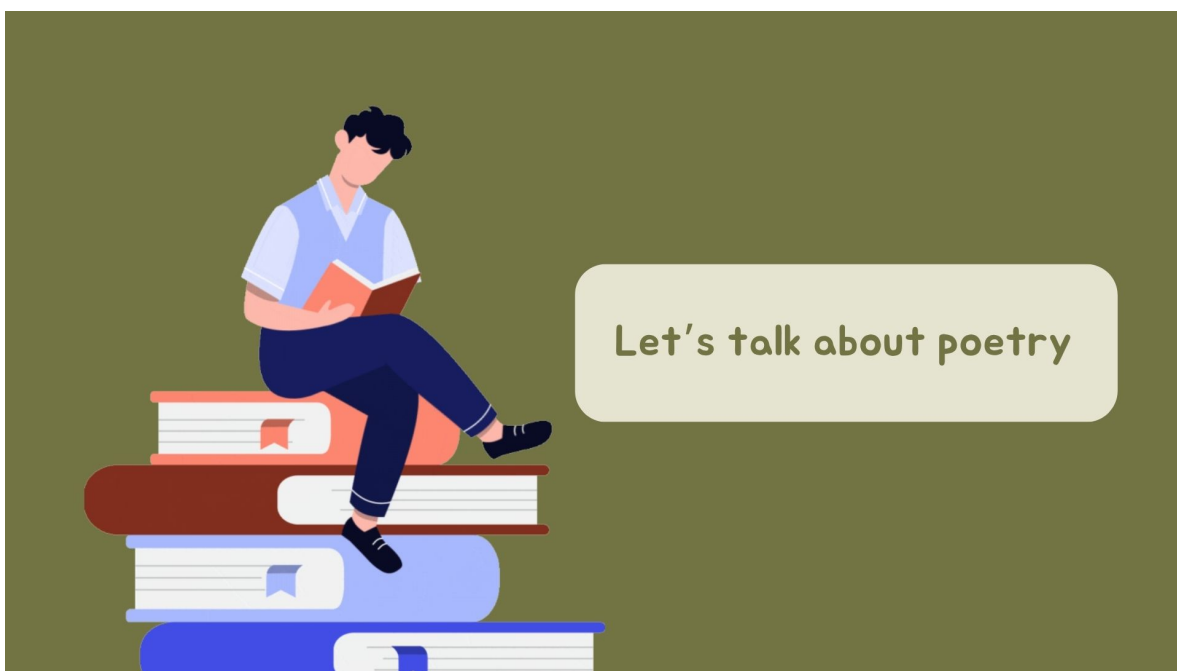
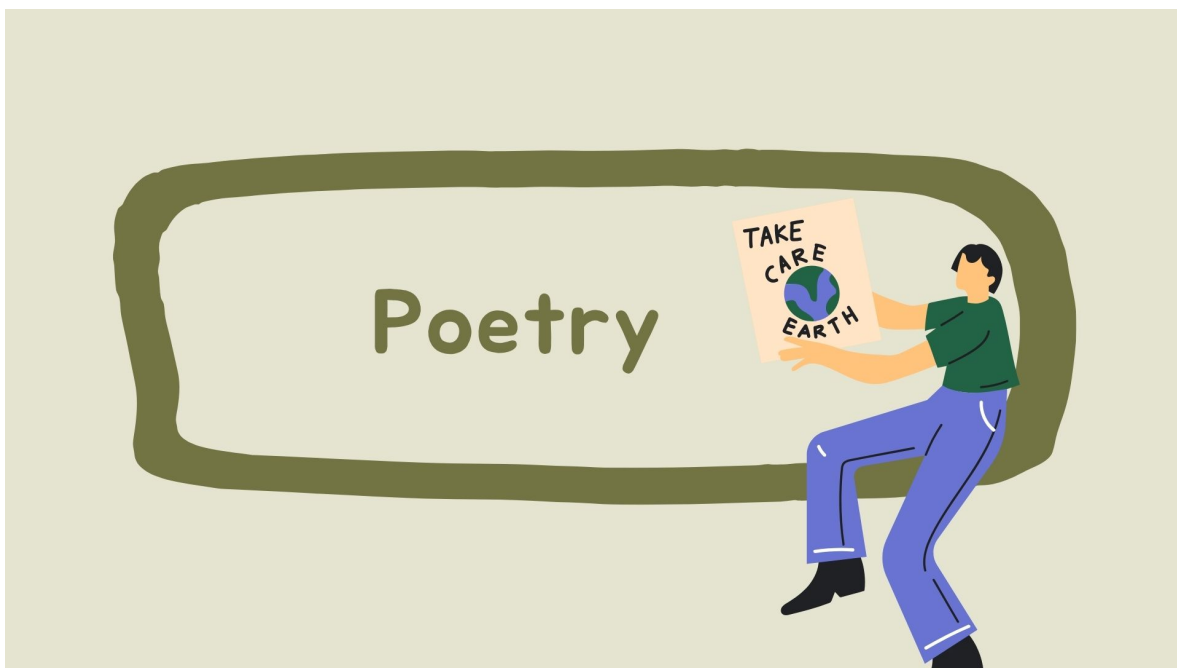
Linda Hogan

We had been together so very long,
you willing to swim with me
just last month, myself merely small
in the ocean of splendor and light,
the reflections and distortions of us,
and now when I see the man from British Petroleum
lift you up dead from the plastic
bin of death,
he with a smile, you burned
and covered with red-black oil, torched
and pained, all I can think is that I loved your life,
the very air you exhaled when you rose,
old great mother, the beautiful swimmer,
the mosaic growth of shell
so detailed, no part of you
simple, meaningless,
or able to be created
by any human,
only destroyed.
How can they learn
the secret importance
of your beaten heart,
the eyes of another intelligence
than ours, maybe greater,
with claws, flippers, plastron.
Forgive us for being thrown off true,
for our trespasses,
in the eddies of the water
where we first walked.

Source: Hogan, S. (n.d.). *Song for the Turtles in the Gulf*. Poets.org. <https://poets.org/poem/song-turtles-gulf>

Word Chain





LISTEN NOW



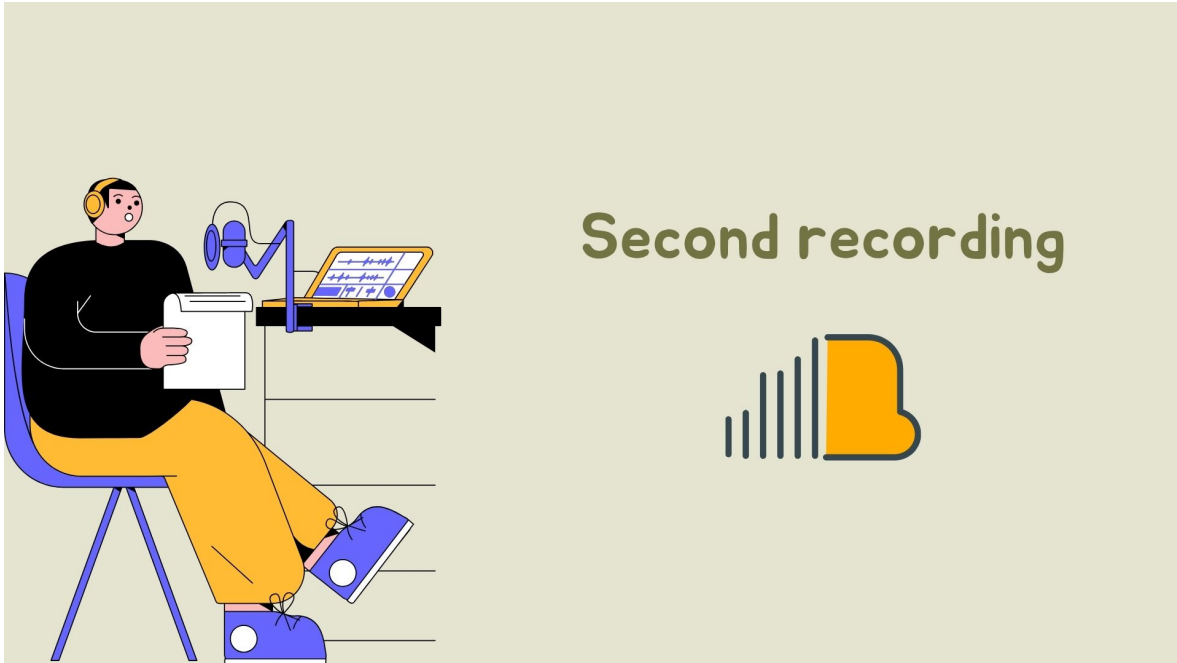
Two audio recordings

Pay attention to them and note down what it talks about.

First recording



Letter to Someone Living
Fifty Years from Now
Matthew Olmann

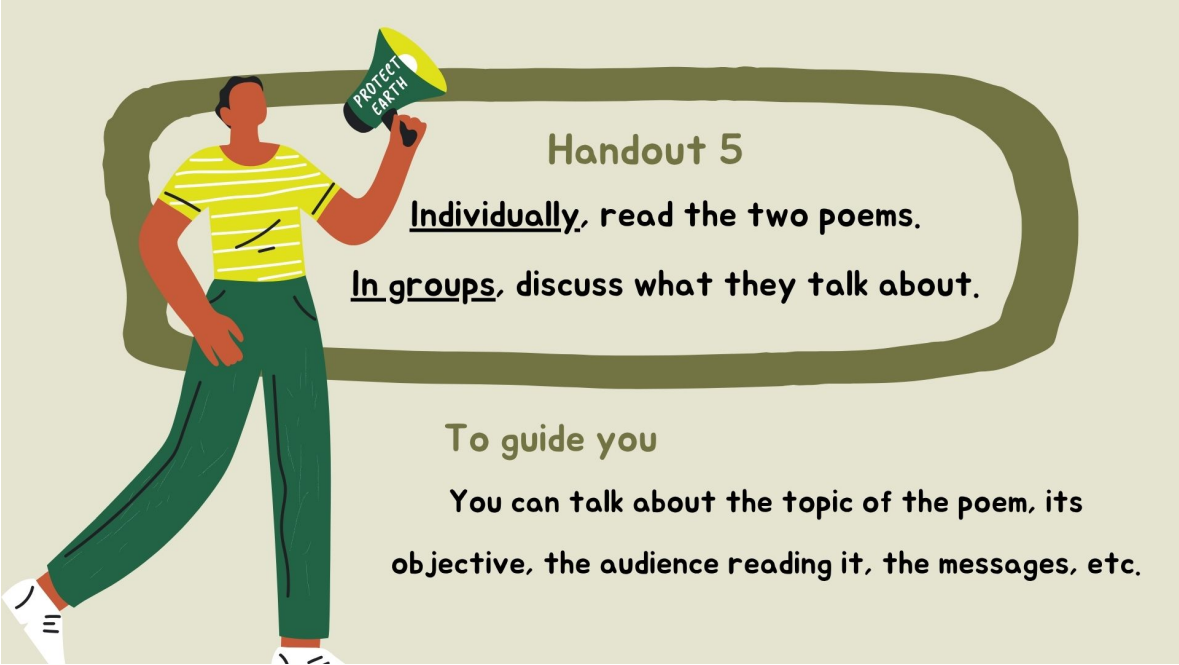


Second recording



What did you think?

What was talked about?



Handout 5

Individually, read the two poems.
In groups, discuss what they talk about.

To guide you

You can talk about the topic of the poem, its objective, the audience reading it, the messages, etc.

Letter to Someone Living Fifty Years from Now **Matthew Olzman**

Most likely, you think we hated the elephant,
the golden toad, the thylacine and all variations
of whale harpooned or hacked into extinction.

It must seem like we sought to leave you nothing
but benzene, mercury, the stomachs
of seagulls rippled with jet fuel and plastic.

You probably doubt that we were capable of joy,
but I assure you we were.

We still had the night sky back then,
and like our ancestors, we admired
its illuminated doodles
of scorpion outlines and upside-down ladles.

Absolutely, there were some forests left!
Absolutely, we still had some lakes!

I'm saying, it wasn't all lead paint and sulfur dioxide.
There were bees back then, and they pollinated
a euphoria of flowers so we might
contemplate the great mysteries and finally ask,
'Hey guys, what's transcendence?'

And then all the bees were dead.

Song for the Turtles in the Gulf

Linda Hogan

We had been together so very long,
you willing to swim with me
just last month, myself merely small
in the ocean of splendor and light,
the reflections and distortions of us,
and now when I see the man from British Petroleum
lift you up dead from the plastic
bin of death,
he with a smile, you burned
and covered with red-black oil, torched
and pained, all I can think is that I loved your life,
the very air you exhaled when you rose,
old great mother, the beautiful swimmer,
the mosaic growth of shell
so detailed, no part of you

simple, meaningless,
or able to be created
by any human,
only destroyed.
How can they learn
the secret importance
of your beaten heart,
the eyes of another intelligence
than ours, maybe greater,
with claws, flippers, plastron.
Forgive us for being thrown off true,
for our trespasses,
in the eddies of the water
where we first walked.



Homework

Think about:

- what you learned
- what we talked about today

Write about it on your
Reflection Journal!



See you tomorrow!



Appendix I

Lessons no. 5 and 6

Class: Grade 11

Duration: 100 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To recall and mobilise previous general knowledge. To be able to identify the lesson's topic. To reflect on the information learned through the game. To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback.	Lead-in - Teacher informs students that they will play a <i>Who Wants to Be a Millionaire</i> game on the topic of influencers; - Via a Canva presentation (Appendix 1), the teacher projects the game on the white board, explains its rules and asks students to raise their hands to answer the questions; - Teacher ascertains that the instructions were fully understood; - The game is played and the correct answers are explored and discussed with the students as the game progresses.	Whole class	10'	White board Marker Wi-Fi Computer Video projector Canva presentation

To understand oral instructions reliably. To express points of view and opinions, communicating them clearly and with detail. To interact with others, accepting and giving constructive feedback. To develop critical awareness about influencers and influencer culture. To correlate the information acquired in the lead-in activity with the knowledge being learned and discussed.	Oral production and interaction activity - In order to introduce the topic, the concept of “influencer” is explored alongside students. Teacher asks the students to raise their hands and propose what they think would be a concise definition of an influencer. The suggestions are registered on the board by the teacher; - Teacher asks students if they are familiar with Urban Dictionary, explaining to students what it consists of; - Teacher projects on the board a series of definitions logged by Urban dictionary users and asks students if those definitions hold any truth and if they are compatible and/or comparable to the definitions they previously suggested; - A final definition, this time from Oxford Learner’s Dictionaries, is projected on the board, and it is discussed with the students.	Whole class	10’	White board Marker Wi-Fi Computer Video projector Canva presentation Urban Dictionary Oxford Learner’s Dictionary
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To express points of view and opinions, communicating them clearly and with detail. To interact with others, accepting and giving constructive feedback. To understand oral instructions reliably.	Pre-reading activity - Teacher presents to students some statistics on influencers and influencer culture, and asks students to read and interpret them one by one and to share their conclusions; - A very brief discussion ensues around the conclusions shared by the students; - Teacher informs students that they will be reading excerpts from a book together as a class, and asks them to join in groups of two or three to share a physical copy. They are informed that a digital copy of what they will be reading is also going to be projected on the board; - Teacher provides students with Handout 3, which contains the excerpts from the book (Appendix 2) and Handout 3.1 (Appendix 3), which contains guidelines for students are to pay attention to while reading, in order to participate in the following discussion;	Whole class	10'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 3 Handout 3.1
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	- Teacher ascertains that the instructions were fully understood.			
To develop critical awareness of important topics. To read independently, correctly identifying and interpreting explicit and implicit information. To understand standard language or a familiar variety. To question attitudes related to the lesson's topic.	Reading activity - Teacher provides students with Handout 3, which contains excerpts from the Bryan Lee O'Malley and Leslie Hung's 2017 graphic novel <i>Snotgirl: Green Hair, Don't Care</i>, and also with Handout 3.1. - Students read the adapted version of <i>Snotgirl: Green Hair, Don't Care</i>.	Whole class	35'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 3 Handout 3.1
To correlate the information acquired from the reading with previous knowledge acquired in class.	Post-reading activity - Teacher invites students to make a critical analysis of what they read in a whole class setting;	Whole class	30'	White board Marker Wi-Fi Computer Video projector Canva presentation Reflection Journal

To develop emotional intelligence. To question attitudes related to the lesson's topic. To develop critical awareness of important topics. To express points of view and opinions, communicating them clearly. To interact with others, accepting and giving constructive feedback.	- Each section is explored individually and resorting to the students' suggestions and opinions and to the guidelines provided in Handout 3.1; - Teacher invites students to register their own thoughts and what they find interesting in the discussion in their Reflection Journal, if they wish to explore it further later on.			
To synthesize the content of the lesson.	Summary - Teacher elicits students to suggest the topics of the lesson for the summary to write it down. A suggestion for the summary may be: "- Trivia game about influencers. - Influencers: definition and statistics.	Whole class	5'	White board Marker

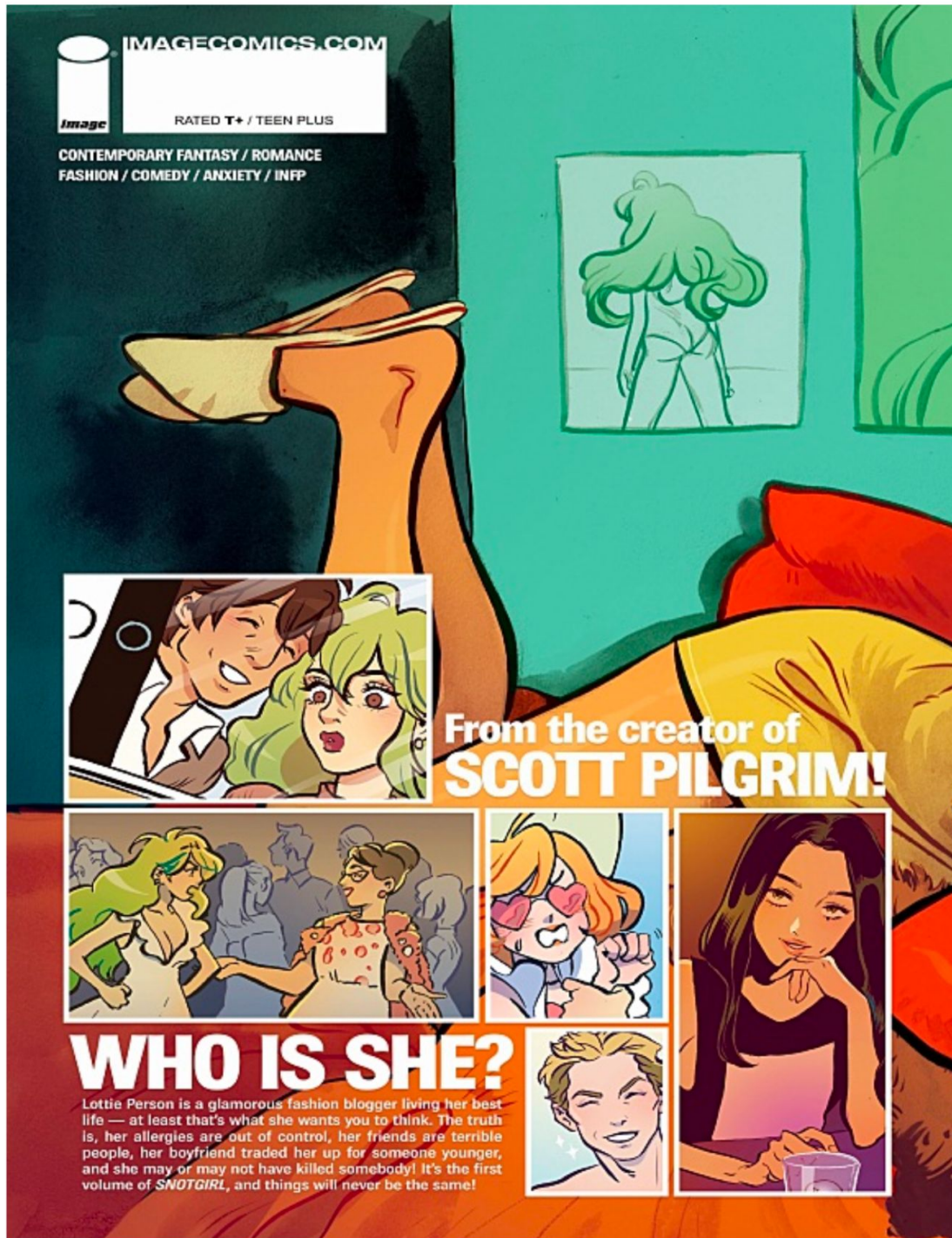
	- “Snotgirl: Green Hair, Don’t Care”: reading comprehension and discussion.”			
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Handout 3

Section 1



Handout 3



The book cover features a large illustration of a person's legs in orange pants and yellow shoes, sitting on a red and yellow cushion against a teal background. A framed picture of a woman with long green hair is on the wall. The cover includes the Image Comics logo, the website IMAGECOMICS.COM, a rating of RATED T+ / TEEN PLUS, and genre tags: CONTEMPORARY FANTASY / ROMANCE, FASHION / COMEDY / ANXIETY / INFP. A central text block reads 'From the creator of SCOTT PILGRIM!'. Below this are five comic panels: a man and woman talking, a woman in a crowd, a woman with heart eyes, a woman with her hand to her chin, and a man smiling. The title 'WHO IS SHE?' is prominently displayed in large white letters.

IMAGECOMICS.COM

Image

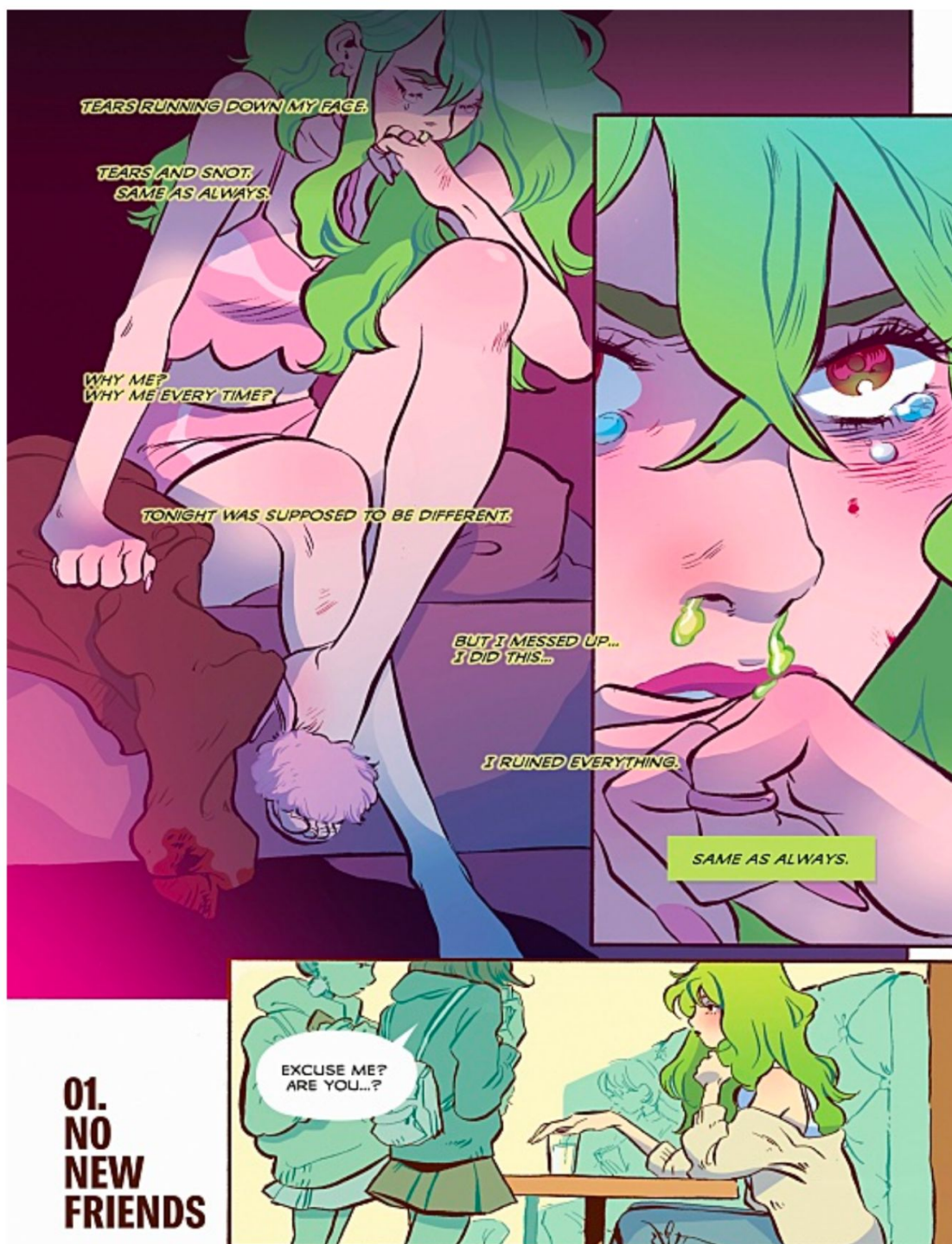
RATED T+ / TEEN PLUS

CONTEMPORARY FANTASY / ROMANCE
FASHION / COMEDY / ANXIETY / INFP

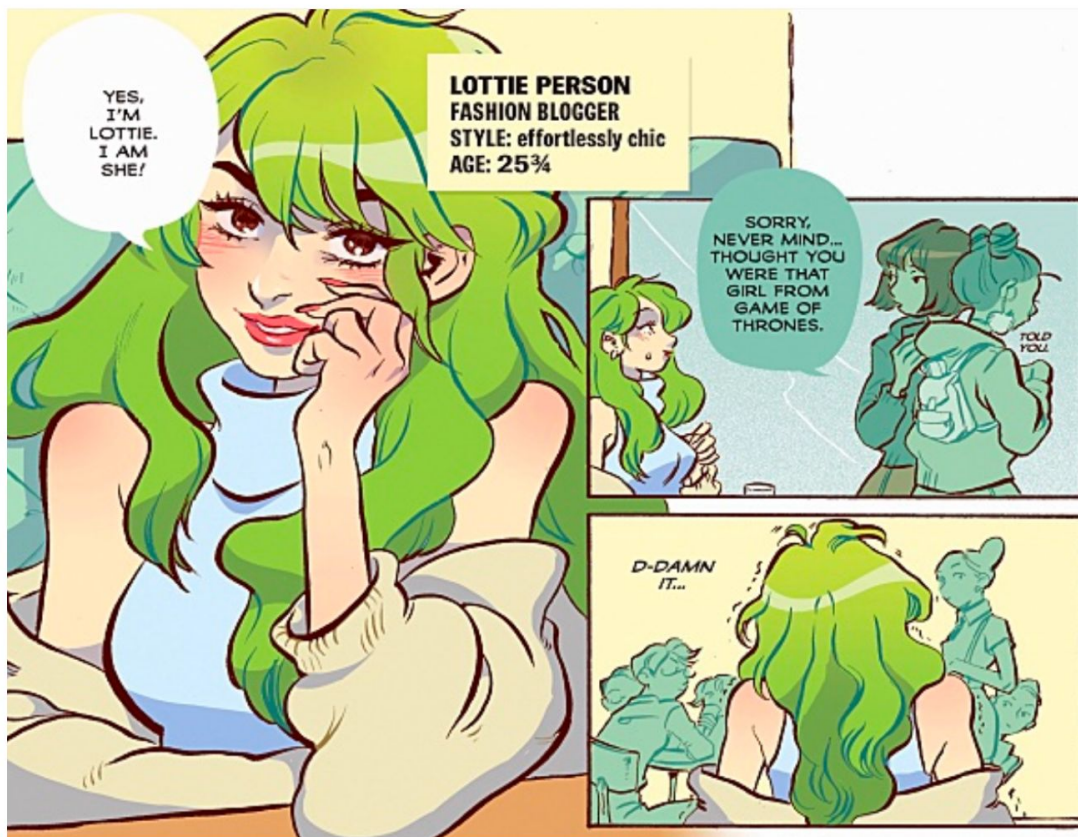
From the creator of
SCOTT PILGRIM!

WHO IS SHE?

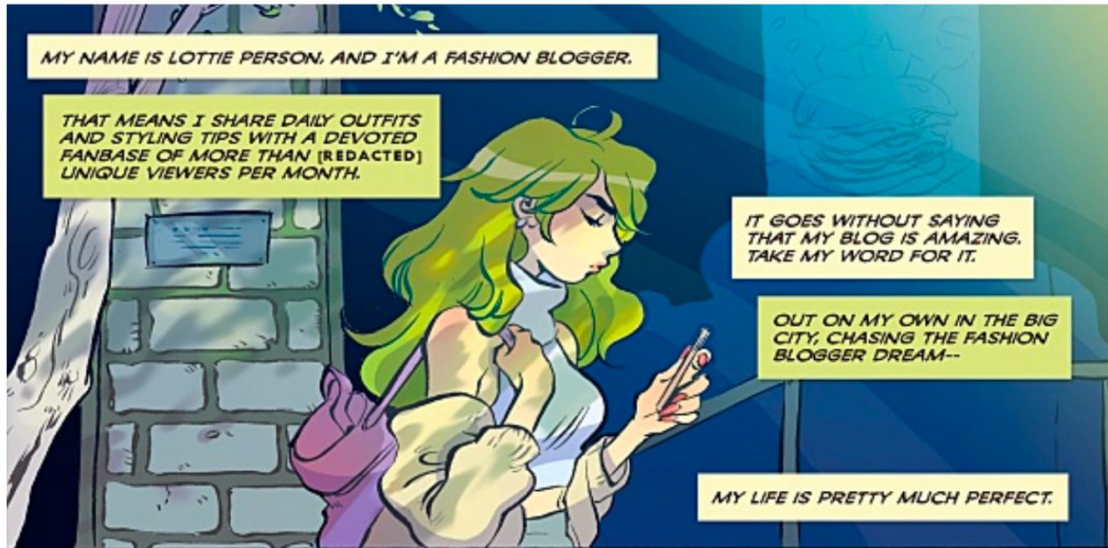
Lottie Person is a glamorous fashion blogger living her best life — at least that's what she wants you to think. The truth is, her allergies are out of control, her friends are terrible people, her boyfriend traded her up for someone younger, and she may or may not have killed somebody! It's the first volume of *SNOTGIRL*, and things will never be the same!



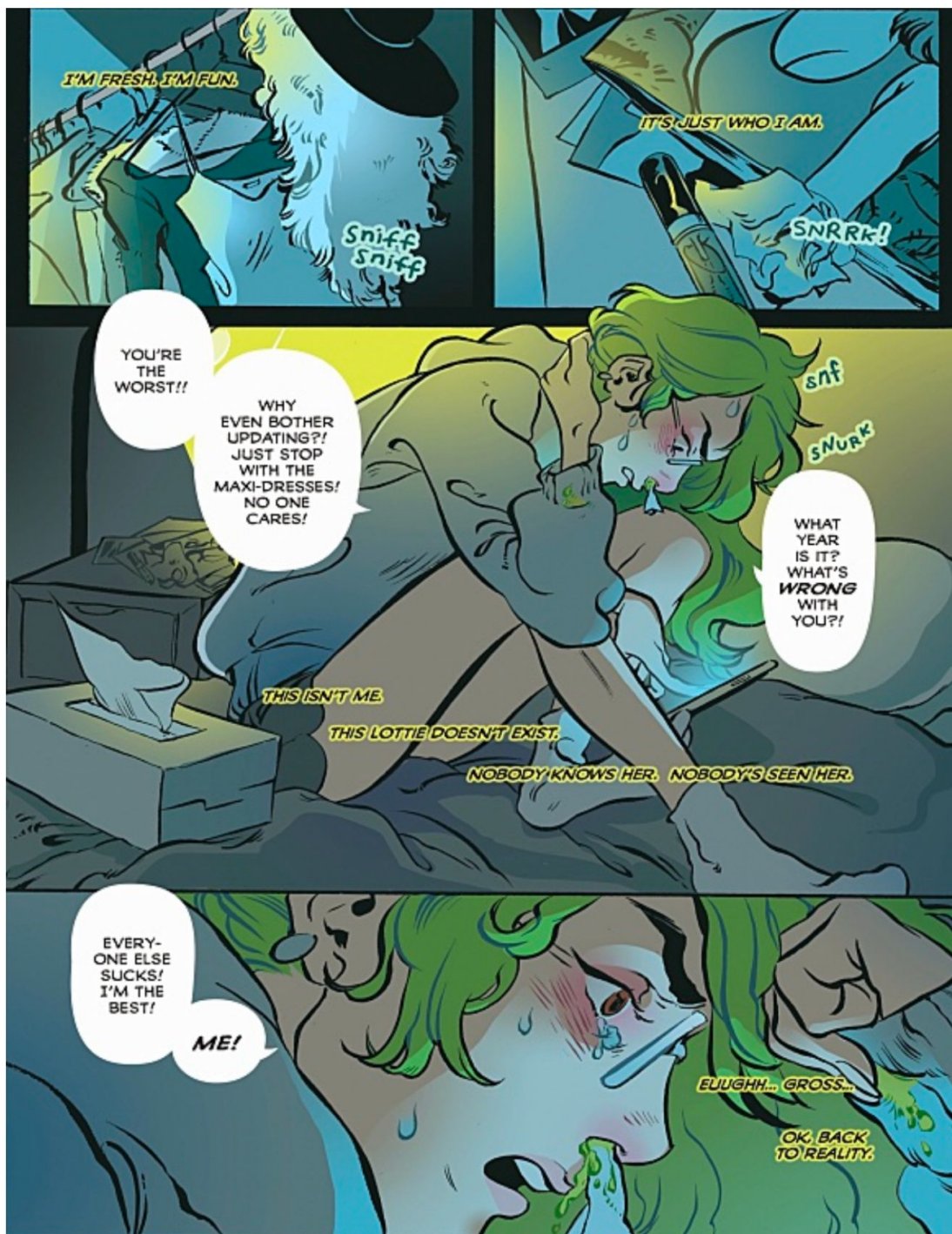
Section 2



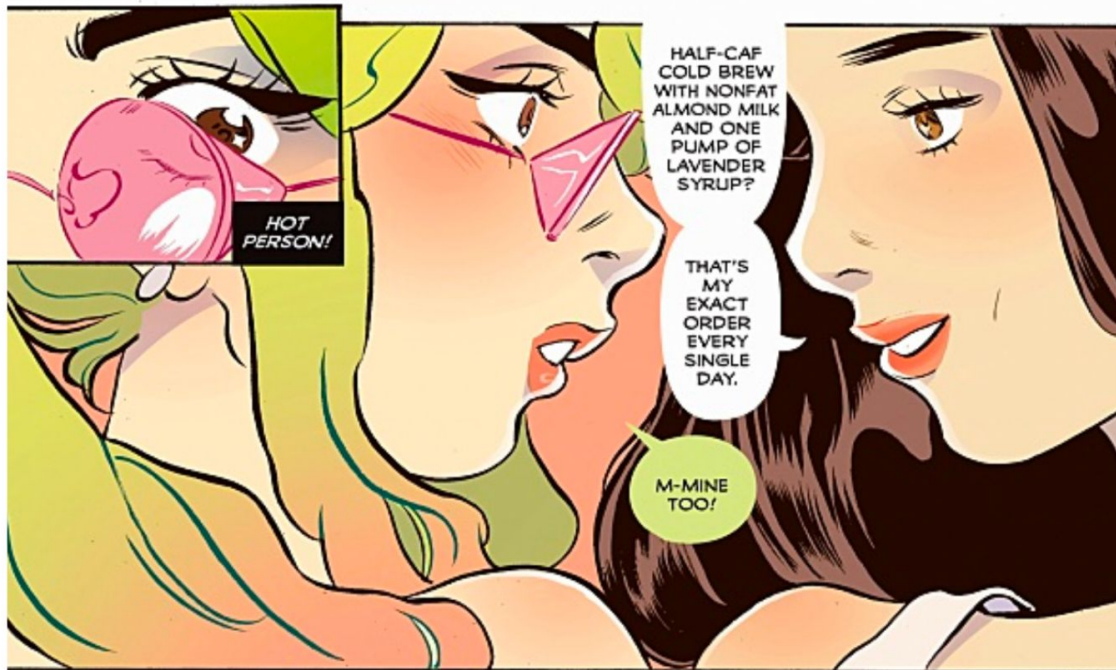




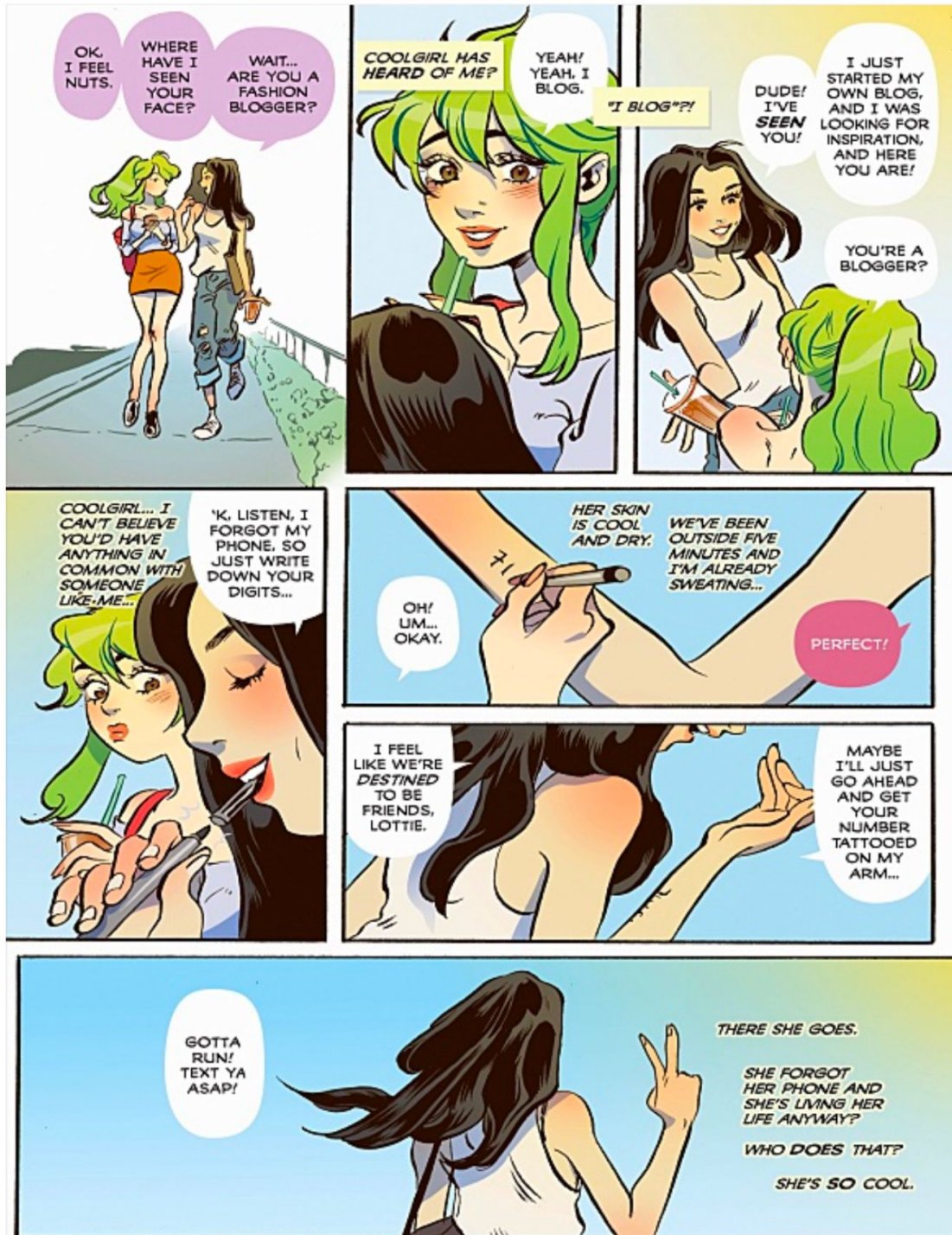


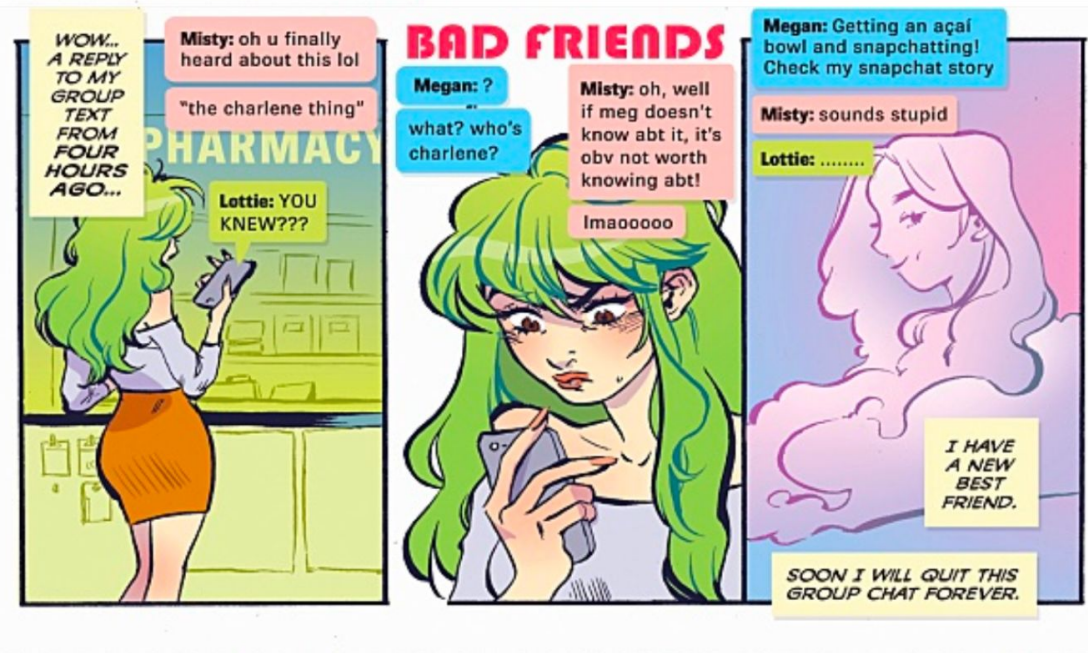


Section 3



I'LL CALL HER... **COOLGIRL.**





Section 4

Browser

Inbox (993)Melt CosmeASOS | ShopVictoria's SeOpening CLottie Person - Fashion Blogger

Lottie Person

PHOTOS • TIPS • PRODUCTS • ABOUT • ARCHIVE • CONTACT



July 22, 2016 #LOTTEPERSONAL

I'm Lottie Person, a 25-year-old girl living in downtown Los Angeles.

I've been a fashion blogger since 2008!

Stalk me on social media - I'll make it easy for you!

@lottiepersion

Oh boy! It's really been a while, hasn't it? But it's like they say: life is what happens between blog posts. Right??

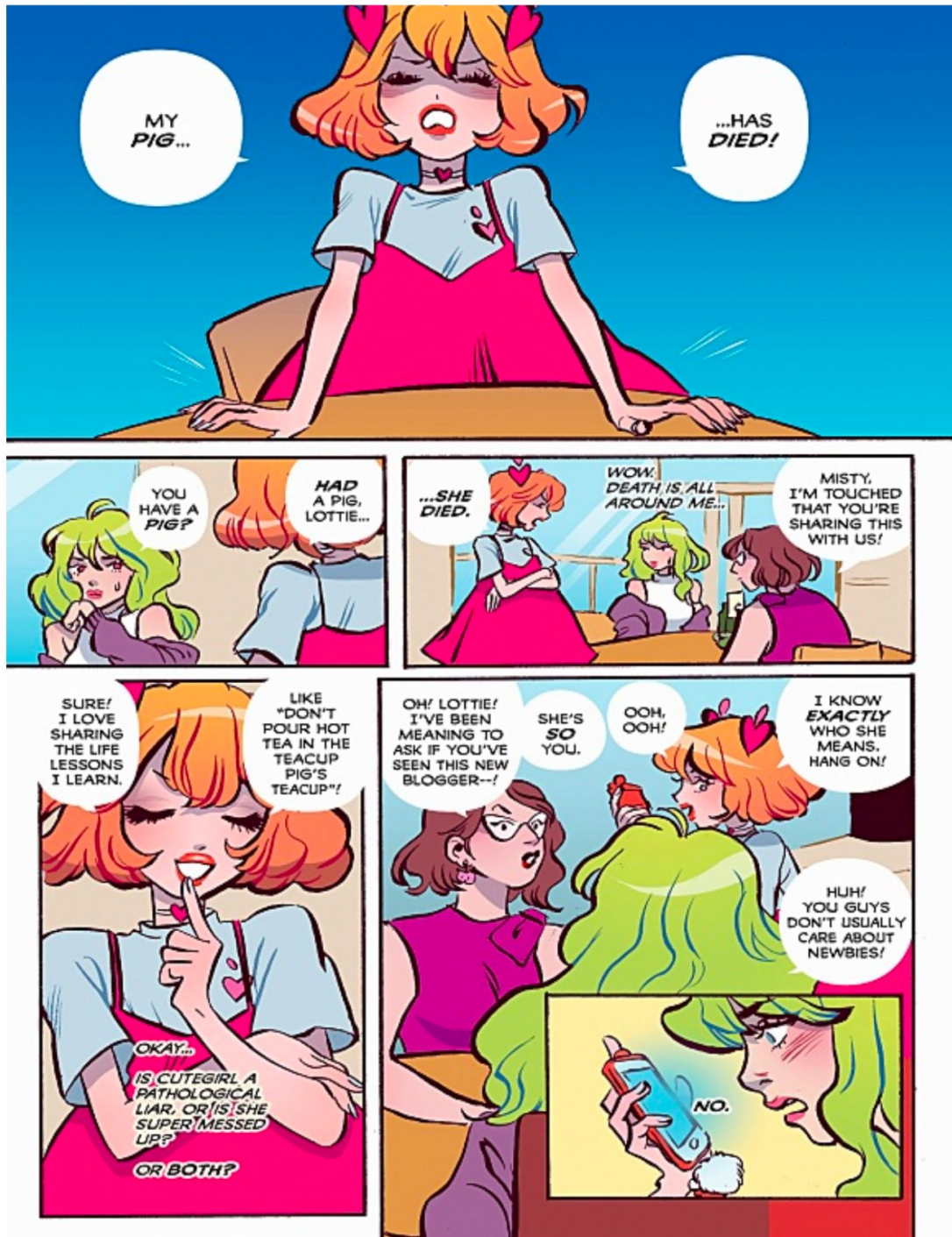
So, it's summer again and LA is an oven. And who wants to squeeze into a pair of high-waisted jeans when it's 90 out? Yeah, that's right - me! I can't get enough of these new skinnies from [REDACTED], and pairing them with an ankle boot isn't basic, it's CLASSIC.

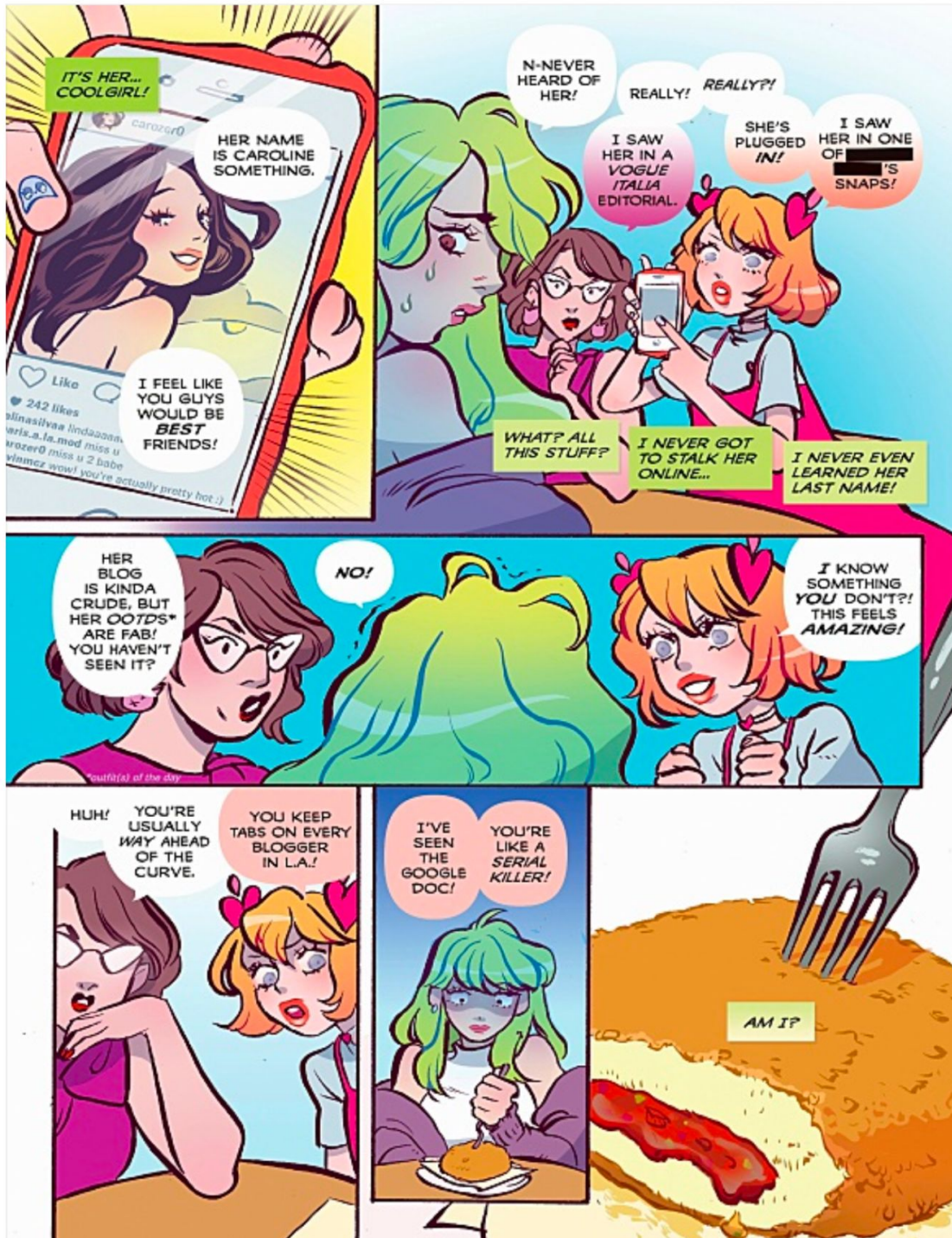
Oh right! My birthday is coming up (scream!) and the lovely people at [REDACTED] Cosmetics are helping me host another giveaway! All you have to do is:

Lottie Person's Person-al Details!

Date of Birth: 8/6/1990 (Leo!)	Height: 5'9"	FAVORITE...
Place of Birth: Fountain Valley, CA	Weight: Now that's TOO personal!!	Color: Pink
Blood Type: AB+	Shoe Size: 8 US	Food: Croque Monsieur
Eye Color: Brown	Dress Size: 2 (sometimes 4)	Flower: Fake
Hair Color: Green	Bra size: 30DDD	Cats or Dogs? Neither! No offense!

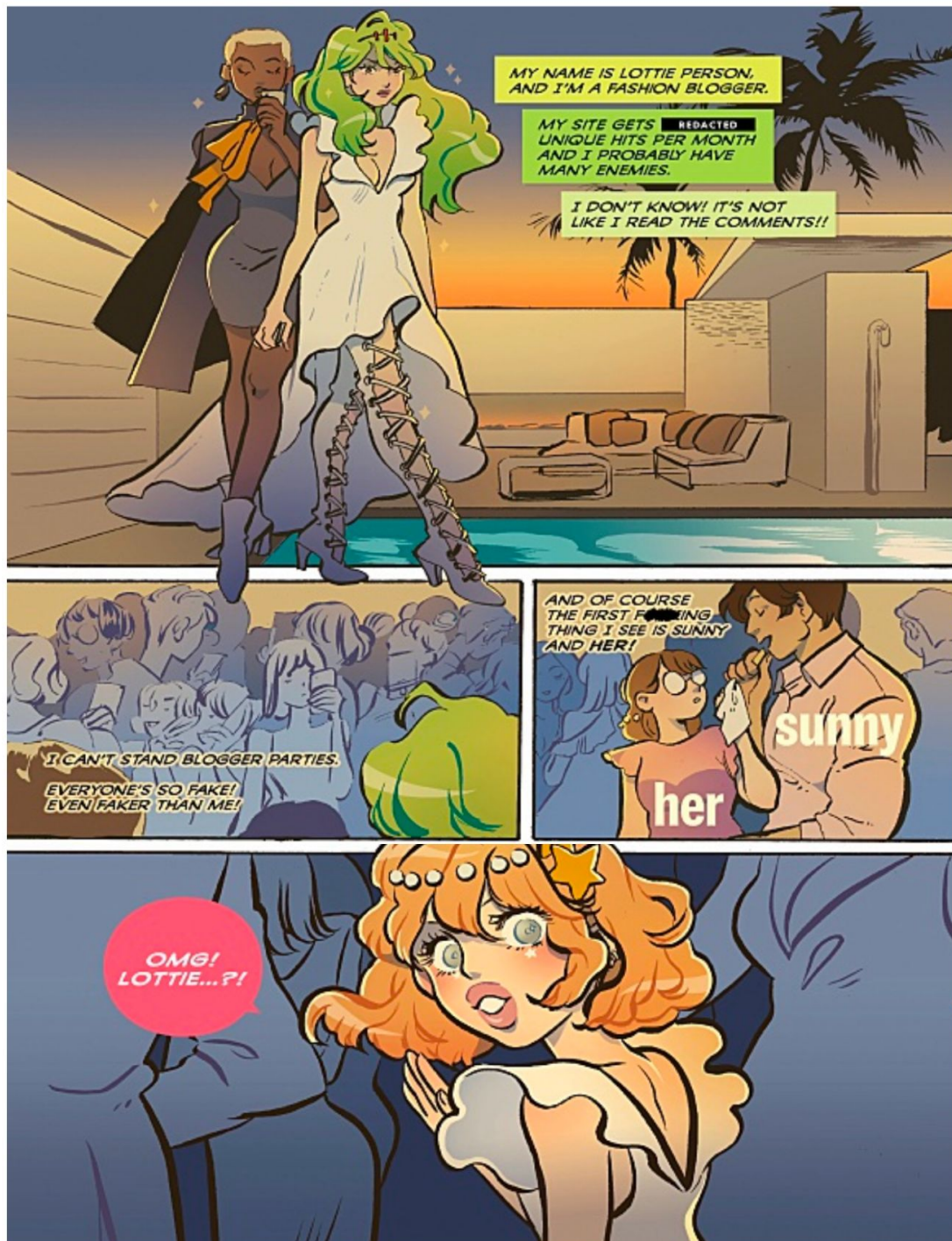
Section 5





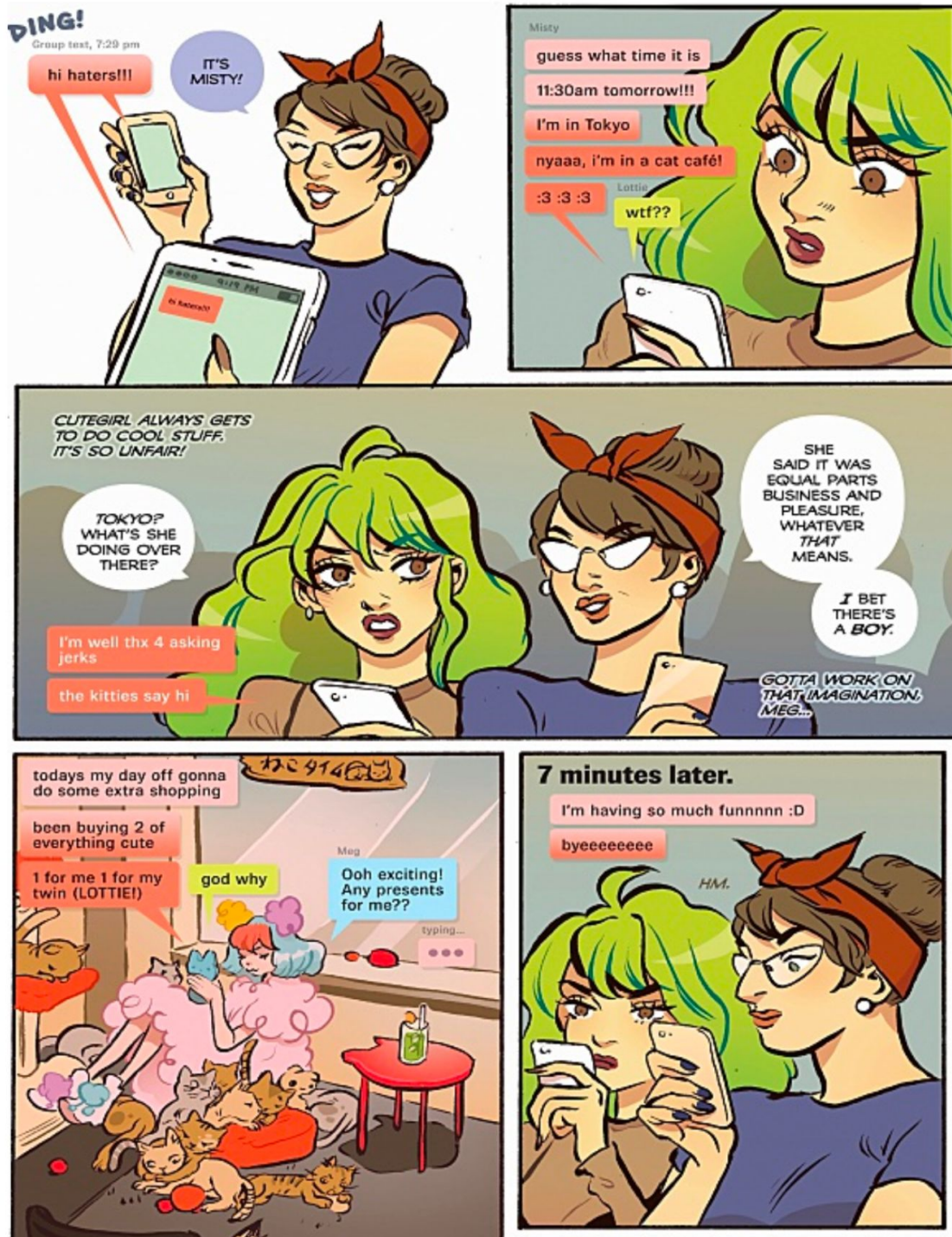
Section 6







Section 7



Section 8





Source: O'Malley, B. L., & Hung, L. (2017). *Snotgirl: Green Hair, Don't Care*. Image Comics. (Adapted)

Handout 3.1



Guidelines for reading

While you read the different sections in **Handout 3**, pay attention to the following aspects:

1. What do you believe is the main thing approached in the section?
2. What explicit aspect of influencer culture and lifestyle is being described?
3. What's the section trying to convey about Lottie Person? What about influencers in general?
4. Is what's being described credible? Is it far-fetched? Is it too fictitious?

Remember: You can register thoughts about what you read in your Reflection Journal or anything else you want about the topic we're exploring.

You can call me for help, of course! 🙌



hey



INSTRUCTIONS:

You will see a question about influencer and influencer culture.

You are given four choices.
Only one is correct.

Good luck!



Who is currently the most followed influencer on Instagram?

A: Selena Gomez

B: The Rock

C: Cristiano Ronaldo

D: Kylie Jenner



Who is currently the most followed influencer on Instagram?

A: Selena Gomez

B: The Rock

C: Cristiano Ronaldo

D: Kylie Jenner



What is the highest amount that some influencers charge to promote a product?

A: \$100 000

B: \$250 000

C: \$500 000

D: \$1 000 000



What is the highest amount that some influencers charge to promote a product?

A: \$100 000

B: \$250 000

C: \$500 000

D: \$1 000 000



What is the percentage of social media users that find products through influencers?

A: 12%

B: 31%

C: 43%

D: 66%



What is the percentage of social media users that find products through influencers?

A: 12%

B: 31%

C: 43%

D: 66%



Who is the biggest influencer on Instagram in 2024?

A: Khaby Lame

B: Mr. Beast

C: Lele Pons

D: Charlie d'Amelio



Who is the biggest influencer on Instagram in 2024?

A: Khaby Lame

B: Mr. Beast

C: Lele Pons

D: Charlie d'Amelio



What's an influencer? according to **urban** DICTIONARY

Influencer



A word instagram users use to describe themselves to make them feel famous and more important when no one really know who they are or care, usually the type of people that call themselves [foodies](#) and post pictures of their [avocado](#) and toast cause they can't really do anything else interesting, usually also post their [last holiday](#) asking someone to #takemeback

by [We_Talkin_Bout_PRACTICE](#) August 4, 2018

1054 25

FLAG

What's an influencer? according to **urban** DICTIONARY

Influencer



A makeup, hairstyle, or [fashion blogger](#) who is [instafamous](#) only on Instagram or buys "followers" and "likes" and gets free products from companys who fall in their [trap](#) of fake fame.

by [Nat tuh lee](#) May 19, 2017

384 21

FLAG

What's an influencer? according to **urban** DICTIONARY

Influencer



A makeup, hairstyle, or [fashion blogger](#) who is [instafamous](#) only on Instagram or buys "followers" and "likes" and gets free products from companys who fall in their [trap](#) of fake fame.

by [Nat tuh lee](#) May 19, 2017

384 21

FLAG

What's an influencer? according to **urban** DICTIONARY

Influencer



A prominent figure on a social media platform whom generally exchanges financial instruments or special benefits for endorsements; Influencers are not [averse](#) to blackmailing, threatening, and denouncing businesses should their demands be met with resistance.

by [Jackwerks01](#) April 9, 2020

139 7

FLAG

What's an influencer? according to **urban** DICTIONARY

Influencer



Usually the worst type of people you can meet: narcissistic, [preach](#) how others should live their lives, and only became famous on the internet because they happened to be born with an appearance which is considered "[conventionally attractive](#)" by most of society.

See also: [unemployed](#)

by [imakedefinitions21](#) April 25, 2023

👍 11

👎 2

🚩 FLAG

What's an influencer? according to Oxford **Learner's Dictionaries**

influencer *noun*

🔊 /'ɪnfluənsə(r)/

🔊 /'ɪnfluənsər/

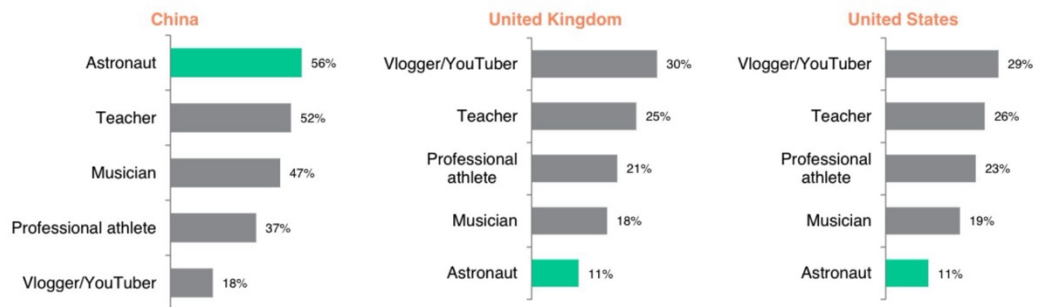
★ a person or thing that influences somebody/something, especially a person with the ability to influence potential buyers of a product or service by recommending it on **social media**

• *the social media feeds of fashion influencers*

Let's look at some statistics



What do you want to be when you grow up? Depends on where you are from



Source: The State of Influencer Marketing 2024 Benchmark Report. (2024, February 1). Real Research Media. <https://realresearcher.com/media/harris-poll-american-kids-aspire-to-be-youtuber-than-astronauts/>

Influencer marketing is a \$21.1 billion industry



Source: Geyser, W. (2024, February 1). *The State of Influencer Marketing 2024 Benchmark Report*. Influencer Marketing Hub. <https://influencermarketinghub.com/influencer-marketing-benchmark-report/>

1/4 of influencers buy followers.

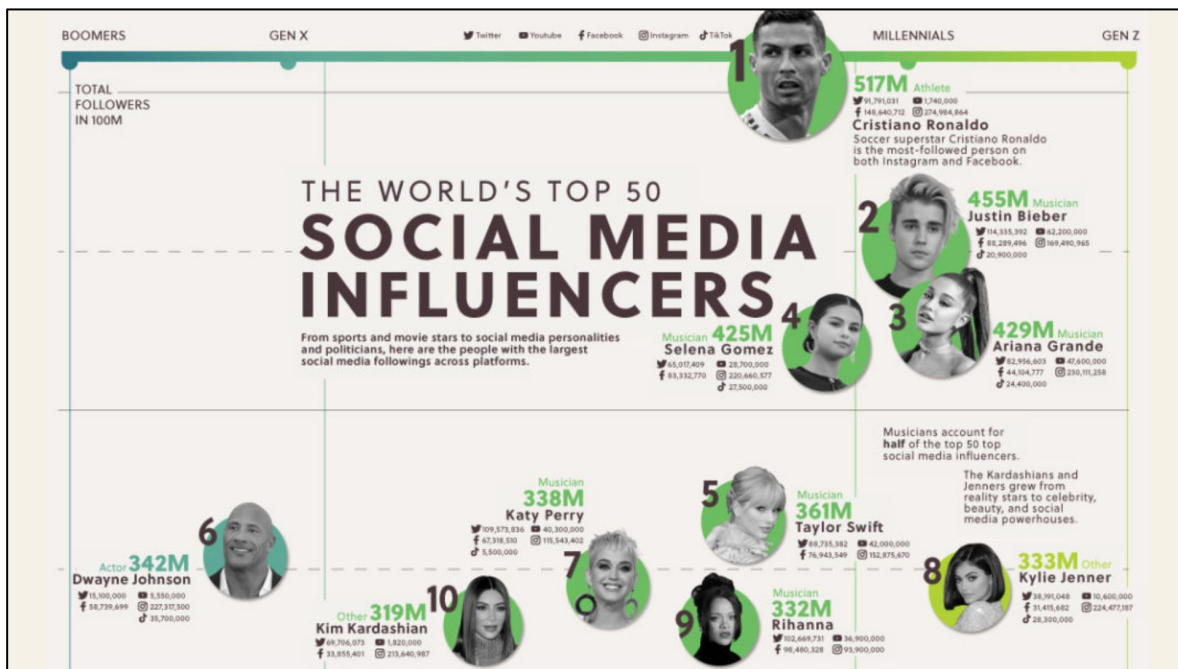


Source: Dopson, E. (2023, November 21). *30+ Influencer Marketing Statistics You Should Know*. Shopify. <https://www.shopify.com/blog/influencer-marketing-statistics>

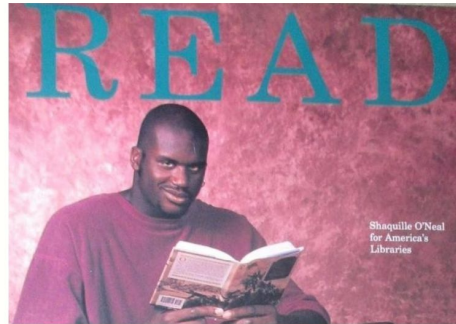
For every \$1 spent on influencer marketing,
companies make \$5.78



Source: Dopson, E. (2023, November 21). 30+ Influencer Marketing Statistics You Should Know. Shopify. <https://www.shopify.com/blog/influencer-marketing-statistics>



Now, let's



Snotgirl: Green Hair, Don't Care

by Brian Lee O'Malley and Leslie Hung

Graphic Novel

Main character

Lottie Person, an influencer from Los Angeles

Follow the guidelines on **Handout 3.1**



See you tomorrow!



Appendix J

Lesson no. 7

Class: Grade 11

Duration: 50 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To recall and mobilise previous general knowledge. To be able to identify the lesson's topic. To successfully analyse critically media and art about the lesson's topic.	Lead-in - Teacher asks students to remind him and the remaining colleagues who had missed the previous lesson what they had done and read, quickly summarising it; - Teacher combines the suggestions provided and repeats a concise version of the events.	Whole class	7'	White board Marker Wi-Fi Computer Video projector Canva presentation
To express points of view and opinions, communicating them clearly and with detail. To interact with others, accepting and giving constructive feedback.	Post-reading activity - In order to conclude the post-reading activity from the previous lesson, the teacher projects on the board the last three sections of Handout 3 (Appendix 1); - The teacher asks students to explore and discuss the remaining three sections	Whole class	15'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 3 Handout 3.1

To question attitudes related to the lesson's topic. To develop critical awareness of important and sensitive topics. To develop emotional intelligence.	resorting to Handout 3.1 (Appendix 2) that has been provided to them in the previous lesson; - A brief exploration and discussion of each remaining section ensues; - Teacher assures that the discussion always circles back to the main topic of influencers and influencer culture.			
To understand oral instructions reliably.	Pre-written critical reflection activity - Teacher provides students with Handout 4 (Appendix 3), which contains a total of ten questions about the graphic novel explored and discussed. The questions presented have been adopted and also adapted from the Council of Europe's edition of <i>Images of Others: Autobiography of Intercultural Encounters through Visual Media</i> (2022); - Teacher explains to students how the questions work, presenting them with the guidelines to answer them and informing	Whole class	3'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 3 Handout 4

	them that the questions are to be answered freely and in accordance with their own personal views and opinions; - Teacher ascertains that the instructions were fully understood and if there are any doubts; - Teacher informs students that he will walk around the classroom clarifying any doubts that may appear as Handout 4 is answered.			
To express points of view and opinions in written form, communicating them clearly and with detail. To critically evaluate, explore, and reflect on civic and ethical values about the lesson's topic. To reflect critically on important issues.	Written critical reflection activity - Students answer the questions provided in Handout 4.	Individual work	22'	Handout 3 Handout 4

To develop critical awareness of important and sensitive topics. To reflect on personal attitudes and perceptions. To question others' attitudes related to the lesson's topic.				
To synthesize the content of the lesson.	Summary - Teacher elicits students to suggest the topics of the lesson for the summary to write it down. A suggestion for the summary may be: "- "Snotgirl: Green Hair, Don't Care" graphic novel – finishing the discussion. - Completing a reflection worksheet about the graphic novel."	Whole class	3'	White board Marker

Handout 4

Name: _____ Class: _____



Reflection

The image

1. Why have you chosen this image? (You can choose from the options below or write an answer on your own)
 - It made me think about...
 - I had never thought of...

Contents

2. Who is shown in the image(s) and what are they doing?

Contents of the image(s)

3. What was the first think you noticed about it/them? Is there a reason?

Your feelings

4. What did you feel about it? What do you think caused these feelings?

The feelings of other people

5. If you were the person in this image, would you like to have an image made of you that represented you in this way? Why?

Same and different

6. Are you able to relate in any way to the characters or the situation portrayed? Why is that?

7. Are there any similarities and/or differences between them and yourself? Which ones and why?

Thinking further about the image

8. Do you think that the image(s) is/are a stereotype of the person/people shown in the image? If so, why do you think it is a stereotype?

Thinking about the people who made the image

9. Do you think that the authors created this graphic novel for a reason? Which one(s)?

10. Do you think this image will make viewers think differently about the people from the group or culture shown? Say why.

Source: Council of Europe. (2022). *Images of others: autobiography of intercultural encounters through visual media*. Council of Europe. <https://rm.coe.int/images-of-others-an-autobiography-of-intercultural-encounters-through-/168089fc01>



greetings everyone

Snotgirl: Green Hair, Don't Care

by Brian Lee O'Malley and Leslie Hung

Graphic Novel

Main character

Lottie Person, an influencer from Los Angeles



Handout 4

Answer these reflection questions about the graphic novel.

These questions are based on your opinions only, you don't have to follow what we discussed in class only.

You can expand that discussion even further.



Have a nice weekend!



Appendix K

Lessons no. 9 and 10

Class: Grade 11

Duration: 100 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To understand detailed instructions well enough to be able to follow them successfully. To follow extended discourse and lines of discourse and the direction of the story is signposted by explicit markers. To follow a chronological sequence in extended informal discourse like a story. To communicate information reliably. To use the language fluently, accurately and effectively on a topic, making clearly the	Warm-up - Teacher instructs students that they will be building a story together, starting from the sentence provided by the teacher. Each student adds something to the previous sentence when it's their turn in order to build a story that ends naturally; - Teacher ascertains that the instructions were fully understood by the students.	Whole class	10'	White board Marker Wi-Fi Computer Video projector Canva presentation

relationship between ideas. To interact with a degree of fluency and spontaneity that makes regular interaction quite possible without imposing strain on either party. To express their ideas with precision, and to present and respond to story lines and ideas convincingly. To initiate, maintain, and/or end discourse appropriately with effective turntaking.				
To understand detailed oral instructions well enough to follow them successfully. To give clear descriptions of imaginary events and experiences marking the relationship between ideas in clear connected text.	Pre-reading activity - Teacher informs students they will read excerpts of the 2019 graphic novel <i>Gender Queer</i> by Maia Kobabe and asks if students have ever heard of the book or know what it is about; - Teacher informs students that they will slowly explore the excerpts from the book and that they will have to write their thoughts on their	Whole class	20'	White board Marker Wi-Fi Computer Video projector Canva presentation Reflection Journal

To express points of view and opinions, communicating them clearly and with detail. To recall and mobilize previous general knowledge.	Reflection Journal in pre-determined moments as the reading and discussion proceeds. The teacher tells students that they are allowed to write whenever they want and whatever they prefer as well as when it they are asked for it. - As the first step before delving into the book, the teacher presents to students the book cover via a Canva presentation (Appendix 1) and asks students to write a small sentence in their Reflection Journal on what they believe the book might be about and what might happen in it; - After this moment, the teacher informs students that they will only read a small portion of the whole book to explore a few concepts and notions about gender issues; - Teacher asks students to look at what will be read in a critical way and to reflect on what aspects are being explored as the reading and/or discussion proceeds;	Individual work Whole class Individual work		
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	- Teacher then asks for students to write on their Reflection Journal what they believe “gender issues” might mean and examples of what these might be.			
To be able to read with a large degree of independence, adapting style and speed of reading to the type of text. To use a variety of strategies to achieve comprehension such as watching out for main points and using contextual clues to achieve meaning.	Reading activity - Teacher asks students to read the excerpts of <i>Gender Queer</i> by Maia Kobabe in Handout 4 (Appendix 2).	Individual work/Pair work	25’	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 4
To understand detailed oral instructions well enough to follow them successfully. To give clear descriptions of events and experiences marking the relationship between ideas in clear connected text.	Post-reading activity - After students read the provided excerpts, the teacher asks them to write in their Reflection Journal what they believe are the main topic(s) of the book from what they have read; - Teacher asks students to share their answers to this last prompt with the class. A small	Individual work Whole class and	40’	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 4 Reflection Journal

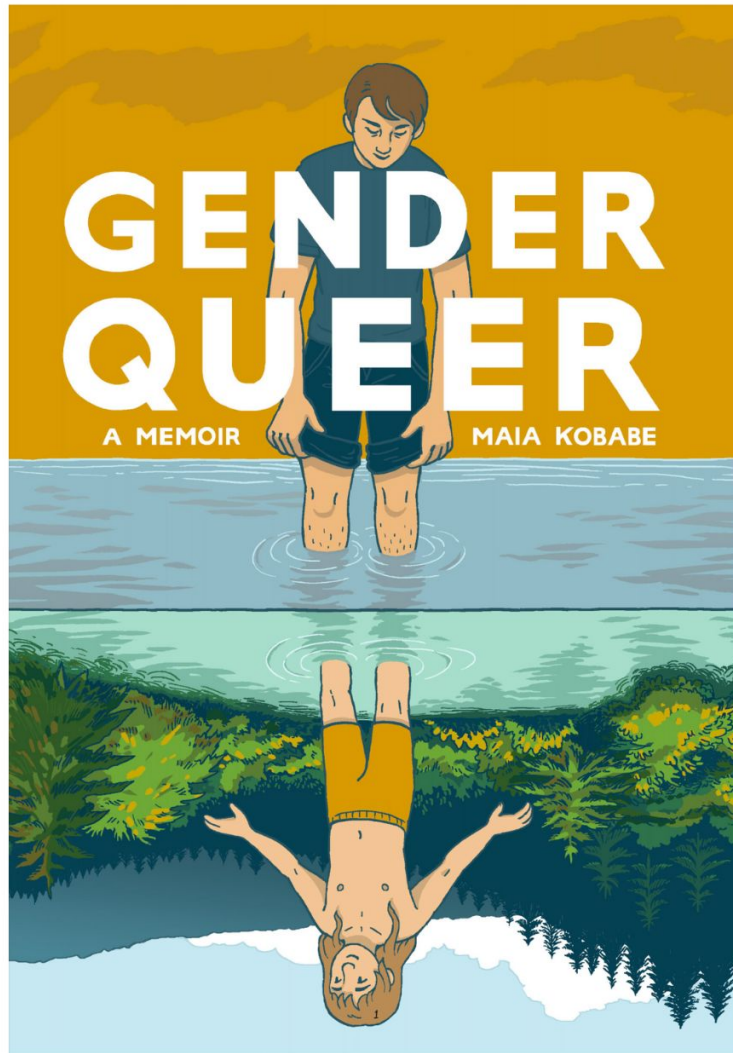
To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback. To be able to interact with a degree of fluency and spontaneity on a topic. To successfully understand in detail what is said to them in the standard language or a familiar variety. To engage in extended conversation on the text's topic. To correlate the information acquired from the text with previous general knowledge or knowledge acquired in class.	discussion ensues around the central themes present in the book and the plot; - As the discussion proceeds, the teacher mediates it and weaves into it questions and prompts, asking students to register them in their Reflection Journal as they go along, much like it happens with their thoughts, theories and opinions on specific panels, its art, the author's word choice and/or the illustrator's artistic choices; - Teacher furthers the discussion by introducing questions about the plot of the excerpts read or the book itself to promote students' critical reflection and self-reflection about the story. These include questions such as: 1. What are the first memories that Maia has about experiencing or noticing gender? Do you have any that you can recall? 2. From the characters present in the book, do you have any that you can relate to? Which one and why? 3. Are there any topics present here that you have never encountered before? Any topics you had not even thought about? Which ones? Why	individual work mix until the end of the activity		
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To develop critical awareness of the lesson's topic. To take accurate notes in lesson on the topic and material at hand within the boundaries of their interests, opinions, and personal reflections. To give a clear presentation of their reaction to a work, developing their ideas and supporting them with examples. To give a personal interpretation of the development of a plot, the characters, and themes in a story. To describe their emotional response to a work and elaborate on the way in which it has evoked this response.	do you think that is? 4. Who do you think is the audience Maia had in mind while writing the book? - Teacher listens to the students' discussion and suggestions, mediating and facilitating it, and weaves in topics of discussion associated with gender issues present in the book or not such as identity, transformation and growth, growing up, relationships, the gender education gap, power relations, the gender pay gap, equality, societal norms, customs, and so on. These topics are introduced in the form of questions and are used to propel the discussion forward; - The discussion is created and left to the students to proceed, with the teacher mediating it resorting to the students' opinions, suggestions, and/or theories; - All the while, as stated above, students' register their thoughts and opinions on their Reflection Journals and/or note down topics to reflect and write about at home.			
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To, in intercultural encounters, demonstrate appreciation of perspectives other than that of their own worldview, and express themselves in a way appropriate to the context. To encourage a shared communication culture by expressing understanding and appreciation of different ideas, feelings, and viewpoints. To, an in intercultural encounter, recognise that what one normally takes for granted in a particular situation is not necessarily shared by others, and can react and express themselves appropriately. To reflect on particular ways of communicating in their own and other cultures, and the risks of				
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misunderstanding they generate. To describe and evaluate the viewpoints and practices of their own and other social groups, showing awareness of the implicit values on which judgments and prejudices are frequently based.				
To synthesize the content of the lesson.	Summary - Teacher elicits from students the topics of the lesson for the summary to write it on the board. A suggestion for the summary may be: - Homework correction. - Reading excerpts from the graphic novel <i>Gender Queer</i> by Maia Kobabe. - Discussion, exploration, and critical reflection of the graphic novel."	Whole class	5'	White board Marker

Handout 4



COLORS BY PHOEBE KOBABE
SENSITIVITY READ BY MELANIE GILLMAN
EDITOR: ANDREA COLVIN
ASSISTANT EDITOR: GRACE BORNHOFT

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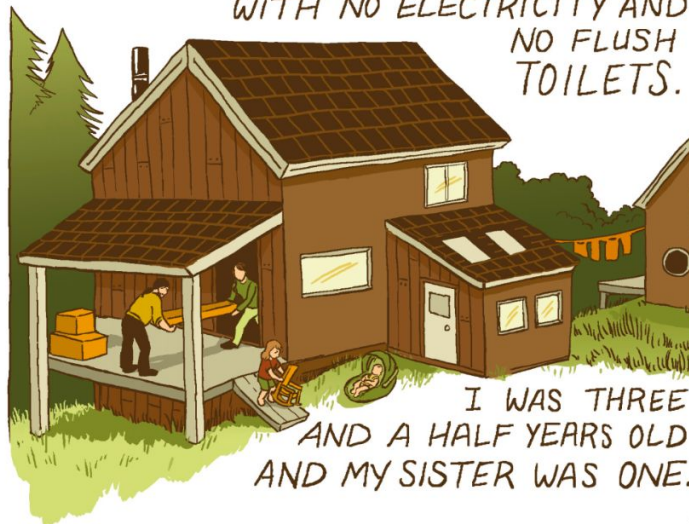
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LIONFORGE.COM
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Source: Kobabe, M. (2019). *Gender Queer: A Memoir*. The Lion Forge.

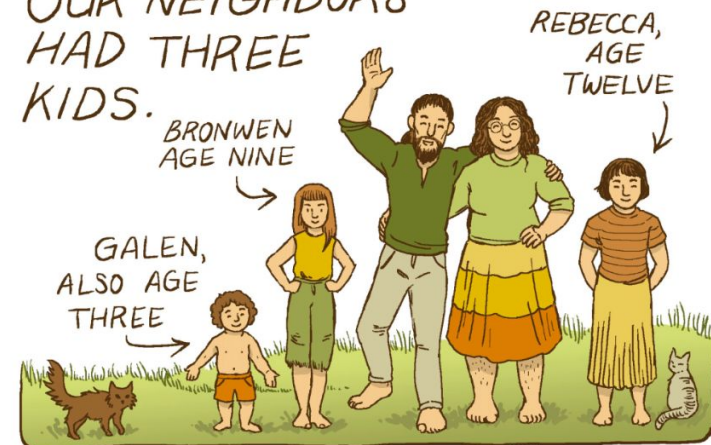


MOVED INTO ONE OF TWO HOUSES ON A 120-
ACRE PROPERTY IN NORTHERN CALIFORNIA
WITH NO ELECTRICITY AND
NO FLUSH
TOILETS.



12

OUR NEIGHBORS
HAD THREE
KIDS.



PERHAPS MY EARLIEST GENDER-
RELATED MEMORY...



13

THE PROPERTY WAS POWERED BY A MIX OF SOLAR, HYDROELECTRIC, AND GENERATORS. WE HAD A BATHTUB BUT NO SHOWER. WE FILLED OUR OUTDOOR WASHING MACHINE WITH THE GARDEN HOSE.



THERE WERE TWO OUTHOUSES, HOME TO MANY SPIDERS.



GALEN AND I OFTEN JUST *peed* IN THE YARD.

14

NEITHER GALEN NOR I ATTENDED A PRESCHOOL OR A KINDERGARTEN. THE FIRST DAY OF FIRST GRADE WAS OUR FIRST TIME MIXING WITH OTHER KIDS OUR AGE.



18

THERE WERE SO MANY THINGS I DIDN'T KNOW.



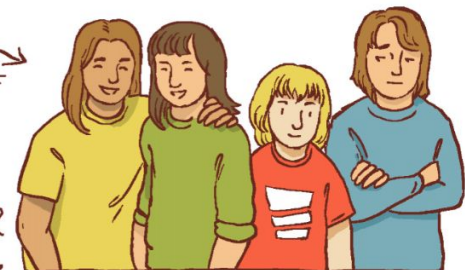
MY TEACHERS WERE VERY PATIENT.

AT MY WALDORF ELEMENTARY SCHOOL

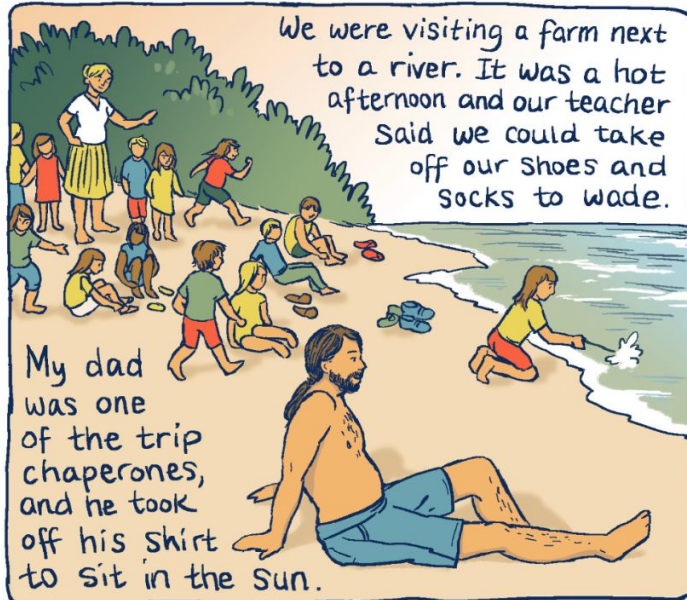


IT WASN'T UNUSUAL FOR BOYS TO HAVE LONG HAIR

IN MY CLASS OF 18 STUDENTS FOUR BOYS HAD HAIR THAT BRUSHED THEIR SHOULDERS.



I REMEMBER A FIELD TRIP I TOOK WITH MY CLASS IN THIRD GRADE

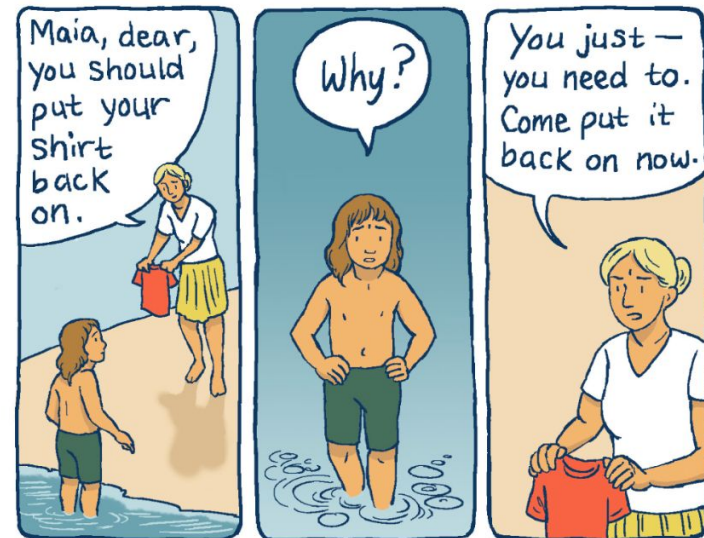


21

SOME OF MY CLASSMATES NOTICED.



MY TEACHER INTERVENED.



22

I walked back to put my shirt
on again. But I didn't
feel that I had done
anything wrong.

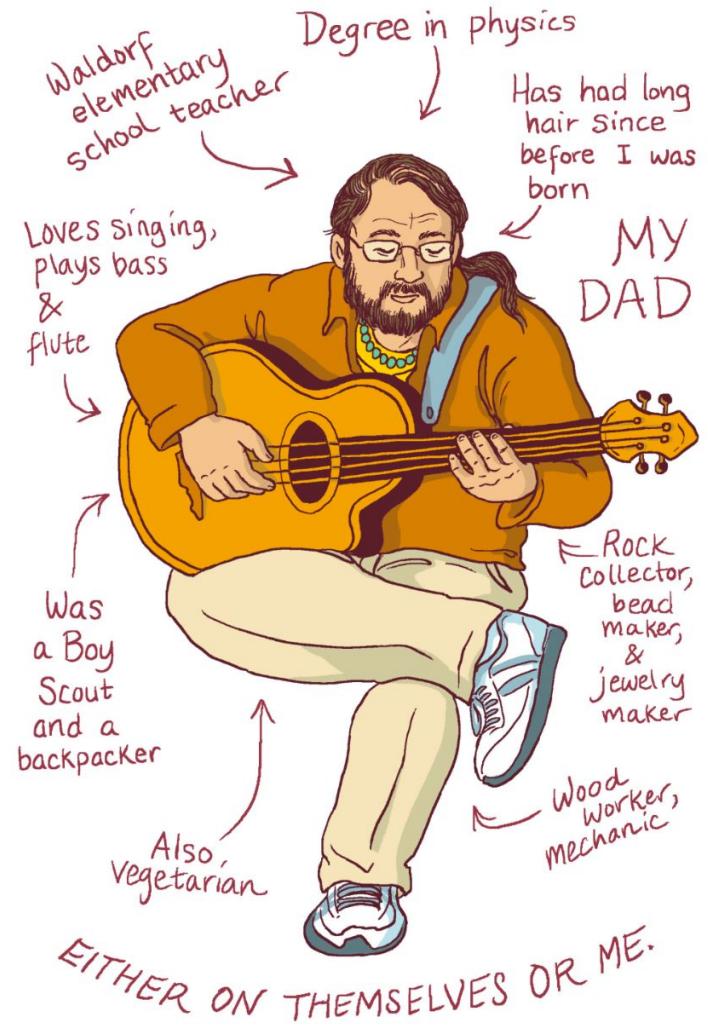


It was everyone else being silly,
NOT ME.

NEITHER OF MY PARENTS WERE INTERESTED
IN ENFORCING GENDER ROLES



24



25

IN FIFTH GRADE I WENT TO A BIRTHDAY PARTY AT A HOUSE WITH A HOT TUB

This was the last year during which I would voluntarily wear a swimsuit around peers.



The most feminine and most confident girl at the party raised her leg out of the water. Droplets rolled off her skin.



I raised my leg out of the water in imitation of her.



INSTEAD OF ROLLING SMOOTHLY AWAY THE WATER BEADED IN MY GROWING LEG HAIR.



26

I WAS GRUMPY AND EMBARRASSED TO ENCOUNTER YET ANOTHER THING I WAS APPARENTLY SUPPOSED TO KNOW BUT DIDN'T.



EVERYONE AROUND ME—BUT ESPECIALLY GIRLS—SEEMED TO HAVE ACCESS TO INFORMATION I LACKED.



27

WHEN MY MOM WAS 13 HER MOM TOLD HER



WHEN I WAS 13 ONE OF MY AUNTS TOLD ME



40



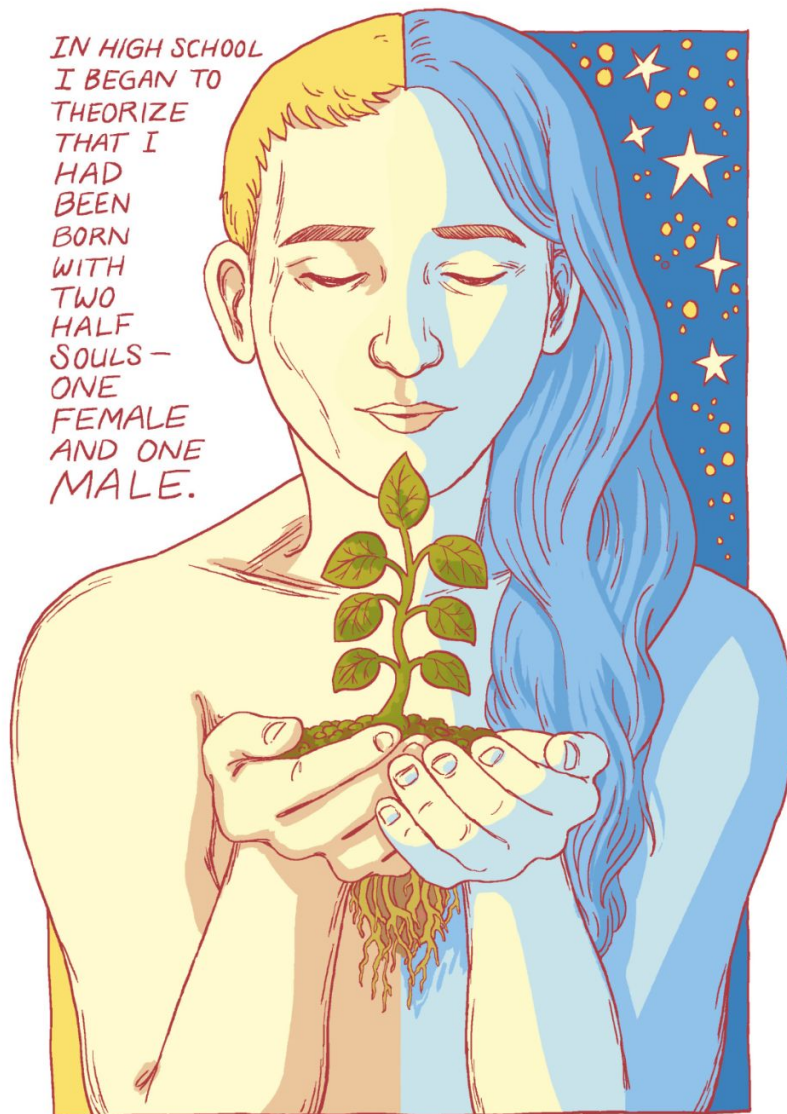
41



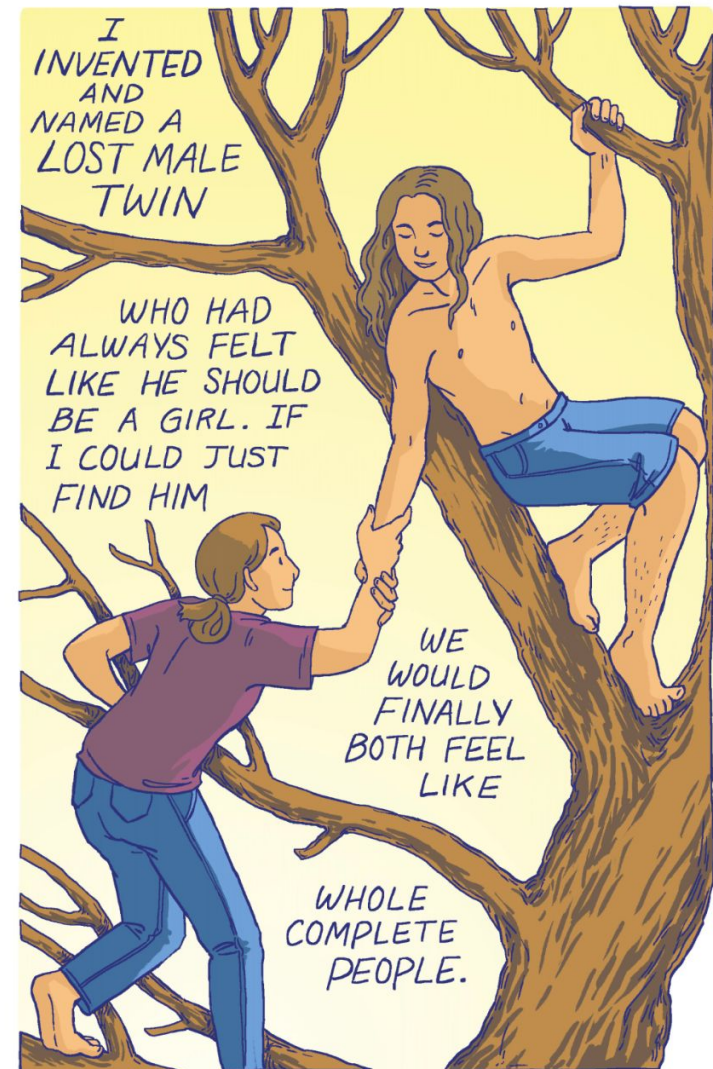
I REMEMBER WHEN MY MOM TOLD ME



BUT I COULDN'T GET ANY OF THEM TO STICK.



68



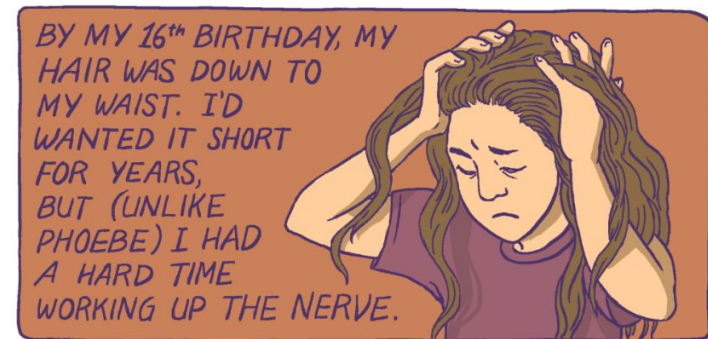
69



(ASIDE FROM THE TWO MEMORABLE OCCASIONS MY SISTER CUT HER OWN.)



78



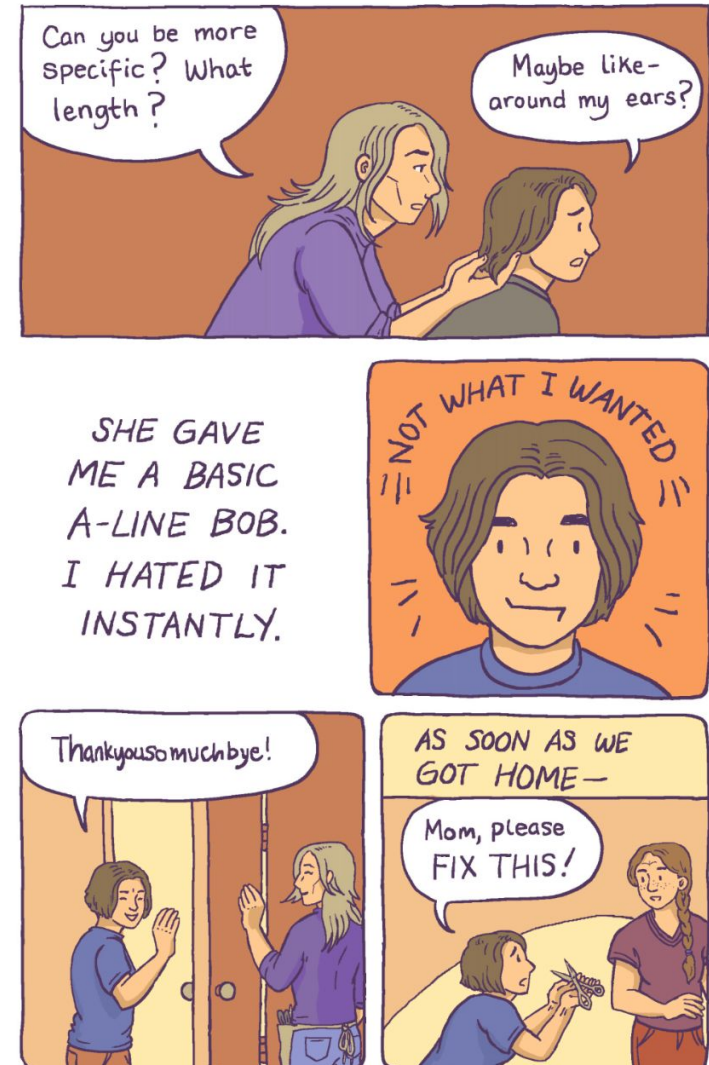
WHEN THE DAY CAME I WAS SO NERVOUS.



79



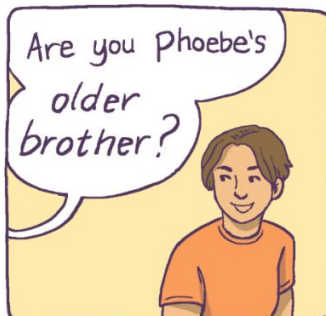
80



81



TWICE OVER THE FOLLOWING SUMMER, I GOT ASKED:



I LOVED IT.

82

WITH PUBERTY I HAD DEVELOPED AN INTENSE DISLIKE OF BEING PHOTOGRAPHED. THIS FADED AFTER I CUT MY HAIR.

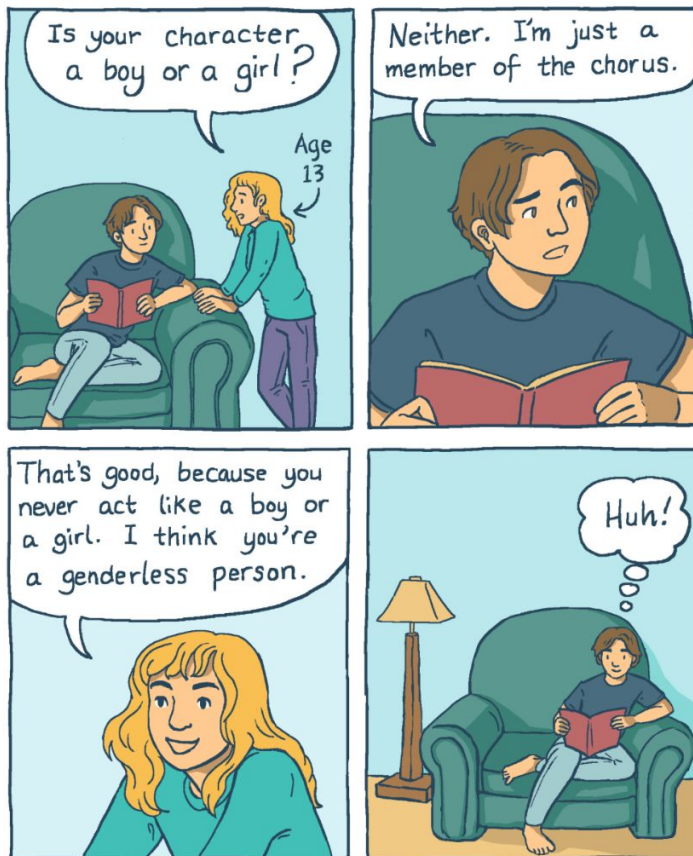


I WANTED TO KEEP IT SHORT BUT NO LONGER TRUSTED SALONS. MY SISTER BECAME MY REGULAR HAIRDRESSER.



83

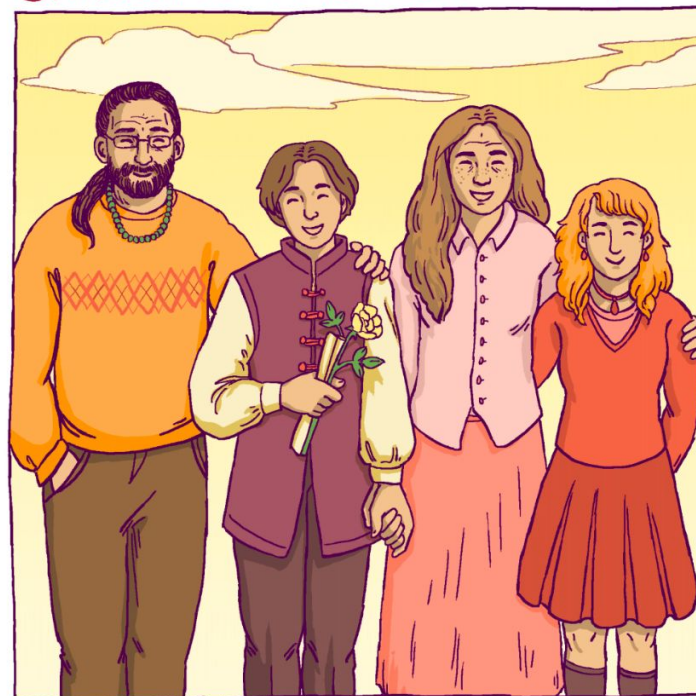
WHEN I WAS CAST IN A MINOR ROLE
IN A CLASS PLAY IN TENTH GRADE,
PHOEBE ASKED ME:



SHE KNEW BEFORE I DID.

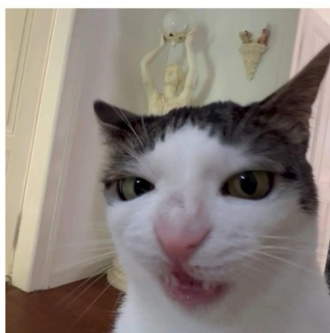
86

AT MY HIGH SCHOOL GRADUATION
IN 2007, I WAS THE ONLY A.F.A.B.
(ASSIGNED FEMALE AT BIRTH)
GRADUATE WHO WORE PANTS.



SOMETHING I LOST WHEN I CUT
MY HAIR: VISUAL UNITY WITH
MY LONG-HAIRED FAMILY. THINGS
I GAINED: CONFIDENCE, HAPPINESS.

97



hello and good morning

let's warm up



Starting from this sentence...

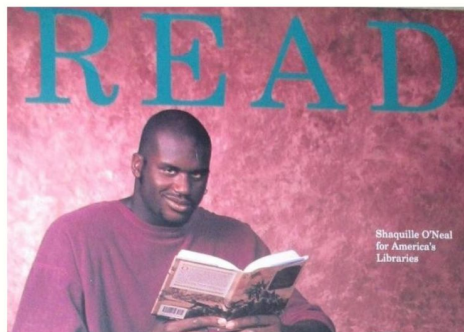
Once upon a time, there was a curious cat.

...let's build a story one by one.

Develop the story from your last colleague's contribution.

Make it end naturally.

let's

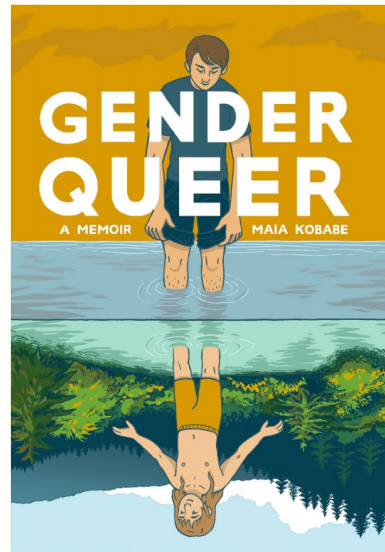


Gender Queer: A Memoir

by Maia Kobabe

Graphic Novel

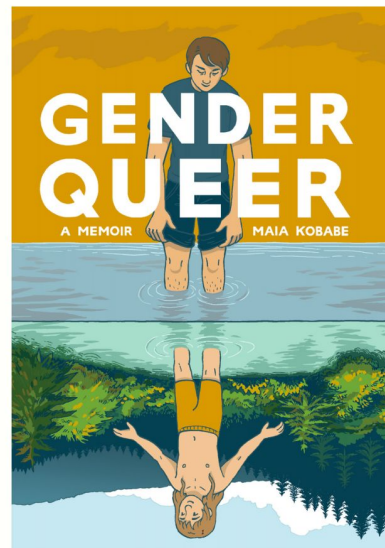
Main character
Maia



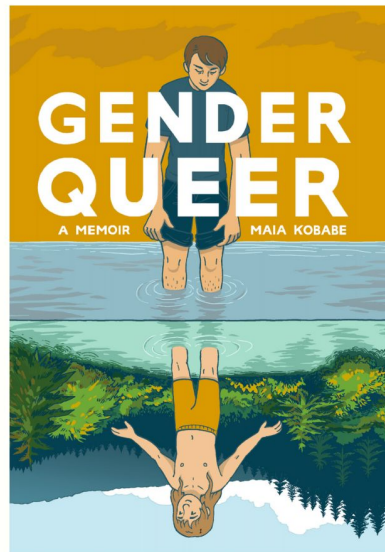
Write in your **Reflection Journal**

What do you think the book is about?

What do you think “gender issues” might mean? Give examples of these.

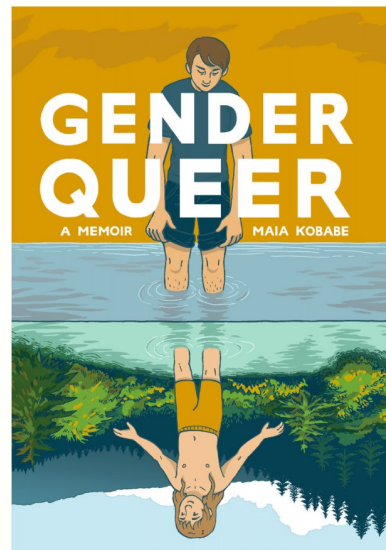


Time to read



After reading it,
write in your **Reflection Journal**

What do you think are the main
topics/themes in what you have read?



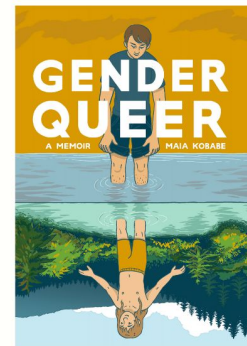
From the characters present in the book, do you have any that you can relate to? Which one and why?

Are there any things present here that you have never encountered before?

Any topics you had not even thought about?

Which ones? Why do you think that is?

Do you think the book will make readers think differently about the people of this culture shown?

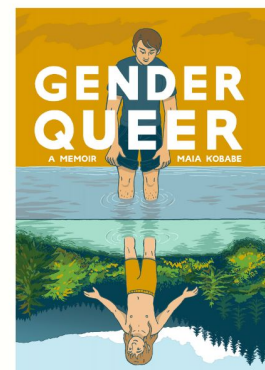


From the characters present in the book, do you have any that you can relate to? Which one and why?

Are there any things present here that you have never encountered before?

Any topics you had not even thought about?

Which ones? Why do you think that is?



Two-spirit



Two-spirit



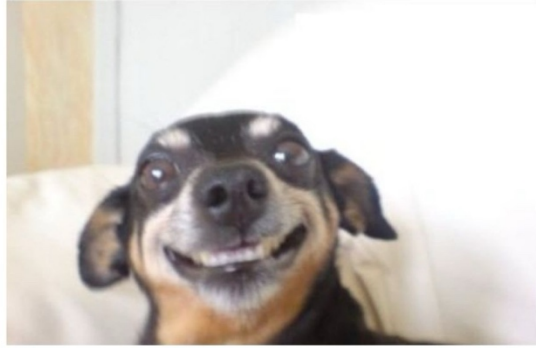
Term used by some Indigenous North Americans to describe Native people who fulfill a **traditional third-gender (or other gender-variant) social role** in their communities.

For some communities, two-spirit differs from the mainstream use of sexual and gender identity labels.

A **sacred, spiritual and ceremonial role** recognized and confirmed only by tribal elders of that Indigenous community.

“Two-spirit” refers to a person who identifies as having both a masculine and a feminine spirit.

In many tribes, two spirit people filled special religious roles as healers, shamans, and ceremonial leaders.



see you tomorrow!

Appendix L

Lesson no. 11

Class: Grade 11

Duration: 50 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To understand detailed instructions well enough to be able to follow them successfully. To explore vocabulary in a interactive way. To express their ideas with precision, and to present arguments for their decisions. To initiate, maintain, and/or end discourse appropriately with effective turntaking.	Warm up - Teacher opens the <i>The New York Times</i> online games page and opens the daily game <i>Wordle</i>; - Students ponder on what five-letter word they want to choose and they negotiate their answers as their previous answer provides them with correct, incorrect, or misplaced letters.	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation
To understand oral instructions reliably.	Pre-critical thinking writing activity	Whole class	5'	White board Marker Wi-Fi

To initiate, maintain, and/or end discourse appropriately.	- Teacher explains to students that they will be reflecting on the graphic novel <i>Gender Queer: A Memoir</i> by Maia Kobabe (2019) and writing their conclusions in Handout 5, which includes questions adapted from the Council of Europe's <i>Images of Others: Autobiography of Intercultural Encounters through Visual Media</i>; - Teacher provides Handout 4 to students once more and provides Handout 5; - Teacher reads through the questions in Handout 5 with the students, clarifying any doubts that they might have.			Computer Video projector Canva presentation Handout 4 Handout 5
To express points of view and opinions, communicating them clearly and with detail in writing. To question attitudes related to the graphic novel's themes.	Critical thinking writing activity - Students reflect critically about the graphic novel, answering the questions in Handout 5 and resorting to Handout 4 when necessary; - Teacher circulates around the classroom, helping students with any remaining doubts or any reflection aspects.		25'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 4 Handout 5

To develop critical awareness of important topics.				
To develop emotional intelligence.				
To express points of view and opinions, communicating them clearly and with detail. To interact with others, accepting and giving constructive feedback. To question attitudes related to the graphic novel's themes. To develop critical awareness of important topics. To develop emotional intelligence.	Post-critical thinking writing activity - Teacher asks students to share some of their reflections of the graphic novel, exploring aspects that they had thought at home and/or while writing their reflections in Handout 5; - A brief discussion ensues, mediated by the teacher.		10'	White board Marker Wi-Fi Computer Video projector Canva presentation Handout 4 Handout 5
To synthesise the content of the lesson.	Summary		5'	White board Marker

	- Teacher elicits students to suggest the topics of the lesson for the summer to write it down. A suggestion for the summary may be: "Critical reflection on "Gender Queer: A Memoir" by Maia Kobabe."	Whole class		
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Handout 5

Name: _____ Class: _____

GENDER QUEER

a memoir

BY MAIA KOBABE

Reflection

1. How did you feel when you first read the excerpts from the book and saw its images?

2. Would you like to meet Maia? What about the other characters? Why?

3. Is anyone in the book like the people you know in your life? How so? Give reasons.

4. Did you find any similarities and/or differences about the Maia's culture and your own? What did you notice?

5. Do you think the portrayal presented in the book is positive, negative or neutral? Why?

6. How do you think people of the same culture as the characters in the book would feel about it? What about people from different cultures?

7. Do you think that what you've read about Maia's story will make readers feel and think differently about the people of the culture shown? Why is that?

Source: Council of Europe. (2022). *Images of others: autobiography of intercultural encounters through visual media*. Council of Europe. <https://rm.coe.int/images-of-others-an-autobiography-of-intercultural-encounters-through-/168089fc01>

Appendix M

Lessons no. 14, 15, and 16

Class: Grade 11

Duration: 150 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To use the language fluently, accurately and effectively on a topic, making clearly the relationship between ideas. To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback.	Warm up - Teacher opens the <i>The New York Times</i> online games page and opens the daily game <i>Wordle</i>; - Students ponder on what five-letter word they want to choose and they negotiate their answers as their previous answer provides them with correct, incorrect, or misplaced letters.	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation
To identify the rules and applications of the Possessive Case.	Grammar activity - Teacher informs students that they will be exploring the grammar item Possessive Case	Whole class	15'	White board Marker Wi-Fi Computer Video projector

To be successful in application of the Possessive Case.	and asks students if they remember how it works; - Teacher presents to students the rules that indicate the Possessive Case, providing examples on how to apply it; - Teacher conducts a small exercise about the Possessive case; - Teacher corrects the exercise resorting to the students' suggestions;	Individual or pair work Whole class		Canva presentation
To identify the rules and applications of the verbs Have/Get done. To be successful in application of the verbs Have/Get done.	Grammar activity - Teacher informs students that, following the Possessive Case, they will explore the verbs Have/Get done, asking students if they are able to provide an example of a sentence containing each verb; - Teacher presents to students the rules of the application of Have/Get done, providing examples;	Whole class	15'	White board Marker Wi-Fi Computer Video projector Canva presentation

	- Teacher conducts a small exercise on the grammar item Have/Get one; - Teacher corrects the exercise resorting to the students' suggestions.	Individual or pair work Whole class		
To understand oral instructions reliably.	Informational section - Resorting to a Canva presentation (Appendix 1), the teacher informs students of the dates and chosen topic for the oral evaluations to be done later in the term; - Teacher clarifies any doubts that students have about this new information.	Whole class	15'	White board Marker Wi-Fi Computer Video projector Canva presentation
To understand detailed oral instructions well enough to follow them successfully. To express points of view and opinions, communicating them clearly and with detail.	Pre-reading and listening activity - Teacher informs students that they will read the picture book <i>The North Star</i> by Peter H. Reynolds; - Teacher provides students with a brief explanation of what a picture book is, giving students some context behind the chosen material, and how it will be approached in	Whole class	10'	White board Wi-Fi Computer Video projector Canva presentation

To recall and mobilize previous general knowledge.	comparison to the previous two graphic novels, especially regarding the use of the Reflection Journal; - Teacher clarifies any doubts students may have around the new narrative text; - Teacher asks students if they have ever read a picture book in school before and explores the potential of reading in school what normally is considered children's literature.			
To be able to read and listen with a large degree of independence, adapting style and speed of reading to the type of text. To use a variety of strategies to achieve comprehension such as watching out for main points and using contextual clues to achieve meaning.	Reading and listening activity - Teacher projects on the board the <i>YouTube</i> video "The North Star" from the channel Art with Mrs. F, projecting it without sound; - Teacher elicits students to volunteer to read the picture book out loud, one at a time; - Students read and listen to the picture book as it is projected on the white board and students take turns reading it out loud;	Whole class Individual work	30'	White board Wi-Fi Computer Video projector Speakers <i>YouTube</i> video "The North Star" from Art with Mrs. F¹ Reflection Journal

To give clear descriptions of events and experiences marking the relationship between ideas in clear connected text. To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback. To be able to interact with a degree of fluency and spontaneity on a topic. To successfully understand in detail what is said to them in the standard language or a familiar variety.	While-reading activity - As the picture book is read out loud by students, teacher pauses reading at specific points to reflect upon what has been read, any new developments in the story; - Teacher asks students to write down in their Reflection Journals any ideas that they want to discuss, any conclusions, doubts, and/or comments they have, as they are reading the picture book; - Students comment on what they read, trying to provide a justification for their rationale. A discussion ensues; - Teacher mediates the discussion, prompting students when appropriate and/or needed.	Whole class Individual work	20'	White board Marker Wi-Fi Computer Video projector Canva presentation Reflection Journal
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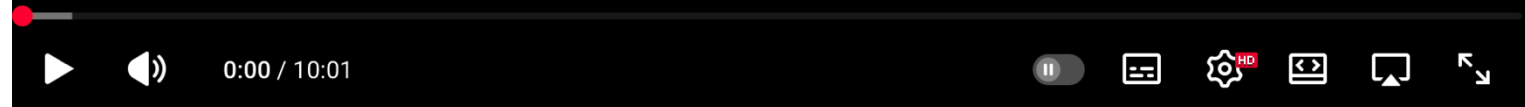
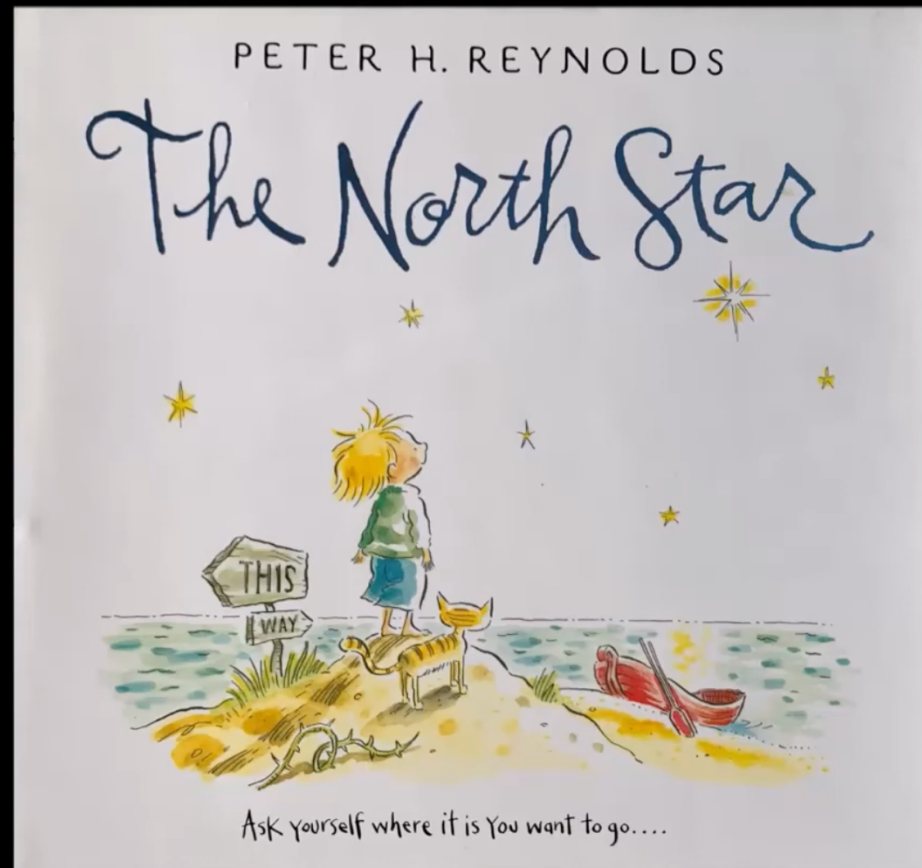
To engage in extended conversation on the text's topic. To correlate the information acquired from the text with previous general knowledge or knowledge acquired in class. To develop critical awareness of the lesson's topic. To take accurate notes in lesson on the topic and material at hand within the boundaries of their interests, opinions, and personal reflections. To, in intercultural encounters, demonstrate appreciation of perspectives other than				
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that of their own worldview, and express themselves in a way appropriate to the context.				
To understand detailed oral instructions well enough to follow them successfully. To interact with others, and to accept and give constructive feedback. To be able to interact with a degree of fluency and spontaneity on a topic. To express points of view and opinions, communicating them clearly and with detail.	Interactive activity - Teacher affixes on the white board a map of a fictional world; - Teacher informs students that they will be given a few paper cutouts each – islands and islands with volcanoes, and then rocks and waves – to fill out with aspects they wanted to achieve in life and with possible adversities to achieve them, respectively; - Students are provided with the paper cutouts and were informed they could work in pairs or groups to complete the activity; - Students work in pairs or groups and debate the options they considered, as cutouts are limited to a small number per student;	Pair or group work	25'	White board Fictional world map Islands, volcanoes, and iceberg cutouts Duct tape

To engage in activities that foster self-reflection and critical thinking.	- Students are invited to come to the map on the white board to affix their cutouts with duct tape.			
To interact with others, and to accept and give constructive feedback. To be able to interact with a degree of fluency and spontaneity on a topic. To express points of view and opinions, communicating them clearly and with detail.	Critical discussion - Students comment and discuss each other's choices and a debate ensues, mediated by the teacher.	Whole class	10'	White board Marker Fictional world map
To synthesize the content of the lesson.	Summary - Teacher elicits from students the topics of the lesson for the summary to write it on the board. A suggestion for the summary may be: - The possessive case: rules and exercises. - Have/Get something done: rules and exercises. - Oral assessment topics. - Reading and listening to "The North Star" by	Whole class	5'	White board Marker

	Peter H. Reynolds: writing activity, discussion, and group activity.			
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¹*YouTube* video available at <https://www.youtube.com/watch?v=h2gh6JVVRdM>.



Video “The North Star” from *Art with Mrs. F* available on YouTube at <https://www.youtube.com/watch?v=h2gh6JVVRdM>



good morning everyone

warm-up time



Today's Grammar Agenda

o o o o

- 1 Possessive case
- 2 Have/Get something done

Possessive case

Read the following sentences.

Parliament's actions against the gender pay gap.

Less than 10% of top companies' CEOs are women.

Possessive case

- It shows ownership.
- We normally use **'s** (or sometimes just the apostrophe **'**) with people, animals, and places, organisations and companies (which suggest a group of people).
- It is also used with time expressions.

Possessive case

Singular nouns	<i>the woman's job, the company's headquarters</i>
Plural nouns	<i>the employees' working conditions, the teachers' room</i>
Irregular plural nouns	<i>women's careers, children's rights</i>
Proper nouns ending in -s	<i>James' boss or James's boss</i>
Compound nouns	<i>my brother-in-law's office, my mother-in-law's house</i>
Several owners to one thing	<i>Mario and Susan's children, John and Jean's car</i>
Time expressions	<i>yesterday's paper, in ten years' time</i>

Let's practise!

dog

people

bride

Chris

tomorrow

Texas

someone

Louis

Rahul and Myriam

California

in four centuries time

teeth

Let's practise!

Despite her outstanding performance, Sarah salary was lower than her male counterparts in the company.

The company parental leave policy favored fathers over mothers, perpetuating gender disparities in caregiving responsibilities.

Despite her qualifications, Jane application for the leadership position was dismissed, whereas her male counterpart with fewer credentials was appointed.

Women voices are often sidelined in decision-making processes, leading to policies that neglect their needs and concerns.

Have/Get something done

Read the following sentences.

The social media influencer **had** one of her photos **removed** due to severe criticism.

She **had had** her photo **taken** during her holidays on the beach.

Have/Get something done

have/get + **object** + **past participle**

The social media influencer **had** one of her photos **removed** due to severe criticism.

She **had had** her photo **taken** during her holidays on the beach.

Have/Get something done

have/get + object + past participle

You can use it to:

- talk about things you do
- talk about things someone does for or to you
- talk about things you do for someone

Let's practise!

Your roof is leaking, you should _____ it _____ (**repair**).

Thomas' girlfriend left him. He _____ his heart _____ (**break**).

The battery is all right now. I _____ just _____ it _____ (**recharge**).

He _____ all his money _____ and the police haven't caught the robber yet. (**steal**)

We are going to _____ central heating _____ in our house tomorrow. (**install**)

Oral Presentations



You can do it in **by yourself, in pairs** or **in small groups** (maximum of 4 people).

Each person should speak for about 4 minutes.

There are **4 different topics** you can choose from.



Oral Presentations topics

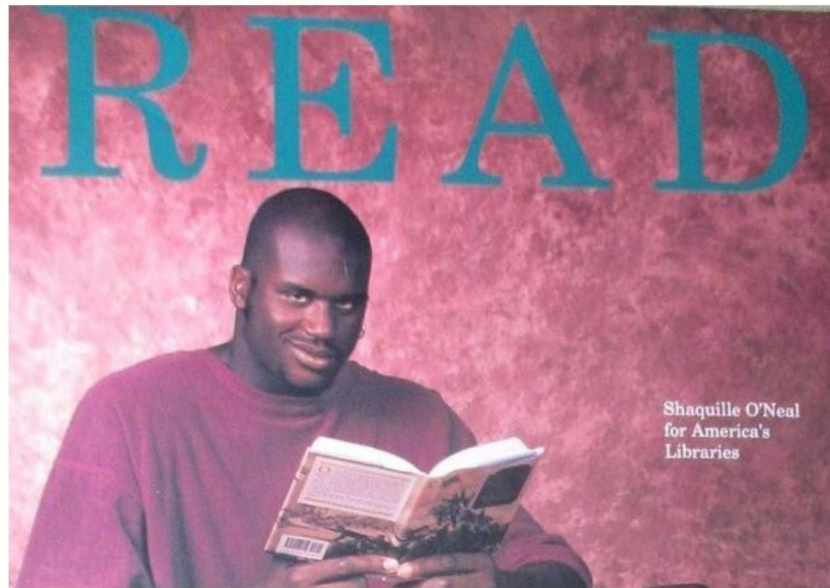


1. **Future trends in jobs**
2. **Career planning**
3. **Life-changing experiences**
4. **Working abroad**

The textbook pages where you can also research will be available on Teams.

Guidelines for what you can talk about in each topic will also be there.

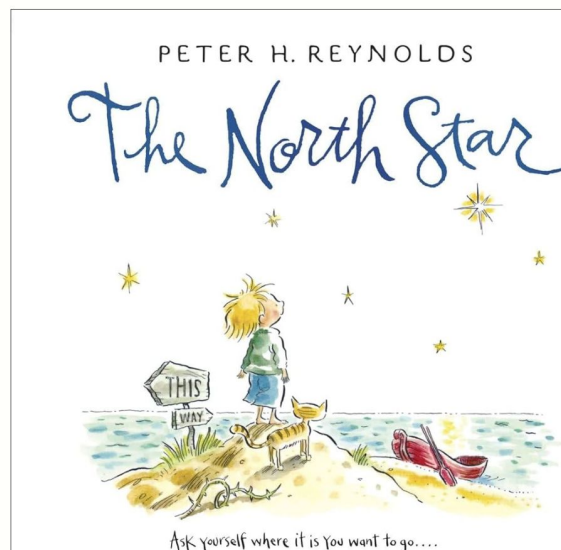




The North Star

by Peter H. Reynolds

Picturebook



Appendix N

Lessons no. 17 and 18

Class: Grade 11

Duration: 100 minutes

Learning objectives	Procedures	Interaction	Time	Materials and teaching aids
To use the language fluently, accurately and effectively on a topic, making clearly the relationship between ideas. To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback.	Warm up - Teacher opens the <i>The New York Times</i> online games page and opens the daily game <i>Wordle</i>; - Students ponder on what five-letter word they want to choose and they negotiate their answers as their previous answer provides them with correct, incorrect, or misplaced letters.	Whole class	5'	White board Marker Wi-Fi Computer Video projector Canva presentation
To understand detailed oral instructions well enough to follow them successfully.	Pre-reading activity - Teacher informs students that they will be reading the short story "America and I" by Anzia Yezierska;	Whole class	10'	White board Marker Wi-Fi Computer Video projector

To express points of view and opinions, communicating them clearly and with detail. To recall and mobilize previous knowledge developed and acquired in class.	- Resorting to a Canva presentation, teacher presents a brief biography of Anzia Yezierska, and asks students if they have ever heard of the author; - Teacher informs students of how reading will take place regarding the chosen narrative text and how critical reflection will occur while using their Reflection Journals.			Canva presentation
To identify key implicit information in written media. To develop critical awareness of important topics. To understand standard language or a familiar variety. To be able to read with a large degree of	Reading activity - Students are provided with Handout 4; - Students start to read “America and I” by Anzia Yezierska out loud and taking turns.	Whole class	35’	Handout 4

independence, adapting style and speed of reading to the type of text. To use a variety of strategies to achieve comprehension such as watching out for main points and using contextual clues to achieve meaning.				
To give clear descriptions of events and experiences marking the relationship between ideas in clear connected text. To express points of view and opinions, communicating them clearly and with detail. To interact with others, and to accept and give constructive feedback.	Post-reading activity - Teacher asks students to work in pairs to write three words that they think are connected with the story they just read; - Teacher asks the pairs of students to share with the class the words they chose and the rationale behind it; - As students suggest their words, a discussion ensues, and a mind map is created on the white board based not only on their suggestions but also their critical discussion;	Pair work Whole class	40'	White board Marker Handout 4

To be able to interact with a degree of fluency and spontaneity on a topic. To give a personal interpretation of the development of a plot, the characters, and themes in a story. To describe their emotional response to a work and elaborate on the way in which it has evoked this response. To, in intercultural encounters, demonstrate appreciation of perspectives other than that of their own worldview, and express themselves in a way appropriate to the context.	- Teacher mediates the discussion, introducing excerpts from the text to foster the development of new discussion aspects and to promote students' development of reading implicit information and critical thinking skills.			
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To encourage a shared communication culture by expressing understanding and appreciation of different ideas, feelings, and viewpoints. To describe and evaluate the viewpoints and practices of their own and other social groups, showing awareness of the implicit values on which judgments and prejudices are frequently based.				
	Homework - Teacher asks students to write a critical reflection on their Reflection Journal about their own experience as an immigrant or about the experience they personally know that is an immigrant, eliciting them to write about the aspects discussed in class concerning the short story read;	Whole class	5'	White board Marker

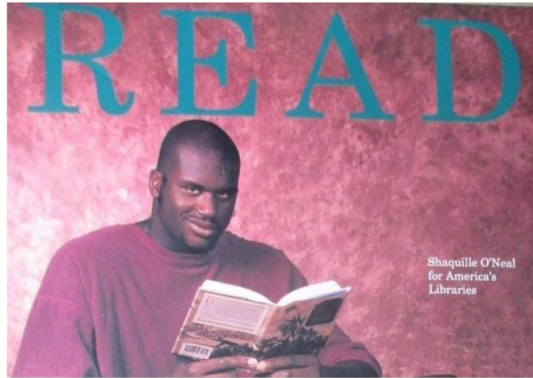
	- Teacher clarifies any existing doubts from students.			
To synthesise the content of the lesson	Summary - Teacher elicits from students the topics of the lesson for the summary to write it on the board. A suggestion for the summary may be: - “America and I”: a short story by Anzia Yezierska – reading and critical discussion.	Whole class	5’	White board Marker

hello



warm-up time





Short story

"America and I"

by Anzia Yezierska





Let's read!



Handout 6

“America and I” by Anzia Yeziarska

As one of the dumb, voiceless ones I speak. One of the millions of immigrants beating, beating out their hearts at your gates for a breath of understanding.

Ach! America! From the other end of the earth from where I came, America was a land of living hope, woven of dreams, aflame with longing and desire.

Choked for ages in the airless oppression of Russia, the Promised Land rose up—wings for my stifled spirit— sunlight burning through my darkness—freedom singing to me in my prison—deathless songs tuning prison-bars into strings of a beautiful violin.

I arrived in America. My young, strong body, my heart and soul pregnant with the unlived lives of generations clamoring for expression.

What my mother and father and their mother and father never had a chance to give out in Russia, I would give out in America. The hidden sap of centuries would find release; colors that never saw light—songs that died unvoiced—romance that never had a chance to blossom in the black life of the Old World.

In the golden land of flowing opportunity I was to find my work that was denied me in the sterile village of my forefathers. Here I was to be free from the dead drudgery for bread that held me down in Russia. For the first time in America, I'd cease to be a slave of the belly. I'd be a creator, a giver, a human being! My work would be the living job of fullest self-expression.

But from my high visions, my golden hopes, I had to put my feet down on earth. I had to have food and shelter. I had to have the money to pay for it.

I was in America, among the Americans, but not of them. No speech, no common language, no way to win a smile of understanding from them, only my young, strong body and my untried faith. Only my eager, empty hands, and my full heart shining from my eyes!

God from the world! Here I was with so much richness in me, but my mind was not wanted without the language. And my body, unskilled, untrained, was not even wanted in the factory. Only one of two chances was left open to me: the kitchen, or minding babies.

My first job was as a servant in an Americanized family. Once, long ago, they came from the same village from where I came. But they were so well-dressed, so well-fed, so successful in America, that they were ashamed to remember their mother tongue.

“What were to be my wages?” I ventured timidly, as I looked up to the well-fed, well-dressed “American” man and woman.

They looked at me with a sudden coldness. What have I said to draw away from me their warmth? Was it so low for me to talk of wages? I shrank back into myself like a low-down bargainer. Maybe they’re so high up in well-being they can’t any more understand my low thoughts for money.

From his rich height the man preached down to me that I must not be so grabbing for wages. Only just landed from the ship and already thinking about money when I should be thankful to associate with “Americans.”

The woman, out of her smooth, smiling fatness assured me that this was my chance for a summer vacation in the country with her two lovely children. My great chance to learn to be a civilized being, to become an American by living with them.

So, made to feel that I was in the hands of American friends, invited to share with them their home, their plenty, their happiness, I pushed out from my head the worry for wages. Here was my first chance to begin my life in the sunshine, after my long darkness. My laugh was all over my face as I said to them: “I’ll trust myself to you. What I’m worth you’ll give me.” And I entered their house like a child by the hand.

The best of me I gave them. Their house cares were my house cares. I got up early. I worked till late. All that my soul hungered to give I put into the passion with which I scrubbed floors, scoured pots, and washed clothes. I was so grateful to mingle with the American people, to hear the music of the American language, that I never knew tiredness.

There was such a freshness in my brains and such a willingness in my heart I could go on and on—not only with the work of the house, but work with my head—learning new words from the children, the grocer, the butcher, the iceman. I was not even afraid to ask for words from the policeman on the street. And every new word made me see new American things with American eyes. I felt like a Columbus, finding new worlds through every new word.

But words alone were only for the inside of me. The outside of me still branded me for a steerage immigrant. I had to have clothes to forget myself that I’m a stranger yet. And so I had to have money to buy these clothes.

The month was up. I was so happy! Now I’d have money. *My own, earned* money. Money to buy a new shirt on my back—shoes on my feet. Maybe yet an American dress and hat!

Ach! How high rose my dreams! How plainly I saw all that I would do with my visionary wages shining like a light over my head!

In my imagination I already walked in my new American clothes. How beautiful I looked as I saw myself like a picture before my eyes! I saw how I would throw away my immigrant rags

tied up in my immigrant shawl. With money to buy—free money in my hands—I'd show them that I could look like an American in a day.

Like a prisoner in his last night in prison, counting the seconds that will free him from his chains, I trembled breathlessly for the minute I'd get the wages in my hand.

Before dawn I rose.

I shined up the house like a jewel-box.

I prepared breakfast and waited with my heart in my mouth for my lady and gentleman to rise. At last I heard them stirring. My eyes were jumping out of my head to them when I saw them coming in and seating themselves by the table.

Like a hungry cat rubbing up to its boss for meat, so I edged and simpered around them as I passed them the food. Without my will, like a beggar, my hand reached out to them.

The breakfast was over. And no word yet from my wages.

"Gottuniu!" I thought to myself. "Maybe they're so busy with their own things, they forgot it's the day for my wages. Could they who have everything know what I was to do with my first American dollars? How could they, soaking in plenty, how could they feel the longing and the fierce hunger in me, pressing up through each visionary dollar? How could they know the gnawing ache of my avid fingers for the feel of my own, earned dollars? *My* dollars that I could spend like a free person. *My* dollars that would make me feel with everybody alike!"

Lunch came. Lunch passed.

Oi-i weh! Not a word yet about my money.

It was near dinner. And not a word yet about my wages.

I began to set the table. But my head—it swam away from me. I broke a glass. The silver dropped from my nervous fingers. I couldn't stand it any longer. I dropped everything and rushed over to my American lady and gentleman.

"Oi weh! The money—my money—my wages!" I cried breathlessly.

Four cold eyes turned on me.

"Wages? Money?" The four eyes turned into hard stone as they looked me up and down. "Haven't you a comfortable bed to sleep, and three good meals a day? You're only a month here. Just came to America. And you already think about money. Wait till you're worth any money. What use are you without knowing English? You should be glad we keep you here. It's like a vacation for you. Other girls pay money yet to be in the country."

It went black for my eyes. I was so choked no words came to my lips. Even the tears went dry in my throat.

I left. Not a dollar for all my work.

For a long, long time my heart ached and ached like a sore wound. If murderers would have robbed me and killed me it wouldn't have hurt me so much. I couldn't think through my pain.

The minute I'd see before me how they looked at me, the words they said to me—then everything began to bleed in me. And I was helpless.

For a long, long time the thought of ever working in an "American" family made me tremble with fear, like the fear of wild wolves. No—never again would I trust myself to an "American" family, no matter how fine their language and how sweet their smile.

It was blotted out in me all trust in friendship from "Americans." But the life in me still burned to live. The hope in me still craved to hope. In darkness, in dirt, in hunger and want, but only to live on!

There had been no end to my day—working for the "American" family.

Now rejecting false friendships from higher-ups in America, I turned back to the Ghetto. I worked on a hard bench with my own kind on either side of me. I knew before I began what my wages were to be. I knew what my hours were to be. And I knew the feeling of the end of the day.

From the outside my second job seemed worse than the first. It was in a sweatshop of a Delancey Street basement, kept up by an old, wrinkled woman that looked like a black witch of greed. My work was sewing on buttons. While the morning was still dark I walked into a dark basement. And darkness met me when I turned out of the basement.

Day after day, week after week, all the contact I got with America was handling dead buttons. The money I earned was hardly enough to pay for bread and rent. I didn't have a room to myself. I didn't even have a bed. I slept on a mattress on the floor in a rat-hole of a room occupied by a dozen other immigrants. I was always hungry—oh, so hungry! The scant meals I could afford only sharpened my appetite for real food. But I felt myself better off than working in the "American" family where I had three good meals a day and a bed to myself. With all the hunger and darkness of the sweat-shop, I had at least the evening to myself. And all night was mine. When all were asleep, I used to creep up on the roof of the tenement and talk out my heart in silence to the stars in the sky.

"Who am I? What am I? What do I want with my life? Where is America? Is there an America? What is this wilderness in which I'm lost?"

I'd hurl my questions and then think and think. And I could not tear it out of me, the feeling that America must be somewhere, somehow—only I couldn't find it—*my America*, where I would work for love and not for a living. I was like a thing following blindly after something far off in the dark!

"*Oi weh.*" I'd stretch out my hand up in the air. "My head is so lost in America. What's the use of all my working if I'm not in it? Dead buttons is not me." Then the busy season started in the shop. The mounds of buttons grew and grew. The long day stretched out longer. I had to begin with the buttons earlier and stay with them till later in the night. The old witch turned into a huge greedy maw for wanting more and more buttons.

For a glass of tea, for a slice of herring over black bread, she would buy us up to stay another and another hour, till there seemed no end to her demands. One day, the light of self-assertion broke into my cellar darkness. "I don't want the tea. I don't want your herring," I said with terrible boldness "I only want to go home. I only want the evening to myself!"

"You fresh mouth, you!" cried the old witch. "You learned already too much in America. I want no clock-watchers in my shop. Out you go!"

I was driven out to cold and hunger. I could no longer pay for my mattress on the floor. I no longer could buy the bite in my mouth. I walked the streets. I knew what it is to be alone in a strange city, among strangers.

But I laughed through my tears. So I learned too much already in America because I wanted the whole evening to myself? Well America has yet to teach me still more: how to get not only the whole evening to myself, but a whole day a week like the American workers.

That sweat-shop was a bitter memory but a good school. It fitted me for a regular factory. I could walk in boldly and say I could work at something, even if it was only sewing on buttons.

Gradually, I became a trained worker. I worked in a light, airy factory, only eight hours a day. My boss was no longer a sweater and a blood-squeezer. The first freshness of the morning was mine. And the whole evening was mine. All day Sunday was mine.

Now I had better food to eat. I slept on a better bed. Now, I even looked dressed up like the American-born. But inside of me I knew that I was not yet an American. I choked with longing when I met an American-born, and I could say nothing.

Something cried dumb in me. I couldn't help it. I didn't know what it was I wanted. I only knew I wanted. I wanted. Like the hunger in the heart that never gets food.

An English class for foreigners started in our factory. The teacher had such a good, friendly face, her eyes looked so understanding, as if she could see right into my heart. So I went to her one day for an advice:

"I don't know what is with me the matter," I began. "I have no rest in me. I never yet done what I want."

"What is it you want to do, child?" she asked me.

"I want to do something with my head, my feelings. All day long, only with my hands I work."

"First you must learn English." She patted me as if I was not yet grown up. "Put your mind on that, and then we'll see."

So for a time I learned the language. I could almost begin to think with English words in my head. But in my heart the emptiness still hurt. I burned to give, to give something, to do something, to be something. The dead work with my hands was killing me. My work left only hard stones on my heart.

Again I went to our factory teacher and cried out to her: "I know already to read and write the English language, but I can't put it into words what I want. What is it in me so different that can't come out?"

She smiled at me down from her calmness as if I were a little bit out of my head. "What *do you want* to do?"

"I feel. I see. I hear. And I want to think it out. But I'm like dumb in me. I only know I'm different— different from everybody."

She looked at me close and said nothing for a minute. "You ought to join one of the social clubs of the Women's Association," she advised.

"What's the Women's Association?" I implored greedily.

"A group of American women who are trying to help the working-girl find herself. They have a special department for immigrant girls like you."

I joined the Women's Association. On my first evening there they announced a lecture: "The Happy Worker and His Work," by the Welfare director of the United Mills Corporation.

Is there such a thing as a happy worker at his work?" I wondered. Happiness is only by working at what you love. And what poor girl can ever find it to work at what she loves? My old dreams about my America rushed through my mind. Once I thought that in America everybody works for love. Nobody has to worry for a living. Maybe this welfare man came to show me the *real* America that till now I sought in vain.

With a lot of polite words the head lady of the Women's Association introduced a higher-up that looked like the king of kings of business. Never before in my life did I ever see a man with such a sureness in his step, such power in his face, such friendly positiveness in his eye as when he smiled upon us.

"Efficiency is the new religion of business," he began. "In big business houses, even in up-to-date factories, they no longer take the first comer and give him any job that happens to stand empty. Efficiency begins at the employment office. Experts are hired for the one purpose, to find out how best to fit the worker to his work. It's economy for the boss to make the worker happy." And then he talked a lot more on efficiency in educated language that was over my head.

I didn't know exactly what it meant—efficiency—but if it was to make the worker happy at his work, then that's what I had been looking for since I came to America. I only felt from watching him that he was happy by his job. And as I looked on the clean, well-dressed, successful one, who wasn't ashamed to say he rose from an office-boy, it made me feel that I, too, could lift myself up for a person.

He finished his lecture, telling us about the Vocational-Guidance Center that the Women's Association started.

The very next evening I was at the Vocational Guidance Center. There I found a young,

college-looking woman. Smartness and health shining from her eyes! She, too, looked as if she knew her way in America. I could tell at the first glance: here is a person that is happy by what she does.

"I feel you'll understand me," I said right away.

She leaned over with pleasure in her face: "I hope I can."

"I want to work by what's in me. Only, I don't know what's in me. I only feel I'm different."

She gave me a quick, puzzled look from the corner of her eyes. "What are you doing now?"

"I'm the quickest shirtwaist hand on the floor. But my heart wastes away by such work. I think and think, and my thoughts can't come out."

"Why don't you think out your thoughts in shirtwaists? You could learn to be a designer. Earn more money."

"I don't want to look on waists. If my hands are sick from waists, how could my head learn to put beauty into them?"

"But you must earn your living at what you know, and rise slowly from job to job."

I looked at her office sign: "Vocational Guidance." "What's your vocational guidance?" I asked. "How to rise from job to job—how to earn more money?"

The smile went out from her eyes. But she tried to be kind yet. "What *do* you want?" she asked, with a sigh of last patience.

"I want America to want me."

She fell back in her chair, thunderstruck with my boldness. But yet, in a low voice of educated self-control, she tried to reason with me:

"You have to *show* that you have something special for America before America has need of you."

"But I never had a chance to find out what's in me, because I always had to work for a living. Only, I feel it's efficiency for America to find out what's in me so different, so I could give it out by my work."

Her eyes half closed as they bored through me. Her mouth opened to speak, but no words came from her lips. So I flamed up with all that was choking in me like a house on fire:

"America gives free bread and rent to criminals in prison. They got grand houses with sunshine, fresh air, doctors and teachers, even for the crazy ones. Why don't they have free boarding-schools for immigrants—strong people—willing people? Here you see us burning up with something different, and America turns her head away from us."

Her brows lifted and dropped down. She shrugged her shoulders away from me with the look of pity we give to cripples and hopeless lunatics. "America is no Utopia. First you must become efficient in earning a living before you can indulge in your poetic dreams."

I went away from the vocational guidance office with all the air out of my lungs. All the light out of my eyes. My feet dragged after me like dead wood.

Till now there had always lingered a rosy veil of hope over my emptiness, a hope that a miracle would happen. I would open up my eyes some day and suddenly find the America of my dreams. As a young girl hungry for love sees always before her eyes the picture of lover's arms around her, so I saw always in my heart the vision of Utopian America.

But now I felt that the America of my dreams never was and never could be. Reality had hit me on the head as with a club. I felt that the America that I sought was nothing but a shadow—an echo—a chimera of lunatics and crazy immigrants.

Stripped of all illusion, I looked about me. The long desert of wasting days of drudgery stared me in the face. The drudgery that I had lived through, and the endless drudgery still ahead of me rose over me like a withering wilderness of sand. In vain were all my cryings, in vain were all frantic efforts of my spirit to find the living waters of understanding for my perishing lips. Sand, sand was everywhere. With every seeking, every reaching out I only lost myself deeper and deeper in a vast sea of sand.

I knew now the American language. And I knew now, if I talked to the Americans from morning till night, they could not understand what the Russian soul of me wanted. They could not understand *me* any more than if I talked to them in Chinese. Between my soul and the American soul were worlds of difference that no words could bridge over. What was that difference? What made the Americans so far apart from me?

I began to read the American history. I found from the first pages that America started with a band of Courageous Pilgrims. They had left their native country as I had left mine. They had crossed an unknown ocean and landed in an unknown country, as I.

But the great difference between the first Pilgrims and me was that they expected to make America, build America, create their own world of liberty. I wanted to find it ready made.

I read on. I delved deeper down into the American history. I saw how the Pilgrim Fathers came to a rocky desert country, surrounded by Indian savages on all sides. But undaunted, they pressed on—through danger—through famine, pestilence, and want—they pressed on. They did not ask the Indians for sympathy, for understanding. They made no demands on anybody, but on their own indomitable spirit of persistence.

And I—I was forever begging a crumb of sympathy, a gleam of understanding from strangers who could not understand.

I, when I encountered a few savage Indian scalpers, like the old witch of the sweat-shop, like my "Americanized" countryman, who cheated me of my wages—I, when I found myself on the lonely, untrodden path through which all seekers of the new world must pass, I lost heart and said: "There is no America!"

Then came a light—a great revelation! I saw America—a big idea—a deathless hope—a world still in the making. I saw that it was the glory of America that it was not yet finished. And I, the last comer, had her share to give, small or great, to the making of America, like those Pilgrims who came in the *Mayflower*.

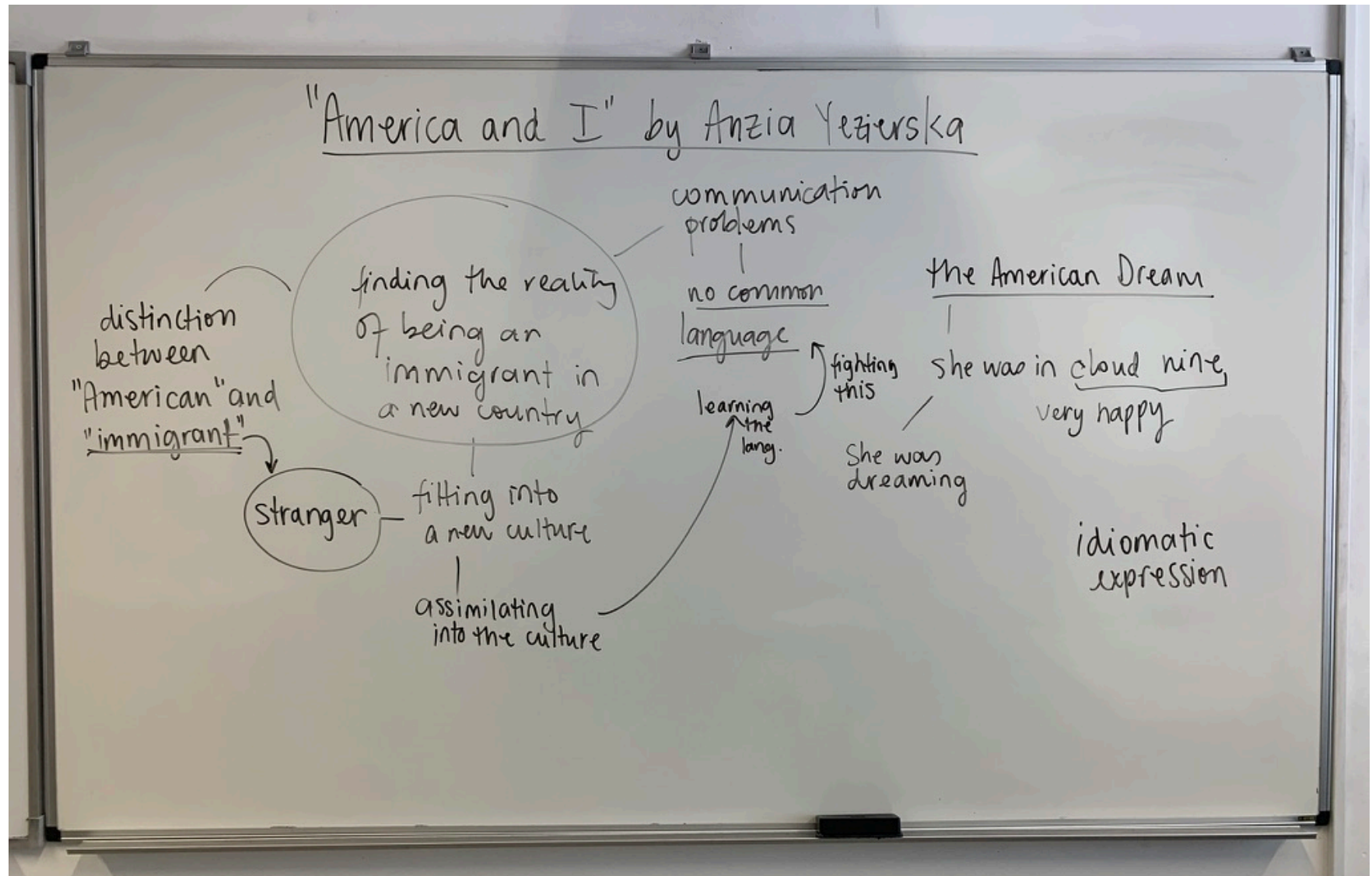
Fired up by this revealing light, I began to build a bridge of understanding between the American-born and myself. Since their life was shut out from such as me, I began to open up my life and the lives of my people to them. And life draws life. In only writing about the Ghetto I found America.

Great chances have come to me. But in my heart is always a deep sadness. I feel like a man who is sitting down to a secret table of plenty, while his near ones and dear ones are perishing before his eyes. My very joy in doing the work I love hurts me like secret guilt, because all about me I see so many with my longings, my burning eagerness, to do and to be, wasting their days in drudgery they hate, merely to buy bread and pay rent. And America is losing all that richness of the soul.

The Americans of tomorrow, the America that is every day nearer coming to be, will be too wise, too open-hearted, too friendly-handed, to let the least lastcomer at their gates knock in vain with his gifts unwanted.

(1923)

Appendix O



Appendix P



Appendix Q



English Club

[About the English Club](#)

[Contact us](#)

ACTIVITIES INDEX

World Food Day Poster Contest 2023

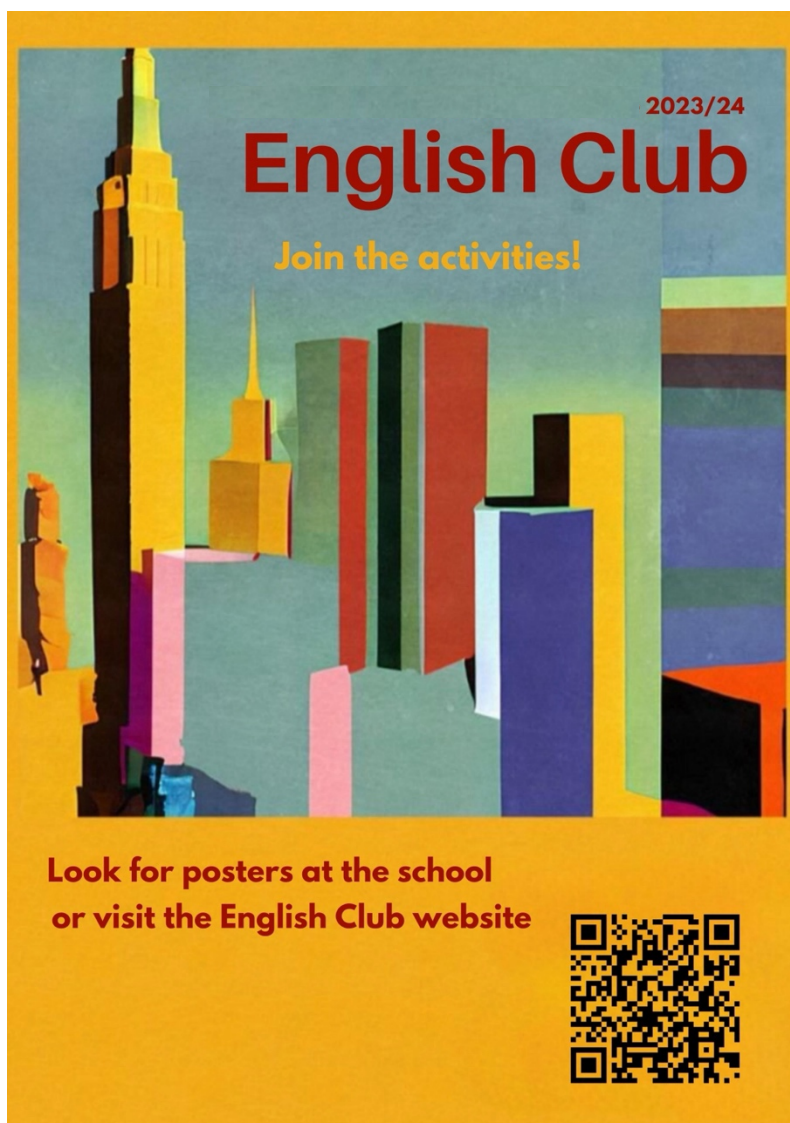


Join this contest from the Food and Agriculture Organization of the United Nations!

Create a poster, **give it to your teacher** or **send it to us** to be submitted to the contest in your name! Send it to englishclubgilvicente@gmail.com

The **international winners** will get a **Certificate of Recognition** and a **surprise gift bag** from the organisation! They will also be promoted on the Food and Agriculture Organization's social media and offices around the world!

Appendix R





2023/2024

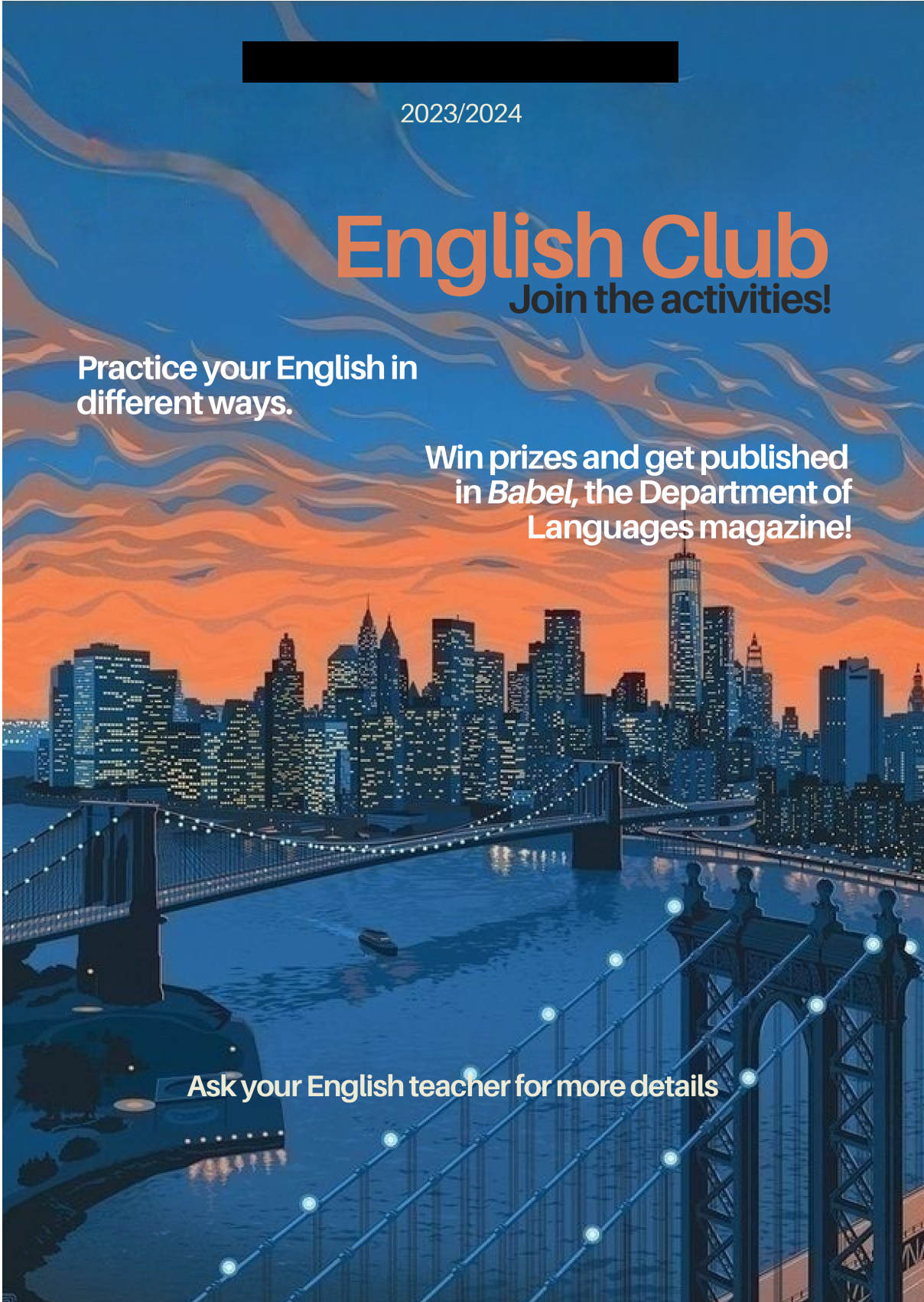
English Club

Join the activities!

Practice your English in different ways.

Win prizes and get published in *Babel*, the Department of Languages magazine

Ask your English teacher for more details



2023/2024

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English Club

Join the activities!

Practice your English in
different ways.

Win prizes and get
published in the school
magazine!

Ask your English teacher for
more details



English Club

Join the
**World Food Day
Poster Contest**

The theme is

Water is life, water is food.

Leave no one behind.

Create a **poster** about water action for food and
submit it to the English Club until **October 24th**.



Ask your English teacher for more details

English Club

Join the

World Food Day Poster Contest

The theme is

**Water is life, water is food.
Leave no one behind.**

Create a **poster** about water action for food
and submit it to the English Club until
October 24th.

Ask your English teacher for more details





Join the

World Food Day Poster Contest

English Club

The theme is

**Water is life, water is food.
Leave no one behind.**

Create a **poster** about water action for food!

The poster can be drawn, painted or sketched or created using mixed media. Digitally created artwork is also permitted. **No photographs are allowed.**

You can use up to 25 words too!

Submit it to us until **October 24th!**

Do you have any doubts? Send us an e-mail!

2023/2024



ENGLISH CLUB

5th & 6th Grades

HALLOWEEN CONTEST

**Create an original scary witch's hat
or a haunted house!**



**Bring it to school between
October 30th and 31st**



**Find more information at
englishclubgilvicente.wordpress.com**

A Halloween-themed poster with an orange background and black silhouettes. On the left, a black silhouette of a haunted house with a full moon and bats behind it sits on a black hill. A black cat with yellow eyes sits on a larger black hill to the right. In the bottom right corner, a witch silhouette flies on a broom. The text is in white and black fonts.

2023/2024

HALLOWEEN

CONTEST **5th & 6th Grades**

**Create an original scary witch's hat
or a haunted house!**

Use your creativity!

**Bring it to school between
October 30th and 31st**

Any doubts? Send us an e-mail!

ENGLISH CLUB



2023/2024

ENGLISH CLUB

HALLOWEEN

SHORT STORY COMPETITION 7th-12th Grade

Create a spooky short story!
You can write up to 400 words!

You have until October 31st!

Find more information at
englishclubgilvicente.wordpress.com

A Halloween-themed poster for an English Club competition. The background is a dark, spooky landscape with a large, glowing orange moon, silhouetted trees, and a small house with lit windows. A jack-o'-lantern with a skull face is in the foreground. The text is in various colors and fonts, including orange, white, and yellow.

2023/2024

ENGLISH CLUB

HALLOWEEN

SHORT STORY COMPETITION

7th-12th Grade

Create a spooky short story!
You can write up to 400 words!

You have until October 31st!

Any doubts? Send us an e-mail!

A Thanksgiving-themed poster with a warm, orange and yellow color palette. It features illustrations of autumn leaves, pumpkins, and a turkey. The text is centered and uses a mix of serif and sans-serif fonts. A black rectangular box is at the top center.

ENGLISH CLUB

Thanksgiving

Create a short video naming **5 things** you are grateful for and **explain why**

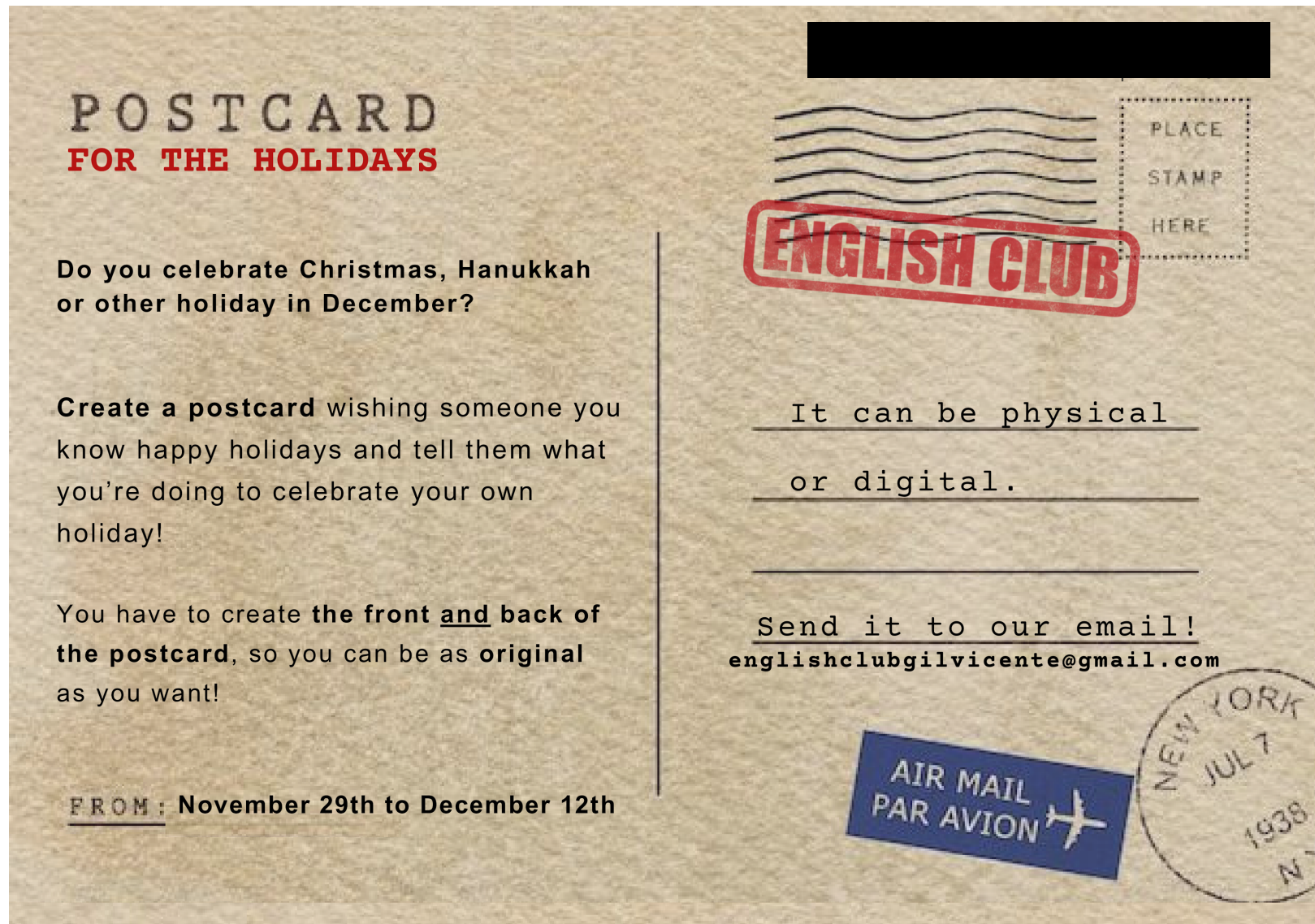
You have until **November 23rd** to
submit your video to our email
englishclubgilvicente@gmail.com

Find more information at:
englishclubgilvicente.wordpress.com

Appendix AA



Appendix AB



Appendix AC

**POSTCARD
FOR THE HOLIDAYS**

Do you celebrate Christmas, Hanukkah or other holiday in December?

Create a postcard wishing someone you know happy holidays and tell them what you're doing to celebrate your own holiday!

Create the front and back of the postcard, so you can be as original as you want!

ENGLISH CLUB

It can be physical
or digital.

Send it to our email!

Appendix AD



ENGLISH CLUB
VALENTINE'S DAY

Do you like someone?

Declare your feelings anonymously ♥

Create a message in your English class and give it to your teacher to pin it on the love mail board.

LOVE MAIL



To: _____

From: _____

Check the love mail board
between February 5th and 9th
floor 2, next to the Teachers' lounge

Appendix AE

ENGLISH CLUB
VALENTINE'S DAY

**LOVE
MAIL**

Do you like someone?

♥

Declare your feelings
anonymously.

Create a message
in your English class
and give it to your teacher
to pin it on the love mail board.

To: _____

From: _____

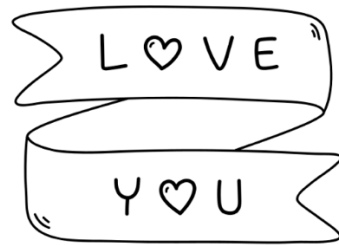
LOVE
YOU

Check the love mail board
between February 5th and 9th
floor 2, next to the Teachers' lounge

Appendix AF

To: _____

from: _____



Appendix AG



Appendix AH



Appendix AI



ENGLISH CLUB

2023/2024

INTERNATIONAL WOMEN'S DAY

Echoes of Greatness

WRITING TO INSPIRING WOMEN

Join us in celebrating International Women's Day!

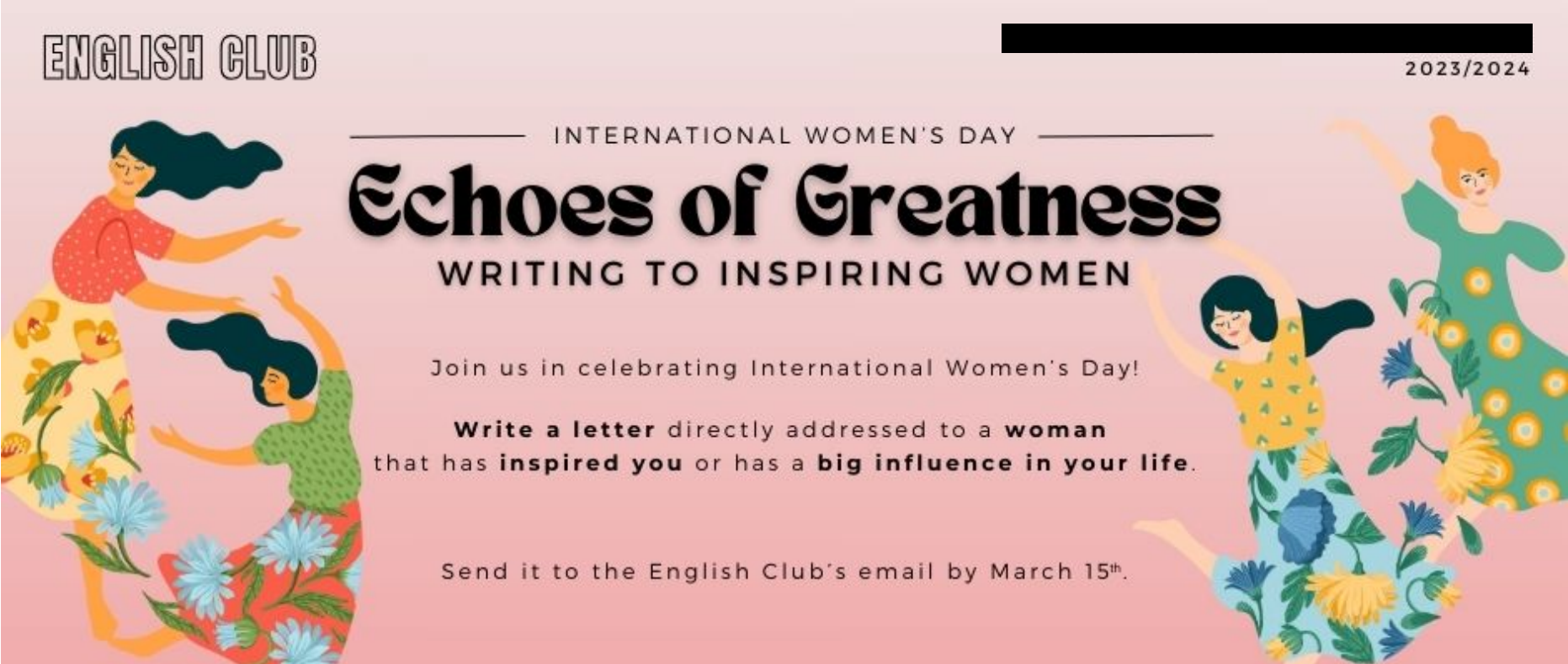
Write a letter directly addressed to a **woman**
that has **inspired you** or has a **big influence in your life**.



Find more information
on the English Club's website!



Appendix AK



ENGLISH CLUB

2023/2024

INTERNATIONAL WOMEN'S DAY

Echoes of Greatness

WRITING TO INSPIRING WOMEN

Join us in celebrating International Women's Day!

Write a letter directly addressed to a **woman** that has **inspired you** or has a **big influence in your life**.

Send it to the English Club's email by March 15th.

ENGLISH CLUB



STILL, LIKE AIR, I RISE

A POETRY EXHIBITION

6th - 22nd March

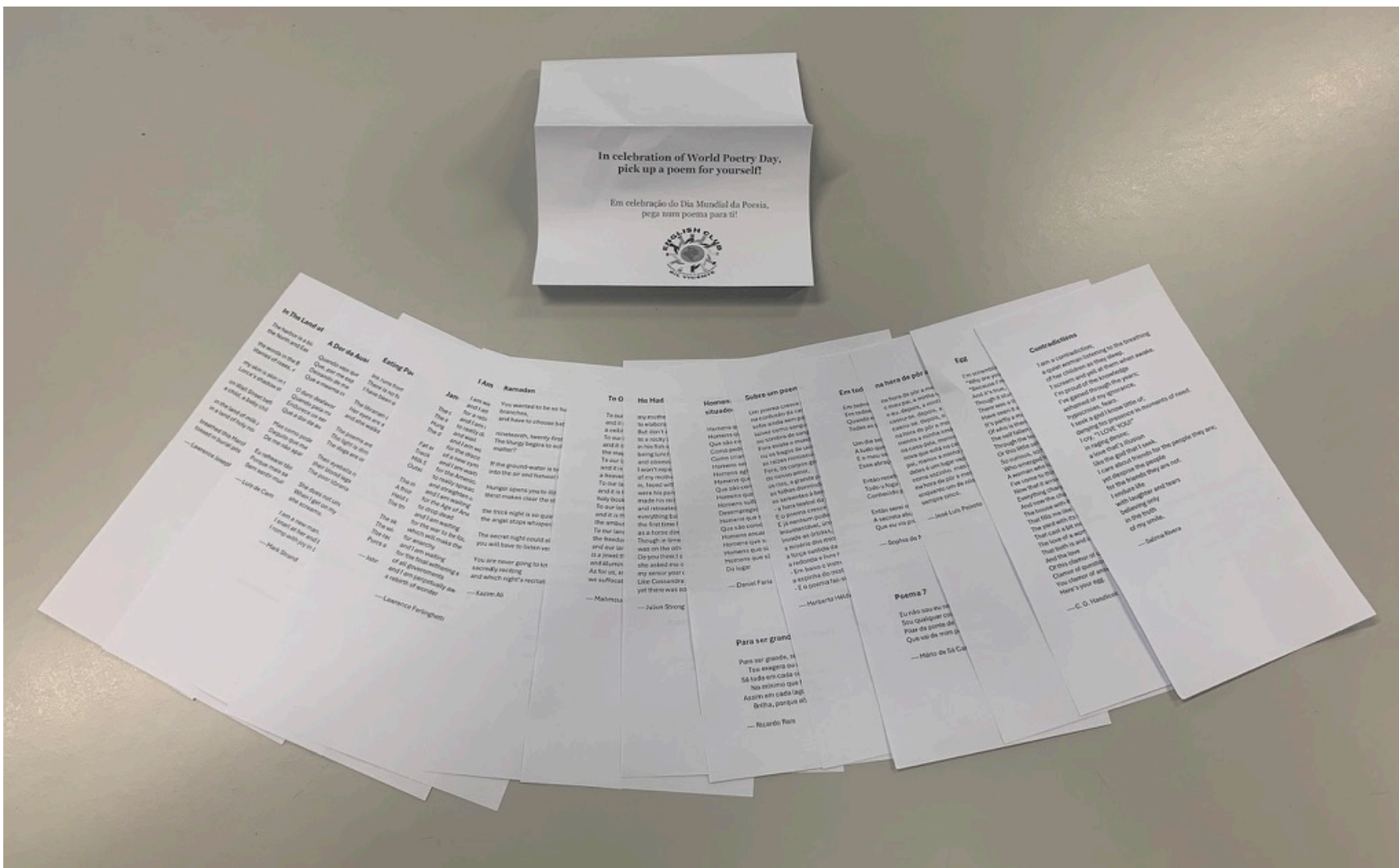
Appendix AM



Appendix AN



Appendix AO





2023/2024

25TH OF APRIL

ENGLISH CLUB

Celebrate 50 years of the Carnation Revolution!

Interview a **family member** or a **friend** who lived the Carnation Revolution and has stories to share about its impact on Portuguese society.

The **three best** interviews will get a **prize!**

Send it to the English Club e-mail until April 27th!



Appendix AQ



2023/2024

ENGLISH CLUB

25TH OF APRIL

Celebrate 50 years of the Carnation Revolution!

Interview a **family member** or a **friend** who has lived through the Carnation Revolution and has stories to share about its impact in Portuguese society.

The **three best** interviews will get a **prize!**

2023/2024

Celebrating 50 years
of the **Carnation Revolution**

Create a poster inspired by
the 25th of April Revolution
and send it to us!

You can draw it,
paint it,
design it...

Three best
get a prize
&
are exhibited in
the school!

ENGLISH CLUB

**25TH OF APRIL
POSTER**

Find more information
on the Club's website

Until the 22nd of April

Appendix AS

ENGLISH CLUB

2023/2024

25TH OF APRIL POSTER

Celebrating 50 years of the Carnation Revolution

Create a poster inspired by the 25th of April Revolution and send it to us!

You can draw it, paint it, design it...

Three best get a prize & are exhibited in the school!

ENGLISH CLUB

A SCREAM, A BALM, A TOOL.

A POETRY EXHIBITION

April 18th - May 3rd

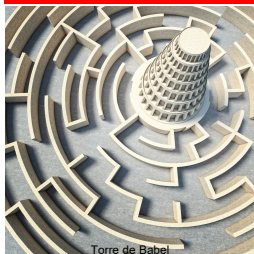


Appendix AU



Appendix AV

Número 21
junho de 2024
Revista de Línguas
Publicação Plurilingue
Departamento Curricular
de Línguas



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BABEL

agrupamento de escolas gil vicente

EDITORIAL

Os dias começam bem cedo, passos apressados pelos corredores, uns sobem, outros descem, ainda estremunhados. Predomina o silêncio que logo ao primeiro intervalo se transforma em gritos e risadas que ecoam entre paredes sempre alegres.

Em cada sala de aula, esperam-nos professores que os ajudam a estimular o espírito crítico, a crescer, a aprender, a gostar de evoluir e perceber que só o conhecimento os levará a patamares mais altos, bem como a concretizar sonhos e projetos. Sim, é preciso sonhar e definir o sonho que se vai construindo pela mão do mestre cuja sabedoria está sempre disponível para todos os seus alunos. O mestre cuja dedicação não tem limites, cujo coração é grande e cheio de amor, de tolerância, de humildade, de paciência e de persistência para que nenhum fique para trás. Quando alguém tropeça ou cai sabe que tem no professor um apoio. São esses valores que compõem um bom carácter, uma pessoa íntegra.

Por tudo isto, a escola iniciou o ano letivo homenageando alguns dos professores que tanto contribuíram para esse equilíbrio, para a construção de tantos alunos.

E, também por tudo isto, a escola, ao terminar o ano letivo, celebrou o Dia do Agrupamento: diversas atividades organizadas pelos departamentos transformaram o dia 21 de maio numa festa multicultural.

Neste âmbito, o Departamento de Línguas criou e organizou o Jogo da Glória, em tamanho XXL, com a dinamização das docentes

Inês Veríssimo e Verónica Ministro. A atividade foi realizada no pátio, ao longo do dia, e nela participaram alunos de vários anos e de várias nacionalidades, vibrando com a competição, que refletia as aprendizagens feitas em sala de aula, lembrando que o conhecimento é também importante para brilhar nos momentos lúdicos. As perguntas abrangeram a disciplina de Português e as línguas estrangeiras, Inglês e Francês, de modo a valorizar a importância da sua aprendizagem para uma comunicação sem barreiras.

Mas têm sido muitas as barreiras ultrapassadas, todos os dias, por aqueles que teimam em ser professores e que centram a sua dedicação nos alunos. Mesmo assim, ainda há os que escolhem ser professores em busca do equilíbrio de dar e receber que só aqui se encontra.

É ainda por tudo isto que devemos agradecer à Andreia e ao Tiago, estagiários da disciplina de Inglês que, na nossa escola, iniciaram a sua jornada, com a missão de ajudarem a concretizar sonhos e projetos.

A nossa comunidade escolar lembrará e agradecerá sempre a dedicação de todos os professores que contribuíram e contribuem para que os seus alunos se realizem e sejam felizes.

Conceição Telles

Coordenadora do Departamento de Línguas

Appendix AW



POETRY ANTHOLOGY

6. ° B



2023/2024



Appendix AY



Appendix AZ

ANTHONY MENDEZ



Appendix BA

Contents of the image(s)

3. What was the first thing you noticed about it/them? Is there a reason?

The first thing I noticed was the texts, ~~for~~
no ~~for~~ for no particular reason.

Your feelings

4. What did you feel about it? What do you think caused these feelings?

It made me feel almost pity at her, since, all
she ~~is~~ has ever wanted to be was a perfect influencer with
perfect life. But her life is not so perfect, even though
she tries to convince herself so hard that it is.

The feelings of other people

5. If you were the person in this image, would you like to have an image made of you that represented you in this way? Why?

If I was a fashion influencer ~~obsessed~~ ~~obsse~~ obsessed
with being perfect then yes, I would want myself to
be portrayed as as "aesthetically perfect" and ~~let~~ ~~pe~~ make
people believe that I was meant to be.

Same and different

6. Are you able to relate in any way to the characters or the situation portrayed? Why is that?

I can't relate in any way ^{to} the situation portrayed
because I ~~do~~ am not ~~an~~ an influencer.

7. Are there any similarities and/or differences between them and yourself?
Which ones and why?

I think that in terms of similarities we have the taste for new technologies, but I think I'm not ~~addicted~~ addicted as they seem to be.

Thinking further about the image

8. Do you think that the image(s) is/are a stereotype of the person/people shown in the image? If so, why do you think it is a stereotype?

Yes, I do. Because not all the people in the world are addicted to new technologies.

Thinking about the people who made the image

9. Do you think that the authors created this graphic novel for a reason? Which one(s)?

I think that the authors created this graphic novel to show some of the world stereotypes and prejudices as well.

10. Do you think this image will make viewers think differently about the people from the group or culture shown? Say why.

I don't know. I think the viewers will think that they are addicted to new technologies, because they are in a party and are not enjoying it. ~~They~~ instead they are with their eyes closed to their cellphone.

7. Are there any similarities and/or differences between them and yourself?
Which ones and why?

I will repeat myself: Caroline - I am not an "idol" to anyone but I can pass my day without my phone. Lottie - I, like everyone else - compare myself to others sometimes; I think we do it unconsciously sometimes. I do not relate with her phone obsession, especially towards social media, although I get addicted sometimes when I try to distract myself.

Thinking further about the image

8. Do you think that the image(s) is/are a stereotype of the person/people shown in the image? If so, why do you think it is a stereotype?

Yes, this image is a stereotype of the person showed - Caroline - and also to Lottie. Caroline is probably seen as the cool person with perfect skin and healthy habits, whereas Lottie is shown as ^{extremely} addicted and as a person who tries to hide her flaws, so others won't notice them.

Thinking about the people who made the image

9. Do you think that the authors created this graphic novel for a reason? Which one(s)?

The authors had the intention of criticizing today's society which, due to social media has become more and more addicted and dedicated to making others think we are perfect which is not true: Everybody has flaws. It is human and inevitable.

10. Do you think this image will make viewers think differently about the people from the group or culture shown? Say why.

I think this will make people realise the toxicity which social media is and how bad we are addicted to our phones.

Appendix BB

4. Did you find any similarities and/or differences about the Maia's culture and your own? What did you notice?

Yes I did. I think that having a ^{united} family like his ~~land~~ is a similarity and the majority of the best like the gender issues I think that are different of mine.

5. Do you think the portrayal presented in the book is positive, negative or neutral? Why?

I think it's neutral, because I think it doesn't affect me.

6. How do you think people of the same culture as the characters in the book would feel about it? What about people from different cultures?

I think they would feel represented and the people of different cultures would feel indifferent, just because knowledge doesn't save space.

7. Do you think that what you've read about Maia's story will make readers feel and think differently about the people of the culture shown? Why is that?

I don't know. In my point of view it made me think a bit more about that people culture, but I am still with my first opinion.

4. Did you find any similarities and/or differences about the Maia's culture and your own? What did you notice?

No since I never went through any of those gender issues that Maia had to deal with, although I agree that our society is based in stereotypes.

5. Do you think the portrayal presented in the book is positive, negative or neutral? Why?

It is both negative and positive, respectfully because this book is a portrayal of our society and it's stereotypes, but it also shows Maia's ability to accept their difference towards others and be happy with it. I would say it is mostly negative as Maia had to adapt to the others and couldn't, most of the times, understand why.

6. How do you think people of the same culture as the characters in the book would feel about it? What about people from different cultures?

People of the same culture as Maia would feel represented, since they probably went through similar issues due to society's stereotypes. People from different cultures would, hopefully, become more aware of other's feelings and maybe less stereotypical.

7. Do you think that what you've read about Maia's story will make readers feel and think differently about the people of the culture shown? Why is that?

Yes, because people would maybe question themselves about the stereotypes present in our daily lives and become more understanding towards people similar to Maia, who are discovering themselves and trying to accept their differences.

4. Did you find any similarities and/or differences about the Maia's culture and your own? What did you notice?

Yes, 100% yes. in our society girls supposed to be more "soft" core, for example using dresses, having long hair - and men are supposed to do the heavy and hard works. but thankfully our society is changing, there are women's that are doing Powerlifting, heavy jobs, going to space etc. I noticed the "family issues" that you can see

5. Do you think the portrayal presented in the book is positive, negative or neutral? Why? ^{in order to make a change}

Definitely Positive, everyone has there own right to choose, what they wear, how they wanna look, what things they wanna do. From some people's perspective it might be the gender issue problems that is the main topic but for me, main topic should be about freedom and the independency.

6. How do you think people of the same culture as the characters in the book would feel about it? What about people from different cultures?

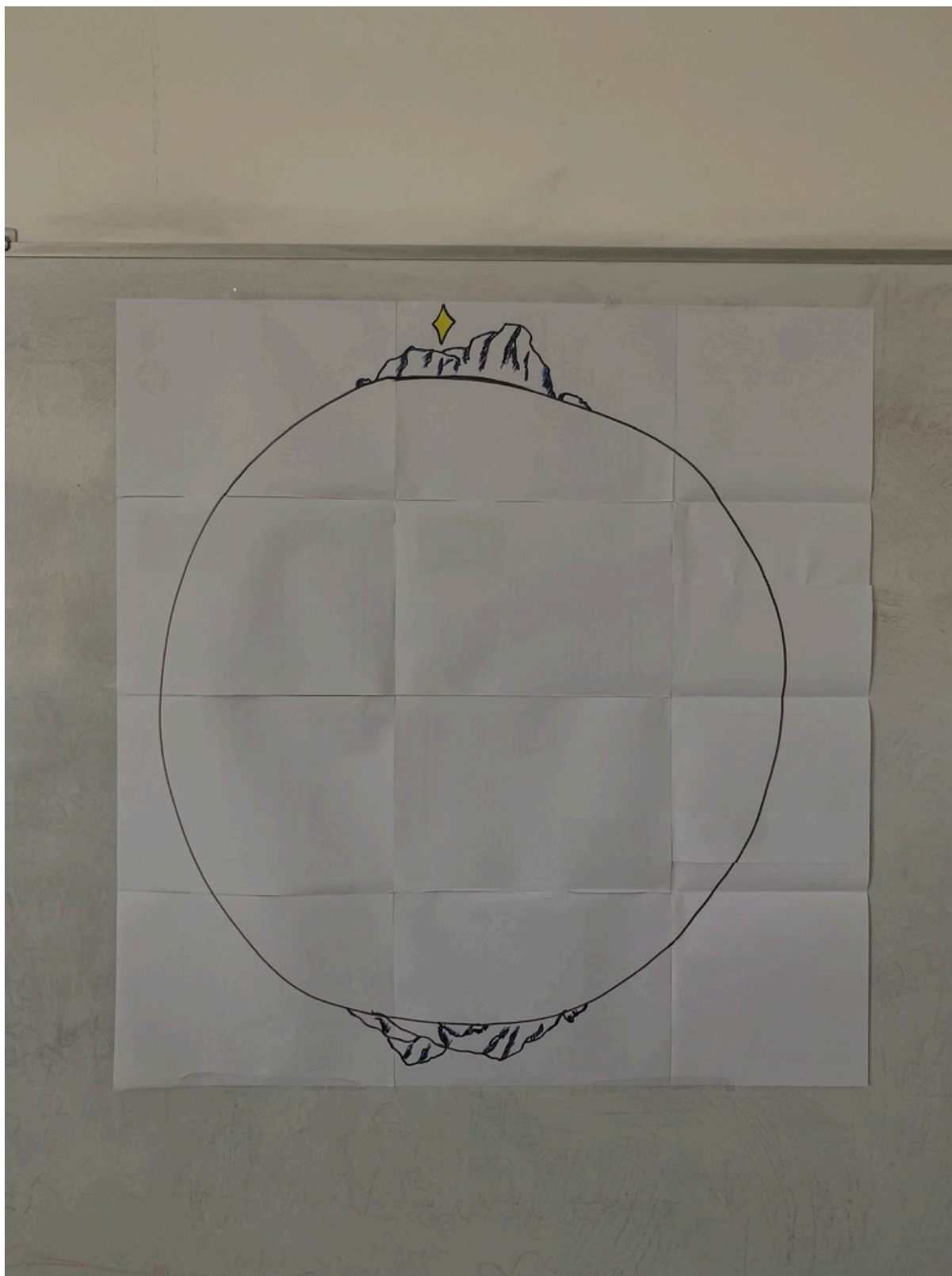
They are some similarities, between the characters from the book and in real life, and from gymna give a very personal example. My parents, they are both from very different back grounds. I love fitness, my leisure time activity is running, and recently i wanted to join the gym, my mom was happy and cool about it, but my dad got

7. Do you think that what you've read about Maia's story will make readers feel and think differently about the people of the culture shown? Why is that?

Maybe, it depends, it's a very sensitive topic. people might react differently, but i think it should focus on the positive side - such as "freedom and equality"

really angry, he was saying gym is for "mans" even though he is a very well educated man, no it really matters where ^(culture) you come from.

Appendix BC



Appendix BD



The North Star

~~15-10~~ 10-5-2024

- Peter H. Reynolds.

The picturebook "The North Star" by Peter H. Reynolds is a book with very deep message, that is being transmitted as simply as one could convey such topic. It's about being child, learning everything for very first time, exploring the nature, pausing whenever tired and just living the life with no care. Then you grow up. And people suddenly hold expectations that you have to follow certain specific path. The cat that lead the boy to the path represents ~~to~~ our parents and society ~~that~~ that tries to lead us to a path not caring if that path is actually what we consider ours. Just because someone else went through it. We are expected to just move forward without stopping, without resting, without wandering anywhere, but if ~~the~~ the path is unknown to you, no matter how beautiful it might ~~seem~~ be, it will always be a dark gloomy place and even taking another step could be a burden. So it's important for us to pause and think about what is ~~our~~ our path, even if may seem off road, even if nobody has been there, it's fine to have your own path, your own journey, your own northern star to guide you.

10/5/2024

The North star
Peter de Rynolds

At first glance it might look like a children's book and I think it was a beautiful message which a lot's People can relate to (especially teenagers and young adults)

It's not the end of the world, if you don't have your stuff figured out.

In this book, we can see a boy, he was discovering his "own path" And

the main message is "Everyone has their own path, you need to find yours! But don't hurry, enjoy the process, help others and make memories. U are never late, never too soon, when it will happen, it will just be the right timing for you. The path might get hard, there will be times that will feel lost, getting distracted and wanna quit, but don't. The little boy also didn't he did find his guiding star. he did find out when was the right time to use the floating leaf. never let your curiosity die. Bad things will come in the way, for example: The scab it got stuck but the boy helped it. In life, you will cross path with a lots of people. Nothing is meaning less, everything happens for a reason. Sometimes it might seem like it's useless,

but its not, learn from your mistakes.

Don't over-think, enjoy the Process and grow.

As a Popular lyric from the tiktok audios goes "Just trust me u will be fine" 😊

Live the moment hahaha

Experience of living Aboard

- I think the most common thing most of the immigrants face is cultural-shock. And for me the most shocking thing was the education system. ~~For~~ Till 6th grade I'd been studying in a conservative schools with very strict rules about uniforms, discipline, handwriting and even about the way we eat. I still remember our principal interrupting our lunch only to give lesson about how we should chew on our food, which was weird even for 7 year old me.

So when I came here first, the very first month of my 7th grade was wierdly shocking. It took me while to figure we don't have to stand up to talk with teacher, we don't have to worry about teacher punishing us for not being able to do our classwork and they try to help us? And they don't force us to memorize stuff and repeat the same thing few time till we understand it? It was like a alien world to me at first. Took me while to adapt, to not be scare of teachers here and to use critical thinking more than just memorizing stuff but now I cant even

imagining returning back to my old school. The next thing that made me sweat is the language, and I think it's the most difficult barrier to ~~over~~ overpass. Because no matter how perfectly we master pronouncing 'r' properly, understand every words of book it's still difficult to understand the slangs and the idioms, the jokes and frankly the culture in level that the native do.

Thursday

16th of May 2024

Experiences as an immigrants

Year 2015 was the year when my dad leave Nepal to visit the european countries. At first he went to France then after Belgium, Denmark, Germany, ~~and~~ Switzerland. After visiting Belgium some Nepalese told my dad to go in Portugal for your childrens future. They told my dad ~~to~~ if you go to Portugal you will get the cards and the most powerful portuguese passport easily. and if you get the passport and card you can bring your childrens over here.

and if you get the passport ^{then} you can easily visit a lot of countries ~~but~~ without visa. So ~~after~~ after hearing that my dad directly ^{went} ~~goes~~ to Portugal.

Portugal was way too much hard for him to live. Because ~~he~~ at that time there were not a lot of Nepalis ~~ere~~ who can help him in languages. He was facing a lot of ~~troubles~~ problems regarding the language. But anyhow he learned Portuguese within in a year. At first he didn't get home to live too. He was forced to live in hotels which were ~~at~~ for tourists so ~~that~~ the hotels were expensive. ~~For job also he was~~ He didn't

"Crossing Cultures" and exploring life
Immigration and cultural rock

I came here in Portugal when i was 11 years old. i remember me and my mom we went to India for applying our visas, where i experienced cultural rocks for the first time, from flying for the first time to seeing hundreds of monkeys in the alleys of New Delhi, riding the metro for the first time, it was a lot for the little girl. Perhaps it was a lots of fun, i went shopping with my mom, trying new foods, one of the thing i was really shocked to see how much spice they eat with every meal, even though i am also from another south asian country. Don't get me wrong the food was amazing, but just by looking at them you know your stomach is gonna suffer afterwards and yes i did have a terrible food poisoning. The people were very nice and friendly.

Enough of indian experience, let's ^{write a little} ~~talk~~ about my experience here now that i live here almost six years. Stereotype is a very big thing i noticed not just in my own family but also school and different places. For example my dad thinks the type of food that

"Portuguese or european" people eat are boiled foods or little to no seasoning, and salads, which is not true, i absolutely love Portuguese food. Same goes for some of my "european" friends too. For example one day during lunch just by looking at my lunch box, my classmate thought it was rice and curry, apparently it was smelling curry, but in reality it was just a normal chicken sandwich. Clothing is a very important part of every culture, i remember when i was new here, i used to be bullied for the way i used to dress, although ^{get} it was very simple, just not as "cool". being honest it did effect mentally. Now i dress more confidently and i don't feel embarrassed anymore to wear my tradicional clothes, because not everyone has the opportunity to wear them, i ~~am~~ am learning to embrace it, at the end of the day it's always the you see the things. Sometimes i ~~to~~ feel ~~so~~ lonely and feels like i am not fitting in. Now that i dress more "western" not as tradicional. I am almost "too white"

for my asian friends, and not "white" enough for my european friends.

In conclusion, if i keep giving example about this topic, and ~~talking~~^{writing} about my daily experiences (from society and family) i can write a whole book about it.

Everyone has their own Problems, don't feel embarrassed, enjoying your own moments, because ^{for} of what others thinks about you. Imagine ~~you~~ when you are old, you look back and you didn't make enough memories because you were too worried about ~~at~~ others thought about you. Enjoy life, it's short.

- * write about my Personal experience.
- * Write more like a "story" rather than a formal text, hopefully u can understand

Immigration is a journey that begins the pursuit of better opportunities. Being an immigrant it involves the complex of cultural differences and language barrier. The experience is all about leaving behind a own country where you are familiar and constructing a new future in unfamiliar country.

There are so many people who lefted there home country for their better future and my father is also one of them. My father is counted as a immigrant since he was 19/20 years old. His first foreign country was Saudi Arabia. He worked there more than 15 years. When he was working there he didn't found that much difficult in language because he speaks in hindi and english as well as it was not compulsory to learn language who works in companies. After 15/16 years he planned to left Saudi Arabia and come to portugal for our better future. 9/10 years ago he came to portugal he had to face so many challenges. The first and most problem was a language. Due to the language problem he didn't found jobs, it was difficult to do documents works even though he speaks english but it was compulsory to learn language. Talking about culture differences for him it wasn't that hard after all it was new culture. He ~~at to~~ always say every country ~~there~~ their culture and we have to respect that.

Some ~~un~~ uneducated people make fun about other's culture. They make ~~ab~~ fun~~d~~ about his culture also ~~it~~ still my dad didn't stop talking about his religion and culture although it was a constant struggle to prove themselves beyond these stereotypes.

Ultimately, we are influenced about his hardworks and struggles he ~~he~~ did for us. The way he handle everything and didn't gave up. The determination of my father shaped not only for our lives but also for those future generation. His experiences taught me the importance of the culture and the skills. It also infused in me a deep respect for the sacrifices he made.

living abroad

In today's world it is becoming very common in living abroad, nowadays it is becoming very ~~easy~~ comfortable than it was because of the globalization ~~and~~ due to easily access to the information of the world, although, there are some difficulties like language, costumes, food, education system etc. If I look myself I am also living in abroad with my personal ~~opinion~~ experience although after knowing the language also I felt like I am not fitting properly with their culture because of the different perspective in a same thing. it is very hard to ~~predict~~ ^{understand} their emotions what they are trying to say. I think that this is not only one sided problem this is two sided problem and there are some good side also. like different ~~and~~ ideas to solve same problem

we can have different ways to solve the problems but there are some bad side of this because of the different believes in the same thing, it can lead to conflict. in a long run we have to face food problems because of different taste and the material used to cook way of cooking.