

Citizenship and Language Education
Picture Books: New Opportunities for Young Teenagers

Helena Maria da Mota Lopes

Tese de Doutoramento em
Línguas, Literaturas e Culturas
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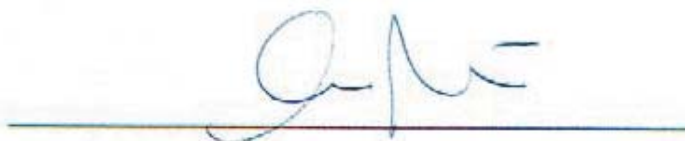
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Tese apresentada para cumprimento dos requisitos necessários à obtenção do grau de Doutor em Línguas, Literaturas e Culturas, Especialidade em Didáctica das Línguas Estrangeiras, realizada sob a orientação científica de Prof. Doutora Ana Gonçalves Matos.

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RESUMO

PALAVRAS-CHAVE: educação para a cidadania; educação para as línguas; Inglês como língua estrangeira; leitura extensiva; álbum narrativo; jovens adolescentes; ensino de LE

A educação para a cidadania é cada vez mais uma preocupação dos decisores europeus e nacionais, o que justifica a sua inserção nos currículos das escolas. Deste modo, o ensino de línguas deve envolver-se igualmente na formação de cidadãos críticos e socialmente conscientes.

Assim, o presente estudo incide sobre a educação para a cidadania no sistema educativo português, analisando-se a forma como a mesma pode integrar-se na sala de aula, em especial, no ensino de Inglês como língua estrangeira.

Esta investigação aborda valores, atitudes e comportamentos como parte integrante do programa de Inglês para o 3º ciclo do ensino básico, focando-se, em particular, na educação para a cidadania global e na forma como a mesma é reproduzida no currículo nacional. Apresentam-se três propostas de didatização de álbuns narrativos (*picture books*) como oportunidades para promover a educação para a cidadania através do diálogo e de tarefas de escrita que incentivam a criatividade.

Este trabalho parte do pressuposto de que os álbuns narrativos são adequados não apenas para crianças, mas também para outros públicos, como jovens adolescentes. O estudo de caso aqui apresentado inclui exemplos de trabalhos de jovens adolescentes, aprendentes de Inglês como língua estrangeira, resultantes das leituras feitas e do diálogo sobre questões de cidadania.

Esta tese contribui para trazer de volta o texto literário para a sala de aula, redirecionando o propósito de “ler por prazer” para “ler por prazer e para discutir cidadania”. Nesta ligação entre a aprendizagem das línguas e a educação para a cidadania reside a importância e a relevância deste estudo, centrado em jovens adolescentes.

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ABSTRACT

KEYWORDS: citizenship education; language education; English as a Foreign Language; reading; picture books; young teenagers; ELT

Considering the European concerns over issues of citizenship education, it becomes more and more important to deal with these matters in the national curricula. Therefore, it is expected that language education becomes involved in the shaping of critical and socially aware citizens.

In this study, we approach citizenship within the Portuguese education system and how it can be integrated in a foreign language classroom, specifically of English as a Foreign Language.

This research explores values, attitudes and behaviours as part of the English syllabus for the 3rd cycle of the basic education system, particularly addressing the framework for global citizenship education and how it is reproduced in national curricula. It puts forward three picture books as reading suggestions that offer opportunities to promote citizenship education through book discussions and writing tasks that encourage criticality and creativity.

This work is based on the assumption that picture books are suitable not only for children or young learners, up to 11 years old, but also for other audiences, such as young teenagers. The case study includes examples of work done by teenage language learners reading picture books and discussing citizenship issues.

To sum up, we hope to contribute to bringing the literary text back into the classroom, redirecting the purpose of reading for pleasure to reading for pleasure and reading to discuss and learn about citizenship. We believe it is in the connection of language learning through picture books and citizenship education that resides the added significance and relevance of this research, targeted at young teenagers.

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ABBREVIATIONS

CDC	Competences for Democratic Culture
CEDCHRE	Charter on Education for Democratic Citizenship and Human Rights Education
CEFR	Common European Framework of Reference for Languages
EDC	Education for Democratic Citizenship
EFA	Education For All
EFL	English as a Foreign Language
GCE	Global Citizenship Education
GEFI	Global Education First Initiative
HRE	Human Rights Education
ICT	Information and Communication Technology
SDG	Sustainable Development Goal
UN	United Nations
UNESCO	United Nations Educational, Scientific and Cultural Organization

INTRODUCTION

This study, entitled 'Citizenship and Language Education. Picture Books: New Opportunities for Young Teenagers', explores possibilities for citizenship education and English as a Foreign Language through the use of picture books. In particular, it focuses on one of the many possible ways to address citizenship issues in education, investigating the opportunities that picture books give to young teenagers to express themselves and to learn about being a citizen in a global world. This work comes out at a time of new challenges faced in education, resulting from an awareness of how a humanistic approach to teaching and learning should be implemented and consolidated. The urgency of integrating citizenship matters in education has been underlined by the United Nations Educational, Scientific and Cultural Organization (UNESCO), as well as by the Council of Europe and national governments.

For the past twenty years, the changes that have taken place in language education in Portugal, particularly in the teaching and learning of foreign languages, have been the result of both policymaking and educational contexts. As regards the first, the adoption of consecutive political measures concerning education has led to the proliferation of guidelines that now coexist, making it more difficult for teachers to carry their job through. Concerning the educational contexts, the changes are mostly related to the introduction of new technology, which means that teaching practices have goals that go beyond the local community. Overall, English Language Teaching has been strongly characterised by focusing on the functional dimension of languages. Attention has systematically been drawn to the usefulness of the foreign language, to the detriment of its full acknowledgement as an element of transformative social change.

The fact that, in Portugal, the educational system has been continuously subject to reforms and changes raises questions about how teachers may be able to bring together diverse aspects of teaching and learning that imply more and more responsibilities. The 'traditional' classroom should give place to a 'transformative' classroom, i.e., a space allowing learners to become engaged in their own process of education by getting involved locally and globally, interacting face-to-face and digitally, becoming citizens in a global world, able to express themselves with mutual respect.

This view of learners as co-constructors of knowledge and as social agents has resulted in the integration of citizenship education in the national curricula, not only as a subject on its own but also as cross-curricular learning, involving teachers from all areas of knowledge, teaching all age levels.

Placing these two premises at the heart of the current study – the relevance of citizenship education and the potential of foreign languages beyond the traditionally reductive functionalist scope – we set the following objectives: i) discussing critically the current trends regarding the implementation of citizenship education in Portuguese schools; ii) designing and implementing an empirical study, within the field of foreign language methodology, which attempts to integrate citizenship within foreign language education; iii) focusing on picture books as resource input with young teenagers. In the Portuguese school system, recent developments include citizenship education in the curriculum. More than ever it is important to understand how this area should be addressed and to challenge the linguistically centred foreign language classroom considering its potential to become a transformative space for 21st century young teenage learners.

Regarding these objectives, we developed two research questions: How can citizenship education be integrated in the foreign language classroom? How may reading picture books contribute to the development of citizenship education objectives in the foreign language classroom among young teenagers? These questions are based on three general assumptions within the field of foreign language teaching and learning methodology: citizenship is an essential part of language education; extensive reading activities contribute to the discussion of citizenship issues; and children's literature, such as picture books, may offer opportunities for teenagers' engagement with those issues, besides contributing to the development of necessary linguistic and sociocultural competences.

In order to answer our research questions, we opted to build a case study with a teenage class of hard to reach language learners. We believe the case study methodology is the most suitable for the teacher-researcher working in a real classroom environment. Despite extensive research on citizenship education (more recently, on

global citizenship), as well as on reading, and picture books, in ELT, not so many studies exist that bring these two areas together. Moreover, research supported by empirical data on the use of texts and teenage readers so as to sustain the integration of citizenship in foreign language classes is scarce. Our research aims to contribute to address such a gap regarding foreign language teaching and learning in the same way that it adds to research in the academic field of literary education (exploring a form of children's literature) and citizenship education. It seeks to establish a dialogue with these different, but seen as complementary, areas of knowledge. However, it is important to highlight that this research lies within the field of foreign language methodology rather than children's literature or language acquisition.

The purpose of this study is to illustrate how some theoretical aspects of citizenship education may be put into practice in the English as a Foreign Language classroom by introducing a different methodology exploring a specific type of book. It is our aim to carry out a research study in an interdisciplinary approach, focusing on citizenship and how it has become so relevant for the past ten years, as well as on language teaching and learning practice, and how they should adapt and provide answers to actual educational contexts and challenges.

This research is organised into two distinct parts. In part one, we explore the concepts on which the study is based, along with the contextualisation and discussion of citizenship education, focusing on the Portuguese school system. We also advocate for the use of picture books in the foreign language classroom to address citizenship issues. The appropriation of concepts and theoretical views from citizenship education, language education and literary education is, therefore, intentional.

Thus, part one is itself divided into three sections: (1) citizenship education in context; (2) citizenship in the foreign language classroom, and (3) picture books for citizenship education in the English as a Foreign Language classroom. The purpose of this organisation is to guide the reader through the pathway of the implementation of citizenship in language education within the Portuguese school system while arguing for this possibility.

The first section introduces the concept of ‘democratic citizenship’ and ‘global citizenship education’ as used by UNESCO, the Council of Europe and the Portuguese Ministry of Education, putting forward the most important documents that allow us to develop a better understanding of the measures taken within the field of education, which affect schools, teachers and students.

The second section ties citizenship education to foreign language teaching and learning, exploring the cross-curricular approach and showing where both meet and how they meet. We draw information not only from language teaching and learning processes in general but also, more specifically, from English as a Foreign Language in Portugal. We seek an understanding of how citizenship education goals may be addressed in the foreign language classroom.

The third section considers picture books as an opportunity to explore citizenship issues in the classroom. It points out the advantages of using this form of children’s literature with young teenagers in order to comply with the educational demands regarding citizenship through the regular foreign language classroom. We opt to use ‘picture book’ as an open compound throughout the text. The fact that we use two separate words does not imply that we reject its use as a hyphenated compound or as a closed compound. We acknowledge that the most recent trend in scholarship is to use it as one word, ‘picturebook’. Notwithstanding, we follow Perry Nodelman’s use of the compound as two words,¹ which is also the option of the authors whose books we have chosen to read. Therefore, in this section we may find the word quoted as an open, a hyphenated or a closed compound, observing the option of the quoted authors.

In part two, we focus on the case study, from the methodological approach to its results. Therefore, in this part, dedicated to fieldwork research, we describe our case study in detail. It is divided into two sections: (1) the methodological approach and (2) the reading project implemented in the English as a Foreign Language classroom of a Portuguese state school.

¹ Perry Nodelman, *Alternating Narratives in Fiction for Young Readers. Twice Upon a Time* (Cham: Palgrave Macmillan, 2017).

We describe the approach to research that best suited our research questions, a qualitative approach, making clear our option of building a case study. We present the variety of methods and instruments used for data collection and analysis, clarifying the procedures followed in order to obtain the learners' responses to the picture books chosen. The purpose of part two is to explore how picture books may be used with young teenagers in the foreign language classroom as extensive reading material that supports education for citizenship, focusing on the practical outcomes of reading picture books.

As far as the reading project is concerned, we describe the context in which it took place, the framework for its implementation, the three readings that took place in the classroom, each one devoted to a picture book from a different author, and a different issue, as well as the creative writing activities that took place after those readings. For each reading, we give a very short description of the picture book and some details of the respective lesson plan, moving then to the analysis of the results, in an attempt to develop an understanding of how language learners interpreted the values and attitudes underlying the stories. The results discussed for each reading are based on three source data: a group reading activity, a questionnaire and a follow-up activity. We also consider the creative writing activities that followed valuable data. The overall discussion includes some observations made by some of the learners on an online group discussion that took place after the project.

To conclude, we summarise the main arguments of the work developed, to give a comprehensive overview of citizenship education in the language classroom. We point out the limitations of the case study and highlight its strengths from the teacher-researcher point of view, emphasising the learning opportunities offered by picture books in citizenship and language education with young teenagers.

Citizenship and Language Education
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PART ONE

CITIZENSHIP AND LANGUAGE EDUCATION

This chapter discusses citizenship education in the Portuguese education system and how it should be related to language teaching. It is our aim to look into the way that citizenship education has been dealt with in schools and how it can be explored in the foreign language classroom. We intend to bring citizenship into the language classroom, therefore emphasising that learning a foreign language involves more than just learning the language to help you communicate. Our perspective of language education requires the building of bridges to communicate more appropriately and effectively and to sustain relationships developing understanding and respect for others.

We will focus on three different aspects: (1) citizenship education in context, that is to say, the conceptual framework underlying the use of this term and the key documents on which it is based upon (namely those produced by the United Nations, the Council of Europe, the European Union and the Portuguese government); (2) citizenship in the foreign language classroom, which means that we will centre our attention on reference documents regarding language education, discussing their approach towards citizenship education; (3) how citizenship education can be addressed and integrated in the foreign language classroom through the use of picture books.

As regards the first section, we focus on three key points: UNESCO's vision of education and citizenship education, the Council of Europe's resolutions and recommendations and the education policies that have been applied in Portuguese schools concerning the teaching and learning of citizenship over the course of the past decade. Citizenship education is, therefore, brought into perspective, so that we better understand to which extent educational policies justify our central argument, i.e., that citizenship education has an important role to play in the foreign language classroom.

In the second section,² we look at major reference documents, both European and national, which have guided the implementation of foreign language education

² Part of this section has already been published in Ana Gonçalves Matos and Helena Mota Lopes, 'Sprache Der Vögel - Citizenship Education through Literary Texts in Portugal', in *Beyond Us versus Them. Citizenship*

policies through actual teaching, highlighting their contribution towards the integration of attitudes and values relevant to the education of responsible and critical citizens in the foreign language classroom. We discuss the context in which the teaching and learning occur, the role of the teacher and the citizenship education goals to be established in the classroom.

As to the third section, it presents picture books as potential resources to approach citizenship education issues in the foreign language classroom. We discuss how reading picture books with young teenagers may help raise awareness of relevant issues, create a meaningful context to discuss, analyse and reflect while stimulating the development of understandings and attitudes related to global democratic citizenship, leading to the learning of common values.

1. CITIZENSHIP EDUCATION IN CONTEXT

Before addressing the key points mentioned above, it is important to clarify the use of the term 'citizenship'. In the Merriam-Webster online English dictionary, for example, it is defined as 'the status of being a citizen' or 'membership in a community' and 'the quality of an individual's response to membership in a community'.³ In the Macmillan online English dictionary, it refers to 'the legal right to be a citizen of a particular country' or 'the obligations and responsibilities that you have as a citizen'.⁴ The Portuguese definition also includes these meanings, referring both to the legal right of an individual as a member of a State or a political community and to the exercise of one's citizenship in the community.⁵ In the context of this educational research, we explore the concept of 'citizenship' in its second meaning, referring to the social conduct of an individual in the community he or she belongs to, that is, how he or she responds

Education with Hard to Reach Learners in Europe (Bonn: Bundeszentrale für Politische Bildung, 2016), pp. 93–112.

³ Definition of 'citizenship' from the Merriam-Webster online English dictionary at '<https://www.merriam-webster.com/dictionary/citizenship>'.

⁴ Definition of 'citizenship' from the online English dictionary from Macmillan at '<https://www.macmillandictionary.com/dictionary/british/citizenship>'.

⁵ Definition of 'cidadania' (the Portuguese word for 'citizenship') from the online Portuguese dictionary, Dicionário Infopédia da Língua Portuguesa, at '<https://www.infopedia.pt/dicionarios/lingua-portuguesa/cidadania>'.

to the different challenges, taking responsibility and meeting obligations while actively participating in the life of that community.

We should further add that when we use the term ‘citizenship’ we mean ‘democratic citizenship’, a concept that entails the principles and common values of living in a democracy, according to the founding values referred to in Article 2 of the Treaty on European Union:

The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities. These values are common to the Member States in a society in which pluralism, non-discrimination, tolerance, justice, solidarity and equality between women and men prevail.⁶

Therefore, when referring to citizenship education or education for democratic citizenship, we mean educating to become a democratic citizen, one that is able to debate and participate openly and respectfully, becoming a cooperative and tolerant member of a larger and politically democratic community, thus building a more cohesive and progressive society. As the Council of Europe puts it:

Education for democratic citizenship means education, training, awareness raising, information, practices and activities which aim, by equipping learners with knowledge, skills and understanding and developing their attitudes and behaviour, to empower them to exercise and defend their democratic rights and responsibilities in society, to value diversity and to play an active part in democratic life, with a view to the promotion and protection of democracy and the rule of law.⁷

It is crucial that citizenship education contributes to develop a sense of justice, to show solidarity towards others and to learn how not to discriminate in a growingly diverse society.

Citizenship education has become a major issue in both the European and global contexts. In a globalised world, the lack of understanding of cultural differences as well as the lack of acknowledgement of cultural similarities may lead to building walls with

⁶ European Union, ‘Consolidated Versions of the Treaty on European Union and the Treaty on the Functioning of the European Union’, *Official Journal of the European Union*, 55.C 326 (2012), 1–407 (p. 17) <<https://doi.org/10.2860/58644>>.

⁷ Council of Europe, *Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education. Recommendation CM/Rec (2010)7 and Explanatory Memorandum* (Strasbourg: Council of Europe Publishing, 2010), p. 7.

negative and dangerous political and social consequences. In fact, recurrent episodes of intolerance and prejudice reported on the media seem to be increasing each day. It, therefore, becomes imperative to acknowledge and stimulate the role of education in the development of critical citizens for an intercultural world. Only informed and critical citizens can be able to bridge the gap that sets people apart and engage in mutually constructive debates. Thus, global citizenship education (GCE) has become an area of worldwide interest to meet the challenges for the 21st century around the globe in order to promote dialogue and peace.

UNESCO has been focusing on GCE for a long time, and since 2012, when The Global Education First Initiative (GEFI) was launched, global citizenship education has become a priority. Later on, in 2015, GCE became a topic area of Target 4.7 of the Sustainable Development Goal on Education. In this regard, there has been an attempt to find a definition of 'global citizenship' that suits the purpose of that target. According to UNESCO, the concept is not established by any international law: 'It refers more to a sense of belonging to the global community and a common sense of humanity, with its presumed members experiencing solidarity and collective identity among themselves and collective responsibility at the global level'.⁸ There is a clear link to human rights education and to education for understanding, focusing on actions that promote peace: 'Being a framework for collective action, global citizenship can, and is expected to, generate actions and engagement among, and for, its members through civic actions in the public domain to promote a better world and future'.⁹ It is quite clear that schools, as a space of public domain, are key factors in the development of those actions through education.

In 2014, UNESCO published its *UNESCO Education Strategy for 2014-2021*, recognising that there was much yet to be done to reach the Education for All (EFA) goals and setting a strategy for the following eight years. There is the assumption that only through the improvement of education can democracies foster peace, social justice and

⁸ UNESCO, *The ABCs of Global Citizenship Education*, 2017, p. 2.

⁹ UNESCO, *The ABCs of Global Citizenship Education*, p. 2.

environmental sustainability that maintain them. The connection between education and the development of countries is strongly emphasised:

Education can help create conditions conducive to peace by cultivating respect for others and fostering global citizenship. This assertion is based on the belief that well-functioning democracies require responsible citizens and that sustainable development can best be achieved if individuals and societies are empowered to engage and assume active roles locally and globally to face and resolve common challenges and ultimately to become proactive contributors to a more just, peaceful, tolerant, inclusive, secure and sustainable world. **Education can empower learners of all ages** and equip them with values, knowledge and skills that are based on and instil respect for democracy, human rights, social justice, cultural diversity, gender equality and environmental sustainability.¹⁰

Education is, therefore, regarded as a human right itself, being one of the guiding principles stated in chapter 2 of the same document. UNESCO's humanistic and holistic vision of education encompasses not only this principle, but also the principle that education is a 'public good', that it is a 'foundation for human fulfilment, peace, sustainable development, economic growth, decent work, gender equality and responsible global citizenship', and that it is 'a key contributor to the reduction of inequality and poverty'.¹¹

UNESCO strives to recognise education not only as a human right and a public good but also as a 'common good', as well as knowledge, both of which are essential to sustainable development:

Knowledge is an inherent part of the common heritage of humanity. Given the need for sustainable development in an increasingly interdependent world, education and knowledge should, therefore, be considered global common goods. Inspired by the value of solidarity grounded in our common humanity, the principle of knowledge and education as global common goods has implications for the roles and responsibilities of the diverse stakeholders.¹²

Stakeholders, therefore, need to take the lead in changing that way of thinking, that is, in 'going beyond narrow utilitarianism and economism to integrate the multiple dimensions of human existence'.¹³ There is the recognition of the fact that we live in a

¹⁰ UNESCO, *UNESCO Education Strategy 2014-2021* (Paris: UNESCO, 2014), p. 14 [our emphasis].

¹¹ UNESCO, *UNESCO Education Strategy 2014-2021*, pp. 25–26.

¹² UNESCO, *Rethinking Education: Towards a Global Common Good ?* (Paris: UNESCO, 2015), p. 11.

¹³ UNESCO, *Rethinking Education: Towards a Global Common Good ?*, p. 10.

world under permanent strain, where most of the time decisions are based on economic or political reasons, with little regard for ethics or morals that account for the well-being of a global community. A humanistic approach to education could open doors and change worldviews through learning. According to UNESCO:

A humanistic vision reaffirms a set of universal ethical principles that should be the foundation for an integrated approach to the purpose and organization of education for all. Such an approach has implications for the design of learning processes that promote the acquisition of relevant knowledge and the development of competencies in the service of our common humanity. A humanistic approach takes the debate on education beyond its utilitarian role in economic development.¹⁴

Learning beyond the utilitarian means learning about ethics and discussing human values, attitudes and beliefs in order to promote understanding of our local and global world. Those values include 'respect for life and human dignity, equal rights and social justice, cultural and social diversity, and a sense of human solidarity and shared responsibility for our common future'.¹⁵

The discussion of these values, attitudes and beliefs is incorporated in the framework of the sustainable development goals and it expresses great concern about how education should address those ethical issues through an integrated approach. Rethinking education¹⁶ becomes a goal in itself and it implies looking at it from a global perspective.

UNESCO aims at improving education by 2030, establishing a set of targets and imperatives. Global citizenship education and education for sustainable development

¹⁴ UNESCO, *Rethinking Education: Towards a Global Common Good ?*, p. 38.

¹⁵ UNESCO, *Rethinking Education: Towards a Global Common Good ?*, p. 37.

¹⁶ *Rethinking Education: Towards a Common Good?* was published by UNESCO in 2015, offering an interpretation of what education as a common good stands for. It clarifies concepts such as 'knowledge', 'learning' and 'education', establishing links between them. One of the features of this publication is the acknowledgement of the corrosion of two of the four pillars of learning, specifically 'learning to be' and 'learning to live together' and how that fact may affect educational goals:

Of greater concern is that the four pillars of learning are fundamentally under threat in the context of current societal challenges, and particularly the pillars of learning to be and to live together, which best reflect the socialization function of education. The strengthening of ethical principles and values in the process of learning is essential to protecting these pillars of a humanistic vision of education.

UNESCO, *Rethinking Education: Towards a Global Common Good ?*, p. 40.

The way to protect those pillars is to address them through citizenship education, which is already acknowledged in the UNESCO 2030 agenda.

are included as one of the targets to be reached by 2030: 'Target 5: By 2030, all learners acquire knowledge, skills, values and attitudes to establish sustainable and peaceful societies, including through global citizenship education and education for sustainable development'.¹⁷

The Director-General of UNESCO also underlines citizenship education as a crucial element in educational systems in the foreword:

UNESCO will lead and advocate for strengthened action towards **empowering learners to be creative and responsible citizens**. In a world of change, when individuals are increasingly called upon to make a positive contribution to their communities through the promotion of peace, solidarity, and respect for others and the environment, I am convinced that Education for Sustainable Development and Global Citizenship Education must also be considered crucial elements for well-rounded educational systems.¹⁸

This is a clear recognition of the role of citizenship education and of education for sustainable development in promoting what we claim as fundamental in living in a community that is simultaneously local and global, facing new challenges and constantly changing.

UNESCO places itself as the organisation within the United Nations that may best carry the task of helping education systems to play their role: 'A fundamental objective of education is to promote values, attitudes and behaviours that empower learners to be proactive contributors to a more just, equal, peaceful and sustainable society. UNESCO, with its interdisciplinary mandate, is uniquely placed to promote global citizenship through education'.¹⁹ Still further in the same document, the authors underline that authority, by stating that UNESCO is 'uniquely placed to promote "learning to live together" as a key pillar of any education system'.²⁰ As such, UNESCO's agenda becomes of interest to all UN countries.

The education agenda set by UNESCO for 2014-2021 comprises three strategic objectives: 1) developing education systems to foster quality and inclusive lifelong

¹⁷ UNESCO, *UNESCO Education Strategy 2014-2021*, p. 26.

¹⁸ UNESCO, *UNESCO Education Strategy 2014-2021*, pp. 3–4 [our emphasis].

¹⁹ UNESCO, *UNESCO Education Strategy 2014-2021*, p. 30.

²⁰ UNESCO, *UNESCO Education Strategy 2014-2021*, p. 45.

learning for all; 2) empowering learners to be creative and responsible global citizens; and 3) shaping the future education agenda. All of these objectives are fully described in chapter 3 of the document, which identifies UNESCO's overarching mission: education for peace and sustainable development.²¹

We will centre our attention on the first and second objectives. These focus more specifically on policy-making and research into education reforms as regards public education systems, emphasising the importance of lifelong learning to foster 'the values of peace, democracy, tolerance, intercultural understanding, gender equity and care for the planet'.²² This view on the need to reform education systems nationally has also influenced the educational agenda in Portugal, as we shall point out later in this chapter.²³

It is the second of the strategic objectives, however, that draws our attention, since global citizenship education is listed as a thematic area of expected results (together with education for sustainable development and health education). Global citizenship is referred to as a non-cognitive aspect of learning, as well as creativity, critical thinking, persistence and adaptability.²⁴ UNESCO points out the fact that education systems still tend to focus rather on cognitive aspects of learning and less on non-cognitive aspects, showing great concern with empowering learners to be creative

²¹ Although this document focuses on the general strategy and goals for education, the underlying ideas relate to the specific goal of global citizenship education:

The goal of global citizenship education is to empower learners to engage and assume active roles both locally and globally to face and resolve global challenges and ultimately to become proactive contributors to a more just, peaceful, tolerant, inclusive, secure and sustainable world.
UNESCO, *The ABCs of Global Citizenship Education*, p. 2.

²² UNESCO, *UNESCO Education Strategy 2014-2021*, p. 34.

²³ The strategic objective 1 covers seven thematic areas: (1) supporting sector-wide planning, policies and reforms; (2) promoting literacy (UNESCO identifies three basic literacy skills – reading, writing, computing); (3) developing skills for the world of work; (4) supporting equitable access to higher education; (5) addressing teacher issues and improving the quality of teaching (describing teachers as 'key facilitators of learning'); (6) improving learning processes and outcomes, and (7) expanding learning opportunities and the quality of education through ICT. As regards thematic area 6, UNESCO positions itself as a reference for national entities to reform the curricula:

Efforts to improve learning must begin with articulation of what should be learned and why, and with definition of the desired outcomes of learning, guided by a national vision. UNESCO is well positioned to provide guidance to countries on approaches to rights-based curricula that are fundamental for ensuring that learning processes and outcomes are inclusive and relevant.
UNESCO, *UNESCO Education Strategy 2014-2021*, p. 42.

²⁴ UNESCO, *UNESCO Education Strategy 2014-2021*, p. 43.

and responsible global citizens, by working on values, attitudes and behaviours, besides the acquisition of knowledge and the development of skills.

Reinforcing global citizenship education is the first of the three thematic areas concerning strategic objective 2. UNESCO adopts a multifaceted approach towards global citizenship education: 'GCE takes a multifaceted approach, employing concepts and methodologies already applied in other areas, including human rights education, peace education, education for sustainable development and education for international understanding'.²⁵ Moreover, UNESCO suggests the integration of GCE in 'education policies, programmes, teaching practices, learning materials and the learning environment'.²⁶

In order to carry this through, UNESCO released a publication to guide the implementation of GCE. *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, published in 2014, is the first UNESCO publication totally dedicated to global citizenship education, clarifying concepts used in education and offering practical guidance. GCE is presented as 'a framing paradigm which encapsulates how education can develop knowledge, skills, values and attitudes learners need for securing a world which is more just, peaceful, tolerant, inclusive, secure and sustainable.'²⁷ GCE is also viewed as 'trans-disciplinary'²⁸, since it may be included in all fields of education, although it may function as a separate subject as well.²⁹ It is also presented as 'a continuous learning process' through which learners learn how to play a part, becoming more active and participatory citizens.

UNESCO emphasises the transformative power of GCE and its multifaceted approach in education, recognising that its implementation implies a shift in the education paradigm:

²⁵ UNESCO, *UNESCO Education Strategy 2014-2021*, p. 46.

²⁶ UNESCO, *UNESCO Education Strategy 2014-2021*, p. 46.

²⁷ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century* (Paris: UNESCO, 2014), p. 9.

²⁸ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 15.

²⁹ The integrated approach is referred to as important, since it offers better opportunities to engage learners. Learners can think about the whole of an issue, in its multifaceted views. They do not deal only with the particular aspects or with one perspective, which makes a strong case for an interdisciplinary approach.

It represents a conceptual shift in that it recognises the relevance of education in understanding and resolving global issues in their social, political, cultural, economic and environmental dimensions. It also acknowledges the role of education in moving beyond the development of knowledge and cognitive skills to build values, soft skills and attitudes among learners that can facilitate international cooperation and promote social transformation.

GCE applies a multifaceted approach, employing concepts, methodologies and theories already implemented in different fields and subjects, including human rights education, peace education, education for sustainable development and education for international understanding. As such, it aims to advance their overlapping agendas, which share a common objective to foster a more just, peaceful and sustainable world.³⁰

The shift in education practice and discourse is clearly a move that takes into account a more interconnected, global world, although respecting the local/ national approaches. In this respect, GCE is further highlighted as:

a way of understanding, acting and relating oneself to others and the environment in space and in time, based on universal values, through respect for diversity and pluralism. In this context, each individual's life has implications in day-to-day decisions that connect the global with the local, and vice versa.³¹

Although GCE focuses on an international way of living, it does not reject what is local or national in tradition or customs. On the contrary, it may help to understand diversity and pluralism by looking at each individual's life from different viewpoints, and that is also the role of education.

The common objective in the different fields of education (human rights education, peace education, education for sustainable development and education for international understanding)³² is further clarified by setting parameters for GCE, which include changing attitudes and developing a sense of 'collective attitude', deepening knowledge of global issues and universal values, developing criticality and creativity, developing non-cognitive skills, and developing the capacity to collaborate, as stated in the document quoted above.

³⁰ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 9.

³¹ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 14.

³² This publication also establishes bridges between these fields and the field of intercultural education and health education.

From the perspective of learners, GCE encourages them 'to analyse real-life issues **critically** and to identify possible solutions **creatively** and innovatively' and 'to revisit assumptions, world views and power relations in mainstream discourses and consider people/ groups that are systematically underrepresented/ marginalised'.³³ Both the individual and the collective are valued as essential to lead the changes in education.

UNESCO argues for a holistic approach to GCE and considers different ways in which it can be implemented in different contexts: formal/ informal approaches, curricular/ extracurricular, conventional/ unconventional. The most important is that no matter the approach, it should provide the conditions necessary for the transformative pedagogy to be effective in the education of young people, the target group of GCE. There is a huge concern over the role of education in a globalised world and how it may help young people to participate actively and constructively in that world. According to UNESCO, 'education is putting more emphasis on equipping individuals from an early age, and throughout life, with the knowledge, skills, attitudes and behaviours they need to be informed, engaged and empathetic citizens.'³⁴ As such, the aim of this publication is to help in the process of implementation of GCE by presenting the basics of GCE in terms of educational content, pedagogies and approaches,³⁵ identifying innovative approaches and good practice and sharing lessons learned to make GCE a global cause. Therefore, the document addresses not only policymakers working in the field of education but also practitioners (educators), civil society organisations and young people.³⁶

As teachers and, most importantly, as educators, we must take on a new role and reconsider critically new perspectives on what and how we teach. Therefore, teacher training and further professional development in the area of GCE pedagogy is a

³³ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 16 [our emphasis].

³⁴ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 11.

³⁵ These include pedagogies and approaches that acknowledge dialogue, enquiries, cooperative/ collaborative work as strategies to promote learners' engagement and participation. There are no steady rules regarding the practice of GCE. What works in one context may vary from what works in a different context. The goals, however, are the same.

³⁶ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 12.

key factor for its successful implementation. The transformation begins with its agents, whom UNESCO describes as ‘enablers’ or ‘facilitators’.³⁷ It is essential to help teachers understand the teaching and learning practices of GCE, as the ones that ‘nurture a respectful, inclusive and interactive classroom/school ethos (e.g. shared understanding of classroom norms, student voice, seating arrangements, use of wall/ visual space, global citizenship imagery)’ and the ones that ‘infuse learner-centred and culturally responsive independent and interactive teaching and learning approaches that align with learning goals (e.g. independent and collaborative learning structures, deliberate dialogue, media literacy)’,³⁸ among others mentioned by UNESCO.

The practice examples included in UNESCO’s publication on GCE encompass areas such as Information and Communication Technologies (ICT), both as a subject and as a tool, referring to the use of online learning platforms as a means to enhance and widen learning opportunities for GCE, together with other social media and the internet, sports events and arts, real-life experiences in a community, teacher training, including teacher exchange programmes, and other youth-led initiatives. It is interesting to note the absence of languages from the practice examples since they are mentioned as part of the knowledge and skills related to GCE. In fact, there is no reference to any language-based approach in the same manner that it refers to sports- and arts-based approaches. The case of languages, in particular, foreign languages, is omitted from these guiding documents, which tells us that a lot of work needs to be done regarding the visibility of initiatives designed to promote citizenship education in the language classroom. It is our intention to provide other teachers with such a practical example from which they may draw some ideas.

It is a fact that the UNESCO publication *Global Citizenship Education: Preparing learners for the challenges of the 21st century* does not offer specific pedagogical guidance to be applied in different contexts, nor does it have the pretention to do so. This does not lessen its relevance for the understanding and contextualisation of GCE within the current study. The pedagogical guidance on how to integrate GCE in

³⁷ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 21.

³⁸ UNESCO, *Global Citizenship Education: Preparing Learners for the Challenges of the 21st Century*, p. 25.

education systems comes out in 2015 under the title *Global Citizenship Education. Topics and Learning Objectives*. The publication draws on the one from 2014³⁹ and is intended as a resource to help out with the practicalities of the implementation of global citizenship education in education systems, as well as in classrooms, where ultimately it takes place, in the case of formal education.

The main feature of UNESCO's publication is that it definitely sets the learning contents of global citizenship education, categorising domains, outcomes, attributes, topics and objectives.⁴⁰ There are three core conceptual dimensions of GCE: cognitive, socio-emotional and behavioural. These are described as follows:

CORE CONCEPTUAL DIMENSIONS OF GLOBAL CITIZENSHIP EDUCATION

<p>COGNITIVE To acquire knowledge, understanding and critical thinking about global, regional, national and local issues and the interconnectedness and interdependency of different countries and populations.</p> <p>SOCIO-EMOTIONAL To have a sense of belonging to a common humanity, sharing values and responsibilities, empathy, solidarity and respect for differences and diversity.</p> <p>BEHAVIOURAL To act effectively and responsibly at local, national and global levels for a more peaceful and sustainable world.</p>
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Figure 1: core conceptual dimensions of global citizenship education⁴¹

The domains of learning correspond to these three dimensions and both the key learning outcomes and the key learner attributes are described accordingly. There are three topics for each of the three areas and for each topic, age-specific learning objectives and themes are presented. Four groups are identified: pre-primary/ lower

³⁹ Both publications were the result of other initiatives to debate and find worldwide consensus among United Nations Member States regarding global citizenship education. Two of those initiatives, besides GEFI, in 2012, were the First and Second UNESCO Fora on Global Citizenship Education, which were held in 2013 and 2015, the latter being devoted to peace and sustainability, bringing together global citizenship education (GCE) and education for sustainable development (ESD) as a post-2015 educational goal. The programme and meeting document present the major issues discussed during the forum, including, among others, GCE as a holistic and transformative experience, as values- and belief-oriented, with the purpose of overcoming tensions, giving attention to dialogue as central in any interaction, especially when difficult issues arise. Dialogue is referred to as 'a more productive approach that nurtures solidarity for the common good'. The key messages at the end of the forum's final report focus on both the vision of GCE and its main features, as well as on how to implement it and key partners. UNESCO, *Final Report. Second UNESCO Forum on Global Citizenship Education: Building Peaceful and Sustainable Societies. 29-30 January 2015* (Paris, 2015), pp. 7; 14.

⁴⁰ These will be further addressed in part two, in order to better contextualise the case study.

⁴¹ UNESCO, *Global Citizenship Education: Topics and Learning Objectives* (Paris: UNESCO, 2015), p. 15.

primary (5- to 9-year-olds), upper primary (9- to 12-year-olds); lower secondary (12- to 15-year-olds) and upper secondary (15- to 18-year-olds).

The three domains can be explored and integrated into language education, even though some language projects may focus on one dimension only, as is the case of the example we provide in part two, in which the socio-emotional domain became particularly relevant. Through language, learners connect socially and learn how to respect differences and diversity, which are key learners' attributes. Language, however, is not mentioned when discussing the different approaches to deliver GCE in formal education, other than the 'separate, stand-alone subject', be that a 'school-wide', a 'cross-curricular' or 'integrated within certain subjects' approach.⁴² Whilst the school-wide approach involves the whole school by developing activities that relate to the whole school community, the cross-curricular approach engages different subjects in collaborative work. Some subjects, nonetheless, are mentioned as subjects where GCE can be integrated, such being the case of sports, civics, social studies, environmental studies, geography, history, religious education, science, music and arts (merging arts, visual art, music and literature).⁴³

Once again, there is no clear reference to languages, although the reference to literature might include them, since literature is, in many cases, part of the language content to be taught. In our opinion, when considering the case of arts education, the same premises could very well be applied to languages:

Arts, including visual art, music and literature, can build capacity for self-expression, develop a sense of belonging and facilitate understanding of and dialogue with people from different cultures; they also play a central role in critical inquiry and analysis of social and other issues.⁴⁴

Language education can also help learners to develop self-expression and promote an understanding of diverse cultures and dialogue. The practice examples highlighted in

⁴² These are the four approaches suggested. UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, p. 48.

⁴³ UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, p. 49.

⁴⁴ UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, p. 49.

this guidance publication, though not specifying the language classroom, refer to projects in which language education most certainly mattered.⁴⁵

The implementation of the Sustainable Development Goal 4 (SDG4), concerning quality education, sees further developments in 2015. The Incheon Declaration for Education 2030 sets out a new vision for education for the following fifteen years. It reinforces the humanistic vision of education and the principle of education as a public good. Its goal is to set a common agenda for nations regarding quality education. Later that year, a Framework for Action for the implementation of SDG4 was established, as a means of translating into practice the Incheon Declaration, clarifying a common goal for the 2030 agenda, strategic approaches, targets and indicators, as well as implementation modalities on which countries might sustain their own policies regarding the inclusive and equitable quality education and lifelong learning opportunities that the overarching goal of SDG4 addresses. The principles informing the framework are those that UNESCO stands for: education is a fundamental human right; education is a common good; education should promote gender equality. Education holds a transformative power that is able to influence societies to move towards a more just, equitable and peaceful world. This endeavour encompasses global citizenship education, as stated in the Incheon Declaration:

Quality education fosters creativity and knowledge, and ensures the acquisition of the foundational skills of literacy and numeracy as well as analytical, problem-solving and other high-level cognitive, interpersonal and social skills. It also develops the skills, values and attitudes that enable citizens to lead healthy and fulfilled lives, make informed decisions, and respond to local and global challenges through education for sustainable development (ESD) and global citizenship education (GCED).⁴⁶

The perspective on which to look at quality education is a multi-approach perspective, that is, it embraces the development of both cognitive skills and non-cognitive aspects

⁴⁵ It is worth noting that the curriculum policy examples include only a few countries, namely, Afghanistan, Australia, Canada, Colombia, Indonesia, Philippines and also the Republic of Korea. Other countries are mentioned when referring to projects carried out, such being the case of England, Scotland, India, South Africa, the USA, Sierra Leone, Sri Lanka, or even Tunisia. This means that there is still a lot to be done regarding the sharing of examples, including the ones from European countries.

⁴⁶ UNESCO, *Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4. Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning for All* (UNESCO, 2016), p. 8.

of learning by diverse ways and means. Global citizenship education tries to address the latter since it is related to those values and attitudes necessary for an interconnected world. It is integrated into one of the seven targets proposed in the framework, namely, target 4.7:

By 2030, ensure that all learners acquire the knowledge and skills needed to promote sustainable development, including, among others, through education for sustainable development and sustainable lifestyles, human rights, gender equality, promotion of a culture of peace and non-violence, global citizenship and appreciation of cultural diversity and of culture's contribution to sustainable development ⁴⁷

The appreciation of cultural diversity should include respect for other languages and treasuring them as valuable. The Framework acknowledges the relevance of learning foreign languages in order to achieve the quality education goals by recommending that at least one foreign language should be learned: 'Given the increased global social, environmental and economic interdependence, it is also recommended that at least one foreign language is offered as a subject'.⁴⁸ There is an obvious link between all factors: environmental, economic, social and humanistic (regarding the respect for human rights and global citizenship principles). Learning a language contributes to intercultural education and to education for international understanding, both of which are included in GCE, target 4.7:

The content of such education must be relevant, with a focus on both cognitive and non-cognitive aspects of learning. The knowledge, skills, values and attitudes required by citizens to lead productive lives, make informed decisions and assume active roles locally and globally in facing and resolving global challenges can be acquired through education for sustainable development (ESD) and global citizenship education (GCED), which includes peace and human rights education as well as intercultural education and education for international understanding.⁴⁹

⁴⁷ UNESCO, *Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4. Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning for All*, p. 21.

⁴⁸ UNESCO, *Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4. Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning for All*, p. 37.

⁴⁹ UNESCO, *Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4. Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning for All*, p. 49.

The 2030 agenda is of international nature. The recommendations apply to all member states in an attempt to promote international cooperation through education. The 2030 agenda is the recognition of the transformative power of education and a step forward towards education as a global common good, as defined by UNESCO.

The European Union has been aware of this need to educate for citizenship, safeguarding European fundamental rights, which allow for the European Union to be seen as a community of democratic values.⁵⁰ In 2014, the European Union published a regulation establishing the 'Europe for Citizens' programme for the period 2014-2020. The programme covers two strands, the first devoted to European remembrance and the second dedicated to democratic engagement and civic participation, in which initiatives that relate to intercultural dialogue, solidarity or volunteering, among others, are valued.⁵¹ This is an initiative parallel to those of UNESCO, which qualifies as a strategy to overcome a transnational crisis. The compromise to work on citizenship education within the European Union was reached on 17 March 2015, with the *Declaration on Promoting citizenship and the common values of freedom, tolerance and non-discrimination through education*, following a meeting of European Union Education ministers, and now known as the 'Paris Declaration'.⁵²

The Council of Europe has also put effort into the implementation of the UN 2030 agenda and the achievement of the sustainable development goals, including goal 4. The contribution of the Council of Europe comprises not only recommendations regarding quality education which address the seven outcome targets set by UNESCO,

⁵⁰ In 2013, The European Union Agency for Fundamental Rights (known as FRA) published *The European Union as a Community of values: safeguarding fundamental rights in times of crisis*. It not only observes the founding values, the fundamental rights obligations and the social rights, but it also analyses the crisis situations, on the socio-economic level as well as on the political and constitutional level. It expresses the same concerns that we found in UNESCO's publications. The document lays emphasis on the need to safeguard shared values within the European Union.

⁵¹ European Union, 'Council Regulation (EU) No 390/2014 of 14 April 2014 Establishing the "Europe for Citizens" Programme for the Period 2014-2020', *Official Journal of the European Union*, L 115.17.4.2014 (2014), 3–13.

⁵² European Union, *Declaration on Promoting Citizenship and the Common Values of Freedom, Tolerance and Non-Discrimination through Education* (Paris, 2015).

The declaration was published in 2016 by the European Commission/EACEA/Eurydice, with reference to policy developments regarding citizenship education: European Commission/EACEA/Eurydice, *Promoting Citizenship and the Common Values of Freedom, Tolerance and Non-Discrimination through Education: Overview of Education Policy Developments in Europe Following the Paris Declaration of 17 March 2015* (Luxembourg: Publications Office of the European Union, 2016) <<https://doi.org/10.2797/396908>>.

but also the publication of the *Charter on Education for Democratic Citizenship and Human Rights Education*⁵³ (CEDCHRE, also referred to as 'Charter') and of the *Reference Framework of Competences for Democratic Culture*, among other initiatives.⁵⁴ It is an orchestrated effort to promote education for democratic citizenship, human rights and intercultural dialogue in the national curricula of all member states, supporting social cohesion.

The CEDCHRE sets ten objectives and principles that are intertwined. Three of those are particularly relevant in the context of our research:

e. Teaching and learning practices and activities should follow and promote democratic and human rights values and principles; in particular, the governance of educational institutions, including schools, should reflect and promote human rights values and foster the empowerment and active participation of learners, educational staff and stakeholders, including parents.

f. An essential element of all education for democratic citizenship and human rights education is the promotion of social cohesion and intercultural dialogue and the valuing of diversity and equality, including gender equality; to this end, it is essential to develop knowledge, personal and social skills and understanding that reduce conflict, increase appreciation and understanding of the differences between faith and ethnic groups, build mutual respect for human dignity and shared values, encourage dialogue and promote non-violence in the resolution of problems and disputes.

g. One of the fundamental goals of all education for democratic citizenship and human rights education is not just equipping learners with knowledge, understanding and skills, but also empowering them with the readiness to take action in society in the defence and promotion of human rights, democracy and the rule of law.⁵⁵

The Charter emphasises the need to develop teaching and learning practises that sustain the four pillars of learning, with a special interest in learning to live together. In section III, which offers some guidance on policies to member states, there is a recommendation for member states to promote skills and competences that ensure that positive and

⁵³ The *Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education* (CEDCHRE) was adopted in the framework of Recommendation CM/REC(2010)7 on 11 May 2010, quite ahead of UNESCO's sustainable development goals, which were drawn up in 2015 and enforced in 2016, and following a number of initiatives devoted to citizenship and human rights, as, for example, the 2005 European Year of Citizenship through Education.

⁵⁴ Council of Europe, *Council of Europe Contribution to the United Nations 2030 Agenda for Sustainable Development*.

⁵⁵ Council of Europe, *Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education. Recommendation CM/Rec (2010)7 and Explanatory Memorandum*, p. 9.

constructive relationships are built between members of different communities and even within the same community:

In all areas of education, member states should promote educational approaches and teaching methods which aim at learning to live together in a democratic and multicultural society and at enabling learners to acquire the knowledge and skills to promote social cohesion, value diversity and equality, appreciate differences – particularly between different faith and ethnic groups – and settle disagreements and conflicts in a non-violent manner with respect for each others' rights, as well as to combat all forms of discrimination and violence, especially bullying and harassment.⁵⁶

The main purpose of the Charter is to support member states fighting all forms of violence that can be found in formal and non-formal contexts of education, for example in situations of bullying or cyber-bullying, and outside schools, by stimulating positive change in attitudes. Knowledge and skills are acquired together and it is up to schools to promote the initiatives that best carry that intention through.

In order to help teachers and trainers who work with children or with young people to explore the Charter in classroom contexts, the Council of Europe published some guidelines for educators with the purpose of facilitating methodological approaches to education for democratic citizenship (EDC) and Human Rights Education (HRE) and making the text of the Charter reader-friendly for young people. This Charter for All offers plenty of educational advice and resource references for teachers to use, including short descriptions of manuals on HRE and EDC. Many of the manuals suggested, though, consider a whole school approach of EDC/HRE and not a stand-alone subject approach. Throughout the activities and ideas suggested, the intersection of EDC and HRE is quite visible. It is important to know and understand human rights in order to take the responsibilities, respect the rules that apply when living in a democratic community and participate in the community as critical citizens. The issue of participation in society is one of the main concerns when addressing young people. The Charter for All underlines the fact that it is important to go beyond the exploration of participation in electoral systems by referring to other rights involved in a citizen's participation in society, such as the right to express their views on all matters affecting them; freedom of expression; freedom of thought, conscience and religion; freedom of

⁵⁶ Council of Europe, *Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education. Recommendation CM/Rec (2010)7 and Explanatory Memorandum*, p. 12.

association; the right to access to information; the right to participate in the cultural life of the community.⁵⁷ It stands for a holistic approach to these issues, linking knowledge to skills and attitudes.

More recently, the Council of Europe has published *The Reference Framework of Competences for Democratic Culture*,⁵⁸ which offers a model over which educators can work on regarding the development of those competences needed to safeguard a democratic culture. The model proposes twenty competences organised in four different areas: values, attitudes, skills and knowledge and critical understanding. As the authors put it, this model is a central feature of the Framework: 'The heart of the Framework is 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.'⁵⁹ The background principles on which the Framework draws from are those stated on the Charter on Education for Citizenship and Human Rights Education. Additionally, the Framework highlights intercultural dialogue as one of the most important topics in the discussion of the competences for democratic culture. In chapter 3, the authors underline that:

In culturally diverse societies, democratic processes and institutions require intercultural dialogue. A fundamental principle of democracy is that those affected by political decisions are able to express their views when decisions are being made, and that decision makers pay attention to their views. Intercultural dialogue is, first, the most important means through which citizens can express their views to other citizens with different cultural affiliations. It is, second, the means through which decision makers can understand the views of all citizens, taking account of their various self-ascribed cultural affiliations. In culturally diverse societies, intercultural dialogue is thus crucial for ensuring that all citizens are equally able to participate in public

⁵⁷ Council of Europe, *Charter for All. Guidelines for Educators on the Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education* (Strasbourg: Council of Europe, 2013), p. 26.

⁵⁸ *The Reference Framework of Competences for Democratic Culture*, published in 2018, is a three-volume publication. Volume 1 is dedicated to the context, the concepts and the model. Volume 2 includes the descriptors for the four different areas of the model and volume 3 gives some guidance to its implementation by member states.

⁵⁹ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model* (Strasbourg: Council of Europe Publishing, 2018), p. 11.

discussion and decision making. Democracy and intercultural dialogue are complementary in culturally diverse societies.⁶⁰

Learning about and through both democracy and intercultural dialogue makes citizens able to communicate effectively towards common goals and, in order to make it happen, it is crucial that people learn how to practise 'respect', a concept further explained in the Framework as key to start a successful intercultural dialogue:

Respect itself is based on the judgment that the other person has an inherent importance and value and is worthy of one's attention and interest. It involves recognising the dignity of other people and affirming other people's rights to choose and to advocate for their own views and way of life. In short, intercultural dialogue requires respect for the dignity, the equality and the human rights of other people. It also requires critical reflection on the relationship between the cultural groups to which those involved in the intercultural dialogue belong, and respect for the cultural affiliations of others. In order to participate in intercultural dialogue, citizens require intercultural competence, and respect is a vital component of that competence.⁶¹

The Framework also explores four other key concepts in order to better understand the model that the authors suggest: 'identity', 'culture', 'intercultural' and 'intercultural dialogue'. Those concepts constitute the backbone of the Framework and they are discussed prior to the introduction of the model.

Regarding the concept of 'identity', the Framework discriminates personal identities, social identities and cultural identities, being the latter fundamental to the understanding of the model. According to the authors, '[t]he term "identity" denotes a person's sense of who they are and the self-descriptions to which they attribute significance and value'.⁶² Identity, therefore, is built on the basis of personal attributes, interpersonal relationships and roles, autobiographical narratives, memberships of social groups, and membership of cultural groups.⁶³ As to the concept of 'culture', the authors emphasise the difficulty to reach a definition, pointing out the complexity of

⁶⁰ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 24.

⁶¹ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 24.

⁶² Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 29.

⁶³ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 29.

what it entails, namely the fact that each person identifies with different groups within their own cultures. The notion of ‘cultural affiliations’ rather than a particular ‘culture’ is highlighted:

To summarise, the Framework assumes that cultures are internally heterogeneous, contested, dynamic and constantly changing, and that individuals have complex affiliations to various cultures. The Framework also assumes that intercultural situations arise due to the perception that there are cultural differences between people. For this reason, the Framework competence model makes frequent reference to ‘people who are perceived to have different cultural affiliations from oneself’ (rather than, for example, to ‘people from other cultures’). Intercultural dialogue is construed as an open exchange of views between individuals or groups who perceive themselves as having different cultural affiliations from each other.⁶⁴

The authors acknowledge this intercultural dialogue as a difficult process since it deals with so many different cultural affiliations, but at the same time they state that this dialogue ‘fosters constructive engagement across perceived cultural divides, reduces intolerance, prejudice and stereotyping, enhances the cohesion of democratic societies and helps to resolve conflicts’.⁶⁵ In this respect, the competences for democratic culture also relate to citizenship and human rights education.⁶⁶ They are interconnected since they also include values and attitudes.

The model is ‘a comprehensive conceptual model of the competences that individuals require in order to function as democratically and interculturally competent citizens’ and the competences referred to are those ‘that need to be targeted by educators in order to empower learners to act as competent and effective democratic citizens.’⁶⁷ The link between all twenty competences can be easily understood when reading the model offered by the Framework, as we can see below.

⁶⁴ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 31.

⁶⁵ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 31.

⁶⁶ The authors refer to digital citizenship education, as well.

⁶⁷ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 38.

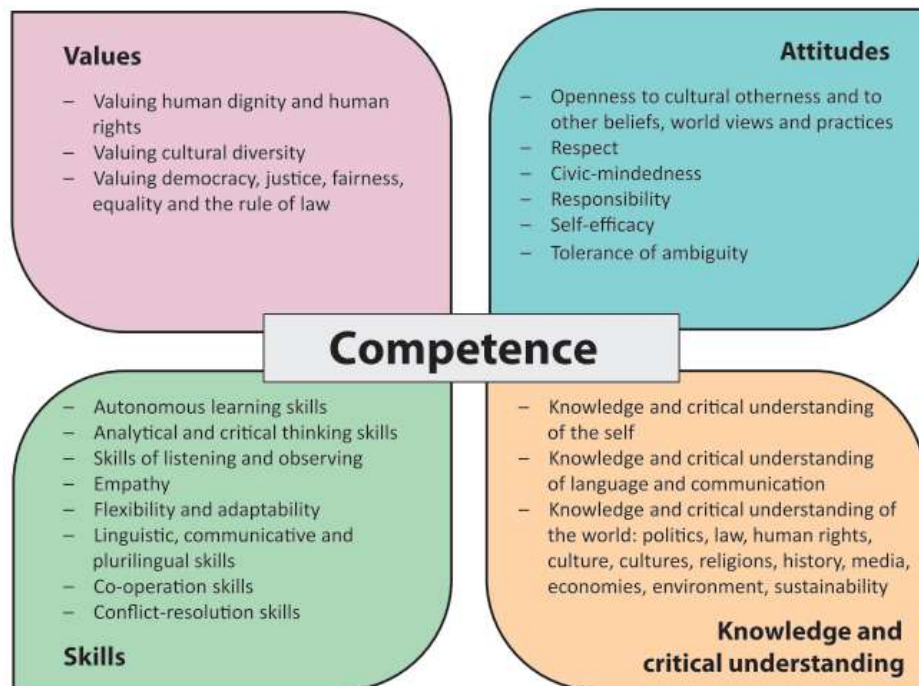


Figure 2: the model displayed in the *Reference Framework of Competences for Democratic Culture* ⁶⁸

Each competence in the model is made clear by a set of descriptors, described as ‘statements referring to concrete observable behaviour of a person with a certain level of competence.’⁶⁹ These descriptors are further organised in terms of the level of proficiency (basic, intermediate and advanced), much in line with the structure of descriptors used in the *Common European Framework of Reference for Languages* (CEFR), as recognised by the authors. These descriptors intend to help those responsible for the development of a democratic culture at the educational level, regarding formal or informal learning contexts. Volume 3 of the Framework is dedicated to that guidance on how to bring the competences for democratic culture (CDC) model into the curriculum. The Framework recognises that the implementation of CDC can take place regardless of how that curriculum is organised, whether in subjects or disciplines, areas of study or cross-curricular topics and competences. This assumption allows policymakers to adjust their curriculum approaches to the CDC in the way they think best. It is indeed the role of education systems to provide learners with the

⁶⁸ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 38.

⁶⁹ Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 2: Descriptors of Competences for Democratic Culture* (Strasbourg: Council of Europe Publishing, 2018), p. 11.

opportunities to develop those competences that will help them become the participant citizens that sustain democracies.⁷⁰ And in order to carry those initiatives through, the committed involvement of member states regarding the development and implementation of education policies that address these issues is critical.

As UNESCO states, '[r]egarding citizenship, the challenge for national education systems is to shape identities, and to promote awareness of and a sense of responsibility for others in an increasingly interconnected and interdependent world'.⁷¹ It is a fact that education for a democratic culture and education for human rights education inform citizenship education, as we have seen, and all areas are interconnected since their main concern is the protection and promotion of common values that keep the world at peace.

In short, we have demonstrated how major supranational institutions, such as UNESCO and the Council of Europe, have been investing in preparing and publishing documents with shared common goals, aiming at clarifying educational priorities, policies and concepts and supporting the several educational actors, such as stakeholders, educators, and students.

In Portugal, citizenship education has become a pressing issue too. From a formal educational perspective, the Ministry of Education has legislated several different formats within a span of ten years' time, from having a proper space in the school curriculum to losing relevance and becoming a cross-curricular area to be vaguely addressed by the different school subjects. The drift from one perspective to another, regarding the existence or not of citizenship education as an autonomous area of study in the school curriculum, certainly shows a political concern over the way citizenship education has been delivered at school. However, the frequent changes reveal a lack of widespread consensus on practical solutions, which may also point to underlying

⁷⁰ The Framework states this idea: 'Education is in a unique position to guide and support learners in this, and by doing so, empowers them. They acquire the capacities which they need to become active and autonomous participants in democracy, in intercultural dialogue and in society more generally. It gives them the ability to choose and pursue their own goals while respecting human rights, the dignity of others and democratic processes.' Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 1: Context, Concepts and Model*, p. 25.

⁷¹ UNESCO, *Rethinking Education: Towards a Global Common Good ?*, p. 10.

conceptual divergences on what citizenship education should be about and how significant and pressing it is. Nevertheless, there seems to be some public acknowledgement of the relevance to promote democratic values and educate active and critical citizens who cooperate locally and globally across multicultural European communities.

The regard for democratic values and attitudes in the Portuguese curriculum was first safeguarded under the Comprehensive Law of the Education System of 1986,⁷² which reinforces the right to education, with references to the global development of an individual's character, social progress and democracy. Its principles are based on a humanistic vision of education, pointing to the need of educating citizens who are free, responsible and autonomous and who show solidarity towards others. Critical thinking and creativity are valued as important elements in education, whose transformative power is recognized.

According to Guilherme et al., in a review of the legislation from 1974 until 2006, after 1986, a period of integration in the now European Union, there were numerous changes that affected the process of implementing citizenship education in its multiple dimensions, namely the intercultural dimension. The authors draw attention to the value of the inclusion of that dimension in the legislation but point out the vague contextual use of the term 'intercultural' on that same legislation. Still, they underline the importance of some school projects led by both teachers and schools.⁷³ After 2001 citizenship was implemented in Portuguese schools as a compulsory separate subject. However, after the 2012 review of the school curriculum,⁷⁴ it soon became an optional complementary subject in schools that wished to provide for it. This has created discrepancies between schools since the existence of citizenship education became dependent on each school board decision. It gradually disappeared from many schools as a subject to become an area that should be dealt with as a transversal or

⁷² Assembleia da República, Lei n.º 46/86 de 14 de Outubro, *Diário Da República*, n.º 237/1986, Série I.

⁷³ Manuela Guilherme and others, 'The Intercultural Dimension of Citizenship Education in Portugal', in *Education for Intercultural Citizenship. Concepts and Comparisons*, ed. by Geof Alred, Mike Byram, and Mike Fleming (Clevedon: Multilingual Matters, 2006), pp. 213–31.

⁷⁴ Ministério da Educação e Ciência, Decreto-Lei n.º 139/2012 de 5 de Julho, *Diário Da República*, n.º 129/2012, Série I.

cross-curricular area. All subjects could include it, but there were no content specifications. In a certain way, this situation favoured an integrated approach, since citizenship issues were to be included in different subjects as well as in whole-school projects, following the general guidelines published in 2013. These guidelines enumerated the different dimensions of citizenship to which the educational authorities assigned content value, in whatever approach the schools chose to follow. Those dimensions included: road safety education, education for development, education for gender equality, human rights education, financial education, education for security and national defence, volunteering, environmental education/ sustainable development, European dimension of education, media literacy, health and sex education, entrepreneurship education, consumer education and intercultural education.⁷⁵

Five years later, in the academic year 2017-2018, the Ministry of Education implemented a pilot experiment on a small scale in order to test a new matrix for the curriculum. That project is currently known as the Curriculum Flexibility and Autonomy ('Autonomia e Flexibilidade Curricular' - AFC) and it has been implemented nationwide since September 2018 in year 5, year 7 and year 10.⁷⁶ It should be extended to all years of schooling over the next years. This new matrix includes a mandatory subject called Citizenship and Development ('Cidadania e Desenvolvimento'), following the international recommendations for global citizenship education and education for sustainable development.

The changes brought into the curriculum were supported by prolific education legislation. The Ministry of Education not only devised a *National Education Strategy for Citizenship* ('Estratégia Nacional de Educação Para a Cidadania'), but it also drew up a profile of the learner after completing the twelve years of compulsory schooling

⁷⁵ Direção-Geral da Educação, 'Citizenship Education - Guidelines', 2013.

The Ministry of Education facilitates access to background documentation and resources on these dimensions through the Directorate-General for Education's website: '<http://www.dge.mec.pt/areas-tematicas>'.

⁷⁶ The pilot experiment was introduced by ministerial dispatch on 5 July 2017 (Dispatch no. 5908/2017, 5th July/ Despacho n.º 5908/2017 de 5 de julho), spreading nationwide by law enforcement on 6 July 2018, through the adoption of specific legislation, namely, the Decree-Law no. 55/2018 (Decreto-Lei n.º. 55/2018) that binds each school to implement the new curriculum. Its Article 19 is particularly relevant, since it sets as a priority the promotion of experiences of communication, both in Portuguese and in foreign languages, oral, written, visual and multimodal, among other priorities in the curriculum.

(*Students' Profile by the End of Compulsory Schooling* – 'Perfil dos Alunos à Saída da Escolaridade Obrigatória'),⁷⁷ in which values are described as attainable goals, as well as attitudes, which are associated with the different areas of competences). The model of the students' profile is presented to us in a circular shape, meaning that all aspects of learning are important and related to each other. The same shape is used in the OECD learning framework, most recently in the *OECD Learning Compass 2030*, which offers the image of a compass ('learning compass') as a metaphor for the learning process, in which students have to navigate and find their way in familiar and unfamiliar contexts of learning.⁷⁸

Both Portuguese documents were published in 2017, informing about the approaches regarding citizenship education and the new subject Citizenship and Development, whose framework was published in 2018, identifying 18 different domains, organised into different groups. The first group includes six transversal areas which should be addressed in all school years and stages of general education: human rights, gender equality, interculturality, sustainable development, environment education and health. The second group lists six domains that should be chosen in at least two of the three stages of the general or basic education system, namely, sex education, media, democratic participation and institutions, financial literacy and education for consumerism, road safety and risk (that is to say, education for situations of risk). The third and last group of domains covers the optional issues, such as entrepreneurship, the world of work, safety, defence and peace, the well-being of animals, volunteering, and any other the school chooses to address in their own specific local context.⁷⁹ Many of the domains listed are those that were referred to in the 2013

⁷⁷ In some international documents, such as European reports found on the Eurydice website, this student profile is also translated as 'Exit Profile of Students Leaving Compulsory Education'. This document was adopted on 26th July 2017 by a dispatch that sets it as the main reference in the organisation of the education system and in decision-making in all matters related to education policies (Dispatch no. 6478/2017, 26th July/ Despacho n.º6478/2017 de 7 de julho).

⁷⁸ OECD, *OECD Future of Education and Skills 2030: OECD Learning Compass 2030. A Series of Concept Notes*, 2019.

The OECD Learning Compass 2030 also explores skills, knowledge, attitudes and values, similar to the CDC model. Other aspects addressed include: student agency, co-agency with peers, teachers, parents and communities, among others. The learning compass is included in the OECD priorities for education, regarding the future of education and skills for 2030.

⁷⁹ Ministério da Educação, *Ensino Básico e Ensino Secundário. Cidadania e Desenvolvimento [Aprendizagens Essenciais]* (Ministério da Educação, 2018).

citizenship guidelines, although under a different legal status, putting into action a new agenda.

This new subject (offered as a compulsory separate subject in the 2nd and 3rd cycles of the basic education system) has an ambitious objective, that is, it tries to put into effect part of the UN 2030 Agenda for Education.



Figure 3: the school subject Citizenship Education and Development and the documents and guidelines that inform its implementation after 2017

The Portuguese government acts as the responsible entity for the implementation of the Education 2030 agenda. As stated in the Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4: ‘The heart of SDG4- Education 2030 lies at the national level. Governments have the primary responsibility to deliver on the right to education, and a central role as custodians of efficient, equitable and effective management and financing of public education’.⁸⁰ Governments should be accounted as responsible for the implementation of the goals. For example, for SDG4, and target 4.7, the global indicator says that:

⁸⁰ UNESCO, *Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4. Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning for All*, p. 57.

4.7.1 Extent to which (i) global citizenship education and (ii) education for sustainable development, including gender equality and human rights, are mainstreamed at all levels in: (a) national education policies, (b) curricula, (c) teacher education and (d) student assessment⁸¹

With regard to the Portuguese context, the commitment has been addressed, at least as far as changing national education policies and curricula are concerned. Nonetheless, the whole process should be assessed, and this would require scrutinising school implementation practices, teacher education and student assessment in global citizenship education and education for sustainable development.⁸²

In the current context, it is, therefore, up to schools to decide on when and how they approach citizenship education.⁸³ They are recognised as the pillars that sustain and help learners become democratic citizens. This leads us to the role that teachers play in the process. They become key facilitators who should provide learners with opportunities to develop attitudes and values that meet the principles that help build and maintain a democratic society. The fact that there is now a teacher responsible for the subject Citizenship and Development does not necessarily exempt other teachers from addressing those same values, knowledge and competences. In fact, the National Strategy for Citizenship Education underlines the important role that the council of teachers of each class should play. All teachers should commit to the strategy defined, engaging students in the content matter of their courses in a cross-curricular approach as well, and as far as possible. This includes language teachers, to whom the key concepts of citizenship education are rather familiar since they appear in many of the

⁸¹ UNESCO, *Education 2030: Incheon Declaration and Framework for Action for the Implementation of Sustainable Development Goal 4. Ensure Inclusive and Equitable Quality Education and Promote Lifelong Learning for All*, p. 73.

⁸² The Eurydice report 'Citizenship Education at School in Europe – 2017' offers a comparative study of how Citizenship Education has been implemented in 37 countries, including Bosnia and Herzegovina, the Former Yugoslav Republic of Macedonia, Iceland, Liechtenstein, Montenegro, Norway, Serbia, Switzerland and Turkey, besides the 28 EU Member States. However, the report is based on data from the academic year 2016/2017, which is prior to the changes made in 2017 and 2018. This means that data referring to Portugal mentions the cross-curricular approach, on which our case study is based. Nonetheless, since then, two situations now co-occur: the existence of a compulsory separate subject and the transversal themes incorporated in each subject as cross-curricular objectives. It is expected that by the academic year 2020/2021 the new school subject Citizenship and Development will be delivered in all school years and all schools, enforcing the compulsory separate subject for years 5 to 9.

⁸³ The National Strategy for Citizenship Education recommends that each school should devise its own approach, defining their priorities and means of action, which should be coordinated by a teacher appointed by the school board.

reference documents that guide their teaching and which emphasise values, attitudes and intercultural competence.

Learning a foreign language is in itself a key feature of the intercultural communicative competence, therefore language teachers can be seen as central in the process of citizenship education whether through classroom-based activities or through whole-school projects, such as the Erasmus+ or eTwinning projects (bringing together teachers of other subjects and therefore promoting interdisciplinary work). Nevertheless, and although most documents that guide language teaching in Portugal include aspects which relate to citizenship, such as references to attitudes, behaviour and values, as we shall see next, the citizenship component is often not visible in the practice of foreign language teaching. This has been the result of a traditional focus on language teaching centred around a functional concept of language, that is, how learners will use the foreign language in order to communicate, in the sense of 'exchanging information', with one another. This has been particularly visible in lower secondary education. We, therefore, propose moving away from this concept of language as a mere commodity, towards a more comprehensive notion of language as 'linguaging', i.e, as a basis to build on fostering relationships and on reflecting, discussing, analysing the complexities arising from living together, as in multicultural societies.

In the next section, we will focus on how citizenship education relates to language teaching and learning. We will look at the reference documents that inform the teaching of English as a Foreign Language (EFL), as well as some research literature that is relevant to the discussion of citizenship, language education and the role of the language teacher/educator regarding both areas. Concurrently, we will critically reflect on teaching methods and strategies that might be appropriate when integrating citizenship education in the language classroom.

2. CITIZENSHIP AND FOREIGN LANGUAGE EDUCATION

The English as a Foreign Language (EFL) syllabus for the third cycle of the basic education system⁸⁴ has not changed for more than twenty years but its principles are still valid, particularly regarding the personal and social development of children and teenagers.

The purposes of the EFL syllabus are six: to allow the contact with other languages and cultures; to favour the development of awareness of linguistic and cultural identity; to promote education for communication, that is, promoting the principles necessary to establish successful social interaction, such as respect for other people, cooperation, solidarity and citizenship; to promote cognitive skills and socio-affective skills, among others; to promote the development of self-confidence, spirit of initiative, critical thinking, creativity, responsibility and autonomy; and to foster the pleasure of learning.⁸⁵

In order to meet these aims, the EFL objectives are organised into two domains: (1) knowledge and (2) attitudes, values and competences. The specific competences include the linguistic, the discursive, the strategic, the socio-linguistic and the procedural competences, as well as intercultural competence. To achieve the set objectives, there are five content areas which should be dealt with by teachers: language (including both lexis and grammar); text production and interpretation; socio-cultural (with reference to Anglo-American aspects of culture); attitudes, values and competences, and extensive reading. The content referential, under the common arch 'the world that we live in' is built progressively, from 'Me and the extended community: organisation and ways of relationship' to 'Me, citizen of my country, of Europe and of the world', in the third stage of general education and in the secondary level of education, respectively. In years 7, 8 and 9, learners focus on identity (their own and of others) and diversity.⁸⁶

⁸⁴ In Portugal, the third cycle refers to the third stage of general education, prior to the secondary level of education. It comprises three years of schooling: year 7 (12- and 13-year-olds); year 8 (13- and 14-year-olds); and year 9 (14- and 15-year-olds). The first stage, or first cycle, includes the first four years of formal education (years 1-4) and the second stage, or second cycle, covers two years of schooling, years 5-6, in which children start to have different subjects taught by multiple teachers.

⁸⁵ Ministério da Educação/ Departamento da Educação Básica, *Programa Inglês: 3.º Ciclo LE I* ([Lisboa]: Ministério da Educação/ Departamento da Educação Básica, 1997), p. 7.

⁸⁶ Ministério da Educação/ Departamento da Educação Básica, p. 167.

The teacher is presented as a guide or a facilitator in a humanistic and holistic approach to education.

The EFL syllabus for the third cycle is a reference in the learning and teaching of the foreign language, but it is sinking into oblivion, and becoming outdated. Its importance has been surpassed by new reference documents that have been issued, especially since 2013. Firstly, the Curricular Standards (or Curricular Aims – ‘Metas Curriculares’), a set of descriptors for each skill to be developed according to each level/year, and secondly, the most recent Essential Learning (or Essential Core Curriculum – ‘Aprendizagens Essenciais’), a curriculum reference document that gives a description of the basic knowledge, skills and attitudes, with reference to the *Students’ Profile by the End of Compulsory Schooling*. From 2018 onwards, teachers are expected to use the Essential Learning as a reference for all work developed (planning, developing activities and assessing).

In what concerns the Curricular Standards, first implemented in 2013 and updated in 2015,⁸⁷ they differ from the 1997 official syllabus in that they set levels of proficiency according to the *Common European Framework of Reference for Languages* (CEFR), from A1 to B1/B1+. These aims were written in order to make teaching goals more explicit. They are organised into seven different domains, including the intercultural domain which, according to this document, means a focus on learning about personalities in the artistic, literary, scientific and political world of English-speaking countries and learning about diverse cultural backgrounds.⁸⁸

There are no specific references to attitudes or values in the Curricular Standards. This is a normative document and, although syllabus-related, it seems to favour a pragmatic teaching approach to learning a language over a humanistic approach. Compared to the 1997 syllabus, there is a shift in the discourse regarding

⁸⁷ These standards (or aims) were introduced by force of law on 13 May 2013, to be implemented progressively the following years. However, the calendar for its implementation has suffered successive updates, and eventually a new updated version was introduced in 2015. According to this later version, its implementation started in the academic year 2015/2016 in the 1st cycle only, and in 2017/2018 in the 2nd cycle and in the 3rd cycle of the basic education system, always sequentially.

⁸⁸ Regarding the descriptor for this domain, the 2013 version of the document refers to the suitable language to express tolerance of each other’s ideas, agreeing and disagreeing. However, in the 2015 updated document, this is only implied, not stated.

teaching and learning, which means that the practical results or outcomes in foreign language learning are privileged, to the detriment of citizenship and intercultural education through languages. These dimensions are left to the teachers' personal choices. Teachers can become, therefore, key agents in addressing those gaps in which citizenship principles can be included, in a planned, intentional and systematic manner, with proper objectives.

The Essential Learning, issued in 2018, tackles this omission regarding citizenship, by bringing together the Curricular Standards and the *Students' Profile by the End of Compulsory Schooling*.⁸⁹ In the introduction to the Essential Learning for EFL, it is clearly stated that learning a foreign language should also translate into the education of a global citizen identity in relation to others, based on attitudes and values, such as respect for others and for other cultures in the world, responsibility and cooperation between individuals and peoples.⁹⁰

The Essential Learning introduces three domains (knowledge, skills and attitudes) and three competences (communicative competence, intercultural competence, strategic competence). It is the strategic competence that marks the fundamental difference between the Curricular Standards and the Essential Learning. Taking the Essential Learning for year 9 as an example, the strategic competence includes communicating effectively in context, working and collaborating in pairs and small groups, using technology literacy to communicate and access knowledge in context, critical thinking, relating knowledge to develop creativity in context, developing learning to learn in context and learning to assess the learning process.⁹¹ In order to achieve these outcomes, the activities in the classroom should promote the ability to agree and disagree, respect for differences in characteristics, beliefs or opinions, the discussion of different ideas and perspectives on how to approach or solve a problem, considering the existence of different cultural perspectives (whether local, national or

⁸⁹ The *Students' Profile by the End of Compulsory Schooling* introduces ten different areas of competence that learners should achieve at age 18. Four of those areas are directly linked to citizenship education, namely, critical thinking and creative thinking, interpersonal relationship, personal development and autonomy, as well as aesthetical and artistic sensibility.

⁹⁰ Ministério da Educação, *Aprendizagens Essenciais. 9º Ano 3º Ciclo do Ensino Básico. Inglês.*, 2018, p. 2.

⁹¹ Ministério da Educação, *Aprendizagens Essenciais. 9º Ano 3º Ciclo do Ensino Básico. Inglês.*, pp. 7–10.

global).⁹² In short, the activities should help learners to question what they know and what they learn and to become citizens who respect differences, show responsibility and work and collaborate autonomously. Nonetheless, it is up to the teacher to decide on how and which activities best suit those purposes described, bearing in mind the fact that no competence can be developed in isolation.

Both the documents Curricular Standards and the Essential Learning are based on the CEFR, which offers practical guidance for both learners and professionals in the field of language learning, teaching and assessment. Its descriptors have been used to guide not only educational authorities in devising their national language programmes but also practitioners and material writers and developers. When reading the CEFR, it is easy to focus on only the practicalities of language learning and teaching, since one of its main priorities is to describe objectives, content and methods that can help professionals to set common standards in language proficiency. Following the criteria exposed, the CEFR also addresses issues such as intercultural and citizenship education, but the responsibility of its inclusion is immediately handed over to teachers:

In an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture. It must be left to teachers and the learners themselves to reintegrate the many parts into a healthily developing whole.⁹³

The *where*, the *what* and the *how* in which such 'reintegration' occurs is not further clarified. This means that, even though the CEFR bases its theoretical principles on the need to promote democratic citizenship and intercultural dialogue and contribute to the education of open-minded citizens, its approach to language teaching is mostly functional. The utilitarian perspective, addressing the context of language use and the communicative competence, prevails. The teacher, then, has to become the transformative agent needed to operationalise such important principles, according to the cultural context in which the learning process takes place.

⁹² Ministério da Educação, *Aprendizagens Essenciais. 9º Ano 3º Ciclo do Ensino Básico. Inglês.*, pp. 7–8.

⁹³ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment* (Cambridge: Cambridge University Press, 2001), p. 1.

The CEFR establishes a link between its objectives and those of the Recommendations of the Committee of Ministers of the Council of Europe regarding educational policies, namely that it is important ‘to promote mutual understanding and tolerance, respect for identities and cultural diversity through more effective international communication’.⁹⁴ Within the framework of the Council of Europe’s actions, the authors further point to the need ‘[t]o promote methods of modern language teaching which will strengthen independence of thought, judgement and action, combined with social skills and responsibility.’⁹⁵ The importance given to modern languages is highlighted within the political context of democratic societies, where multilingualism and plurilingualism are a reality to address.⁹⁶

According to the notes for the user, the CEFR also promotes citizenship education through language:

The Council also supports methods of learning and teaching which help young people and indeed older learners to build up the attitudes, knowledge and skills they need to become more independent in thought and action, and also more responsible and cooperative in relation to other people. In this way the work contributes to the promotion of democratic citizenship.⁹⁷

There is a close link between the knowledge of languages, communicative skills and the development of the attitudes that safeguard democratic citizenship. In fact, the CEFR tries to connect the different aspects of learning modern foreign languages, describing them as the general competences of language learners, which include knowledge, skills and existential competence, as well as the ability to learn.⁹⁸

⁹⁴ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 3.

⁹⁵ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 4.

⁹⁶ For the past twenty years, a lot of work has been done to bring multilingualism and plurilingualism into the spotlight. In 1999, Crozet, Liddicoat and Lo Bianco already pointed out to the fact that multiculturalism’s monolingual view was a limitation, stating then that linguistic diversity is part of the cultural diversity, therefore implying that learning a foreign language contributes to that diversity. Chantal Crozet, Anthony J; Liddicoat, and Joseph; Lo Bianco, ‘Introduction. Intercultural Competence: From Language Policy to Language Education’, in *Striving for the Third Place: Intercultural Competence through Language Education*, ed. by Joseph Lo Bianco, Anthony J. Liddicoat, and Chantal Crozet (Melbourne: Language Australia, 1999), pp. 1–20 (p. 2).

⁹⁷ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. Notes for the user.

⁹⁸ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 11.

As far as knowledge is concerned, the CEFR refers not only to the mastery of the language itself but also to its intercultural dimension: 'Knowledge of the shared values and beliefs held by social groups in other countries and regions, such as religious beliefs, taboos, assumed common history, etc., are essential to intercultural communication'.⁹⁹ It is through an intercultural approach that citizenship issues may be best addressed, particularly in order to develop the existential competence the CEFR describes, which, according to the authors, includes 'the sum of the individual characteristics, personality traits and attitudes which concern, for example, self-image and one's view of others and willingness to engage with other people in social interaction'.¹⁰⁰ The authors further add that these characteristics, traits and attitudes are not permanent. In fact, they can be modified:

They are considered to be part of an individual's general competences and therefore an aspect of his or her abilities. In so far as they are capable of being acquired or modified in use and through learning (for example, of one or more languages), attitude formation may be an objective. As has frequently been noted, existential competences are culture-related and therefore sensitive areas for inter-cultural perceptions and relations: the way one member of a specific culture expresses friendliness and interest may be perceived by someone from another culture as aggressive or offensive.¹⁰¹

Attitude formation, as stated, becomes one of the desirable attainable objectives in language education, bringing together global intercultural citizenship and language learning.

However, one must read the CEFR attentively in order to understand how these two areas of education might be brought together into the classroom. It is important to read beyond the most objective descriptors and find out where citizenship lies. Where the general competences *savoir*, *savoir-faire*, *savoir-être* and *savoir-apprendre* are concerned, we can find a place for citizenship education to take place, namely when dealing with the declarative knowledge (*savoir*) and the existential competence (*savoir-*

⁹⁹ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 11.

¹⁰⁰ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, pp. 11–12.

¹⁰¹ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 12.

être). As regards the first, the sociocultural knowledge and the intercultural awareness relate to many of the global citizenship issues already mentioned. Sociocultural knowledge becomes important to reduce stereotypes and how these may affect social relations. According to the authors,

Strictly speaking, knowledge of the society and culture of the community or communities in which a language is spoken is one aspect of knowledge of the world. It is, however, of sufficient importance to the language learner to merit special attention, especially since unlike many other aspects of knowledge it is likely to lie outside the learner's previous experience and may well be distorted by stereotypes.¹⁰²

The authors further list the features of a European democratic society which can be addressed, namely interpersonal relations (including relations of power and solidarity), values, beliefs and attitudes, as well as social conventions, among others.¹⁰³ These aspects of the sociocultural knowledge are complemented with the intercultural awareness, which refers to the awareness of others different from ourselves. The authors describe the process by which this awareness is raised:

Knowledge, awareness and understanding of the relation (similarities and distinctive differences) between the 'world of origin' and the 'world of the target community' produce an intercultural awareness. It is, of course, important to note that intercultural awareness includes an awareness of regional and social diversity in both worlds. It is also enriched by awareness of a wider range of cultures than those carried by the learner's L1 and L2. This wider awareness helps to place both in context. In addition to objective knowledge, intercultural awareness covers an awareness of how each community appears from the perspective of the other, often in the form of national stereotypes.¹⁰⁴

Making a stand against the negative impact of cultural stereotypes is, thus, one of the tasks undertaken in the context of both citizenship and language education. Learning a foreign language and having access to authentic material may be a strategy to avoid the danger of typifying those stereotypes.

¹⁰² Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 102.

¹⁰³ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, pp. 102–3.

¹⁰⁴ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 103.

As for the second general competence we selected, the existential competence, we may affirm that it becomes one of the most important in the inclusion of values and attitudes in the teaching and learning of a foreign language. As stated by the authors,

The communicative activity of users/learners is affected not only by their knowledge, understanding and skills, but also by selfhood factors connected with their individual personalities, characterised by the attitudes, motivations, values, beliefs, cognitive styles and personality types which contribute to their personal identity.¹⁰⁵

The personal aspects become important in the process of learning a language effectively. In addition,

Attitudes and personality factors greatly affect not only the language users'/learners' roles in communicative acts but also their ability to learn. The development of an 'intercultural personality' involving both attitudes and awareness is seen by many as an important educational goal in its own right.¹⁰⁶

At the same time that the relevance of attitudes and awareness is underlined, some ethical and pedagogic issues are pointed out within the framework, particularly how they may become explicit educational objectives. After all, addressing values and attitudes in education is a difficult mission, let alone doing it through a language that is still foreign and considered as insufficient to mediate reflection and analysis.

The CEFR includes a full chapter, chapter 6, dedicated to teaching and learning considerations, giving emphasis to the plurilingual and pluricultural competences. It is in this context that the relevance of learning foreign languages goes beyond its usefulness in the international world of work to become an element in the building of the learners' 'linguistic and cultural identity through integrating into it a diversified experience of otherness'.¹⁰⁷ What happens during the learning of a foreign language may also contribute to promoting intercultural encounters. In 2018, the CEFR was complemented with a companion volume with new descriptors, in an attempt to contribute to the SDG4, referring to quality education. This new volume emphasises the

¹⁰⁵ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 105.

¹⁰⁶ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 106.

¹⁰⁷ Council of Europe, *The Common European Framework of Reference for Languages: Learning, Teaching, Assessment*, p. 134.

need to answer to Recommendation CM/Rec(2008)7 of the Committee of Ministers to member states on the use of the CEFR and the promotion of plurilingualism, which reinforces the CEFR as essential in the promotion of democratic citizenship, social cohesion and intercultural dialogue.¹⁰⁸ The intercultural dimension gains slightly more visibility in particular through the mediation component, and within it, one may add, education for citizenship in a plural world.¹⁰⁹

The political and social dimension of foreign language education

For the past three decades, there has been an effort in Europe to develop a language education policy within the Council of Europe member states which focuses on the importance of learning foreign languages as a means to promote this intercultural dimension and citizenship education. In *From Foreign Language Education to Education for Intercultural Citizenship*, Byram points to the European policies, namely those that aim to promote plurilingualism, linguistic diversity, mutual understanding, democratic citizenship and social cohesion. He draws attention to the way foreign language learning has changed in the light of globalisation and internationalisation, transforming the activity of language teaching into 'a social and a political activity'.¹¹⁰ According to Byram, it is the social and political dimension that distinguishes foreign language education from learning:

What distinguishes foreign language education from learning is that it has social and political purposes reflected in the formalities of an educational institution and embodied more or less explicitly in the learning aims and objectives attributed to the institution by governments at local or national level.

¹⁰⁸ Council of Europe, *Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Companion Volume with New Descriptors* (Strasbourg: Council of Europe, 2018), p. 25.

¹⁰⁹ We must note, though, that there are only a few references to 'citizenship', contrary to the number of times that 'intercultural' is mentioned.

¹¹⁰ Michael Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections* (Clevedon: Multilingual Matters, 2008), p. 3.

[. . .] Foreign language *education* is now largely focused on the purposes of language *learning* and these seem self-evident to learners – and to politicians – and thus foreign language education has to meet the expectations of success in foreign language *learning*.¹¹¹

In Portugal, this has also been evident in the changes made in language education policies. The new Portuguese documents that regulate foreign language learning, that is, the Curricular Standards and the most recent Essential Learning, become the benchmark both for teachers and learners and come with a political agenda with a double purpose: on the one hand, facilitating success by simplifying the goals to achieve at each level, and on the other hand contributing to meet the quality education goals. This brings a different view on language teaching to light, as Byram puts it: ‘the task for language educators is above all to educate, to promote an ability to change perspective and to challenge what is taken for granted’.¹¹² In the light of these changes, the role of the language teacher, both as an educator and as a subject teacher implies the selection of methods and strategies that contribute to the promotion of the values of citizenship and intercultural education, such being the case of strategies that include critical thinking and debating, since they provide for spaces of encounters with other world views.¹¹³ In this regard, Byram refers to the experience of ‘tertiary socialisation’:

If language learning is to be part of a policy of internationalisation, it has to be more than the acquisition of linguistic competence, for such policy needs to counterbalance the socialisation into national identity which underpins national education and national curricula. Foreign language education has the potential to make a major contribution if it offers learners experience of ‘tertiary socialisation’, a concept invented to emphasise the ways in which learning a foreign language can take learners beyond a focus on their own society, into experience of otherness, or

¹¹¹ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, pp. 6–7.

¹¹² Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 17.

¹¹³ Crozet, Liddicoat and Lo Bianco call these spaces ‘the third place’, defining it as ‘the unbounded point of intersection where interactants from different cultural and linguistic backgrounds meet and communicate successfully’. They identify languages as the mediator element needed by stating that ‘This mediation through languages is a central element in that language itself constitutes an interpretative framework through which the social world is both analysed and created. Without a linguistic experience of difference, a cultural experience of difference cannot reach the same depths’.
Crozet, Liddicoat, and Lo Bianco, pp. 1; 4.

other cultural beliefs, values and behaviours. That experience can and should give them a better purchase on their previous culturally determined assumptions.¹¹⁴

The ‘tertiary socialisation’¹¹⁵ which Byram mentions relates to the concept of globalisation, which is equally significant in the discussion of citizenship education as global.

The notion of the ‘hidden curriculum’ is also relevant in the discussion in the role schools and teachers play in addressing values and attitudes in GCE. As put forward by UNESCO:

The hidden curriculum involves all the incidental lessons that students learn at school. It is sometimes called the ‘unofficial curriculum’ – and includes the lessons about behaviour, personal relationships, the use of power and authority, competition, sources of motivation and so on that students learn at school. These lessons can be either positive or negative in terms of promoting a sustainable future.¹¹⁶

This notion clearly points to global citizenship education as a subject where the cross-curricular or the whole-school approaches are favoured in the promotion of democratic values and attitudes. Byram highlights the fact that language teachers also have to take responsibility for that task:

¹¹⁴ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 29.

¹¹⁵ The concept of ‘tertiary socialisation’ was developed by Byram in the late 80s. According to him, it is a prescriptive concept, suggesting purposes and objectives. He further states that:

The concept of ‘tertiary socialisation’ embodies the idea that teachers and others can help learners to understand new concepts (beliefs, values and behaviours) through the acquisition of a new language, new concepts which, being juxtaposed with those of the learners’ other language(s), challenge the taken-for-granted nature of their existing concepts. [. . .]

[. . .] Tertiary socialisation could also lead to the development of further social identities that are not constrained by language. [. . .]

The development of an international identity promoted through tertiary socialisation and an international curriculum can thus be posited as a desirable outcome from education in a period of globalisation/ internationalisation. However, it is quite possible that an international identity will be in some respects in contrast and tension with a national identity as a consequence of the challenge to the taken-for-granted values that underpin national identity.

Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, pp. 113–14.

In ‘Questions of Identity in Foreign Language Learning’, Byram credits Doyé as the responsible for the use of the term ‘tertiary socialisation’.

Michael Byram, ‘Questions of Identity in Foreign Language Learning’, in *Striving for the Third Place: Intercultural Competence through Language Education*, ed. by Joseph Lo Bianco, Anthony J. Liddicoat, and Chantal Crozet (Melbourne: Language Australia, 1999), pp. 91–100 (p. 99).

¹¹⁶ UNESCO, ‘The Curriculum’, 2010

<http://www.unesco.org/education/tlsf/mods/theme_a/popups/mod05t01s01.html> [accessed 13 June 2015].

The inclusion of values education and education for democratic citizenship as part of the responsibility of language teachers in addition to the development of language skills in their learners requires teachers to think critically. Teachers need to question and problematise their own and others' assumptions and pre-suppositions about 'proper' values, beliefs and behaviours, as all 'intercultural speakers' should do.¹¹⁷

Meeting other cultures through foreign languages makes us aware of our own identity and forces us to find ways of understanding each other. In order to succeed, that experience needs more than mere linguistic competence. Therefore, learning a foreign language should be more than gaining linguistic competence. It should be about developing intercultural competence as well, transforming language learners into foreign language speakers and intercultural speakers.¹¹⁸

Byram stands for the inclusion of intercultural competence in primary schools, that is, it should start in the early years of compulsory schooling as part of the foreign language teaching policy.¹¹⁹ The Portuguese education system includes this competence in the first two years of learning English as a Foreign Language, which now take place in year 3 and in year 4 (with 8 and 9-year-old children), even though we could argue that the way this concept is presented seems to reflect little awareness of its major assumptions.

If we wish to establish a link between the hidden curriculum and language education, we should consider students' motivation to learn and their perception of others and of themselves in a global context, that is, their own framework of values and

¹¹⁷ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 150.

¹¹⁸ Byram also describes the 'intercultural speaker' as 'intercultural mediator'. This notion of mediation, now described in detail in the *CEFR Companion Volume with New Descriptors*, is stressed by Byram:

One of the outcomes of teaching languages (and cultures) should be the ability to see how different cultures relate to each other – in terms of similarities and differences – and to act as mediator between them, or more precisely between people socialised into them. This also includes 'mediating' between oneself and others, i.e. being able to take an 'external' perspective on oneself as one interacts with others and to analyse and, where desirable, adapt one's behaviour and underlying values and beliefs. Thus at any given point in time, the individual is bringing into contact through their own self, two sets of values, beliefs and behaviours. Moreover, any individual may have a range of experiences and competences that allow them to relate a variety of combinations of cultures so that the relationships are not just binary but plural.

Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 68.

Byram's argument assumes that language learning can be an element of change and promote the much desired pluricultural view of the world.

¹¹⁹ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 87.

beliefs. Teachers should find ways of dealing with the so-called 'hidden curriculum', and moving beyond the idea of language as a commodity.

Byram's Framework of Education for Intercultural Citizenship still seems too complex from a practitioner's point of view despite introducing clear objectives that relate language and citizenship, organised in three levels (orientation, specific competences in each type of education and specific objectives for each type of education).¹²⁰

In his framework, Byram emphasises the role of comparison as a useful concept, drawn from anthropology, as a means of exploring citizenship within language education. He states that comparison with culturally different others is inherent in foreign language education, but not necessarily in political education. Comparisons may allow learners to understand differences and to identify similarities both linguistically and culturally, necessarily driving them to consider their own beliefs under new perspectives. Byram adds that teachers 'can present a view of the familiar from the perspective of the other, "making the familiar strange". They can also present the unfamiliar from within the perspective of the other, "making the strange familiar"'.¹²¹

For the author, it is the focus on comparison that distinguishes citizenship education from education for intercultural citizenship. Comparing (by juxtaposition, 'making the familiar strange and the strange familiar') is one of the six characteristics that Byram identifies in education for intercultural citizenship, as well as 'emphasis on becoming conscious of working with others', in which he includes awareness of 'the influence of language on perceptions', 'creating a new community of action and communication', 'having a focus and range of action', 'emphasis on becoming aware of one's existing identities', by which he refers to the building of multidimensional social identities, and 'a commitment to values', in which he reinforces the importance of rejecting all relativism regarding values, in order to promote co-operation.¹²²

¹²⁰ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 178.

¹²¹ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, pp. 181–82.

¹²² Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, pp. 188–90.)

Byram clearly defines principles for education for intercultural citizenship, presented as axioms. The author recognises *the intercultural experience* as one that takes place when people meet and which includes analysis, reflection and action, whereas *the intercultural citizenship experience*, implies a social and political engagement. Intercultural citizenship education, therefore, should facilitate that experience and provide for analysis and reflection, as well as further social or political action.¹²³

There is an assumed intention to raise awareness of the political nature of education for intercultural citizenship. According to Byram, intercultural citizenship focuses on experiences that include a political dimension, in which people get involved in reaching common goals, and educating an intercultural citizen calls for learning and change (both psychological and behavioural) on the part of the individual. In that process, common human values are acknowledged and respected, as well as cultural distinctiveness.¹²⁴

Byram lays emphasis on the concept of ‘awareness’, both language and cultural awareness, by relating it to both citizenship and language education, reiterating the notion of ‘criticality’. Without the dimension of critical awareness, ‘language teaching does not contribute to its full potential to education or *Bildung*, and it is the notion of criticality which makes the difference’.¹²⁵ Critical (cultural) awareness implies looking at our own communities and those of others. Therefore, ‘[f]oreign language education which includes criticality could and should lead a stage further, to critique, engagement and social action, beyond our own state and society’.¹²⁶ From Byram’s perspective, citizenship education focuses on the world that surrounds learners, engaging them

¹²³ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, pp. 186–87.

¹²⁴ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 187.

¹²⁵ Michael Byram, ‘Language Awareness and (Critical) Cultural Awareness - Relationships, Comparisons and Contrasts’, *Language Awareness*, 21.1–2 (2012), 5–13 (p. 9) <<https://doi.org/10.1080/09658416.2011.639887>>.

¹²⁶ Byram, ‘Language Awareness and (Critical) Cultural Awareness - Relationships, Comparisons and Contrasts’, p. 10.

actively, whilst (critical) foreign language education takes learners further, not only engaging them critically but also demanding action.

Byram reinforces his idea of citizenship in foreign language education as being intercultural, which means that it is slightly different from the national perspectives of citizenship education in other subjects of the curriculum. The foreign language classroom becomes the natural space where the dimension of interculturality can be added to citizenship.¹²⁷

Hard to reach learners and the role of teachers

Foreign language education definitely has a role to play in citizenship education, especially in contexts where we may find learners often described as hard to reach, either because of the socially or economically disadvantaged communities they live in, the spaces (of exclusion) they inhabit or their profile as learners who have been failing, making them more vulnerable and disconnected. At this point, it is worth mentioning that the concept of 'hard to reach' has been difficult to define because of its multiple interpretations and the many different groups this 'umbrella term',¹²⁸ as put by Kakos and Ploner, has been applied to.¹²⁹ Kakos, Müller-Hofstede and Ross refer to a NECE

¹²⁷ Byram, Holmes and Savvides refer to this 'cultural turn' and how being culturally aware interferes with classroom practice, from the point of view of both teachers and learners. They point out that there is a need for classroom practice to become public, so that theory and practice regarding these issues should be clearer and abstract models tested and reviewed. They underline the importance of empirical investigation in this area, to which our case study will hopefully contribute.

Michael Byram, Prue Holmes, and Nicola Savvides, 'Intercultural Communicative Competence in Foreign Language Education: Questions of Theory, Practice and Research', *Language Learning Journal*, 41.3 (2013), 251–53 <<https://doi.org/10.1080/09571736.2013.836343>>.

Byram further exposes the lack of teacher education on these matters, mentioning what is happening in different countries. The situation in Portugal is not described, though. (Michael Byram, 'Twenty-Five Years on – from Cultural Studies to Intercultural Citizenship', *Language, Culture and Curriculum*, 27.3 (2014), 209–25 <<https://doi.org/10.1080/07908318.2014.974329>>.)

¹²⁸ Michalis Kakos and Josef Ploner, '(Im)Mobility and Hard to Reach Communities: The Practice of Citizenship Education', in *Beyond Us versus Them. Citizenship Education with Hard to Reach Learners in Europe*, ed. by Michalis Kakos, Christoph Müller-Hofstede, and Alistair Ross (Bonn: Bundeszentrale für Politische Bildung, 2016), pp. 33–47 (p. 35).

¹²⁹ Alistair Ross also refers to the multiplicity of groups described as hard to reach, stating that that description is based on perception criteria. In the author's words:

Individuals and groups categorised in this way are not hard to reach per se – they are clearly being reached by many, and reaching out to many – rather. They are *perceived* by *some* as being difficult to make contact with in *particular* contexts; thus, the term must be used contingently. The category exists because a self-defined group that calls itself

(Networking European Citizenship Education) focus group, saying that ‘it basically includes educationally and socially disadvantaged people who are often “forgotten” by the mainstream of citizenship education or left behind in schools or other educational facilities’¹³⁰ The authors converge in underlining the fact that ‘the process of *othering* leading to the identification of a group as hard to reach depends on the viewpoint that one assumes’.¹³¹ In the educational context, it is clear that learners are ‘othered’ as hard to reach by the elements that are part of the school community, including teachers. The hard to reach profile often includes the difficulty to communicate with, among other characteristics highlighted by Ross,¹³² but, for teachers, it also includes a poor academic achievement. This characterisation makes it all the more urgent to ensure that these learners develop competences and skills needed to fully exercise their citizenship according to democratic principles. In order to meet such needs, the language classroom should be seen as a small community of learning in which learners become culturally aware and develop citizenship and language skills through interaction. Interacting, in citizenship education practice, is referred to, by Kakos and Ploner, as an element that may bring about change and contribute to facilitate mobility, inclusion and connectedness.¹³³

The foreign language classroom, therefore, becomes an exploratory space for those encounters to take place, through the use of the language and the discovery, through comparison (implicit or explicit), reflection, discussion and analysis of elements of our own and other individuals’ cultures. Ultimately, from a Human Rights standpoint, one reaches the point of acknowledging human values that bring people together,

‘we’ constructs certain other ‘them’ who appear to resist contact. It does not necessarily follow that this non-contactable group would perceive themselves to have this characteristic, or even see themselves as a group. Alistair Ross, “‘Us vs. Them” - Constructing Mindsets in Citizenship Education: A European Survey’, in *Beyond Us versus Them. Citizenship Education with Hard to Reach Learners in Europe*, ed. by Michalis Kakos, Christoph Müller-Hofstede, and Alistair Ross (Bonn: Bundeszentrale für Politische Bildung, 2016), pp. 259–81 (p. 264).

¹³⁰ Michalis Kakos, Christoph Müller-Hofstede, and Alistair Ross, ‘Introduction’, in *Beyond Us versus Them. Citizenship Education with Hard to Reach Learners in Europe*, ed. by Michalis Kakos, Christoph Müller-Hofstede, and Alistair Ross (Bonn: Bundeszentrale für Politische Bildung, 2016), pp. 9–24 (p. 10).

¹³¹ Kakos, Müller-Hofstede, and Ross, p. 13.

¹³² Ross, p. 259.

¹³³ Kakos and Ploner, p. 37,44.

preparing learners to meet cultural alterity and to mediate differences by engaging in a constructive intercultural dialogue.

Regarding teaching methodology this view of language education seems to correspond to the 'modern paradigm' of language teaching and learning, as described by Trim.¹³⁴ According to Trim's description, the modern paradigm is quite different from the classical paradigm in terms of objectives, among other aspects. Some of the features embodied in the modern paradigm which we consider pertinent in the context of citizenship and language education are described by Trim as follows:¹³⁵

- *Aim*: to become a member of the language community
- *Objective*: to develop communicative ability
- *Relation knowledge/ action*: action is fundamental
- *Work style*: group interaction, active, participatory
- *Relation among learners*: cooperative
- *Approach to learning*: learner-centred
- *Means employed*: experiment, discover, games, role play, simulations, projects, discussions
- *Concept of culture*: the beliefs, attitudes and values which inform a society
- *Attitude to change*: innovative, prospective
- *Social values*: democratic, populist
- *Criteria for success*: success in communicating a message

These selected elements of the modern paradigm are well suited to address citizenship education, aspiring to help language learners to feel that they belong to a wider and global community where action towards the common good is promoted by individuals. Therefore, teaching methodologies require dynamic strategies that engage learners in their assigned tasks, in which beliefs, attitudes and values are object of reflection and analysis, favouring group interaction and promoting cooperation.

We should not disregard the fact that the discussions and reflection to take place in the classroom must necessarily be mediated by the teacher, who may guide learners

¹³⁴ Trim, an expert and influential figure in the field of didactics and language education, was director of the Council of Europe's Modern Languages Projects from 1971 to 1997.

¹³⁵ John L. M. Trim, 'The Common European Framework of Reference for Languages and Its Background: A Case Study of Cultural Politics and Educational Influences.', in *The Common European Framework of Reference. The Globalisation of Language Education Policy.*, ed. by Michael Byram and Lynne Parmenter (Bristol: Multilingual Matters, 2012), pp. 14–34 (pp. 16–17).

to deconstruct or interpret texts, discourse and contexts. Kramersch, however, warns about a few obstacles that teachers face when addressing the intercultural competence. In particular, the author singles out one real issue that makes it so difficult for language teachers, or any others for that matter, to address values and attitudes hidden in discourse that is either exposed to learners or used by them: measuring those aspects of education.¹³⁶ Certain aspects, competences and objectives cannot be tested or assessed through quantitative instruments, in particular when referring to intercultural citizenship education and intercultural competence, qualitative should replace quantitative assessment, while remaining both valid and legitimate.¹³⁷

It is important, at this point, to recognise the teacher as a legitimate agent in the whole process of attitude development. Trim's discussion of the modern paradigm puts a strong focus on 'projects', 'discussions', 'community', 'communication', 'cooperation', 'action', and 'group interaction', among many other elements, and it is the teacher, again, that should put them into practice in order to help language learners develop those attitudes that allow them to succeed in their communities, local, national or global. The teacher becomes a key factor in the development of their democratic social competences.

Concerning the development of these social attitudes, Barrett proposes a model, which he designates SSCMT (societal-social-cognitive-motivational theory). In this model, not only the children's attitudes may vary (a shift towards more positive or more negative), but also the factors that influence them are not universal or merely cognitive. On the contrary, they are multiple and comprise the school curriculum and teachers. Barrett elaborates on many different factors that influence the development of 'intergroup attitudes' and among those factors we may find three that are closely related to our research: 'the school curriculum and school textbooks to which the child is exposed'; 'teacher discourse and practice to which the child is exposed' and 'peer

¹³⁶ Claire Kramersch, 'Discourse, the Symbolic Dimension of Intercultural Competence', in *Interkulturelle Kompetenz Und Fremdsprachliches Lernen: Modelle, Empirie, Evaluation = Intercultural Competence and Foreign Language Learning: Models, Empiricism, Assessment.*, ed. by Adelheid Hu and Michael Byram (Tübingen: Gunter Narr Verlag, 2009), pp. 107–21 (p. 117).

¹³⁷ Kramersch, p. 120.

group discourse and practices to which the child is exposed'.¹³⁸ All these factors are central within the language classroom and how they influence each other is a sensitive area. The material selected from textbooks or sources other than textbooks affects teaching and learning, as well as the way that same material is used in a teacher/learner or learner/learner interaction, in particular when one wishes to explore different cultural systems of attitudes, values or beliefs.

Teachers should prepare themselves to integrate this dimension in their teaching in order to help students to communicate better in a global world, facilitating the development of personal and sociocultural skills. That preparation should include a reflection on their own beliefs and values and awareness of how these interfere in all their actions. When writing about teachers' beliefs, Kumaravadivelu states that '[b]eliefs are considered to be the driving force behind decisions that individuals make throughout their lives. A belief system is a coherent set of beliefs or precepts that govern one's thoughts, words, and actions'.¹³⁹ He continues, saying that:

The current understanding is that beliefs are views, propositions, and convictions one clearly holds, consciously or unconsciously, about the truth value of something. They are mostly acquired through such disparate means as personal experiences, familial ties, educational encounters, cultural transmission, or public propagation.¹⁴⁰

According to Kumaravadivelu, teacher beliefs definitely affect teaching behaviour. The same occurs with teachers' values and morality. He presents the teacher as a moral agent and so alerts teachers to assess themselves as moral agents on a regular basis.¹⁴¹ This self-assessment and awareness are fundamental, since teachers may pigeonhole students according to their own personal values and beliefs. If beliefs affect teaching

¹³⁸ Martyn Barrett, 'The Development of Children's Intergroup Attitudes', in *Interkulturelle Kompetenz Und Fremdsprachliches Lernen: Modelle, Empirie, Evaluation = Intercultural Competence and Foreign Language Learning: Models, Empiricism, Assessment.*, ed. by Adelheid Hu and Michael Byram (Tübingen: Gunter Narr Verlag, 2009), pp. 69–86 (p. 81).

¹³⁹ B. Kumaravadivelu, *Language Teacher Education for a Global Society : A Modular Model for Knowing, Analyzing, Recognizing, Doing, and Seeing* (New York: Routledge/ Taylor & Francis, 2012), p. 60.

¹⁴⁰ Kumaravadivelu, p. 60.

¹⁴¹ Kumaravadivelu developed his own modular model for language teacher education which focuses on global society, a model which he calls KARDS – Knowing, Analysing, Recognising, Doing, Seeing. He develops the idea of the teaching Self, which consists of the teacher's identities, beliefs and values in a global society: 'Teachers' identity formation, then, resides largely in how they make sense of the contemporary realities, and how they negotiate contradictory expectations, and how they derive meaning out of a seemingly chaotic environment.' Kumaravadivelu, p. 58.

behaviour, common sense tells us that this last one affects learners' attitudes and behaviours.

Citizenship in foreign language education implies numerous considerations regarding several aspects: the teaching and learning of attitudes and values, based on democratic beliefs¹⁴² and their analysis in the context of language learning, using different methods, strategies and/ or activities, as we shall see next. Some of the teaching and learning aspects that we may consider in citizenship education in the EFL classroom are summarised in the table below.

¹⁴² We focus solely on the European context of global citizenship education, being aware of the different belief systems around the world and how these may interfere with the teacher's willingness or opportunities to approach these matters.

<i>Learning environment to promote citizenship education</i>
<ul style="list-style-type: none"> – Seating arrangements that promote participation and collaborative work – Use of space favourable to group interaction and pair work
<i>Teaching strategies for citizenship education</i>
<ul style="list-style-type: none"> – Draw on resources that promote critical thinking and values clarification and analysis¹⁴³ – Offer opportunities for reflection and sharing – Offer opportunities for conversation and debate – Facilitate peer solidarity and responsibility – Provide space for creativity and initiative
<i>Pedagogical approaches suitable for citizenship in the EFL classroom</i> ¹⁴⁴
<ul style="list-style-type: none"> – Flipped classroom – Literary artwork/ storytelling/ learning through narratives – Questioning/ discussing/ debating – Project-based learning (within a multidisciplinary approach)
<i>Learning activities to achieve citizenship learning objectives</i> ¹⁴⁵
<ul style="list-style-type: none"> – Reading an article – Watching a video or a film – Reading a story – Brainstorming key issues – Issue analysis (answering questions, analysis of images, identifying points of view) – Comparing situations (identifying both differences and similarities) – Individual and group reflection – Group discussion (agreeing and disagreeing; explaining points of view; taking a position) – Creating podcasts, blogs, eBooks or other digital products using ICT resources – Answering/ writing an email – Answering questionnaires – Writing comments or messages – Writing a story – Describing a situation/ experience – Creating posters – Drama activities or simulation games – Drawing or other artistic activities – Delivering TED-like talks/ presentations – Project research (multidisciplinary activities) – ...

Table 1: examples of strategies, approaches and activities for citizenship education in the EFL classroom

¹⁴³ In UNESCO's multimedia teacher education programme for Teaching and Learning for a Sustainable Future, Module 22 (on Values Education), values clarification is defined as 'a technique for encouraging students to relate their thoughts and their feelings and thus enrich their awareness of their own values', whereas values analysis is described as 'a way of helping students examine other people's values as well as their own'. UNESCO, 'Teaching and Learning for a Sustainable Future. Module 22 : Values Education', 2010 <http://www.unesco.org/education/tlsf/mods/theme_d/mod22.html> [accessed 15 June 2015].

¹⁴⁴ Some of these pedagogies are those mentioned in UNESCO, *Preparing Teachers for Global Citizenship Education: A Template* (Paris: UNESCO, 2018).

¹⁴⁵ This is a sample list and it does not include any activity targeted at assessing the learning of citizenship.

The following section looks into one of the resources available that provide relevant and meaningful content, facilitating the exploration of citizenship issues in the foreign language classroom, such as the use of literary texts. We focus on one particular type of literary artwork that combines narrative text with images, the picture book, analysing its potential to promote discussion and dialogue, as well as critical thinking and creativity, all of which are crucial in global citizenship education.

3. PICTURE BOOKS FOR CITIZENSHIP EDUCATION IN THE FOREIGN LANGUAGE CLASSROOM

When we look at language teaching and learning in Portugal, the potential of the literary text in its original form seems to be neglected. This has been happening not only in the foreign language classroom but also in the teaching of Portuguese as a subject, where the syllabus also seems to favour texts with a utilitarian purpose. According to Ceia, *inter alia*, the literary text helps to develop analytical and critical skills, which he associates with the ability to judge our own values.¹⁴⁶ This author is very clear in alleging that the language classroom without literature destroys creativity and imagination in the name of the so-called text-authenticity.¹⁴⁷ Although the author refers to the Portuguese language classroom, the same criticism applies to foreign language education for more than twenty years. In the Portuguese context of teaching EFL, literary texts have been practically absent of classrooms and guidelines that favour the utilitarian purpose of the language learning process since the implementation of Communicative Language Teaching. Moreover, there seems to exist a tendency to promote a certain passive attitude the few times these texts are proposed, by which we mean that not much critical thinking is taking place during reading activities. In addition, textbooks offer a very limited range of extensive literary texts that require active reading on the part of the reader, leaving that dimension unattended.

When looking closely at the reference documents in EFL, this aspect is noteworthy. The EFL syllabus, for example, deals with extensive reading as a whole

¹⁴⁶ Carlos Ceia, *O Que é Ser Professor de Literatura* (Lisboa: Edições Colibri, 2002), p. 11.

¹⁴⁷ Ceia, p. 51.

separate dimension of learning, setting as an objective the development of pleasure for reading. Learners are expected to read different types of texts, establishing a connection between them and their personal experiences, sharing opinions or identifying intentions (of the author). The readings made should also contribute to raising learner's cultural awareness, by interacting with the texts.¹⁴⁸ However, the list of books and texts suggested is mainly a listing of graded readers adapted for different proficiency levels, which do not encourage the same level of learners' engagement as actual literary texts may do. There are no authentic literary texts¹⁴⁹ in that list, except for some short stories (in year 9). Nevertheless, it is here, in the EFL syllabus, that we may find the first basis for the implementation of GCE through reading in the foreign language classroom. Extensive reading (regardless of the type of books suggested, which we may or may not endorse as constructive for GCE) is recognised as a means to contribute to the broadening of world views and the raising of cultural awareness.

In contrast with this document, the Curricular Standards introduced in 2013 and updated in 2015 are very narrow in what the literary approach and extensive reading are concerned, given that adapted texts are (again) favoured, to the disadvantage of authentic literary texts. There is in this a major concern over the success in reading, which is measured only by the 'amount of language' that learners understand. On the one hand, there is the underlying assumption that all authentic literary texts are difficult to read, and on the other hand, there is the assumption that texts should be adapted to meet a certain level of proficiency, that is, texts should use/display the language that learners use.

By way of illustration, let us consider the standards/ aims for years 7, 8 and 9 regarding extensive reading. In year 7, students are expected to understand short narrative texts with familiar vocabulary, as well as, according to the revised curricular standards, short adapted texts as extensive reading. In year 8, they are expected to read

¹⁴⁸ Ministério da Educação/ Departamento da Educação Básica, pp. 62–65.

¹⁴⁹ By 'authentic literary texts' we do not imply that the texts suggested are not authentic, but rather that they are not books published for the general audience. Most books are either adaptations for EFL learners or original fiction for EFL learners (all of them graded readers).

adapted texts as extensive reading.¹⁵⁰ In year 9, learners are expected to read different types of text as extensive reading.¹⁵¹ Regarding this aim, the curricular standards proposed in 2013 were somewhat more detailed, specifying, as objectives, the identification of characters, events, feelings and wishes. Nonetheless, the mention of ‘adapted’ texts has disappeared from year 9, much in favour of the introduction of other types of texts, such as picture books, as we shall suggest later on. We must note, however, the omission of the literary text.

The latest Essential Learning, approved in 2018, for the 3rd cycle of education mentions neither the literary text nor literature, though it refers twice to extensive reading, as part of the communicative competence and as part of the strategic competence. It is associated firstly to the development of reading skills (reading for understanding) and, secondly, to using knowledge in order to develop creativity. In year 7, students should read short adapted texts;¹⁵² in year 8, they should read adapted texts (no reference to length),¹⁵³ and, in year 9, they are expected to read diversified texts (no reference to adaptation).¹⁵⁴ The purpose of extensive reading in this document is to develop literacy in EFL in all years. However, in year 9, students should be able to express their opinion about what they read and this is where reading in EFL may well meet GCE.

In the official documents now guiding the teaching of EFL, there is no reference to the type of text teachers should explore as extensive reading material, except in the syllabus, where suggestions can be found. Both the Curricular Standards and the Essential Learning use descriptors, sometimes more specific, and sometimes more general. These descriptors follow the CEFR, which, in turn, also offers a limited view on the exploration of literary texts, only referred to at the C2 level, according to the overall reading comprehension scale. However, the omission, and not rejection, of the literary text should not be mistaken for the suggestion of totally eliminating literary texts or stories of literary value. The CEFR includes an occasional mention to develop the

¹⁵⁰ However, the 2013 curricular standards refer that they should be able to identify and describe characters, as well as understand the sequence of events.

¹⁵¹ Conceição Bravo, Ana Cravo, and Eulália Duarte, *Metas Curriculares de Inglês. Ensino Básico: 1.º, 2.º e 3.º Ciclos* (Ministério da Educação e Ciência, 2015), pp. 6–7.

¹⁵² Ministério da Educação, *Aprendizagens Essenciais. 7º Ano 3º Ciclo do Ensino Básico. Inglês.*, 2018, p. 5.

¹⁵³ Ministério da Educação, *Aprendizagens Essenciais. 8º Ano 3º Ciclo do Ensino Básico. Inglês.*, 2018, p. 5.

¹⁵⁴ Ministério da Educação, *Aprendizagens Essenciais. 9º Ano 3º Ciclo do Ensino Básico. Inglês.*, p. 5.

aesthetic uses of language (both imaginative and artistic), such as retelling and rewriting stories, reading imaginative texts, which includes picture stories, and more. It is up to the user of the CEFR to decide whether these aesthetic uses of language will be appropriate and/or useful. The notion of 'usefulness' is all-pervading throughout the European document, where most of the times interpretation of the language gives in to functional uses, significantly reducing the possibilities that literary texts and stories offer to address the hidden curriculum that deals with values and attitudes, which we mentioned before while discussing GCE.

In order to better approach this part of the curriculum, one of the strategies in language teaching and learning that can be followed is the use of literature in the classroom, which has been fading into oblivion because of the priority given to the communicative approach understood as a superficial, functional concept, as seen above. Regarding this issue, Byram recognises that an appropriate education for teachers of languages would include the dimension of learning about values. In his words,

In the European context, this is closely related to education for democratic citizenship, and this is the most innovatory and radical element of what is needed in teacher education. For language teachers, especially in recent decades, have become focused on skills that seem to be 'value-free'. This is particularly the case where language learning has become separated from the teaching of literature, because the teaching of literature has the potential to challenge learners not only aesthetically but also morally.¹⁵⁵

Nevertheless, although Byram refers to literature as a possibility to approach aesthetics and morals, which includes the discussion of values and attitudes, this type of text is not included in his Framework of Education for Intercultural Citizenship.¹⁵⁶

¹⁵⁵ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 150.

¹⁵⁶ Byram refers to the role of teaching literature as a means to work on values and beliefs, although he highlights the fact that the intercultural approach is more wide-ranging than the literary approach. The difference lays in how quickly learners respond. In the author's words: 'It is easier for learners to understand that knowledge of and skills in interaction with the daily values, beliefs and behaviours of other people is useful in communication as well as valuable in stimulating reflection. Knowledge of literature and skills can also do this, but it is not immediately obvious that this is the case.'

Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 228.

From Byram's perspective, the teaching of literature, and therefore the reading of texts other than merely functional, is associated with the development of critical thinking, offering the possibility of relating aesthetically and of reflecting on and becoming engaged in discussions that involve moral judgements or the consideration of values and beliefs systems that may be different from their own. Byram does not, however, proceed to further expand and elaborate on these considerations on the value of literature and its relationship to moral values and beliefs, leaving this aspect to a subsequent discussion. The author focuses mainly on critical cultural awareness related to intercultural communicative competence and his definition of the former is very relevant to our purposes, regarding the identification of values in reading stories. Identifying and interpreting explicit or implicit values in documents and events in one's own and other cultures is an ability underlined by Byram as part of the competence of critical cultural awareness (which he identifies as *savoir s'engager* and is central to the author's development of 'citizenship education' within foreign language education).¹⁵⁷ When Byram uses 'language education', and not 'foreign language teaching', he is making a statement, suggesting the place of languages as central to the learner's education (not as a mere functional skill).

Quite often the discussion of critical culturality, interculturality or citizenship in EFL does not take into account the potential of literary texts to promote this competence. The teaching of literary texts seems to have been left behind, very much associated with the traditional, old fashioned paradigm of language teaching, as Trim pointed out before. Trim presents a very clear comparison of two language teaching paradigms: the classical and the modern, contextualising each historically. When we look at those characteristics, we see that the literary text comes up as a privileged form of reading in the classical paradigm, whereas in the modern paradigm attention is given to newspapers, broadcasts and popular writings, which serve the best interest of developing everyday informative usage of the language, as the author points out.¹⁵⁸

¹⁵⁷ Byram, *From Foreign Language Education to Education for Intercultural Citizenship. Essays and Reflections*, p. 163.

¹⁵⁸ Trim, pp. 16–17.

Trim's analysis suggests that literary writings are associated with a certain teaching method, or approach, that emphasised written language, knowledge and less action being asked of learners who learnt in a passive way. This methodology does not seem suitable for modern learner-centred classrooms, where experimenting, discovering, role-playing, simulating or discussing often take place, or at least so it should. Regarding the concept of culture, Trim acknowledges that the beliefs, attitudes and values which inform a society are related to the modern paradigm's concept of culture and how this concept should be taken into account in communicative language education.¹⁵⁹ We must, therefore, further clarify our perspective and challenge some of these assumptions. First of all, the literary text need not be associated with a strict method. Secondly, as a text-type, it can be the basis for action-oriented tasks. And thirdly, the literary text can be an exceptional starting point for a discussion on civic matters promoting cultural awareness, critical thinking and creativity. There is, in fact, a convergence of domains: linguistic and intercultural.

In *Literary Texts and Intercultural Learning. Exploring New Directions*, Matos stands for a pedagogical approach that explores the potential of the literary text. For Matos, literature has a place in the EFL classroom as a resource to explore intercultural issues. As she explains:

It is through literature that one may be fully conscious of a language and the worlds that the same language configures. Literature is a reaction to the real world and for that reason it is an interpretation of it. Literature provides self-awareness, awareness of our inner world and offers a better knowledge of the world around us. Moreover, the literary text contextualizes insights into the complex relationship between individual and collective identities. As the literary text invites the reader to live temporarily through a different context, this immersion in foreign values, attitudes and beliefs favours self-awareness and reflection on a contextualized otherness by *complexifying* it.¹⁶⁰

The question of raising awareness through literature is of the utmost importance also when trying to relate citizenship to language education. Reading these texts seems to be the language activity that best suits this purpose, as long as it makes learners react

¹⁵⁹ Trim, p. 18.

¹⁶⁰ Ana Gonçalves Matos, *Literary Texts and Intercultural Learning: Exploring New Directions*. (Oxford: Peter Lang, 2012), p. 57.

to something they identify in their own world of experience and which they interact with and talk about freely. As pointed out by Matos and Lopes, literary texts become 'valuable mediators' in fostering 'the educational and humanistic value of learning languages-and-cultures, to promote the integration of citizenship education and foreign language teaching, and to connect with hard to reach learners'.¹⁶¹ They further add that '[t]he relational space created by the joint exploration of art forms allows teachers and students to mediate, discover and research students' background situations, beliefs and values, as they imagine, engage with, and resist texts through analysis and reflection.'¹⁶²

The possibility of promoting interaction with the literary text is the main point when choosing a story to read in the classroom. Stories should be motivating, meaningful and allow learners, as readers, to relate with and react to the worlds depicted. It is important to engage these readers in critique, challenging 'the dominant "four skills" view',¹⁶³ as Wallace emphasises in her model of critical reading.¹⁶⁴

One of the key elements when developing a reading project for citizenship in the EFL classroom is precisely the creation of a community of critical readers, regardless of their language proficiency levels. We, therefore, follow Wallace's understanding of the concept of 'interpretative community'. She argues that this term 'can refer to the classroom itself, the way in which the respective members of the class, as they come to know each other, make sense of texts and their interpretations of those texts collectively'.¹⁶⁵

It is through open discussion of the stories that the meanings are expanded and co-constructed and therefore may contribute to personal and social growth. How

¹⁶¹ Matos and Lopes, p. 100.

The authors further state that teachers often resist to using literary texts with students that show poor results in tests, on the assumption that those results indicate that they are 'incompetent readers'.

¹⁶² Matos and Lopes, p. 102.

¹⁶³ Catherine Wallace, *Critical Reading in Language Education* (Basingstoke: Palgrave Macmillan, 2003), p. 3.

¹⁶⁴ Wallace identifies five principles in the model of critical reading she stands for: focus on communally negotiated response to texts, where there is place for learners to talk about the texts and jointly interpret them; second and foreign language learners are able to fully understand authentic, non-pedagogic texts and are aware of the ideological positioning of the text; critical reading is concerned more with effect and less with the author; critical reading means to critique the ideological assumptions in the texts as well; critical readers also comment metacritically. She also sets out what she considers to be the purposes of such reading in an educational context: linguistic, conceptual/critical and cultural. Wallace, pp. 42–43.

¹⁶⁵ Wallace, p. 5.

learners respond to meaningful texts depends on how they relate these to their own reality. The text does not survive in the classroom if it does not contain a social function or if it does not invite significance to the learners' experiences.

One of the questions raised by Brumfit and Carter in *Literature and Language Teaching* is precisely the linguistic one, which language teachers tend to identify with, arguing that this factor may or may not hinder comprehension. In these authors' own words, 'how much of the text do we have to understand linguistically before reading gives rise to productive responses and intuitions?'.¹⁶⁶ One way of making sure that the linguistic competence of low-level students does not impede the reading for pleasure of literary and 'literary-like' books or hold back students' responses is to select authentic stories, such as the ones in children's literature. Original, or authentic, books for children may rightfully become the better option in the EFL classroom, as long as the texts present literary qualities.

The use of children's literature in education

In the introduction to Bland's extensive study on children's literature and learner empowerment in English language education, the author establishes a comparison between typical features of well-crafted texts for children and poorly crafted texts for children, not only in terms of language but also in terms of content, which is the main concern in our case study. With respect to content, Bland asserts:

Well-crafted children's literature is appropriate to the schemata of children; nonetheless, there is always a challenge, a widening of horizons. There is enriching intertextuality, and there are motivating allusions to the world of the child or young adult. Gaps or indeterminacy, for example in postmodern and multimodal texts, allow a creative response - thus the context is partly determining.¹⁶⁷

¹⁶⁶ *Literature and Language Teaching*, ed. by Christopher Brumfit and Ronald Carter (Oxford: Oxford University Press, 2000), p. 3.

¹⁶⁷ Janice Bland, *Children's Literature and Learner Empowerment. Children and Teenagers in English Language Education* (London: Bloomsbury, 2015), p. 8.

Stories that belong to the children's realm are challenging for children and adolescents, promoting their creativity and criticality. These stories are not of an inferior kind and have a lot in common with mainstream literature. As Nikolajeva argues,

Children's literature does share a number of features with the mainstream [literature]. For instance, it reflects, albeit indirectly, our own reality; it conveys ideological values; it has strong potential to affect the mind; and it also appeals to our emotions. Yet in some essential ways children's literature is different from the mainstream because of its historical and social context, because of its strong educational affiliation, and because of its implied audience. It is not necessarily simpler or artistically inferior to the mainstream, as some scholars maintain; it is different.¹⁶⁸

The issue of the implied audience may bear implications in EFL teaching and learning when teachers decide which books to read. That is the particular case of picture books, as we shall see later on. As part of the children's literature canon, they are most often used with children for pleasure, literacy and, in the case of EFL, language acquisition. Nonetheless, as the author-illustrator Shaun Tan states,

There is no reason why a 32-page illustrated story can't have equal appeal for teenagers or adults as they do for children. After all, other visual media such as film, television, painting or sculpture do not suffer from narrow preconceptions of audience. Why should picture books?¹⁶⁹

Indeed, adolescents are not included in the implied audience of most picture books for children, even though they might take some pleasure or learn something from reading them. They are in the position of children who read, yet able to discuss and analyse as young adults, therefore getting some kind of disguised pleasure from it.

In the preface of *The Pleasures of Children's Literature*, Nodelman and Reimer affirm their convictions regarding the use of children's literature and how it may bring gratification to both children and adults:

The first is that experiencing and responding to children's literature can be, and ought to be, a deeply pleasurable experience for both adults and children. The second is that much of the

¹⁶⁸ Maria Nikolajeva, *Aesthetic Approaches to Children's Literature : An Introduction* (Lanham: Scarecrow Press, 2005), p. xvii.

¹⁶⁹ Shaun Tan, 'Picture Books: Who Are They For?', 2002 <<https://www.shauntan.net/essay1.html>> [accessed 2 October 2015].

pleasure children's literature offers children and adults comes from dialogue: from thinking about it, talking about it, and even arguing about it with others.¹⁷⁰

Other authors have recently been arguing in the same sense. Rundell, for example, explains that children's fiction is not exclusively for children and quotes W.H. Auden who said there are no good books which are only for children. The former author reviews the role of children's fiction in the lives of adults, from fairy tales to current children's fiction. Some of the relevant features, in our current perspective, of the so-called children's literature, are that it is found to often be 'slyly subversive'. By underlining how children's books are often read by social groups that have no political nor economic power, who are vulnerable and powerless in many different ways, Rundell makes available a central argument for the use of these texts to explore citizenship education matters. Moreover, children's fiction activates a powerful ingredient to help produce change: imagination. By putting aside scepticism, readers are allowed to experience the world from the perspective of others and to imagine what might become. Other ingredients are raised: the possibility of hope, of empathy, of bravery, of love:

Fairytales were never just for children. [...] Real fairytales are about hunger: hunger for power, above all; but also hunger for justice, for love, for change and transformation, for other humans [...] So it's to children's fiction that you turn if you want to feel awe and hunger and longing for justice: to make the old warhorse heart stamp again in on its stall.¹⁷¹

The enjoyment all types of readers get from these books goes beyond the book itself, meaning that the conversation that follows the reading is of significant value. The readers' interpretations are shared, discussed, confronted, and possible gaps in meaning are filled. Student/readers are, therefore, invited to acknowledge and share their individual tastes and interests, as these become apparent while reading. As underlined by Nodelman and Reimer:

¹⁷⁰ Perry Nodelman and Mavis Reimer, *The Pleasures of Children's Literature*, 3rd edn (Boston: Allyn and Bacon, 2003), p. x.

¹⁷¹ Katherine Rundell, *Why You Should Read Children's Books, Even Though You Are So Old and Wise*, (London and New York: Bloomsbury, 2019), pp. 23, 32.

If readers are to make what they read meaningful to themselves – to incorporate it into their sense of who they are and what their world means – they need to be aware of the ways in which they drew on themselves to make a literary experience happen.¹⁷²

In children's literature, readers are both children and adults, which means that there are always two levels of reading: the child and the adult's reading. According to Nikolajeva, it is the existence of 'double code' systems, that is, the children's code and the adult's code, which distinguishes children's texts,¹⁷³ systems that, for the author, may change within cultures and in time. This double address (and dual address, in the case of children and adults being addressed at the same level) is most evident in many contemporary picture books, as Nikolajeva points out. She affirms that '[s]ince picture books, more than any kind of children's literature, are indeed perused by children and adults together, picture book creators deliberately include levels that would provide the adult co-reader with a source of enjoyment.'¹⁷⁴ On the subject of adolescents and children's literature, they could be included at the same level as the young adult co-readers who understand different layers of meaning.

What determines the audience of children's literature is the content and how that content is presented, including more or less childlike elements or elements of intertextuality which demand knowledge younger children are not expected to have yet, and which needs an adult reader to decode it.¹⁷⁵ This means that adolescents and adults may find books for children equally appealing and challenging to them. We may, in fact, claim that these books speak to wider audiences,¹⁷⁶ supporting Tan's statement, as picture book author-illustrator: 'At the end of the day, any work of art finds it's[sic] own audience, inviting them to make what they will of this or that idea.'¹⁷⁷

¹⁷² Nodelman and Reimer, p. 18.

¹⁷³ Maria Nikolajeva, 'Children's Literature as a Cultural Code: A Semiotic Approach to History', in *Aspects and Issues in the History of Children's Literature*, ed. by Maria Nikolajeva (Westport: Greenwood Press, 1995), pp. 39–48 (p. 39).

¹⁷⁴ Nikolajeva, *Aesthetic Approaches to Children's Literature: An Introduction*, p. 263.

¹⁷⁵ Nikolajeva and Scott refer to the deliberate 'dual audience' created by many authors of picture books, one of the several forms of children's literature. (Maria Nikolajeva and Carole Scott, *How Picturebooks Work* (New York: Routledge, 2006), p. 21.)

¹⁷⁶ Peter Hunt points out that children's literature has been defined by its audience, unlike the other forms of literature, to the detriment of its study in the literary context and literary criticism. (Peter Hunt, *An Introduction to Children's Literature* (Oxford: Oxford University Press, 2009), p. 6.)

¹⁷⁷ Tan, 'Picture Books: Who Are They For?'

The fact that in children's literature the reader, regardless of his or her age, must also mobilise his or her knowledge of the world in order to make the reading more meaningful indicates that these books may be considered as pedagogical resources beyond primary schools. Books for children, in which picture books are included, have both literary and educational value. Their educational dimension is well visible in the analysis of the literary dimension discussed by most authors. As Hunt argues, in *An Introduction to Children's Literature*, first published in 1994,

It is arguably impossible for a children's book (especially one being read by a child) not to be educational or influential in some way; it cannot help but reflect an ideology and, by extension, didacticism. All books must teach something, and because the checks and balances available to the mature reader are missing in the child reader, the children's writer often feels obliged to supply them. Thus it may seem that children's books are more likely to be directive, to predigest experience, to 'tell' rather than 'show', and to be more prone to manipulation than others; but, in fact, it is only the mode of manipulation that is different. The relationship in the book between writer and reader is complex and ambivalent.¹⁷⁸

Also, according to Nodelman, children's literature has a 'didactic agenda'¹⁷⁹ which relates to an ideology that adults wish to safeguard. This means that literature especially written for children has other audiences as well, older readers who may read texts differently. The same didactic intent is acknowledged by Nikolajeva, who, in her introduction to *The Rhetoric of Character in Children's Literature*, states that children's literature is conventionally categorized as 'bildungsroman'. For the author, 'the function of characters is closely connected with overall didactic purposes: characters are supposed to provide models and statute examples'.¹⁸⁰ It is our claim that this educational feature of children's literature, more specifically picture books, can also be explored with younger adolescents without diminishing the social status given to them by age.

The educational dimension of children's literature has been discussed in specialised scholarship as part of a two-dimensional approach, to which Nikolajeva

¹⁷⁸ Hunt, p. 3.

¹⁷⁹ Perry Nodelman, *The Hidden Adult: Defining Children's Literature* (Baltimore: The Johns Hopkins University Press, 2008), p. 158.

¹⁸⁰ Maria Nikolajeva, *The Rhetoric of Character in Children's Literature* (Lanham: Scarecrow Press, 2003), pp. ix, x.

makes reference as the 'literary-didactic split', meaning the consideration of children's literature as 'work of literature' or as 'educational implement'.¹⁸¹ The discussion of the subject within the academic realm tries, more frequently, to give emphasis to the literary dimension, in an attempt to develop a literary theory on the subject. However, as the author states, 'all literature is "both", that is, both as art form and a didactic, or rather ideological vehicle'. She further argues that '[p]erhaps the ideological intention is often more explicit in children's literature, but it is a matter of grade, not of nature'.¹⁸² This means that approaching children's literature in terms of its didactic or educational dimension should not be regarded as less important. All too often these and other perspectives merge, making it difficult to identify frontiers in the discussions taking place. As Sarland states, '[d]iscourse on children's fiction sits at the crossroads of a number of other discourses'.¹⁸³

As regards our case study, presented in part two, the didactic or educational discourse merges with the literary, the cultural, and the discourse of citizenship education. All these discourses somehow interconnect with one another and even overlap at some point when analysing characters and reflecting on how they relate to each other in the portrayed contexts. The process of building understandings of the norms and relationships depicted in the stories may be the first step towards their critical deconstruction. It is by critically analysing them that learners might confirm certain values and attitudes as socially and culturally positive or negative.

Referring to power relations in children's literature, Nikolajeva observes that it 'has the potential to question the adults as a norm'.¹⁸⁴ This statement about power, voice and subjectivity (three keywords that make the title of Nikolajeva's book) can be explored in a classroom, making the literary pedagogical (and critical). Any type of literary art form, such as children's literature, can be used in the classroom to explore

¹⁸¹ Maria Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers* (New York: Routledge, 2010), p. 4.

¹⁸² Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, p. 7.

¹⁸³ Charles Sarland, 'Critical Tradition and Ideological Positioning', in *Understanding Children's Literature*, ed. by Peter Hunt, 2nd edn (London: Routledge, 2005), pp. 30–49 (p. 30).

Sarland prefers to use the expression 'children's fiction' instead of 'children's literature' in order to avoid the discussion of the issue of literature, focusing on the purposes of this type of fiction, including the moral purpose and didacticism within the frame of ideological positioning that the article's title refers to.

¹⁸⁴ Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, p. 11.

social and cultural issues, with more or less in-depth, from primary to higher education levels. Children and adolescents do have a voice and should be given the opportunity to question the situations they see portrayed in the books they read. The sharing of their subjective points of view and their responses as readers are educationally valuable, and teachers should not expect language learners, as readers, in this context, to offer sophisticated and literary analysis employing literary abstract concepts that they do not master yet.¹⁸⁵ They should read and talk about their reading experience, that is, reflect on and discuss what has been offered to them as reading material. This way, they become a community of readers that 'disentangles the literary text during booktalk', as Bland suggests, adding that 'using children's and young adult literature as an open text (without absolute meanings) in the EFL-literature classroom will greatly enhance the autonomy of the learner and pleasure in reading and understanding'.¹⁸⁶

Wilkie-Stibbs relates children's literature to intertextuality and subjectivity, underlining its contribution to the building of intercultural awareness and literary competency:

The theory of intertextuality of children's literature is a rich field in which to engage young people's awareness of the importance of the activity of making intertextual links in the interpretive process. It brings them to a gradual understanding of how they are being (and have been) textually constructed in and by this intertextual playground. The texts of children's

¹⁸⁵ Nikolajeva also discusses the difference between these two approaches in terms of the focus given to either object or subject:

The opposition between the literary and the pedagogical approaches is reflected in the terms used. Pedagogy speaks about identification *object*, a passive role, following whatever the text provides. Literary studies emphasize the *subject*, the reader as an active participant interacting with the text, but independent of its imposed ideology. Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, p. 186.

Following this academic discussion, we must challenge the implied notion of a pedagogical approach promoting a passive role on the part of the reader. Indeed, if no discussion follows the reading experience, that passivity or conformity to norms is obvious. Nevertheless, if dialogue and conversation take place in a classroom, it means that the pedagogical approach may be infused with criticism typical of the literary approach. The learners-readers should be able to interact with the text either questioning or declaring to have something in common with it, regarding values or attitudes (that is, ideology). As Nikolajeva states, when writing about the identification fallacy,

As mediators of literature, we want children to be able to place themselves in other people's life situations, to develop understanding and compassion, to be self-reflective, and not least, to be able to assess ideology. Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, pp. 201–2.

The desired goals referred to are also those of the language teacher in an educational context, which means that literature teachers may have a lot in common with language teachers and vice versa.

¹⁸⁶ Bland, p. 12.

literature are exciting sites on which to mobilise a child-reader subjectivity that is intertextually aware and literarily competent.¹⁸⁷

Wilkie-Stibbs refers specifically to child-readers, but the point that this author makes is equally valid when considering teenagers as well, in the same way that it could include adults or young adults. Criticality may be developed with adolescents by using children's literature. They mobilise their own diverse subjectivities and build their literary competence while talking about what they read.

Nodelman and Reimer's approach to the use of children's literature is centred precisely on three actions: reading, thinking aloud and engaging in dialogue. This same approach can be used in the EFL classroom with teenagers, as long as we consider suitable books, define strategies and activities, that is, select what is appropriate both in text and visual content, making sure that they are not discouraged by what might otherwise be considered a childish book. After all, as Nodelman and Reimer state, '[i]f adults are going to recommend works of literature for children and to children, we believe the recommendation should be based on the aspects of reading that make committed readers want and like to read'.¹⁸⁸ The same applies when we recommend works of literature for children to teenagers. We want them to commit to the reading taking place in the classroom and above all to enjoy it. One way of engaging teenage readers is adding a fourth action to Nodelman and Reimer's approach: gaining a voice through writing. It means that they would go from readers to writers, bringing a new dimension into their literary experience, adding what the authors call *plaisir*, writing as an activity to make children focus on the text and understand how literature works.¹⁸⁹ Student-readers become student-writers.

Nodelman and Reimer enumerate a number of ways in which the pleasure of literature is offered to readers. It is our understanding that picture books may also offer teenagers some kind of unexpected pleasure while, at the same time, offering social pleasure in different ways. According to the authors, the pleasure of reading literature

¹⁸⁷ Christine Wilkie-Stibbs, 'Intertextuality and The Child Reader', in *Understanding Children's Literature*, ed. by Peter Hunt, 2nd edn (London: Routledge, 2005), pp. 168–79 (p. 177).

¹⁸⁸ Nodelman and Reimer, p. 23.

¹⁸⁹ Nodelman and Reimer, p. 45.

may be found in sharing reading experiences, including reading aloud to other people or talking about each other's interpretations.¹⁹⁰ As they assert, there is a relationship between the pleasures of the text and the communicative act, which we will also include in the design of our empirical work described ahead:

Responding to a story or to a picture is a meeting with a text that conveys the flavor of a different personality or experience and allows readers to express and better understand their own personalities and experiences. Talking with others about a text one has read is a meeting (or a pleasurable lack of meeting) of different minds. Passionate readers read literature to experience something they didn't previously know or, at the very least, an unfamiliar version of a familiar idea and experience. They talk about literature to enter into a dialogue with others about it, because good stories, poems, and pictures have the ability always to be newly rewarding – whenever their readers hear new ideas about them, share new experiences of them, have newly experienced texts to compare them with. In other words, the pleasure of literature is the pleasure of conversation – of dialogues between readers and texts, and between readers and other readers about those texts.¹⁹¹

These are features of the literary act of reading and sharing meanings in the classroom, which can be explored with teenage readers: self-awareness; experimenting the unfamiliar; sharing and comparing meanings built from the reading experience. When reading picture books, there should be a certain familiarity with both the form and themes and also the possibilities of becoming aware of new and different elements to be explored from a social and intercultural awareness perspective.¹⁹²

The pleasure of reading these books in later years also comes with the understanding of the multiple layers of meaning implied in the visual text that may seem childlike at first, targeted at young children. In Nodelman's words, 'it is part of the charm of many of the most interesting picture books that they so strangely combine the childlike and the sophisticated – that the viewer they imply is both very learned and very

¹⁹⁰ Nodelman and Reimer, p. 26.

¹⁹¹ Nodelman and Reimer, p. 27.

¹⁹² This awareness can be raised by using different strategies, such as using questions, reading unfamiliar texts in content or format, discussing expectations from a text or engaging in conversation in small groups, all of which are pointed out by the authors as strategies to teach literary pleasure and encourage 'a consciousness of response'. Nodelman and Reimer, pp. 43–44.

It is this 'consciousness of response' that is needed in order to raise the social awareness that facilitates the discussion of citizenship issues.

ingenious'.¹⁹³ Clearly, teenagers read differently than children, since they are more learned and resourceful. Their level of understanding opens the way to dialogues about more complex issues. As Nikolajeva argues, 'pleasure makes acquisition of knowledge more efficient'.¹⁹⁴

Reading and visual literacies

There are many reasons why we should consider picture books as extensive reading for young teenagers. On the one hand, visual text or artwork is appealing and pleasurable, no matter how old students are. On the other hand, even if the written text is sometimes limited to a few sentences, it is rich in meaning. When Burwitz-Melzer discusses the use of 'dual texts' (including picture books and graphic novels) to develop literary and language competences the author underlines these texts may be a good choice for learners who are 'inexperienced with literature', as well as 'easily daunted by literary challenges like longer written texts',¹⁹⁵ among other advantages mentioned.

As for low-level language learners, the linguistic factor is crucial, as mentioned previously. They often tend to resist and reject extensive reading because they become afraid of the challenges especially when they compare themselves to others who may be linguistically more proficient. Bromley reflects on the role of pictures to elicit talk and share experiences, supported by Chambers' *Tell me* model, writing that '[p]ictures provide a landscape in which minds can meet for contemplation rather than competition',¹⁹⁶ clearly pointing out that talking about picture books and collaborating becomes more important than competing with each other (by which we mean comparing how well each one does in the subject).

¹⁹³ Perry Nodelman, *Words about Pictures. The Narrative Art of Children's Picture Books* (Athens: The University of Georgia Press, 1988), p. 20.

¹⁹⁴ Maria Nikolajeva, *Reading for Learning: Cognitive Approaches to Children's Literature* (Amsterdam/Philadelphia: John Benjamins Publishing Company, 2014), p. 226.

¹⁹⁵ Eva Burwitz-Melzer, 'Approaching Literary and Language Competence: Picturebooks and Graphic Novels in the EFL Classroom', in *Children's Literature in Second Language Education*, ed. by Janice Bland and Christiane Lütge (London: Bloomsbury, 2014), pp. 55–70 (pp. 57–58).

¹⁹⁶ Helen Bromley, 'Putting Yourself in The Picture: A Question of Talk', in *Children Reading Picturebooks: Interpreting Visual Texts*, 2nd edn (London: Routledge, 2016), pp. 62–74 (p. 66).

It is our belief that picture books could very well be used with teenagers as extensive reading with the most successful outcomes. Reading the images together with the text can also contribute to developing their art appreciation skills, building up their visual literacy, which is closely linked to our ability to question what we see around us. For author-illustrator Tan,

[t]his is perhaps what reading and visual literacy are all about - and what picture books are good for - continuing that playful inquiry we began in childhood, of using imagination to find significance and meaning in those ordinary, day-to-day experiences that might otherwise remain unnoticed. The lessons we learn from studying pictures and stories are best applied to a similar study of life in general - people, places, objects, emotions, ideas and the relationships between them all.¹⁹⁷

On the subject of visual literacy, Arizpe and Styles underline the view of 'literacy' as 'literacies', that is, 'a set of social practices (which involve cultural and ideological considerations)'. Based on their own research with children reading picture books, they further state that using the concept as a plural is relevant to the analysis of responses to multimodal texts, because children's 'previous experiences with reading, viewing art and media, as well as their language, culture and gender, all influence their reactions to a picturebook'.¹⁹⁸ Consequently, reading picture books mobilises knowledge from different fields in that experience.¹⁹⁹

In *Words about Pictures: The Narrative Art of Children's Picture Books*, Nodelman states that '[a]ll visual images, even the most apparently representational ones, do imply a viewer, do require a knowledge of learned competencies and cultural assumptions before they can be rightly understood'.²⁰⁰ It is that knowledge that enables readers to make any sense of the interaction between words and images, which Nodelman calls 'intersecting relationships',²⁰¹ as well as 'combating relationship'.²⁰² In *The Hidden*

¹⁹⁷ Tan, 'Picture Books: Who Are They For?'

¹⁹⁸ Evelyn Arizpe and Morag Styles, *Children Reading Picturebooks: Interpreting Visual Texts*, 2nd edn (London: Routledge, 2016), p. 125.

¹⁹⁹ Janice Bland gives some attention to the concept of multiple literacies/ multiliteracies of the New London Group as well, exploring 'the literary spectrum', in which she refers to visual literacy, literary literacy and critical cultural literacy. (Bland, pp. 13–27.)

²⁰⁰ Nodelman, *Words about Pictures. The Narrative Art of Children's Picture Books*, p. 17.

²⁰¹ Nodelman, *Words about Pictures. The Narrative Art of Children's Picture Books*, p. 20.

²⁰² Nodelman, *Words about Pictures. The Narrative Art of Children's Picture Books*, p. 221.

Adult: Defining Children's Literature, he discusses how visual details add complexity to the stories, which involves political and cultural references. The political and cultural dimensions are not absent from the stories written for children,

The simplicity of texts of children's literature is only half the truth about them. They also possess a shadow, an unconscious—a more complex and more complete understanding of the world and people that remains unspoken beyond the simple surface but provides that simple surface with its comprehensibility. The simple surface sublimates—hides but still manages to imply the presence of—something less simple.²⁰³

The same is visible in the case of picture books: the simplicity is evident at first, whereas its complexity demands a closer look at the visual text and how it affects interpretation in a comprehensible manner.

Nodelman and Reimer further clarify how picture books are to be read differently from pictures in art galleries:

When people look at pictures in art galleries, they are supposed most centrally to absorb and delight in visual impressions. When they look at the pictures in picture books, they are meant not just to do that but also to focus on how the pictures relate to the accompanying words and also to the pictures preceding and following them. Viewers must consider not only the beauty of the pictures but also how they contribute to an unfolding knowledge of the story they're part of. How do they work as illustrations of something not themselves?

As illustrations, in fact, *everything* in such pictures is less important as a source of aesthetic delight than as a source of information about a story. However pleasing they are, their shape, their style, their composition are also means of conveying information about how viewers are being invited to respond to the story.²⁰⁴

According to these authors, picture books cannot be read through illustrations only, since these always add another layer of meaning to the story, either corroborating the written text, complementing it (filling in gaps) or even contradicting it. Visuals matter beyond their aesthetics,²⁰⁵ most of all because they carry meaning from different sources.

²⁰³ Nodelman, *The Hidden Adult: Defining Children's Literature*, p. 206.

²⁰⁴ Nodelman and Reimer, p. 278. (Authors' italics).

²⁰⁵ The same authors identify the existence of three stories in a picture book, 'the one told by the words, the one implied by the pictures, and the one that results from the combination of the other two' Nodelman and Reimer, p. 295.

In an article entitled ‘Decoding the Images: How Picture Books Work’, Nodelman discusses how images are decoded by the audience and raises the issue of ideology and culture, and how ‘the intended audience of picture books is by definition inexperienced – in need of learning how to think about their world, how to see and understand themselves and others’.²⁰⁶ As Nodelman explains, based on the analysis of *Mr Gumpy’s Outing* by John Burningham, ‘[b]ecause picture books have the purpose of conveying complex information by visual means, they tend to refer to a wide range of visual symbolisms, and can sometimes be illuminated by knowledge of everything from the iconography of classical art to the semiotics of contemporary advertising’.²⁰⁷ He further states that,

[...]in their very nature, picture books work to make their audiences aware of the limitations and distortions in their representations of the world. Close attention to picture books automatically turns readers into semioticians. For young children as well as for adult theorists, realising that, and learning to become more aware of the distortions in picture-book representations, can have two important results.

The first is that it encourages consciousness and appreciation of the cleverness and subtlety of both visual and verbal artists. The more readers and viewers of any age know about the codes of representation, the more they can enjoy the ways in which writers and illustrators use those codes in interesting and involving ways.[...]

The second result of an awareness of signs is even more important: the more both adults and children realise the degree to which all representations misrepresent the world, the less likely they will be to confuse any particular representation with reality, or to be unconsciously influenced by ideologies they have not considered. Making ourselves and our children more conscious of the semiotics of the picture books through which we show them their world and themselves will allow us to give them the power to negotiate their own subjectivities – surely a more desirable goal than repressing them into conformity to our own views.²⁰⁸

In chapter 12, dedicated to picture books, the authors refer to the links between pictures and words, but they always opt to refer to ‘viewers’ instead of ‘readers’, which, in our view, reduces the significance of the interaction of those elements in building the story to be told. We assume that there is one story told by the combination and interaction of multiple elements and readers read both words and pictures. Only later in the chapter do they use the expression ‘reader-viewers’ or ‘readers’, when describing picture books as puzzles. We still prefer ‘readers’ of picture books, as of any other literary genre.

²⁰⁶ Perry Nodelman, ‘Decoding the Images: How Picture Books Work’, in *Understanding Children’s Literature*, ed. by Peter Hunt, 2nd edn (London: Routledge, 2005), pp. 128–39 (p. 131).

²⁰⁷ Nodelman, ‘Decoding the Images: How Picture Books Work’, p. 136.

²⁰⁸ Nodelman, ‘Decoding the Images: How Picture Books Work’, pp. 137–38.

Picture books, therefore, may favour the development of ideology awareness, which is linked to the set of values inscribed on each society. This is also the issue raised by Nikolajeva, who shares the same views regarding picture books. She claims that they 'have great potential for subversion of adult power and interrogation of the existing order. The two narrative levels, the verbal and the visual, allow counterpoint and contradiction between the power structures presented by words and images'.²⁰⁹ The author clearly refers to the adult-child power structures and how they are negotiable within the multimodal nature of the picture book.

As artwork, picture books offer opportunities to build on existing knowledge and make 'observers' (passive readers who browse the book) become 'actors' (active readers who engage in interpreting the artwork) by questioning what they see and reading beyond the drawings. Interestingly, Moebius sets the artwork of picture books against the imagery of an art gallery in a museum by writing about six 'closenesses or proximities afforded by the picture book from those that properly accrue to the world of painting'.²¹⁰ The author establishes connections between the museum experience and the 'phenomenological experience of the picture book as a work of art',²¹¹ including the reader/viewer as a bystander, looking for the different layers on the pages, following 'a path towards an experience of finality that may actually be liberating'.²¹² However, as we noted above, there are noticeable differences between art appreciation in a museum or in a picture book, between the experience of appreciating a single painting or the multiplicity of images in a line-up of illustrations bound together to tell a story.

Nikolajeva also differentiates the picture book from art, theatre or film, even if some of its characteristics as 'a synthetic medium' are similar. She argues that,

picturebooks are not a separate genre, but a special art form in which the meaning is created by the interaction of information conveyed through the two media, words and pictures. In this,

²⁰⁹ Nikolajeva, *Power, Voice and Subjectivity in Literature for Young Readers*, p. 169.

²¹⁰ William Moebius, 'Six Degrees of Closeness in the Picture Book Experience: Getting Closer', in *More Words about Pictures: Current Research on Picture Books and Visual/Verbal Texts for Young People*, ed. by Naomi Hamer, Perry Nodelman, and Mavis Reimer (New York: Routledge, 2017), pp. 30–43 (p. 42).

²¹¹ Moebius, p. 42.

²¹² Moebius, p. 42.

picturebooks are a synthetic medium, like theater or film, where the overall meaning is assembled by the receiver in the interaction between the different communicative means. Unlike theater or film, picturebooks are discontinuous and have no fixed duration. Unlike theater, but similar to film, picturebooks are two-dimensional. Unlike both theater and film, picturebooks do not require acoustic communication, although they may be – and often are – read aloud. Unlike art, picturebooks are sequential; they only have meaning through a sequence of images. It is therefore pointless to study separate pictures in picturebooks: they must always be studied as a whole and always in their interaction with words.²¹³

Picture books can only be read as a whole with two communicating parts. As for the characteristics of picture books and how they work, Nikolajeva and Scott highlight the relationship words have with pictures and vice versa and how the texts are constructed out of the interaction between those two elements. According to them, this relationship is visible even in the paratextual elements of the picture book, such as the front cover, the back cover or the endpapers. Furthermore, they state that there is a difference in the interaction created which is specifically related to the issue of authorship, that is, single picture book creators,²¹⁴ who are both author and illustrators, have an advantage over the authors and illustrators working as a team or separately since they are ‘completely free to choose either of the two aspects of the iconotext to carry the main load of the narrative’.²¹⁵ The counterpoint between text and picture, as they point out, can be more interesting, since the author-illustrator chooses which gaps are filled by pictures.

It is the interaction of the pictures and the words that contributes to reading critically and to the development of cultural awareness.²¹⁶ According to Brumfit and Carter, ‘literature can encourage in students an ability to infer meanings by interacting with the text’²¹⁷ and picture books certainly are a type of book that demands interaction.

²¹³ Nikolajeva, *Aesthetic Approaches to Children’s Literature : An Introduction*, pp. 223–24.

²¹⁴ David Lewis prefers the term ‘picturebook makers’.

David Lewis, *Reading Contemporary Picturebooks: Picturing Text* (London: Routledge Falmer, 2005), p. xv.

²¹⁵ Nikolajeva and Scott, p. 17.

²¹⁶ Indeed, for Corbett, there is a relationship between visual literacy and interculturality. Corbett dedicates a whole chapter to the development of visual literacy and how it integrates the intercultural approach to ELT. John Corbett, *An Intercultural Approach to English Language Teaching*. (Clevedon: Multilingual Matters, 2003), chap. 7.

Picture books, as we intend to use them, can be part of that approach.

²¹⁷ Brumfit and Carter, p. 14.

Lewis analyses this interaction in picture books based on the concept of ecology, developing a model of word – picture interaction in which three features stand out: interanimation, flexibility and complexity/diversity. He summarises his concept of ‘ecology of the reading event’ arguing that:

the concept of ecology affords us a model of word-picture interaction in three different ways. First, it encourages us to see how the words and pictures in picturebooks act upon each other reciprocally, each one becoming the environment within which the other lives and thrives. Second, the notion of the ecosystem as a dynamic structure helps us to understand how the word – picture relationship might shift and change, page by page and moment by moment. Third, the recognition that ecosystems can be complex as well as flexible helps us to appreciate the heterogeneity that we can sometimes find within the picturebook. But one of the greatest advantages of looking at the word – picture relation in picturebooks in ecological terms is that it points towards the role of the reader in the interanimation of word and image. The varieties of interanimation that occur in picturebooks do so in the intercourse of books and readers and nowhere else.²¹⁸

Lewis’s model gives prominence to the readers and the way readings become diverse according to their previous knowledge and the environment. Lewis refers specifically to the environment of the picture book, but we would like to add the distinctive environment of the readers, which, in this case, means reading picture books in the EFL classroom, i.e., the educational environment. This particular environment will be further characterized by multilingualism and multiculturalism, among other factors that might influence the readers’ inclination, or resistance, to read in a foreign language

Picture books may indeed motivate the most unwilling readers in EFL. The combination of the written text with the visual text may actually function as a powerful challenge for teenage learners who refuse to read, stimulating their imagination. In this regard, Tan compares the existing interdependency of images (showing) and words (telling) in picture books to the ‘opposite points on a battery’. Taking this metaphor further, he states that: ‘It requires the reader’s imagination to complete the circuit, their thoughts and feelings being the current that fills the silent space, without

²¹⁸ Lewis, p. 54.

prescription'.²¹⁹ These combined texts, thus, may develop the cognitive and the affective dimensions of learning.

For Nodelman, this characteristic is also translated into the existence of two streams of information that alternate, in which words 'act as a schema for the pictures by providing a map to be applied to the pictures in order to make sense of them, and vice versa'.²²⁰ He further adds:

The invitation to partake in the alternation and in alternately using the words and pictures as schemata for each other suggests how the typical form of picture books might be a foundational part of the process of literary education and the habit of using differing aspects of text—separated streams of information— as schemata for solving their puzzles.²²¹

Learners need to read both text and images and make some sense out of it, solve the 'puzzle', by reading the different layers of meaning conveyed by the illustrations and written words. This process originates the possible interpretations which may lead to positive discussions where the foreign language may be used and explored.²²²

Arizpe and Styles also refer to the task of linking words and pictures as a puzzle, a 'meaning-making process by piecing the picture together'²²³ from which children get great pleasure. In the study that they carried out with children up to 11 years old, they emphasise the difficulty for any reader 'to stand back from a text and view it as a whole',²²⁴ implicitly referring to picture books as books in which readers may find more

²¹⁹ Shaun Tan, 'Words and Pictures, an Intimate Distance', 2010 <<http://www.shauntan.net/comments1.html>> [accessed 1 October 2015].

²²⁰ Nodelman, *Alternating Narratives in Fiction for Young Readers. Twice Upon a Time*, p. 91.

²²¹ Nodelman, *Alternating Narratives in Fiction for Young Readers. Twice Upon a Time*, p. 91.

²²² Brumfit and Carter relate this interactivity with authenticity, by arguing that:

First, a literary text is authentic text, real language in context, to which we can respond directly. It offers a context in which exploration and discussion of *content* (which if appropriately selected can be an important motivation for study) leads on naturally to examination of language. What is said is bound up very closely with how it is said, and students come to understand and appreciate this. Literary texts provide examples of language resources being used to the full, and the reader is placed in an *active* interactional role in working with and making sense of this language. Brumfit and Carter, p. 15.

It is the discussion of content they refer to that suits our interests when it comes to addressing civic issues, which by no means indicates language study should be forgotten. With low-level learners, understanding language is a crucial point when reading.

²²³ Arizpe and Styles, p. 27.

²²⁴ Arizpe and Styles, p. 27.

difficult to grasp the meaning of the whole, given that they contain two different discourses.²²⁵

Text choice for citizenship education

In the context of EFL, one question is rather significant: which picture books should we choose? This is a central matter which makes us consider the necessary criteria when selecting stories to be read with young teenagers, regarding both text content and visual artwork. Brumfit and Carter highlight the fact that the choices made by the teacher are not entirely free of a structure of beliefs and interests, or bias:

The commitment for the literature teacher is to texts which can be discussed in such a way that the events, or characters, or anything else in the fictive world of the book are closely related to the personal needs of readers and learners as they attempt to define themselves and understand the human situation. The choice of books made by teachers, therefore, will reflect on profound and serious issues, and will draw upon the widely recognized tradition of 'serious' literature. But the methodology should encourage students to introduce into the discussion any books they read themselves which they themselves perceive to be relevant. Teachers of literature should not be concerned with the tradition because it is a tradition, but rather with books.²²⁶

Selecting books for a reading project in the foreign language classroom does not compare to selecting books for an English literature syllabus. Nevertheless, the same subjective principles are applied. Ultimately, it is the teachers' knowledge of the books and the potential for value discussion that leads to books being chosen for the purposes of GCE, even though other criteria apply, such as recognised excellence, distinctiveness, popularity or relevance in the publishing world.

In the case of picture books for citizenship education in the EFL classroom, it is important that their selection meets the pedagogical criteria, not only in terms of the literary quality of the text (written as well as visual) but also as regards its sociocultural

²²⁵ Bland associates this difficulty to indeterminacy typical of postmodern picture books, reading it as challenges that promote booktalk: 'Enigmatic picturebooks, with their juxtapositions of meanings created through pictures, words, layout and gaps invite participation, reflection, entice re-readings and encourage stimulating booktalk'. Bland, p. 32.

²²⁶ Brumfit and Carter, pp. 33–34.

impact as transformative pedagogy to carry out the education agenda, as sustained in UNESCO's GCE principles discussed in section one. The artistic features (including both the visual and written texts) provide a relevant context to text analysis, to compare situations, individual and group reflection and discussion, among other learning activities that contribute to build social and cultural awareness and develop empathy.²²⁷

Nikolajeva highlights the picture book as a multimedial narrative in which there is a visible emotional dimension. She states that picture books express basic as well as social emotions and 'offer perfect training in mind-reading'.²²⁸ She summarises her argument by affirming that 'picturebooks present a whole new dimension of cognitive and affective challenges to novice readers'.²²⁹ This engagement with the emotions identified by the reader, both as emotions of the others or of the self, unlocks the possibility to develop social competences, especially those that relate to the ability of 'reading' emotions and dealing with them. As the author puts it, '[t]o infer fictional characters' emotions from their behaviour and direct speech, and to understand their understanding of each other's emotions, provides an excellent training field for real-life social engagement'.²³⁰ As the author later concludes, 'successful children's fiction challenges its audience cognitively and affectively, stimulating attention, imagination, memory, inference-making, empathy and all other elements of mental processes'.²³¹ Although the author refers to 'novice readers', as children, the same processes develop within the context of foreign language education and learners are faced with the same challenges when reading in a foreign or second language.

While addressing the principles of text analysis applied to children's literature, Stephens links the relevance of language to the development of this affective dimension of the self:

²²⁷ Burwitz-Melzer outlines five groups of competences and learning objectives developed by using picture books and graphic novels: language competences; literary and visual literacy competences; social and political learning objectives (in which she includes learning how to use empathy or changing perspectives and accepting different opinions); intercultural competences, and the use of the new media. Burwitz-Melzer, p. 63.

²²⁸ Nikolajeva, *Reading for Learning: Cognitive Approaches to Children's Literature*, p. 96.

²²⁹ Nikolajeva, *Reading for Learning: Cognitive Approaches to Children's Literature*, p. 99.

²³⁰ Nikolajeva, *Reading for Learning: Cognitive Approaches to Children's Literature*, p. 140.

²³¹ Nikolajeva, *Reading for Learning: Cognitive Approaches to Children's Literature*, p. 227.

Language enables individuals to compare their experiences with the experiences of others, a process which has always been a fundamental purpose of children's fiction. The representation of experiences such as growing up, evolving a sense of self, falling in love or into conflict, and so on, occurs in language, and guarantees that the experiences represented are shared with human beings in general. Language can make present the felt experiences of people living in other places and at other times, thus enabling a reader to define his or her own subjectivity in terms of perceived potentialities and differences. Finally, the capacity of language to express things beyond everyday reality, such as abstract thought or possible transcendent experiences, is imparted to written texts with all its potentiality for extending the boundaries of intellectual and emotional experience.²³²

The visual language in picture books becomes central in exploring this subjective dimension.

Defining one's subjectivity suggests building the self, which implies helping learners to build self-confidence, self-belief, self-esteem or self-worth, improving their self-image and their self-awareness as both learners and adolescents in a complex world. As Coulthard states, '[i]f we want pupils to feel confident in their identities as learners, we must pay as much attention to content and context as we do to objectives'.²³³ This author refers here to cultural identity and linguistic development in bilingual learners reading *The Tunnel*, by Browne. Nonetheless, similarities within the EFL context are clear, since learners deal with two languages and are struggling to improve their level of understanding in a foreign language.

There is no set framework for exploring GCE in the ELT classroom through picture books and any proposal regarding a framework for exploring those principles with young teenagers would have to consider an overall approach using concepts and practices from different fields, including critical thinking, visual literacy, emotional literacy, foreign language education, citizenship education and even social and cultural awareness in a globalized world.²³⁴

²³² John Stephens, 'Analysing Texts: Linguistics and Stylistics', in *Understanding Children's Literature*, ed. by Peter Hunt, 2nd edn (London: Routledge, 2005), pp. 73–85 (pp. 74–75).

²³³ Kathy Coulthard, "'The Words to Say It': Young Bilingual Learners Responding to Visual Texts', in *Children Reading Picturebooks: Interpreting Visual Texts*, 2nd edn (London: Routledge, 2016), pp. 75–88 (p. 84).

²³⁴ In *Children Reading Picturebooks: Interpreting Visual Texts*, Arizpe and Styles write an excellent review of research on picture books and children. Based on their own findings and those of others, they list eight areas considered to have more impact on this field of study: cognitive development; critical thinking;

That being the case, when observing the characteristics of picture books suitable to work on GCE in the EFL classroom, different dimensions have to be considered. One of those dimensions includes the book design as well, especially if we consider the type of illustrations that is most appealing to teenagers and that is able to catch their attention. This means that we should pay attention to the object itself, the 'picturebook anatomy', Mourão says, when focusing on the physical characteristics of picturebooks to show how each part is important in conveying meaning. The author underlines how teachers should pay more attention to the way meanings may be built and present them to students as 'an object with messages to be discovered, together'.²³⁵

Some of the questions to be considered, among other aspects, concern the *which, how* and *what*: (i) Which books tell personal stories? Which books present moral dilemmas? Which books show ambiguity or indeterminacy?; (ii) How can the picture book be explored?; How can teachers encourage students' responses?; How can work be assessed?; (iii) What are the tasks for learners?; What can learners do (take action/get involved)? These are some of the many teachers' guiding questions when they become involved in such an enterprise as the one of bringing into the language classroom picture books that were not specifically written as educational literature, but may be used as such.

The multimodal nature of picture books engages learners of all ages and levels of proficiency, including our working context: hard to reach adolescents working in a mixed-ability classroom in lower secondary education. These books offer a positive perspective that often contrasts with the adversities of these readers' own lives. Whilst these picture books design is attractive and simple, the content may be complex, thereby likely to encourage these readers to actively and cooperatively build meanings through reading. The challenges they offer are not seen as intimidating. On the contrary, they seem to be encouraging. As Lütge points out, these books are opportunities to focus on both the self and the other:

language acquisition; emotional literacy; visual literacy; literary learning; second/additional language learning; social and cultural awareness (Arizpe and Styles, p. 181.). Several of these areas are addressed in our cross-curricular case study.

²³⁵ Sandie Mourão, 'Picturebook: Object of Discovery', in *Children's Literature in Second Language Education*, ed. by Janice Bland and Christiane Lütge (London: Bloomsbury, 2014), pp. 71–84 (p. 82).

Children's literature provides excellent opportunities for encountering otherness on different levels, for experiencing a sense of child-like curiosity for the unknown as well as coming to terms with feelings of uncertainty about not belonging. Teaching children's literature in its diverse shapes and forms, offers a fascinating platform for exploring questions of identity, values and worldviews, the basic ingredients for intercultural learning.²³⁶

Intercultural education and citizenship education have many visible correlations that result from the need to succeed in the processes of integration and socialisation.

Many interesting picture books for young teenagers focus on characters and how they fit into their social groups. These characters often represent young people, around the same age, quite often small or fragile but heroic. In a chapter dedicated to postmodern fairy tales, Bland says that,

In children's literature, the smallest creatures often possess heroic qualities, providing the child reader with a role model within reach. Their heroes and heroines are vulnerable, yet they show creativity, resourcefulness and resilience: they undertake the most formidable quests and overcome the most daunting obstacles.²³⁷

Characters who are able to overcome obstacles and difficulties are appealing to these learners, as put by Bland, this time focusing on radical children's literature (a more subversive form): 'Adolescent readers, as relatively powerless themselves, are likely to empathize with the predicament of the oppressed'.²³⁸ Moreover, picture books offer the possibility of temporarily inhabiting a different world with the prospect of constructive resolutions and the opportunity to work on change.

Picture books, like other literary texts, invite readers to face unfamiliar cultural contexts by stimulating their imagination while discovering other worlds and building several possible understandings of these fictional worlds.²³⁹ This understanding of otherness is a competence within citizenship education and foreign language education, something achievable through good practice in language education, which focuses on relevant stories and themes through language use, rather than focusing on linguistic

²³⁶ Christiane Lütge, 'Otherness in Children's Literature. Perspectives for the EFL Classroom', in *Children's Literature in Second Language Education*, ed. by Janice Bland and Christiane Lütge (London: Bloomsbury, 2014), pp. 97–105 (p. 104).

²³⁷ Bland, p. 128.

²³⁸ Bland, p. 213.

²³⁹ Bland, p. 35.

aspects within secondary poor texts. 'Citizenship development, creating positive attitudes to diversity and tolerance' is one of the five advantages of language learning pointed out by Bland, which she links to the social dimension of language awareness.²⁴⁰

Good practice means that teachers become researchers in the field, trying to find out which teaching strategies work best in order to explore citizenship education, the focus of our current research. The status of teacher-researcher allows us to theorise about classroom practice adding an insightful analysis to the debates taking place in specialised scholarship.

Part of that good practice includes putting the learners in the position of critical readers. Going beyond the designated canon for young teenage learners of EFL demands that teachers think differently regarding book lists in the syllabus. Choosing picture books as extensive reading to explore global citizenship issues with young teenagers is not a common or popular choice, yet. However, if good authors and illustrators are chosen and read, if sound results support this approach, others might be encouraged to follow.

Many authors and illustrators have created artful picture books which could have transformative potential, making use of gaps, indeterminacy, ambiguities, or irony. Our case study, described in detail in part two, focuses on three author-illustrators, whose picture books we have considered as having the so-called transformative potential, that is, books that can be explored as resources of the transformative pedagogy for global citizenship education sustained by UNESCO: Anthony Browne²⁴¹; Shaun Tan²⁴², and Oliver Jeffers²⁴³. Their books reveal the 'heterogeneity of the form' pointed out by Lewis,²⁴⁴ which means that they are varied in the form of the written text, the kind of

²⁴⁰ Bland, p. 216.

²⁴¹ Anthony Browne (1946-) is a British author and illustrator, winner of the Kate Greenaway Medal, the Kurt Maschler Award as well as the Hans Christian Andersen Medal. He was the Children's Laureate from 2009-2011. His vast work made him one of the most popular authors for children.

²⁴² Shaun Tan (1974-) is an acclaimed Australian artist, author and illustrator, winner of the Astrid Lindgren Memorial Award, as well as of an Academy Award for an animated short film adaptation of his picture book *The Lost Thing*. He has received many awards for his work both in children's literature and in science fiction and fantasy.

²⁴³ Oliver Jeffers (1977-) is a Northern-Irish visual artist, author and illustrator, who received many awards for his work in children's literature. His picture book *Lost and Found* was adapted to the screen, winning a BAFTA Children's Award for Best Animated Short Film.

²⁴⁴ Lewis, p. 27.

images and the dynamics between both. Even their size and material characteristics are different. Offering such diversity of readings in a classroom project should contribute to building learners' confidence as readers and knowledge of how picture books work.

The readers as authors

Our choice of three different authors and styles aims to promote exposure to picture books as advocated by Arizpe and Styles: 'The more picture books children are exposed to and the more experienced the teacher (or mediator), the more the children's critical sense of narrative and image will increase and be able to extend into further learning of literature, language and art.'²⁴⁵ We assume that the exposure to such art form may not only encourage learners to discuss meanings and share, while addressing citizenship issues, but also motivate them to become co-creators of the texts they themselves write afterwards, becoming motivated to communicate their own views of the world.²⁴⁶

Creative writing becomes a natural follow-up to reading picture books. Through reading picture books readers may feel empowered to express themselves. According to Maley, creative writing distinguishes itself from expository writing because it is 'aesthetically motivated'. He states that '[i]t deals less in facts than in the imaginative representation of emotions, events, characters and experience.'²⁴⁷ The author further adds:

The ingenuity of a plot, or the intricate structure of a poem are not the products of an unthinking mind. They require a unique combination of thought and feeling. An important quality of creative writing, however, is the way it can evoke sensations. And, unlike expository writing, it can be read on many different levels and is open to multiple interpretations.²⁴⁸

For hard to reach learners, it is often difficult to produce any type of either expository writing, such as giving information or explaining something, or descriptive writing, for

²⁴⁵ Arizpe and Styles, p. 187.

²⁴⁶ It is the awareness of their self-expression and motivation that lies behind the notion of 'learner empowerment' developed by Bland.

²⁴⁷ Alan Maley, 'Creative Writing for Second Language Students', in *Children's Literature in Second Language Education*, ed. by Janice Bland and Christiane Lütge (London: Bloomsbury, 2014), pp. 161–72 (p. 162).

²⁴⁸ Maley, p. 162.

instance, describing a person or a place. Therefore, after having inhabited a rich context through the reading experience (of picture books), learners should feel more encouraged to voice their responses creatively through writing.

Bringing these two dimensions of learning together, reading and writing, through the use of picture books may contribute to endorse global citizenship competence as one of many developed in the EFL classroom, a competence which Morgado places alongside the intercultural communicative competence, referring to both as 'outcomes of engaging with telling or reading stories through picturebooks'.²⁴⁹ According to Morgado,

any fictional or non-fictional narrative we share with others is in fact a strategy used to construe reality, rethink the past, present a version of ourselves and of our identities, or a means by which we look for similarities and for re-imagining ourselves, others and the world itself. To read a story or to tell a story are fundamental actions of meaning production, of naming that which is not yet named or of (re)constructing real events into something else. The choice of a story or of the way we tell it represents a worldview.²⁵⁰

Reading about their worldview and that of others, discussing how people interconnect and deal with problems, as well as creating stories to express their worldviews and sharing them with others, is the purpose of our case study described in part two.

To sum up, institutions such as UNESCO, the Council of Europe or the European Union have underlined the need for humanistic quality education, in which they include citizenship matters. Thus, global citizenship education has become a pressing issue in education systems worldwide. Foreign language teachers should use the space provided between different languages and cultures to integrate citizenship and language education, while catering for an inclusive classroom that does not leave hard to reach learners behind.

Reading picture books in the classroom presents itself as an opportunity for young teenagers to address citizenship issues, since these books have characteristics that promote the development of multiple literacies. At the same time, they allow for the creation of spaces for discussion, promoting competences such as critical thinking, as well as creativity.

²⁴⁹ Margarida Morgado, 'Intercultural Mediation through Picturebooks', *Comunicação e Sociedade*, special vo (2019), 163–83 (p. 165).

²⁵⁰ Morgado, p. 164.

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Picture Books: New Opportunities for Young Teenagers

PART TWO

PICTURE BOOKS IN THE EFL CLASSROOM: A CASE STUDY

This chapter presents the research project carried out in the field of English language teaching methodology. The study demonstrates how picture books were brought into the classroom as extensive reading activities and how they served the purpose of exploring citizenship issues, thus addressing the SDG in education.

The chapter is organised into two sections: (1) the methodological approach adopted in the research, that is, the options that were made regarding the best way to successfully implement the project in a real class; and (2) the reading project put into action in the EFL classroom.

As for the first section, we will explain the decisions made, regarding the research approach and the choice of the case study format. We will also give details about data collection, clarifying instruments, methods and analysis that sustained our research process successfully.

Regarding the second section, we will describe the reading project thoroughly, from the context in which it took place to the framework design and implementation process. We also give a detailed account of the readings that took place in the English classroom, including all steps taken during the process. These details include a short summary of the picture books chosen, a brief presentation of the lesson plans, and the analysis of the learners' responses included in the study, specifically, those referring to group reading activities, questionnaires, and follow-up activities.

The second section includes the description of a final written assignment included in the project design, a collaborative task which is the culmination of the work developed during the three readings proposed: the creation of e-books by the learners. Additionally, we comment on the answers of a few selected participants on an online forum, which provide some feedback on the project undertaken, further illuminating some of the findings.

1. METHODOLOGICAL APPROACH

This research was carried out within a formal educational context and was organised into four distinctive stages: preparing the research, implementing the reading project (fieldwork), collecting and analysing data, and writing the conclusions.

Firstly, we defined our research question based on our initial literature review on citizenship education, foreign language education and the use of picture books in the EFL classroom. The question 'To what extent may picture books promote the discussion of citizenship issues among young teenagers?' became the starting point of the project, but some work had to be done before the actual reading project was implemented in class.

After refining the question to its final formulation, we stated our problem and worked on a framework to develop an EFL reading project which allowed the students to reflect on and discuss citizenship issues. We decided upon which issues to address and which picture books to read. We selected three picture books based on both the story and the artwork and then planned the reading tasks to be applied in the classroom. Simultaneously, we considered which data would be relevant to our case and the appropriate data collection instruments, since these had to be linked to the type of activities developed with the learners. We also thought about how to analyse and interpret the data, including the type of analysis and the software to be used later on.

Secondly, we implemented the reading project in class, which took a whole academic year, from September 2016 to June 2017. During this time, not only did we manage all necessary permissions, but also refined the reading activities to be developed in order to apply them successfully. After each reading, we collected and organised relevant qualitative data that was subsequently analysed.

Thirdly, we analysed our data for each picture book and described the results, proceeding later on to their discussion regarding the research question.

Lastly, we wrote our final conclusions.

1.1 A QUALITATIVE APPROACH TO RESEARCH

The implemented project was part of an interdisciplinary research study, involving extensive reading of picture books and citizenship education in EFL, therefore implying the use of different methodological research techniques. It was necessary to analyse data collected in the field, by which we mean the learners' responses to picture books and how they value certain attitudes and behaviours portrayed in these stories. In order to achieve this, qualitative research methods were the most suitable to carry out the project fruitfully, since the qualitative research methodology is the one that best deals with issues such as social behaviour and emotions. According to Mackey and Gass, qualitative studies are usually characterised as 'naturalistic and controlled observation', 'subjective', 'discovery oriented', 'soft data', 'ungeneralizable, single case studies', 'assuming a dynamic reality' and 'close to the data'.²⁵¹ This means that it is the approach that best suits the needs of the teacher-researcher and learner-participants.

Our interpretation of the learners' responses does not pretend to ignore a potentially subjective element on the part of the researcher's analysis. As stated by Amado, who addresses the complexity of the educational phenomenon on qualitative research in education, the multiple paths of investigation emerge from that complexity. The fact that they are multiple does not mean that they oppose each other, but rather complement each other to obtain a better understanding of the educational process.²⁵² He further adds that the researcher will always be connected to the subjective world of the participant or participants.²⁵³

As far as this research is concerned, it is our assertion that picture books may promote the discussion of relevant citizenship issues among young teenagers in the FL classroom, thus contributing to develop global citizenship education competences,

²⁵¹ Alison Mackey and Susan M. Gass, *Second Language Research: Methodology and Design* (Mahwah: Lawrence Erlbaum Associates, Publishers, 2005), p. 2.

²⁵² João Amado, *Manual de Investigação Qualitativa Em Educação*, 2ª edição (Coimbra: Imprensa da Universidade de Coimbra, 2014), p. 12.

²⁵³ '(...) sejam quais forem as decisões e opções na elaboração de um plano da investigação qualitativa, a pessoa do investigador, independentemente das estratégias e das técnicas que eleja para o seu plano de investigação, permanecerá sempre em torno do mundo subjetivo do ou dos participantes da sua pesquisa – numa tentativa de entender o significado que eles dão às suas vidas ou a aspetos circunscritos dela, as interpretações que fazem das situações em que estão ou estiveram envolvidos, etc., etc.' Amado, p. 12.

besides language goals. However, while the reading activity seems to be quite objective, that is not the case with the interpretation and discussion of the stories that contribute to building up those attitudes identified as positive in global citizenship. In fact, discussing the stories and relating them to citizenship issues depends much on the learners' own life experiences, which include not only what they go through in their personal lives, but also what they see around them. And what the readers perceive is also interpreted in different ways. It is therefore important to deal with the learners' responses within their educational context.

A qualitative approach allows us to describe, explain and, hopefully, understand how citizenship can be explored in the EFL classroom with a positive effect in the learning process. Whether our study can be replicated or not by others depends entirely on who may wish to do so, and in which context, although we must understand that all research that deals with aspects of subjectivity may display a variation of results.

It is the main interest of the teacher-researcher to gather as much information as possible, not only to understand the process but also to be able to reproduce it later on, even knowing that the details and the results may vary, depending not only on the group of learners but also on the context. From the perspective of the teacher-researcher, according to Amado, the main interest of the interpretative research process in education is the possibility of particularising, not so much of generalising.²⁵⁴ The details of this research are as important as the conclusions we may draw from it. The complexity we may find is part of the paradigm of research in education.²⁵⁵

To better describe the details in the process and develop meaningful conclusions from them, we opted to build a case study, which better suits the subjective dimension

²⁵⁴ '(...) o principal interesse do investigador interpretativo é a possibilidade de particularizar. Mais do que de generalizar; a representatividade das conclusões, longe de ser estatística é social e teórica assente em critérios de compreensão e pertinência.' Amado, p. 44.

²⁵⁵ Amado states precisely that: '(...) o paradigma da investigação em educação não é senão o *paradigma emergente ... o paradigma da complexidade*.' , p. 68.

He further adds that a social and pedagogical situation, a concrete case (a school, a student, a class, a teacher, etc.), may be researched as a 'case', in their context, without losing a more general perspective of it:

'(...) julgamos que uma situação social e pedagógica, um caso concreto (uma escola, um aluno, uma turma, um professor, etc.) pode ser estudado enquanto "caso", em seu contexto (estudo qualitativo), sem que, no esforço a fazer para a sua compreensão e interpretação, se deixe de recorrer também ao conhecimento que se obteve sobre tais situações ou "casos" numa perspectiva mais generalizadora e quantitativa.' Amado, p. 69.

of the research, allowing us to interpret those details and give them significance.

1.2 THE CASE STUDY

As regards a qualitative approach to research, we opted to build a case of a class of young teenagers (14 and 15-year-olds) in a Portuguese state school, taking the English teacher both the roles of teacher and researcher, which is not uncommon in qualitative research in the field of education. It was the goal of the teacher-researcher to build a reading project and find out the learners' responses to a certain type of text and what they learn from reading it, beyond the linguistic content, thus confirming, or not, our assertion that picture books may promote the discussion of citizenship issues among young teenagers within an EFL classroom. The case study was the best option to approach the interdisciplinary characteristics of the research and of the initial research questions, assuming itself as 'user-friendly for teachers', as described by Griffee.²⁵⁶

According to Yin, the case study is a common research method in the field of education and it contributes to our knowledge of individual, group, organisational and social phenomena, among others.²⁵⁷ This method goes beyond the exploratory phase and it can be used to describe and explain these phenomena as well.²⁵⁸ In fact, our research questions are focused on the 'how' and not so much on the 'what', which favours the choice of the case study as the best research method to follow. We are not trying to find out which skills promote citizenship learning in the FL classroom. We assume that reading promotes it in a very interesting and engaging manner, especially extensive reading. We are also not trying to determine which types of books best favour the discussion of citizenship issues in the classroom. We take a very specific type of book, the picture book, and start from there, postulating that it is both suitable and appealing. Still, we want to know *how* this type of book can be used successfully with

²⁵⁶ Dale T. Griffee, *An Introduction to Second Language Research Methods: Design and Data* (Berkeley: TESL-EJ Publications, 2012), p. 100.

²⁵⁷ Robert K. Yin, *Estudo de Caso: Planejamento e Métodos.*, 4ª edição (Porto Alegre: Bookman, 2010), p. 24.

²⁵⁸ Yin, p. 25.

young teenagers and *how* they react to it. We look at what the outcome might be, hence the choice of the case study.

The fact that we have to deal with many different types of evidence, resulting from classroom work, supports the triangulation of the evidence. However, it does not allow statistical generalisations on the results obtained, since the focus is not on the frequency of responses. The main objective is to be able to gain insight into the potential of picture books as authentic resources and define some principles that may be followed in the teaching of citizenship in the EFL classroom. The goal of the case study is to contribute to the empirical research in the field by expanding theories, not by enumerating frequencies, as Yin states.²⁵⁹ According to the same author, there are four different uses for the case study: to explain, to describe, to illustrate, and to explore.²⁶⁰ In our case, we share the first three uses. We intend to explain the links to the choices made, to describe the process and how it was implemented and to illustrate how learners responded to our reading project, highlighting the connections established in our main research questions and reflecting critically on findings and consequences to actual 21st-century learners.

According to the case study framework, there isn't a clear border between the phenomenon and the context, which also applies to our teaching-and-research context. The phenomenon is to be understood within its specific context and if we vary the latter, the results may be different, although some similarities may be found.

Nunan defines a case as 'a single instance of a class of objects or entities' and the case study as 'the investigation of that single instance in the context in which it occurs.'²⁶¹ Our single instance is a class of students attending year 9 and our context is a Portuguese state school in a rural area.

We chose a single class as our object of research and analysis. It consisted of a group of twelve teenagers in a Portuguese state school attending year 9, the last year in the 3rd cycle of the basic education system, before entering secondary school.

²⁵⁹ Yin, p. 36.

²⁶⁰ Yin, p. 41.

²⁶¹ David Nunan, *Research Methods in Language Learning* (Cambridge: Cambridge University Press, 1992), p. 79.

Teenagers attending year 9 are usually fourteen or fifteen years old and many of them read little or nothing at all, least of all in English. Most of them have poor, or inexistent, reading habits. Although they all had attended English classes for four years, being this their fifth year of English, they were at a lower-intermediate level, some at an elementary level (A2 to B1). From the subjective point of view of the teacher, they became an interesting group to work with as a researcher who wishes to test the possibilities picture books offer in promoting citizenship, active participation and involvement, integrated in EFL learning, of students who present poor academic results and who may be characterised as hard to reach. Further details on the profile of the class will be given when describing the specific context of the project (2.1).

1.3 DATA: METHODS AND ANALYSIS

We collected our data from different sources so as to ensure data triangulation. We used answers to questionnaires and writing samples as core data. For each picture book, we developed a questionnaire to be applied after the reading, which presented learners with citizenship issues raised by the story, allowing us to have a general overview of their responses to the story regarding those same issues. The written samples were taken from the work done in and outside the classroom and they include both group and individual work, such as answers to questions on the stories and follow-up activities. In short, for each picture book, we collected data from three different sources, the small group reading activities, the follow-up activity and the book questionnaire.

The data from the group reading consists of two answers to two questions during the lesson in which the reading took place. After reading the story once, the groups were asked two questions, which made them go back to the story and talk about it. Their group notes are the answers which they later shared with the whole class. These are generally short answers that result from their first interpretation of the story.

Data from both the follow-up activities and the picture book questionnaires was collected after the lessons during a short period of time. The follow-up activities consisted of an individual writing task, in the case of the first two books, and a

collaborative task, in the case of the third book. All three activities were different and they were directly linked to the stories read, such being the case of the questionnaires as well. All three questionnaires had a common structure, though.

In the first question in the questionnaire, learners were given a short list of five topics and they were asked to think about those issues and say whether they believed that the story deals with them. In the second question, they were given five statements, directly linked to the five topics, and they were asked to say whether they reflected upon those issues after reading and talking about the story. For each book, we selected five interrelated issues. The first and second books shared one of them. These topics became the basis for the coding used in our qualitative analysis.

The third question asked them to identify the meaning of the story and the fourth question was whether they would recommend the book or not and the reasons for that. The first questionnaire also included a question about their reading habits. The three questionnaires were written in English, as activities to be developed, and questions related to age or gender were removed from the data to be analysed, given that they were not variables to be included in this case study.

All the samples of the learners' texts are shown as they wrote them. These final texts, as presented to the teacher, were not edited for pedagogical reasons. They exemplify their level of English and their own struggles with language accuracy. At the same time, they show that those limitations did not stop them from expressing themselves and getting involved.

The final assignment, an e-book created by these learners, is also part of the collected data and contributes largely to corroborate how strong an impact these picture books had on these learners, giving them the possibility of gaining a more autonomous voice. After the reading project was finished, six students participated in an online group discussion about the activities they had joined in. This was not classwork and in order to let them talk about everything that they had done the discussion was led in Portuguese. Their answers, as a focus group, add deeper insight into our analysis and are also valuable data.

The methods to collect data are as summarised in the table below.

Method/ Source	Data	Document Identification ²⁶²	Type of analysis
Small group reading and discussion	Answer to question 1 Answer to question 2	X_Q&A_1 X_Q&A_2	qualitative
Questionnaire following whole-class discussion	Answer to question 1 Answer to question 2	X_questionnaire_Q&A_1 X_questionnaire_Q&A_2	quantitative
	Answer to question 3 Answer to question 4/5	X_questionnaire_Q&A_3 X_questionnaire_Q&A_5	qualitative
Writing activities	Written sample – an email	X_email_STU_X	qualitative
	Written sample – narration of events	X_narration_STU_X	qualitative
	Written sample – poster	Poster_STU_X	qualitative
Creative writing activities	Written sample – e-book	e-book_STU_X	qualitative
Online discussion group	Answers to questions on overall project	forum_discussion_group_Q&A	qualitative

Table 2: overview of the method and data collection

The use of different data is supported by Nunan’s approach to research in language learning, in which he classifies the case study as a ‘hybrid’ because it uses as resources different methods for collecting and analysing data.²⁶³ According to the same author, the case study allows us to use both qualitative methods and statistical methods, which means that in a case study we may bring together qualitative data and quantitative data.²⁶⁴ In this particular case study, the written samples of the students were our qualitative data, but the questionnaires provided for both types of data.

Content analysis of the samples allowed us to interpret their responses and to establish relevant connections between reading picture books in a foreign language and learning about citizenship values and attitudes, that is, between language learning and the promotion of social and cultural awareness.

We used the MAXQDA software to help us carry the analysis of the learners’ responses through. Based on the stories and the classwork, we devised a code set which we used to identify citizenship-related content, making it thus easier to interpret the data. The code system includes three groups of codes: (1) citizenship issues; (2) issues related to the meaning of the stories; (3) reasons for book recommendation. The categories are related to values and attitudes addressed in the picture books. Whilst the

²⁶² The letter X in the document identification represents either the title of the picture book to which they refer or the students’ sample texts (in that case identified with STU_X).

²⁶³ Nunan, p. 74.

²⁶⁴ Nunan, p. 75.

first code set was selected prior to the readings, since they appear in the questionnaires, the other two groups emerged from the learners' answers. Correspondence between them was established whenever possible, though. The following table gives an overview of the categories used in coding the segments of either text or image.

Code set	Category	Category definition
Citizenship issues Themes or topics related to citizenship education	Identity	How we see other people and how we see ourselves
	Cultural differences	How different people are culturally
	Respect for each other	How people show respect for each other
	Communication and understanding	How important it is to communicate with each other
	Empathy	How we identify ourselves with others
	Self-expression	How we express our feelings and ideas
	Discrimination	How people treat others unfairly because of their features or beliefs
	Creativity	How we use our imagination to create new ideas or things
	Friendship	How important it is to have a good relationship with others
	Fear	How we sometimes are frightened of others
	Courage	How we sometimes need to be brave
	Bullying	How people humiliate or hurt someone smaller or weaker
	Helping out	How we can help each other
Looking for help	How we try to find something or someone to help	

Table 3: overview of the categories used in coding with reference to citizenship issues

Code set	Category	Category definition
Meaning of the story Selection of topics related to citizenship and mentioned by students in the questionnaires	Integration	Becoming part of a group
	Cultural exchange	Sharing cultural points of view and ideas
	Respect and acceptance	Accepting each other's ideas
	Self-expression	Expressing your feelings and ideas
	Creativity	Using the imagination to create new ideas or things
	Discrimination	Differentiating people
	Friendship	Having a good or close relationship with other people
	Fear	How you sometimes feel frightened or afraid of something or someone
	Courage/ taking action	Taking the initiative to do something
	Bullying	Frightening or hurting someone who is weaker or smaller

Table 4: overview of the categories in coding answers to question 'What is the meaning of the story?'

Code set	Category	Category definition
Book recommendation Selection of reasons pointed out by students in the questionnaires	Aesthetic appreciation	The way students refer to the book regarding its qualities or type
	Issues in the story	The issues students refer to regarding the main topic of the story

Table 5: overview of the categories in coding answers to questions ‘Would you recommend this book to a friend? Why?’

All documents subject to our analysis were identified with a reference to the title of the picture book and the corresponding activity.²⁶⁵ Two of the questions in the questionnaire for each picture book were not analysed qualitatively, but rather quantitatively, using a Likert scale.

Applying categories to code segments of text or image, which are a result of classwork, is one way of conferring more objectivity to the study and hence reducing the amount of subjectivity of the analysis made. We recognise the fact that there might still be a certain ambiguity in the interpretation of these data, which is not uncommon in the interpretation of literary or literary-like texts, as well as in texts produced as a result of their exploration in EFL didactics or pedagogy, such as is the case of sample texts produced by these language learners. Moreover, the use of three different sources to collect data aims to ensure reliability and validity.

2. THE READING PROJECT

2.1 CONTEXT

2.1.1 THE SCHOOL

This case study was implemented in a state school situated in the centre of Portugal. The school belongs to a cluster of schools, attended by around 1,400 pupils, from kindergarten to secondary level. The school where the case study was implemented is a basic education school, attended by pupils from kindergarten to the 3rd cycle (which includes years 7, 8 and 9). It is located in a small village twelve kilometres away from the main secondary school. Although it is not very far from the

²⁶⁵ See Table 2.

small town where the main school is or from the urban area of a big city, it is isolated by its surrounding forest, maintaining many of the rural characteristics of the nearby town and little of the characteristics of the nearby city.

It is a small school with a multi-part building and a gymnasium. It has also got a small sports field. Almost every classroom is equipped with a desktop computer with access to the Internet and a projector. There are two small computer rooms, mostly for ICT lessons. Although there are three classrooms with interactive boards, it is far from being considered a technological school. The library offers a small collection of books, from children's books to books for teens and young adults, including some classic novels. The English book section is also limited in number, including mostly readers (both original stories and retells).

This school has been affected by the decrease in population. At the time this study was carried out, during the academic year 2016-2017, there were two kindergarten classes, three 1st cycle classes, three 2nd cycle classes and six 3rd cycle classes.²⁶⁶ There was also a vocational course and an educational and professional course, both of which were attended by students over fifteen, trying to obtain their year 9 diplomas. Most classes were small and inclusive. The student population was quite heterogeneous. It included pupils with special needs, pupils from a socioeconomically disadvantaged background, with parents with low qualifications and income, and pupils in foster care (living in institutions, mostly for boys).

The achievement record of the school, based on the national final exam results in year 9 (for both Portuguese and Maths) in the year previous to this study was not satisfactory, situated below three (in a scale from one to five). The student population and the results at the end of the nine years of schooling may lead us to describe the school as a disadvantaged school, struggling to keep its students and to improve their academic skills.

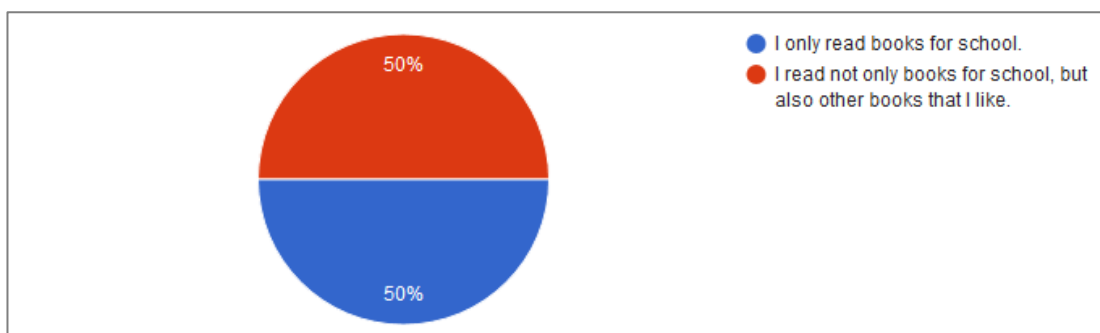
²⁶⁶ In Portugal, there are three cycles in the education system. The first cycle covers the first four years of schooling (years 1 to 4). The second cycle covers year 5 and year 6. The third cycle covers years 7, 8 and 9, and it is the cycle that precedes secondary education. Secondary school goes from year 10 to year 12, which is currently the last year before attending university. All twelve years are compulsory.

2.1.2 THE CLASS

The class consisted of a group of twelve students, nine teenage boys and three teenage girls. At the time the school year started, on 15th September 2016, the average age of the group was fourteen years old, which is considered quite normal in year 9, when students usually are fourteen or fifteen years old. Although the average age of the class meets what is expected, their learning paths do not. In fact, eleven students in the group (92%) had already been retained once in school in previous years and only one student (8%) presented a clean record of average to good results. This means that the class was a group of learners struggling to succeed academically.

The class was quite diverse, with students from different social backgrounds and irregular family support. It is of the utmost importance the fact that 55.6% of the boys in the group (that is, 42% of the students) did not live with their families during schooldays, but instead in a foster institution for boys, which makes this a quite vulnerable group.

Regarding their foreign language skills, they were a mixed-ability class with different proficiency levels, from basic user (A1) to independent user (B1), according to the CEFR Global Scale, and divergent interests regarding school, the learning of a foreign language or reading. In fact, when asked to select the statement that best described their reading habits, 50% of the students selected 'I only read books for school', which means they only read the books recommended in the syllabus and in Portuguese.



Graph 1: students' profile as readers²⁶⁷

²⁶⁷ This profile is based on one question included in the first questionnaire (on Shaun Tan's book). Students had to choose one of the two options given. The purpose of the question was to understand the type of

Overall, the class might be considered a class of hard to reach learners, where one faces lack of enthusiasm or interest in learning (or reading for that matter) on a daily basis and where their performance varies.

The characteristics of the participant class are summarised in the table below and it includes school year, number of students, age, language proficiency (in English as a Foreign Language) and overall learning profile as a group:

The class	
School year	year 9
No. of students	12 (9 boys and 3 girls)
Average age	14
Language proficiency	mixed-ability (A1 – B1)
Learning profile	hard to reach

Table 6: characteristics of the participant class

2.1.3 THE ENGLISH CLASSROOM

The classroom where the lessons took place was a regular classroom on the first floor, with ten desks for the students and a desk for the teacher. There were two chalkboards, an interactive board and a projector, as well as a desktop computer. During the lessons dedicated to the reading project, desks were arranged in order to facilitate group work and debate. The furniture display played an important role since we had to make sure that students were face to face during their small group activity as well as during the whole class discussion. Minor adjustments in the transition of activities (from small group to whole class) had to be made, which was not difficult considering the small size of the class.

2.2 FRAMEWORK AND IMPLEMENTATION OF THE PROJECT

Through our reading project, we endeavoured to explore global citizenship principles through the use of picture books, often classified as a form of children's literature, though not restricted to that audience, as discussed previously. We took some of the main points of global citizenship education pedagogy, specifically, that

reader regarding their personal interest in the activity, not the frequency or type of book, that is, we wanted to understand how their exposure to books was limited or not by school choices.

citizenship must be taught, teachers have a role to play in its efficacy, different approaches can be explored in the classroom and conversation can be influential as a pedagogical practice to reflect, debate, question, and learn about citizenship. The fact that the group of learners could be labelled 'hard to reach' makes it all the more important to invest in these learners' reading literacy levels and citizenship awareness and learning. As stated by the Council of Europe, regarding the significance of quality education (SDG 4), 'education is one of the most important investments a country can make in its people and its future',²⁶⁸ meaning that increasing literacy skills and citizenship awareness leads to lower levels of poverty and inequality.

We considered the topics and learning objectives of global citizenship education suggested by UNESCO, according to what we presented before, and decided to explore one of the three domains of learning, the socio-emotional, addressing its key learning outcomes and key learning attributes by dealing with three different topics (UNESCO's topics 4, 5 and 6 of GCE). The following table presents the learning outcomes, key learner attributes and topics under the socio-emotional domain, according to the overall structure proposed by UNESCO:

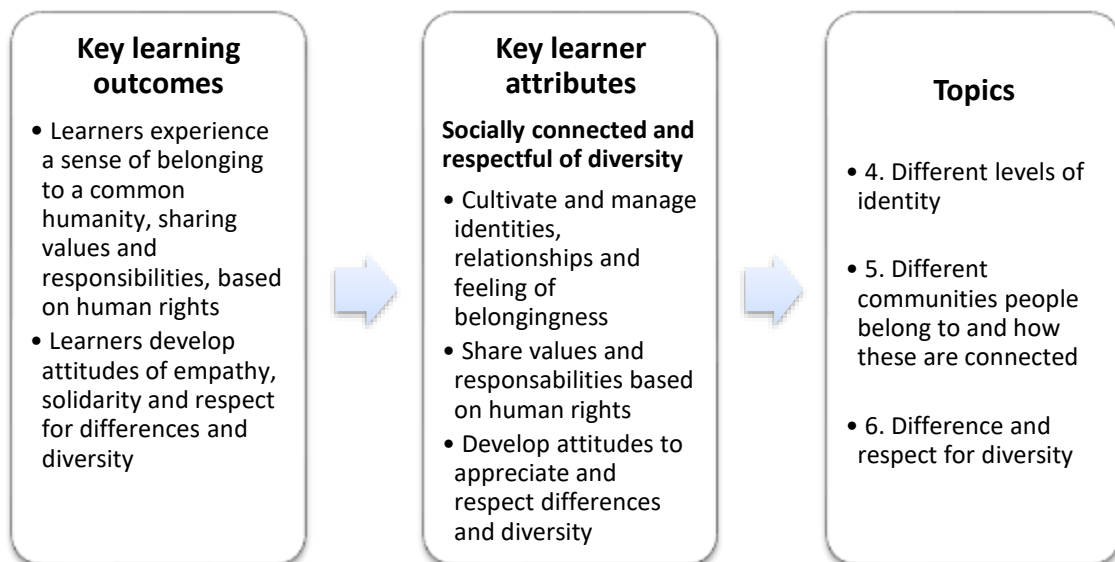


Figure 4: GCE's socio-emotional domain of learning²⁶⁹

²⁶⁸ Council of Europe, *Council of Europe Contribution to the United Nations 2030 Agenda for Sustainable Development*, p. 17.

²⁶⁹ UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, p. 29.

In our case study, we suggest that the topics of the socio-emotional domain of learning meet the citizenship and language education aims. Considering the average age of the participants, we looked at the following learning objectives, as suggested by UNESCO for the lower secondary (12-15 years):

Topics	Learning objectives Lower secondary (12-15 years)
4. Different levels of identity	Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity
5. Different communities people belong to and how these are connected	Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups
6. Difference and respect for diversity	Debate on the benefits and challenges of difference and diversity

Table 7: GCE's learning objectives regarding topics 4 – 6 for the lower secondary ²⁷⁰

We also examined the key themes proposed in GCE for each learning objective in order to make the right choices for the development of the project. They are as shown in the table below:

²⁷⁰ UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, p. 31.

Topics	Learning objectives Lower secondary (12-15 years)	Key themes
4. Different levels of identity	Distinguish between personal and collective identity and various social groups, and cultivate a sense of belonging to a common humanity	<ul style="list-style-type: none"> → Multiple identities, belonging and relating to different groups → Complexity of personal and collective identity, beliefs and perspectives (personal, group, professional, civic) → Engagement and cooperation in projects addressing common challenges → Feeling of belongingness to common humanity → Cultivating positive relationships with people from various and different backgrounds
5. Different communities people belong to and how these are connected	Demonstrate appreciation and respect for difference and diversity, cultivate empathy and solidarity towards other individuals and social groups	<ul style="list-style-type: none"> → Personal and shared values, how these may differ and what shapes them → Importance of common values (respect, tolerance and understanding, solidarity, empathy, caring, equality, inclusion, human dignity) in learning to co-exist peacefully → Commitment to promoting and protecting difference and diversity (social and environmental)
6. Difference and respect for diversity	Debate on the benefits and challenges of difference and diversity	<ul style="list-style-type: none"> → What makes us similar and what makes us different from other people in the community (language, age, culture, ways of living, traditions, characteristics) → Importance of respect and good relationships for our well-being → Learning to listen, understand, agree and disagree, accept different views and perspectives → Respecting others and self and appreciating differences

Table 8: topics 4 – 6 key themes for the GCE’s learning objectives in lower secondary²⁷¹

The themes are vast and they often present themselves interconnected, offering a world of possibilities for the EFL classroom. When looking at the list of keywords for the social-emotional dimension, we found many themes that could be explored in our class and that met the language objectives in the EFL syllabus as well. In the next table, we present UNESCO’s list of keywords organised under the theme ‘cultivating and managing identities, relationships and respect for diversity’, highlighting in bold the ones that are the basis for the discussion and the activities implemented in our case study:

²⁷¹ UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, pp. 35–37.

- **community**, country, diasporas, **family**, indigenous populations, minorities, **neighbourhood**, **school**, **self and others**, world
- **attitudes**, **behaviours**, **beliefs**, culture, **cultural diversity**, **diversity**, gender, **identity** (collective identity, cultural identity, gender identity, national identity, personal identity), **intercultural dialogue**, **language(s)** (bilingualism/ multilingualism), religion, sexuality, **value systems**, **values**
- **care**, compassion, **concern**, **empathy**, **fairness**, honesty, **integrity**, **kindness**, **love**, **respect**, **solidarity**, **tolerance**, **understanding**, world- mindedness
- **assertiveness**, **communication**, **conflict resolution**, **dialogue**, **inclusion**, **intercultural dialogue**, life skills, managing difference (e.g. cultural difference), managing change, mediation, negotiation, partnership skills (international and local), **prevention (conflict, bullying, violence) relationships**, reconciliation, **transformation**, win-win solutions
- animal cruelty, **bullying**, **discrimination**, racism, violence (including gender-based violence, school-related gender-based violence (SRGBV))

Figure 5: key words for ‘cultivating and managing identities, relationships and respect for diversity’²⁷²

We assumed that these citizenship overall topics and key themes can be approached and developed in the language classroom through reading activities that promote classroom discussion and that picture books can engage young teenagers in reflecting on and talking about these issues. Choosing picture books as valid options for extensive reading activities with this type of audience opens up their learning possibilities both as language learners and global citizens, even if they live in small communities, as is the case of our participants.

Having this in mind, we set two objectives: (1) to explore citizenship in the foreign language classroom through reading and (2) to propose the validity and usefulness of picture books as a literary genre suitable to the cross-curricular approach of citizenship in the language classroom.

Firstly, a framework was developed in order to better visualize the whole project and how it would be carried out. This framework was translated into a detailed plan for the implementation of classroom activities within the project.²⁷³ It was implemented during the academic year 2016-2017 and it was organised in five different stages.

²⁷² UNESCO, *Global Citizenship Education: Topics and Learning Objectives*, p. 43. [our emphasis]

²⁷³ See Appendix 1 (overview of the implementation of the project).

The first stage of the implementation of the project was dedicated to procedures necessary for a successful outcome. At this stage, it was important to guarantee the authorisation from both the school and the legal guardians of the students. We first obtained permission from the school director and then the permission from the legal guardians of the students.²⁷⁴ We decided on how to safeguard the anonymity of the students, by randomly assigning a letter to each one of them (letters A, B, C, D, E, F, G, H, J, K, L, M). This means that all samples would then be identified by letters and all names would be removed from all examples of classwork. For legal reasons, the audio recording was not used at all.

It was also at this stage that the lesson outlines for the reading tasks were designed. Although the books selected were different, we wanted to propose a shared, common structure for the lesson. Therefore, we created a Word template to be used to write the lesson outline and the teacher's notes. It included the identification of the book, author and publishing house, as well as all relevant information necessary for anyone to use the lesson outline successfully: learning aims, citizenship issues, focus questions, lesson phases/ time, activities, class, learning environment, resources and ICT tools. The lesson activities were five: (1) warm up, (2) reading and exploring the story, (3) interpreting the story and sharing, (4) giving feedback and (5) follow-up. For each activity, we described the interaction pattern, the suggested time and the different steps in the development of the activity, including some possible questions to be asked and tools to be used.²⁷⁵

The first reading was planned as an exploratory or piloting activity and it was dedicated to the reading of *Eric*, a story by Shaun Tan. The second reading was dedicated to *The Hueys in The New Jumper*, a book from The Hueys Series by Oliver Jeffers. The third reading was dedicated to *Willy the Wimp*, a book from the Willy Series by Anthony Browne. These picture books were selected based on ten criteria: (1) the authors are both writers and illustrators; (2) the authors are from English-speaking countries; (3) the stories are English originals; (4) the stories are very short; (5) the storylines are simple,

²⁷⁴ See Appendix 2 (authorisation requests).

²⁷⁵ See Appendix 3 (teacher's notes: template).

yet encourage students to talk and discuss citizenship issues; (6) the illustrations appeal to all types of audience, both children, teenagers or adults, which means that they should not be seen like childlike drawings, but rather pieces of artwork; (7) the illustrations of characters have no implicit bias on either race, ethnicity or gender; (8) the complexity of the language used is appropriate for an EFL mixed-ability class; (9) there is a certain sense of humour or peculiarity that makes the stories memorable and, last but not least, (10) the books are part of the teacher’s favourite books list.²⁷⁶ We may summarise the criteria for a better visualisation using the table below:

Criteria for picture book selection	
Author	1) both writer and illustrator 2) from an English-speaking country
Story	3) English originals 4) very short 5) encourage talk/ discussion of citizenship issues
Illustrations/ artwork	6) appealing to all audiences as artwork 7) no implicit bias on race, ethnicity, gender or other
Language	8) appropriate for an EFL mixed-ability class
Overall observation	9) there is a distinct sense of humour or peculiarity 10) teacher’s favourite picture books

Table 9: criteria for picture book selection

The project, however, was not only about reading picture books and talking about citizenship issues, but it also aimed to take another step forward, motivating and empowering learners by discussing and creating their own stories as writers and illustrators. Therefore, at this stage, we decided upon the strategy that best suited the promotion of creative writing using ICT tools and we selected some that could be helpful during the last phase of the implementation of the project. This process will be described later, in section 2.6.

The second, third and fourth stages were totally devoted to the reading of books. The reading of the three books took place during the second school term (from January

²⁷⁶ This last criterion has no reliable basis other than a long teaching experience. We believe that when a teacher shows that he or she has a passion for a certain book to be read in class, students welcome it in a different manner and become more open-minded about the possibility of reading it. There is an emotional reason for reading the story.

to March 2017). The first book was read on 23rd January 2017, the second on 20th February 2017 and the third and last one on 20th March 2017. The final assignment for this last book took place on 23rd March (including the questionnaire and the poster).

Each of these stages took a 90-minute lesson in which the reading and discussion occurred. For each lesson, we outlined five phases in order to achieve our goals. The first four phases were planned as classroom work, whereas phase five was planned as extra-classroom work. The pedagogical approach to the activities proposed in each of the three lessons dedicated to reading picture books is an attempt to promote active learning, namely, through brainstorming and debate, as we shall see later on.

The next table gives an overview of the information included in the teacher's notes²⁷⁷ used in each lesson:

Lesson outline	
Learning aims	
Citizenship issues	
Focus questions	
Lesson phases/ time	<ol style="list-style-type: none"> 1. Warm-up (15 minutes) 2. Reading (15 – 30 minutes) 3. Talk/ discussion (30 minutes) 4. A short feedback questionnaire (20 – 15 minutes) 5. Follow-up activities (extra-classroom activity)
Activities	<p>Activity 1: warm-up interaction pattern; time; development of the activity</p> <p>Activity 2: exploring the story interaction pattern; time; development of the activity</p> <p>Activity 3: interpreting the story and sharing interaction pattern; time; development of the activity</p> <p>Activity 4: giving feedback interaction pattern; time; development of the activity;</p> <p>Activity 5: follow-up interaction pattern; time; development of the activity</p>
Class	
Learning environment	
Resources	
ICT tools	

Table 10: overview of the structure of the lesson outline

The fifth and final stages took place in the third term (from April to June) and it included the process of creative writing. Students worked together as co-authors in the writing and illustration of a picture book, which they published as an e-book (displayed

²⁷⁷ See Appendix 3 (teacher's notes: template).

for private use only) and shared with the class. There was some work done in the classroom, on 22nd May and on 25th May. The final product was also presented in the class, on 5th June.

After the implementation of the project, which was concluded on 5th June 2017, six students were selected to join an online forum to give some overall feedback on the project. Their answers were a great in-depth contribution to the understanding of the project from the students' point of view, leading to further questions.

The organisation of the different stages of the work done with students, that is, of the implementation of the project in the classroom, is thus summarised:

Stages	Description
Stage 1	Ethical procedures. Deciding on teaching methodology. Preparing classwork: selecting picture books; designing tasks; outlining lesson plans; creating templates and other material.
Stage 2	Reading activities: picture book 1 (<i>Eric</i>)
Stage 3	Reading activities: picture book 2 (<i>The New Jumper</i>)
Stage 4	Reading activities: picture book 3 (<i>Willy the Wimp</i>)
Stage 5	Creative writing. Publishing an e-book.
Post-implementation	Online forum for overall feedback from selected group

Table 11: stages of the implementation of the project in the classroom

2.3 FIRST READING: *ERIC* BY SHAUN TAN

2.3.1 THE PICTURE BOOK

Eric is a picture book written and illustrated by Shaun Tan and published in 2010. The original version appeared in 2008, in *Tales from Outer Suburbia*, by the same author. It is a 115 x 152mm picture book, with 48 pages, which includes spreads with written text only, spreads with written text and illustrations and wordless spreads.

The front matter of the book consists of the endpapers, a half-title page with a prologue illustration (a common button for clothing with two holes), and a double-page

spread which contains the title page with an illustration of an envelope with two stamps on it. We easily identify the publishing house on the left side of the envelope and the title of the book and the author on the right side of the envelope. This double-page spread is followed by nineteen double-page spreads with the story.

The back matter of the book consists of the copyright page, a double-page spread with an epilogue illustration of an envelope with a stamp, similar to the one on the front matter. The stamp is now different, showing Eric, the character of the title of the book, inside a small tea cup, waving goodbye (or hello), and the words "Australia 2c". Below the stamp, we can read Tan's website address.

Both the envelopes on the front matter and on the back matter are part of the story. The first envelope could be the envelope from the host family addressed to Eric and the second envelope could be from Eric to the host family. The illustrations are open to discussion, as well as the story itself. The book ends with a single page on the left side of the book with an epilogue illustration of an eye-dropper bottle. The decorative front matter and backmatter endpapers are beautiful, much like the scientific drawings portraying nature elements, such as plants, fruit or flowers.

Eric is the story of an international student exchange told by the host family years after the student exchange happened. We never really know where the characters are from, the name of the family or Eric's real name, the foreign exchange student. We learn mostly about their experience dealing with someone from a different cultural background. It is a story about an intercultural encounter, one that could take place anywhere in the world.

The voice that we listen to is a kid's voice, probably the same age as Eric. It is his or her perspective of that experience that is the centre of the story. The cultural differences are clear from the beginning:

Some years ago we had a foreign exchange student come to live with us. We found it very difficult to pronounce his name correctly, but he didn't mind.

(page 5)

He told us to just call him 'Eric'.

(page 6)

We repainted the spare room, bought new rugs and furniture and generally made sure everything would be comfortable for him. So I can't say why it was that Eric chose to sleep and study most of the time in our kitchen pantry.

(page 8)

'It must be a cultural thing,' said Mum. 'As long as he is happy.'

(page 9)

The story continues, with Eric wondering about the most common things, such as bottle caps, candy wrapper or even buttons, among many other things, and the host kid noticing their differences, but not minding much about them.



Figure 6: From *Eric*, written and illustrated by Shaun Tan. Used with permission from Templar Publishing, part of the Bonnier Publishing Group (© Shaun Tan 2008).

Suddenly, Eric leaves and the family are left with questions unanswered and a surprise gift from Eric: the small things Eric picked up from the streets were transformed into little treasures, tokens of appreciation, and a thank you note in a cup. The comment made by the mother in the host family ends the story:

'It must be a cultural thing,' says Mum.

(page 45)

The illustration of the small tokens is the only one occupying a double-page spread, covering the entire pages and using colour. The kitchen pantry is still in black and white, though, as well as the stored food, but not the colourful plants and flowers inside the little objects Eric collected during his stay.



Figure 7: Double-page spread from *Eric*, written and illustrated by Shaun Tan. Used with permission from Templar Publishing, part of the Bonnier Publishing Group (© Shaun Tan 2008).

The small things Eric lovingly created make us understand the motifs of the creative endpapers of the book. Everything is intertwined and the book itself becomes a small token, a small gift to the reader.

The other illustration using colour is on the final pages of the book and only the words Eric left in a small note saying 'Thank you for wonderful time' are colour highlighted.



Figure 8: From *Eric*, written and illustrated by Shaun Tan. Used with permission from Templar Publishing, part of the Bonnier Publishing Group (© Shaun Tan 2008).

Below the cup, we see a shadow that resembles the shape of Eric's face, but at the same time, a flower.

All the other illustrations are square-shaped and black and white (with different tones of grey), portraying Eric exploring the new country or the absence of Eric. The images are displayed on the page as still frames in a black and white film. The reader becomes an observer of Eric and the host family's intercultural encounter.

2.3.2 THE LESSON

The lesson learning aims were two: to think critically about cultural differences and what defines 'cultural thing' and to consider issues related to citizenship, such as identity (the importance of having a name), cultural identity/ differences, belonging, respect for each other, communication, understanding, sharing, empathy and thankfulness. While developing the lesson activities, we identified three underlying focus questions: How do we define each other? How do we perceive the other/ the foreigner? How do we communicate?²⁷⁸

During the warm-up activity, the students were presented with the following situation:

You are going to meet someone from a different country.

What is important for you to know? Write a list of topics.

Organised in three small groups of four students, they were asked to use their mobile phones to write that list on *Mentimeter*,²⁷⁹ as shown below:



Figure 9: display on the board²⁸⁰

²⁷⁸ See Appendix 4.1 for the teacher's notes (Lesson Plan – *Eric* by Shaun Tan).

²⁷⁹ *Mentimeter* is a website which offers the possibility of creating interactive activities using the available tools: 'https://www.mentimeter.com'.

²⁸⁰ In order to protect data, the code 00 00 00 is not real, but stands for the six-digit code number given to the students to access the application using their devices.



Mentimeter

You are going to meet someone from a different country. What is important for you to know?

Enter a word

Enter another word

Enter another word

Enter another word

Enter another word

Enter another word

Enter another word

Enter another word

Enter another word

Enter another word

Submit

Figure 10: question display on students' devices

Their answers generated the following word cloud:



Figure 11: topics pointed out as important when meeting someone from a different country

This word cloud highlights two different areas of interest: personal and cultural. On the one hand, students list as important the factual information about the person (name, age, phone number, school year, job, family, pet, car, location of house, hobby), and on the other hand, they list topics that refer to things we may or may not know about other countries and that we may read about in a travel guide (cities, the weather, monuments, food) regarding declarative knowledge.²⁸¹ However, there are a few topics listed that show that students wonder about what is different beyond these elements. They refer to culture, traditions and habits (they misspelt the word 'costume' when writing 'costums'; in fact, the word is inappropriate and results from interference from

²⁸¹ These are also topics that are part of the English syllabus in previous years.

their mother tongue, in which the Portuguese word ‘costumes’ means ‘way of living’, ‘habits’. They also mention how people socialise as something quite relevant to know. They refer to how people dress, being aware of the fact that people in other countries may wear clothes differently and that may mean something worth talking about. Furthermore, they recognise that there are socioeconomic differences that may be noticed when people meet, referring to living standards. And finally, they recognise that religion can be something that differentiates people. Nevertheless, they do not attach any negative meaning to these words/ expressions. They just state that they would be curious about that.

It is interesting that the autogenerated word cloud enlarges three words: ‘age’, ‘name’ and ‘culture’. Both the name and the age are the first information they get about foreign exchange students when participating in Erasmus+ projects with incoming European students. Those are the topics closest to their own personal exchange experiences. They want to know if they are the same age and their names. It is their starting point. The word ‘culture’ embodies all the other aspects mentioned.

The lesson continued with the reading of the picture book. Each group was given a copy of the picture book (original book) to read, with stronger learners helping out learners with more difficulties with vocabulary and sentence reading. They were also given two questions to discuss as a group, prior to the whole-class discussion of the story. Afterwards, they were assigned two tasks: a questionnaire on the book and a follow-up activity. The group reading, the answers to the questionnaire and the follow-up activities will be described next in more detail (in 2.3.3, 2.3.4 and 2.3.5).²⁸²

2.3.3 GROUP READING

After the warm-up phase and speculating and predicting the story content based on the cover of the picture book, each of the groups read the picture book. The reading aloud was done by the better student and whenever they felt they needed to find the meaning of new words, they were allowed to use their own smartphones to look them up in a dictionary online.

²⁸² See Appendix 5.1 for lesson resources used.

After reading the story, they were asked to interpret and share their views on the story. In their groups, they were asked to discuss the answers to two questions: (1) 'What can you say about Eric?' and (2) 'What can you say about the host family?'. They were allowed to use their mother tongue (Portuguese) to scaffold while discussing their ideas within the groups. However, they had to write their group answers in English using an ICT tool, *Padlet*,²⁸³ which they accessed using a QR-code. The board displayed was as shown below:



Figure 12: Padlet display

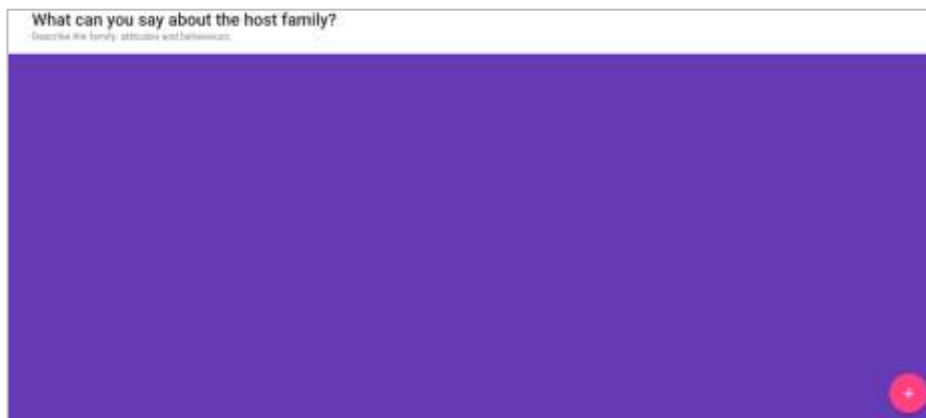


Figure 13: Padlet display

Regarding the first question, in which they were asked to describe Eric, his attitudes and behaviour, we can identify three different but intertwined issues in students' answers:

²⁸³ *Padlet* ('<https://padlet.com/>') is an online collaborative tool that allows us to make boards that are easy to read and to which students contribute. As they post on it, they can see the board become alive with each other's contributions. The final result develops into a 'discussion board.'

identity, cultural differences and respect for each other. The following table shows excerpts from their texts.²⁸⁴

Document ID: ERIC_Q&A_1	
Category	Segment
Cultural differences	noticed the little things that nobody cared about
Cultural differences	he seemed interested in small things, he was an explorer
Identity	Eric is a hardworking person.
Identity	He is very polite and curious.
Identity	a bit weird, because they just know his name
Identity	Nice, happy, curious, very polite, very quiet
Identity	Eric was little and black, thin and very polite. He was a simple person.
Identity	most of the time he was quiet
Identity	he was shy and wanted to be/live in his own world
Respect for each other	very polite
Respect for each other	very polite
Respect for each other	very polite
Respect for each other	very polite

Table 12: coded segments from answers to the question ‘What can you say about Eric? Describe Eric, his attitudes and behaviour.’

Students noticed that Eric seemed to be a peculiar person, different in the attention that he paid to small things that others considered to be ordinary. That behaviour led some students to describe him as an ‘explorer’, that is, a person who has travelled from and to a place that people know nothing or little about. This would account for his curiosity since what was ordinary for others in the host country, was new to him. The cultural difference is thus established between two cultures, one more familiar than the other. It is interesting to note that putting Eric in the position of the explorer puts the narrator’s family in the position of ‘the other’, the one being analysed.

In Eric’s description, one group mentions that he is ‘a bit weird’, associating this to the fact that the family only knows his name. It is their understanding that a person’s identity goes beyond the name he or she carries. Being ‘weird’ implies that there is some kind of strangeness and distance caused by the lack of knowledge of a person’s character or individuality. A person’s identity is not in a name but in the whole of his or her character.

²⁸⁴ See Appendix 7.1 for the full transcript of answers from the group.

Students saw Eric as ‘hardworking’, ‘curious’, ‘nice’, ‘happy’, ‘simple’, ‘shy’, ‘quiet’ and ‘polite’; this last adjective being mentioned more often. Bearing in mind the students’ hard to reach profile and their day-to-day context, the notion of ‘politeness’ stands out as a way of behaving in a socially acceptable and approved manner by showing respect and understanding while trying to keep good relations with others. In the case of this story, they refer to good relations with the host family. Even if unaware of the relevance of the codes of politeness as a way of showing respect for each other, students understood that it played an important role in the intercultural encounter between Eric and the host family, in which Eric was respectful and considerate of others different from him.

Concerning the second question, in which they were asked to describe the host family, their attitudes and behaviour, we can also identify three intertwined issues in students’ answers: *communication and understanding*, *cultural differences* and *empathy*. The coded excerpts from their texts²⁸⁵ are shown in the next table:

Document ID: ERIC_Q&A_2	
Category	Segment
Communication and understanding	The Family did everything to make Eric enjoy this experience
Communication and understanding	The family was very worried and welcomed even though Eric was very isolated from them
Communication and understanding	The family did everything to make it happy
Communication and understanding	The host family in the start was anxious to have a new friend, they wanted to show their city.
Communication and understanding	They seemed worried to know if Eric enjoyed the time they spent together.
Cultural differences	The host Family worries about Eric
Cultural differences	They don't pronounce his name correctly
Cultural differences	The family was very worried and welcomed even though Eric was very isolated from them
Cultural differences	The host family in the start was anxious to have a new friend, they wanted to show their city.
Cultural differences	They were trying to integrate him through little trips and new places in the city and its surrounds.
Empathy	The host family in the start was anxious to have a new friend, they wanted to show their city.
Empathy	We think they seems nice and happy with their foreign exchange student.

Table 13: coded segments from answers to the question ‘What can you say about the host family? Describe the family, attitudes and behaviours.’

²⁸⁵ See Appendix 7.1 for the full transcript of answers from the group.

By pointing out that the family 'did everything', students recognise the family's personal effort to integrate Eric in their own lives in a pleasant way. Nonetheless, they still emphasise that the host family was not only 'worried' but also 'anxious'. The feelings of worry and anxiety demonstrated by the host family shown to the readers illustrate the recognition of a problem in communication and mutual understanding. The fact that the family 'worries' tells the readers that they care about other people and try to stop the feeling of isolation that the other may be going through. Students also refer to the isolation of Eric, that is, to his separation from the family, since he prefers to sleep and study in the pantry. To the family, that option feels like they are not connected and that lack of connection is felt deeply as a reason for their anxiety. Students identified that anxiety as something that characterises the host family. They are eager to please, but feel uncomfortable or unsure about it, because they do not know if their guest is appreciating their effort and willingness to welcome him. The family's worries and anxiety also suggest they had constructed certain expectations about what Eric would be like, how he would behave.

The family is clearly happy and wants to show things around, but there is a cultural difference that is creating gaps in communication. The feelings of worry and anxiety come along with the process of integration they wish to be seen, but there is no real integration, even though there is no segregation, or breaking apart, either. They are simply distanced in the way they are living that experience, which is not really shared as mutual intelligibility. Students identify the effort of integration by the family and the feelings of insecurity attached, as for example the fact that they did not pronounce his name correctly, and then called him Eric. The language becomes a cultural difference that interferes with small interactions between them.

The family is happy but worried that Eric might feel isolated or uncomfortable. They imagine that their guest might feel excited to know new things and they understand that he too might feel uncomfortable. In a certain way, their anxiousness and happiness may express an attempt to build empathy, to connect. Students point that out.

2.3.4 THE QUESTIONNAIRE

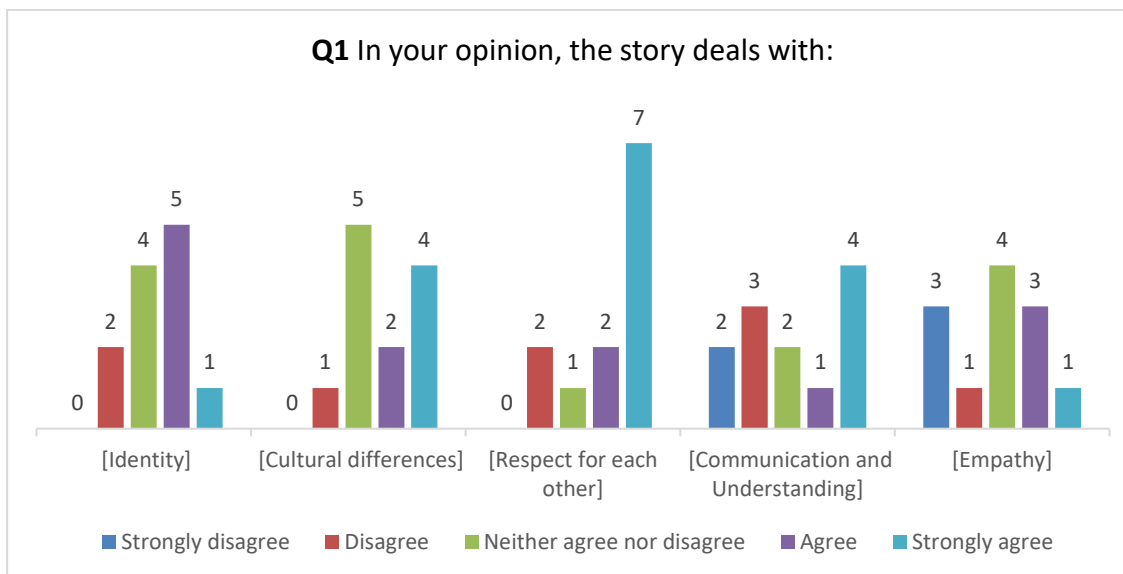
The group reading and the sharing of their points of view was followed by a whole-class discussion. By asking open questions the teacher facilitated the students' communication, helping them to organise their ideas, to listen to each other and to engage in debating meanings in the story. Students' thoughts became students' talk. The questions asked were: *Is Eric excluded from the family? Does the family exclude Eric? How does Eric affect the family? What is a 'cultural thing'? How can you tell?* While discussing their answers, students talked about the pictures and how they helped read the story and which details helped sustain their interpretations. This book talk took about 30 minutes, a conversation that kept bringing them back to the book itself.

After the whole class discussion, it was time to check if they had gained any insights about citizenship issues from reading and discussing the picture book. In order to assess that, a simple questionnaire was devised. The questionnaire was applied online and its aim was to identify theme-related topics regarding citizenship issues portrayed in the story and whether students related the story to themselves and their attitudes.

We ended up administrating an online questionnaire using the Google Forms tool, as that app had been previously used by the students, which means that they were rather familiar with how it worked. The questions were written in English and organised in three sections: *the story (I)*, *the story (II)* and *your reading experience*.²⁸⁶

In the first section, they were asked to indicate whether, in their opinion, they thought that the story dealt with topics such as *Identity, Cultural differences, Respect for each other, Communication and Understanding or Empathy* (Q1). The answer was given using a Likert scale (strongly disagree; disagree; neither agree nor disagree; agree; strongly agree) and the results vary, as shown in the graph below.

²⁸⁶ See Appendix 8.1 (questionnaire on *Eric* by Shaun Tan).

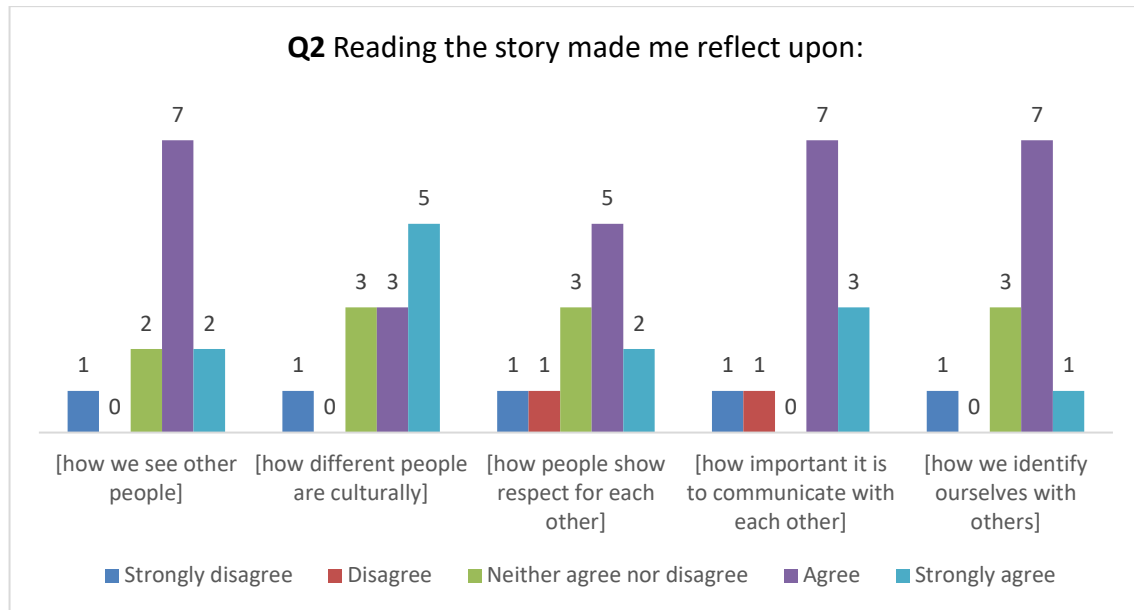


Graph 2: students' answers to Q1 'In your opinion, the story [*Eric*] deals with:'

When asked to indicate a topic, the one that stands out is 'respect for each other'. Nine students agree or strongly agree that it is an issue portrayed in the story. The issues 'identity' and 'cultural differences' are also pointed out by 50% of the students as a theme in the story. 'Communication and understanding' and 'empathy' were not obvious to the students when reading the story and there is a visible distribution of responses with only five students agreeing and strongly agreeing with 'communication and understanding' and four students agreeing and disagreeing with 'empathy'. In fact, the last issue shows that students are unsure, with one third disagreeing or strongly disagreeing, one third neither agreeing nor disagreeing and one third agreeing or strongly agreeing. The variation in the answers also reveals that *Eric* was slightly difficult for them to read and interpret, at the beginning. The story is not an obvious one and there are many layers of meaning which they do not reach at first. Even the notion that the story deals with cultural differences is not fully grasped, with only 50% of the students agreeing or strongly agreeing. 50% of the students fail to recognise it as the main issue.

In the second section, they were asked to indicate whether reading the story made them reflect on 'how we see other people', 'how different people are culturally', 'how people show respect for each other', 'how important it is to communicate with each other' and 'how we identify ourselves with others' (Q2). The answer was given

using a Likert scale (strongly disagree; disagree; neither agree nor disagree; agree; strongly agree). The answers are as shown in the graph below.



Graph 3: students' answers to Q2 'Reading the story [*Eric*] made me reflect upon:'

The categories in Q2 related to the categories in Q1. The students were asked to indicate what they reflected upon after the reading. They recognise some issues that they did not specify in Q1. And there is a notable difference in the answers, namely in the number of answers marking the last two issues. In Q2, ten students agree or strongly agree that they reflected upon 'how important it is to communicate with each other' and eight reflected upon 'how we identify ourselves with others'. All the other categories have also a higher number of answers (nine to seven) agreeing or strongly agreeing with the fact that they reflected upon those issues.

When answering to Q2, students also had in mind the opinions shared in a small group in the classroom, as well as the whole-class discussion, which helped develop their critical thinking, sometimes showing them a new perspective. Thus, whereas in Q1 students answer about the story itself, in Q2 they have to consider whether the book discussion led them to the story and beyond. Regarding the picture book *Eric*, it became evident that it was complex at first and only through the whole-class discussion were they able to discover those layers of meaning that some students were not able to read in the beginning.

In the third section, they were asked to summarise the meaning of the story (Q3) and to say whether they would recommend the book to a friend (Q4&5). They were asked to write in English as part of learning to write about a book/ a book recommendation.

Regarding Q3 ('What is the meaning of the story?'), three issues stand out: 'cultural exchange', 'integration' and 'respect and acceptance'. The following table shows some excerpts that illustrate those issues:²⁸⁷

Document ID: ERIC_questionnaire_Q&A_3	
Category	Segment
Cultural exchange	exchange students
Cultural exchange	exchange student
Cultural exchange	know new pepole with diferent culture
Cultural exchange	different cultures
Cultural exchange	accepting others and their cultures
Cultural exchange	Host of someone
Cultural exchange	this story talks about a being is not known for sure, that even if you do not know people we have to respa them and worship them as they are
Integration	a student for other country that is not adapting to the new customs of the country, and the host family are very worried.
Integration	The host families care about us
Integration	Family
Respect and acceptance	we don't have the right to judge someone for where they came from or for what culture they are, we have to treat everyone well and respect them.
Respect and acceptance	accepting others and their cultures
Respect and acceptance	The host families care about us
Respect and acceptance	this story talks about a being is not known for sure, that even if you do not know people we have to respa them and worship them as they are
Respect and acceptance	respect to each other

Table 14: coded segments from answers to Q3 'What is the meaning of the story?'

According to some students, the story is just a story about a student exchange and the cultural differences attached to that experience, but when we observe the co-occurrence of the categories used in coding, it is possible to notice that these issues are also interconnected and a lot more could be said about the story by the students. For example, the problem of integration is referred to both from the perspective of those who welcome the student and from the perspective of the student. The first are

²⁸⁷ See Appendix 9.1 for the full transcript of answers to question 3.

‘worried’ and ‘care’ about the integration and the second is having problems adjusting to the new culture. There is also the idea that the family is the integration unit in the story and it is through their experience and perspective that students learn about how hard it is to adjust.

There is also a co-occurrence between ‘cultural exchange’ and ‘respect and acceptance’, where ‘accepting others and their cultures’ is identified as the meaning of the story, as well as having to respect people as they are even if you don’t really know them. From their short answers emerges the idea of respect, acceptance and integration in a world where cultural differences prevail.

When asked about whether they would recommend the book, eleven students said ‘yes’ and one student said ‘maybe’, pointing out reasons related to the aesthetic appreciation of the book or to the issues in the story, as seen in the table below.²⁸⁸

Document ID: ERIC_questionnaire_Q&A_5	
Category	Segment
Aesthetic appreciation	very interesting
Aesthetic appreciation	everyone have a different idea of the meaning of the story
Aesthetic appreciation	a fantastic story
Aesthetic appreciation	a small and interesting book
Aesthetic appreciation	an interesting story and with a great moral
Aesthetic appreciation	a good book
Aesthetic appreciation	cool
Aesthetic appreciation	good pictures
Issues in the story	we need to respect
Issues in the story	we need to respect everyone
Issues in the story	make me reflect about the cultures of other people and the trips to study in other countries
Issues in the story	the story makes you think about how difficult it is to "accept" someone from another country and with a different culture, and that we need to be patient about foreign people
Issues in the story	a great moral
Issues in the story	they learned to respect other cultures and to be friends even if they did not know the people, as Éric did

Table 15: coded segments from answers to Q5 ‘Why would you recommend this book?’

²⁸⁸ See Appendix 9.1 for full transcript of answers to questions 4/ 5.

The picture book is generally described as ‘interesting’, ‘fantastic’, ‘good’, ‘cool’, with ‘good pictures’, ‘small’ (referring to the picture book edition by Templar Publishing). However, the issues addressed are also mentioned, such as ‘a great moral’, ‘we need to respect everyone’, ‘cultures of other people’. One of the students says that ‘the story makes you think [sic] about how difficult it is to “accept” someone from another country and with a different culture, and that we need to be patient about foreign people’. This answer adds a second insight to the interpretation of the relationship between the host family and Eric, that is, between the welcoming culture and the foreigner, by recognising the fact that it is also difficult to ‘accept’ a culturally different person and that that process of acceptance requires some degree of ‘patience’, meaning time to establish a good relationship and understanding. In fact, in the picture book, only at the end of the story is it clear that Eric felt happy. The understanding came afterwards, after the exchange.

From the questionnaires, one infers that reading and talking about the picture book raised learners’ perception of citizenship issues and fostered awareness and reflection.

2.3.5 FOLLOW-UP ACTIVITIES

After reading and talking about the picture book in the classroom, students were asked to do a follow-up activity, which consisted of putting themselves in someone else’s shoes and writing an email from someone else’s perspective. They were given two options: writing to Eric as the host family or writing to the host family as Eric. They had to think about what they would say to each other after the cultural exchange and then use their institutional email accounts and send their emails to the teacher. Interestingly enough, eight students chose to write from Eric’s perspective, giving him a voice, the voice that the host family would have liked to have heard.²⁸⁹

The emails were analysed qualitatively using the same five categories presented to the students in the questionnaire: “identity”, “cultural differences”, “respect for each other”, “communication and understanding” and “empathy”. The following tables show

²⁸⁹ For the full texts written by the students see Appendix 10.1.

excerpts from their emails selected according to the issues addressed. After each table, we refer shortly to its main points.

Category: Citizenship issues\Identity	
Document ID	Segment
ERIC_email_STU_K	I confess sometimes you left me a little bit confused, because you never talked about how you were or what you were feeling about going out with me; you never sat down with me on the couch to watch television. It was stuff like these that made me question myself "Who is the real Eric?", but now I know. You are so different from another people I met before, you like the smallest things, you are quiet and nice to everybody and you're very well behaved! You are unique and this is why I like you so much!
ERIC_email_STU_K	I have learnt that I don't need to lie about who I am because that make me especial. Be myself and live with no fear of being called "weird" or "freak". I need to be free to do what I truly love and to be with who I want to.
ERIC_email_STU_L	I'm a very shy boy so I had a hard time talking to you
ERIC_email_STU_M	I am a very simple being, I do not really like complex things, so I use a pantry to study and sleep, so as not to disturb you.

Table 16: coded segments from emails written as a follow-up activity, addressing the issue 'identity'

With regard to the issue 'identity', student K, writing back to Eric as a host friend, highlights the fact that in order to learn about each other's identity, it is important to share moments and simple pleasures, such as sitting on the couch and watching TV, and to talk about things happening. Those moments help to build communication bridges. In spite of not sharing them, the host friend eventually got to understand Eric and his different, quiet behaviour, identifying that uniqueness as Eric's personality trait, and declaring his friendship. Student K gets further creative by letting the host friend reveal that Eric's weirdness contributed to his or her learning as a person. That is, the host friend learnt about acceptance of others and of oneself through this intercultural encounter with Eric. Accepting who we are lets us free to do what we love, without feeling restricted by social impositions.

Student L and student M also refer to Eric's personality traits. Using Eric's voice, they describe him as shy and simple. The difficulty that Eric felt in talking to the family is attributed to a personality trait, not to an intercultural constraint. Student M reveals Eric's wish not to disturb the other people, which is the recognition of Eric's sensibility as part of his identity.

It goes without saying that the same texts reveal students' acknowledgement of cultural differences between the characters, as shown below.

Citizenship and Language Education
Picture Books: New Opportunities for Young Teenagers

Category: Citizenship issues\Cultural differences	
Document ID	Segment
ERIC_email_STU_C	This experience was very good. I learned about new cultures and made new friends. You welcomed me very well and I felt at home.
ERIC_email_STU_D	You may have wondered why I did not speak Well in my world, it's fine, I was very surprised when I heard you talking. We can only talk at home and we can not talk about everything. I hope you write again any questions will be accepted.
ERIC_email_STU_E	I really liked your food and the cleanliness of your house, at first I found it strange because it is very different from my country but I loved it.
ERIC_email_STU_F	You show me things that I had never seen. I learn very things in your country. For example I learn the garbisch is very good to make art, the pantry is very good to sleep and study, and other things. Your country is wonderful!!! One day you come to my country.
ERIC_email_STU_H	When you stay in my home in a few days, I like when you offer thinks to me, por exemple this trash in your bed but that is only in your mind thinks that people don't yer know
ERIC_email_STU_J	During my visit to Portugal I feel a great sensations, because I had a very good forest parents. I saw that the culture Is completly diferent from my country.
ERIC_email_STU_K	I confess sometimes you left me a little bit confused, because you never talked about how you were or what you were feeling about going out with me; you never sat down with me on the couch to watch television. It was stuff like these that made me question myself "Who is the real Eric?", but now I know. You are so different from another people I met before, you like the smallest things, you are quiet and nice to everybody and you're very well behaved! You are unique and this is why I like you so much!
ERIC_email_STU_K	You show me that sometimes the simplest things are those that have more life and hidden details. Thank you for that.
ERIC_email_STU_L	I found the sockets spetacular, the tea pots, the elephant foot was the greatest thing I've ever seen in my life. I would like to go back to your home and learn new things.
ERIC_email_STU_M	You must have noticed that I'm not like you and you're not like me.
ERIC_email_STU_M	I love your country and your city, but I do not feel integrated into your family.

Table 17: coded segments from emails written as a follow-up activity, addressing the issue 'cultural differences'

Student D, assuming Eric's voice, adds another perspective to Eric's silence, the political and different cultural perspective:

You may have wondered why I did not speak Well in my world, it's fine, I was very surprised when I heard you talking. We can only talk at home and we can not talk about everything. I hope you write again any questions will be accepted.

ERIC_email_STU_D

Student D points out that there might be a political and cultural difference between people from different backgrounds and how they communicate within their own community. The fact that Eric is made to recognise that, in his country, they cannot talk about everything naturally leads to the recognition of the power of words and its impact on how people connect. It is obvious that student D created a completely

contrasting world for Eric to justify his wordless communication. Maybe others use their words another way, are forbidden to use them, or are simply educated in a different manner. In the end, there is a wish to keep in touch and exchange information about one another.

The cultural difference is emphasised not only from Eric's perspective, in emails written by students C, D, E, F, J, L or M, but also from the host family's perspective, in emails written by students H and K. From Eric's perspective, students underline the experience of learning about a new culture as very good, also pointing to what we may call 'just as it is' aspects, such as food, house (the notion of keeping it clean and what we may consider or not to be clean), the country landscape and common things around us, such as the 'garbisch' (meaning 'garbage') and what we can make out of it.

Eric is the one who sees things from a different perspective and, through his artwork displayed in the pantry, where he felt comfortable, he shows the host family what can be created with the things he found peculiar and interesting, as student F mentions. Student H, from the host family's perspective and though in a confused way, also points out to the importance of the art made from the trash and the act of 'giving' as an act that bonds people together, of hospitality and friendship. The most objectively observable things may cause strangeness, but Eric, the foreigner, felt welcomed in spite of the notorious cultural differences. These differences also become attractive to others and help others see their own world from a different perspective. Student K, as a host friend, says:

You are unique and this is why I like you so much! (. . .) You show me that sometimes the simplest things are those that have more life and hidden details. Thank you for that.

ERIC_email_STU_K

There is an openness to learning from others. However, student M, like Eric, does not let go of the idea that cultural differences also keep us apart:

You must have noticed that I'm not like you and you're not like me. Sometimes I felt absent from you, sometimes they did not give me the attention I wanted, and it made me not communicate with you. I love your country and your city, but I do not feel integrated into your family.

Eric_email_STU_M

There is an awareness of the fact that cultural differences disturb the integration process and interfere with the demonstration of affection needed in order to start or keep a good relationship.

This concern is interconnected with the issue of ‘respect for each other’. Both student K, from the host friend’s perspective, and student M, from Eric’s perspective, address this in some way, as shown in the table below.

Category: Citizenship issues\Respect for each other	
Document ID	Segment
ERIC_email_STU_K	but now I know. You are so different from another people I met before, you like the smallest things, you are quiet and nice to everybody and you're very well behaved! You are unique and this is why I like you so much!
ERIC_email_STU_K	I have learnt that I don't need to lie about who I am because that make me especial. Be myself and live with no fear of being called "weird" or "freak". I need to be free to do what I truly love and to be with who I want to.
ERIC_email_STU_M	I wanted to thank you for taking me into your home during this time
ERIC_email_STU_M	I am a very simple being, I do not really like complex things, so I use a pantry to study and sleep, so as not to disturb you.

Table 18: coded segments from emails written as a follow-up activity, addressing the issue ‘respect for each other’

In the texts they have created, one reads between the lines that there is respect for being different and there is no need to hide that difference from the others. The polite ‘thank you’ in student M’s text shows that same respect, though relating it to civilities. One wishes not to interfere with each other’s lives out of respect. Polite behaviour shows respect, but not necessarily interconnectedness, which grows from successful communication and understanding.

The following table shows some excerpts from texts in which that concept is somehow evident.

Citizenship and Language Education
Picture Books: New Opportunities for Young Teenagers

Category: Citizenship issues\Communication and understanding	
Document ID	Segment
ERIC_email_STU_A	I loved the stay. I did not make many friends, but I had fun with you
ERIC_email_STU_B	We really like to have you here, although you do not talk much
ERIC_email_STU_D	You may have wondered why I did not speak Well in my world, it's fine, I was very surprised when I heard you talking. We can only talk at home and we can not talk about everything. I hope you write again any questions will be accepted.
ERIC_email_STU_E	I'm writing this email because I think you thought I did not enjoy spending my holidays with you, but I loved it, and hope you enjoyed my recycled gifts.
ERIC_email_STU_K	I confess sometimes you left me a little bit confused, because you never talked about how you were or what you were feeling about going out with me; you never sat down with me on the couch to watch television. It was stuff like these that made me question myself "Who is the real Eric?", but now I know.
ERIC_email_STU_M	Sometimes I felt absent from you, sometimes they did not give me the attention I wanted, and it made me not communicate with you.
ERIC_email_STU_M	I was happy in my way, it was a pity I did not communicate with you but I really like you and I hope to see you a day later.

Table 19: coded segments from emails written as a follow-up activity, addressing the issue 'communication and understanding'

Student D and student E, for example, felt the need to explain that communication gap from Eric's perspective. Whereas student M explains that as the result of an integration barrier, students D and E reinforce it as the outcome of a personal or cultural trait. However, all these students felt the need to clarify the non-effective communication so that the host family could be sure that his experience had been a good one and that he wishes to keep in touch: 'I hope you write again' (student D); 'I think you thought I did not enjoy spending my holidays with you, but I loved it, and I hope you enjoyed my recycled gifts' (student E); 'I was happy in my way, it was a pity I did not communicate with you but I really like you and I hope to see you a day later.'(student M).²⁹⁰ It is important not to continue having misunderstandings. Student M, in Eric's persona, identifies the lack of communication and realises that it affected the way they related to each other. Putting that into words is the first step in trying to build those bridges of communication and understanding.

As student A recalls, the experience was very positive, though friendships were hard to make: 'I loved the stay', 'I had fun with you'. From the host family's point of

²⁹⁰ Student M refers to the exchange student experience as 'holiday', clearly mixing both concepts. It is a fact that in Erasmus+ students' experiences, the week they spend with their host families is sometimes felt as a 'holiday' experience, meaning a break from their daily schoolwork. Even though student M might not have been in one of those exchanges, some of his or her classmates have.

view, communication and understanding were not the most successful. Yet, they valued their experience together: ‘We really like to have you here’ (student B).

Regarding the issue of ‘empathy’, that is, identifying ourselves with others by showing that we understand them and share their feelings, students’ texts reveal that they are aware of the fact that there were no visible demonstrations of empathy, as shown in the next table. However, they wrote (both as Eric and as the host family) so as to make sure that they shared friendship feelings.

Category: Citizenship issues\Empathy	
Document ID	Segment
ERIC_email_STU_A	I had fun with you and I left you some gifts. I hope you like it
ERIC_email_STU_B	We really like to have you here, although you do not talk much
ERIC_email_STU_B	I would like to see you again someday.
ERIC_email_STU_C	You welcomed me very well and I felt at home.
ERIC_email_STU_D	I am here to thank your hospitality and tell you things.
ERIC_email_STU_E	I’m writing this email because I think you thought I did not enjoy spending my holidays with you, but I loved it, and hope you enjoyed my recycled gifts.
ERIC_email_STU_F	This experience was spectacular. Thank you so much for receiving me, I really enjoy stay there with you. You are a fantastic family for take care about me.
ERIC_email_STU_F	Thank you one more time for this experience.
ERIC_email_STU_G	Eric we really like to have you with us is a spectacular person we are very sad with your departure we like very much of your works and leave us to you I hope you come back soon it is very important for us
ERIC_email_STU_H	When you stay in my home in a few days, I like when you offer thinks to me, por exemple this trash in your bed but that is only in your mind thinks that people don’t yer know
ERIC_email_STU_J	I had a very good forest parents.
ERIC_email_STU_K	I’m very glad that I had the opportunity to have you with us. It was an amazing experience to me and to my family. I hope that you liked stay here as much as I did. I felt so free and happy for be by your side.
ERIC_email_STU_K	You show me that sometimes the simplest things are those that have more life and hidden details. Thank you for that.
ERIC_email_STU_L	I adored everything we did together,

Table 20: coded segments from emails written as a follow-up activity, addressing the issue ‘empathy’

Having fun, giving gifts and hoping the other person likes it, wishing to see each other again, thanking each other, complimenting each other, are some of the aspects that can be linked to the concept of ‘empathy’. Nonetheless, it is clear that the sharing and

understanding of the feelings during the exchange was not always obvious. The students' texts reveal that urge to show empathy, by openly saying that we like each other.

2.3.6 DISCUSSION AND LIMITATION OF THE RESEARCH RESULTS

After reading and talking about the picture book *Eric*, we may conclude that students were given the space to develop their critical thinking on the five issues listed above: identity, cultural differences, respect for each other, communication and understanding, and empathy. Even though some students stepped forward as more participative than their classmates, the discussion was open enough in order to let students feel comfortable to share, sometimes limited by their ability to express themselves in English, as their texts show. However, they felt encouraged to talk and think, and eventually completed the tasks they were asked to do. Both stronger and weaker learners delivered their points of view.

Regarding the overall development of the lesson plan based on the picture book *Eric*, some notes²⁹¹ were taken after the lesson was over, which include the following:

- During the warm-up, and due to the Wi-Fi connection, it took a bit longer to connect all devices to the Internet. This means that, although time was enough for the activity itself, it took a bit longer than initially expected until all groups were able to respond.
- During the reading session in small groups, the read-aloud of the picture book didn't work for all students. At some point, one out of the four group members got distracted by the classmate's reading. However, in the end, it worked out, as students who do better took time to help explain the meaning of the text to students who asked questions about vocabulary. Students worried about understanding the text and consistently used Google translator or www.wordreference.com as tools. Although students used English, they often asked for help with words to express themselves.
- In the small group discussion of the story, some students who do not do so well in reading tasks didn't participate actively. Their attitude was passive.
- The students were active during the small group discussion and asked for more time to finish answering the questions and writing them on Padlet. This reduced the time later needed to engage in the large group discussion, which was pertinent.

²⁹¹ See Appendix 6.1 for the classroom observation grid used to take notes during the lesson.

- During the whole class discussion, students showed their interest in the book talk. They showed interest in sharing their ideas with the class.
- Regarding the questionnaire, it was first designed to be answered after the general discussion. Nonetheless, it wasn't possible to have one computer per student to complete the task in the classroom and students were asked to answer the questionnaire after the lesson. Because students were not yet familiar with these questionnaires in English, the use of some language had to be explained, so that they could answer it afterwards.
- In what concerns the follow-up activity, only one student had problems in sending the text by real email. However, it was given to the teacher in digital format, too. There was no word limit to the writing task and therefore all students felt comfortable about what was asked to do.
- Some students had to be reminded of their extra work more than once, till they finished their tasks.

2.4 SECOND READING: *THE NEW JUMPER* BY OLIVER JEFFERS

2.4.1 THE PICTURE BOOK

The Hueys in The New Jumper (hereafter referred to as *The New Jumper*) is a picture book written and illustrated by Oliver Jeffers and published in 2012. It is part of the series called *The Hueys* by the same author.²⁹² It is a 27 x 27cm picture book, with 32 pages.²⁹³ The front matter of the book consists of five pages. The first page is the half-title page (on the right side of the book), with no illustrations but a splash of colour (orange) under the words 'The New Jumper', written in black, introduced by the name of the series 'The Hueys in'. It sets the colour scheme and shape for the whole story. The next double-page spread has an illustration of the Hueys (two on the left page and three on the right page), with no written words. This illustration is the frontmatter endpaper in the original hardback edition. We identify the characters, we are introduced to them, but learn nothing about them yet, except that they are the same. They are walking into the book and take us there. On page four, we find a dedication ('To Tommy, grandfather of all Hueys') as well as the information about the publishing house and copyright. The last page of the front matter, page five, is the title page which has an illustration of two

²⁹² *It Wasn't Me* (2013), *None The Number* (2014) and *What's The Opposite?* (2015) are part of the Hueys series of books. Whereas the last two titles may be less adaptable to a teen class, the first is also a good choice if one wishes to discuss citizenship issues, since it is about fighting and using arguments.

²⁹³ The details are those of the paperback edition.

Hueys holding a cup of tea and chatting, one of them sipping from the cup. This page is followed by twenty-six double-page spreads with the story.

The background of the pages is white, except for some pages which have a solid background colour (beige, pink, green, blue, yellow, and purple) which makes the colourless Hueys stand out. The contrasting background colours create a 3D lookalike effect, almost like a pop-up book, in which the characters pop up as you turn those pages.

The back matter of the book consists of three pages: a double-page spread with the Hueys wearing different clothes and hats, the endpapers in the original hardback edition, and the last page advertising ten other picture books by Oliver Jeffers, including one from the Hueys series. Three Hueys appear at the bottom of the page holding the cover of another book from the series.

The New Jumper is the story of the Hueys, their world and how it was changed by one of them. At the beginning of the story, they were all the same, colourless, but they looked happy like that, thinking alike and doing the same things. There were many Hueys, but we cannot distinguish a single character because they function as a collective identity:

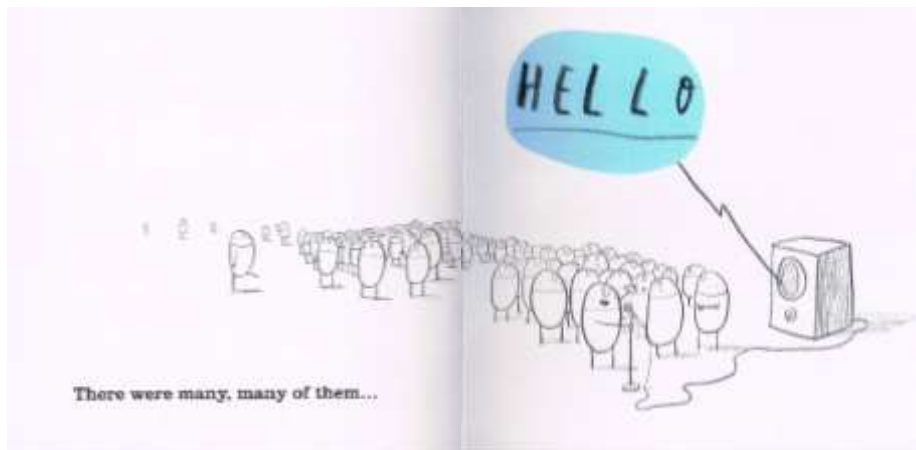


Figure 14: Double-page spread from *The Hueys in The New Jumper*, written and illustrated by Oliver Jeffers. Reprinted by permission of HarperCollins Publishers Ltd (© Oliver Jeffers 2012)

The lack of colour points us to a way of life which hinders people's individuality. There are many Hueys, but none of them is original enough to catch our eye. There are no

names attached to them and no personality traits either. We like them as a group and we describe them as a group.

Our perception of the Hueys' community life changes when one of them, Rupert, is introduced to us, readers, as being different. Before anything else, he has a name and attitude. Rupert decided to knit a new orange jumper for himself, proudly wearing it all over the place. Rupert appears smiling and singing happily, but his attitude of assuming his difference, his new jumper, causes an unpleasant reaction in the community:

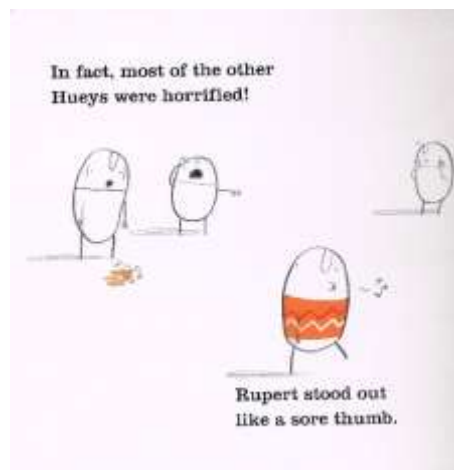


Figure 15: From *The Hueys in The New Jumper*, written and illustrated by Oliver Jeffers. Reprinted by permission of HarperCollins Publishers Ltd (© Oliver Jeffers 2012)

The Hueys are shocked. They talk about him behind his back, they point at him and look at him in horror, as if he wasn't a Huey because he no longer was the same, but himself and different.

Only one of the Hueys, Gillespie, sees things another way, supporting Rupert in his attitude. He finds the idea so interesting that he knits himself an orange jumper, too. Now, they are two colourful Hueys, smiling and singing. From that moment on, the Hueys start to look at them as not so different anymore. They become followers of Rupert's trend:



Figure 16: From *The Hueys in The New Jumper*, written and illustrated by Oliver Jeffers. Reprinted by permission of HarperCollins Publishers Ltd (© Oliver Jeffers 2012)

Being different becomes something positive, something that everyone can aspire to. Page by page, other Hueys appear wearing the orange jumper, till they all become colourful and that diversity makes them look alike again:

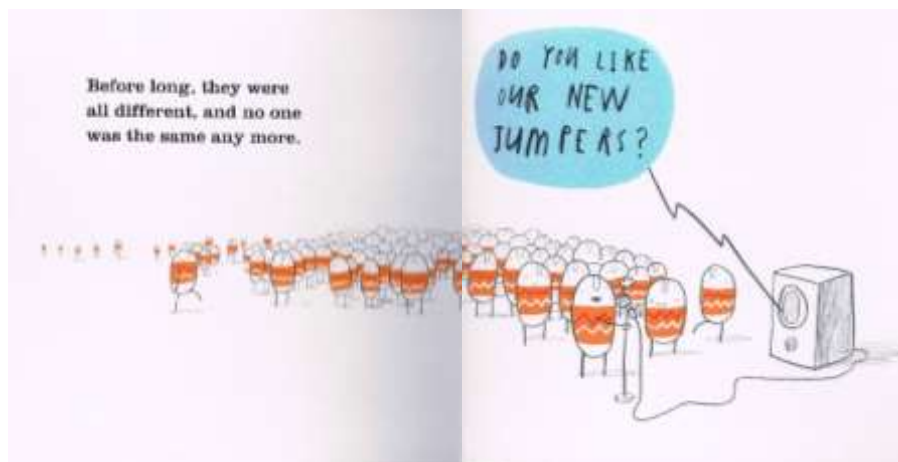


Figure 17: Double-page spread from *The Hueys in The New Jumper*, written and illustrated by Oliver Jeffers. Reprinted by permission of HarperCollins Publishers Ltd (© Oliver Jeffers 2012)

Colour emphasises how they have changed towards accepting the other. However, in the creative process, the author adds a touch of irony to the story. They eventually become the same, this time, all orange.

Nevertheless, this new jumper becomes the starting point for a bigger transformation. Rupert continues to be the leader by wearing a hat, and other Hueys

follow that trend, now becoming more creative and choosing their own hats and accessories. Being different or unusual is now a fact that brings people happiness. Diversity becomes attractive and fun:



Figure 18: From *The Hueys in The New Jumper*, written and illustrated by Oliver Jeffers. Reprinted by permission of HarperCollins Publishers Ltd (© Oliver Jeffers 2012)

Each of the Hueys wears a different hat and accessory. They celebrate together in a parade, the Hueys' parade, and the reader watches it and feels welcomed in the party.

2.4.2 THE LESSON

There were two learning aims: to think critically about individuality and living in a community and to consider issues related to citizenship, such as self-expression, self-image, respect for each other, discrimination, friendship and creativity. The proposed activities were based on four focus questions: How do we express ourselves? How do we perceive our community members? How do we show respect? How do we discriminate?²⁹⁴

The lesson started with a 15-minute warm-up activity, which included a short video (2:40) by the author²⁹⁵ and the introduction to the characters of the picture book, the Hueys. Firstly, the students were introduced to Oliver Jeffers and his world by watching the video, in which Jeffers talks about himself and his work as an artist and author. Jeffers emerges in the video as creative and humorous and the students laughed at the things that were out of the ordinary. The use of the video was effective, not only

²⁹⁴ See Appendix 4.2 for the teacher's notes (Lesson Plan – *The New Jumper* by Oliver Jeffers) and Appendix 5.2 for lesson resources used.

²⁹⁵ The video is available at '<https://vimeo.com/57472271>' (last accessed 2019-06-01). This is the link provided at '<https://www.oliverjeffers.com/about>', following a short note on his biography and work as a visual artist and author/ storyteller.

because their attention and interest were caught for the remaining part of the lesson, but also because they could see glimpses of Jeffers' artwork in the making process, including sketches of the Hueys. The video by the author helps to broaden students' horizon regarding the way they consider a picture book, especially the one they are about to read. It allows them to regard it with respect and curiosity for the artwork it involves.

Secondly, the students were shown the first images of the Hueys inside the book:

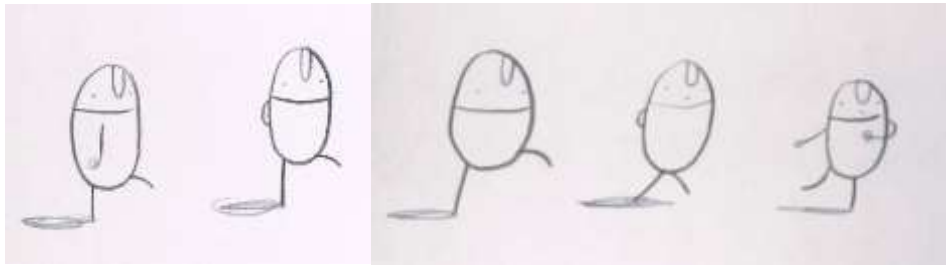


Figure 19: Double-page spread from *The Hueys in The New Jumper*, written and illustrated by Oliver Jeffers. Reprinted by permission of HarperCollins Publishers Ltd (© Oliver Jeffers 2012)

They were asked to observe these characters and answer two questions:

What do you think about the Hueys?

What do they represent?

They were given a few minutes to talk about it in small groups of three²⁹⁶ and take notes in writing on an A4 handout. The groups were mixed-ability groups, with stronger learners and weaker learners co-working. These are their guesses:²⁹⁷

They represent the kids.

They are small beings, very funny, they seem to be friendly.

Students C, D, L

They're cute and sweet;

They look like little potatoes with legs;

They are very small

They look amazing 'people'

They represent personality;

They represent people walking away;

They represent friendships;

²⁹⁶ After the reading of the first picture book, we decided to reduce the number of students per group. Instead of three groups of four students, we split them into four groups of three students.

²⁹⁷ As mentioned before, we keep the students' original writing with a few spelling and punctuation mistakes.

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They represent people from different country;
They represent kids.

Students A, J, K

Probably they are very intellectual students
They have a planet from other dimension
They can be: E.T., potatoes, mouse
They are very friendly and they represent little 'computer mouse', mouse; groupe of E.T.
group of friends.

Students B, H, M

We think they are all brothers
They look like eggs, we think they are all running away

Students E, F, G

Their answers were shared in the whole class. When identifying the Hueys with kids or people, they are humanising the characters, immediately anticipating interpretation possibilities. They put together ideas that were to be explored later on, such as friendship or personality traits. At the same time, they anticipate conflict in the story, one between two parties. When they refer to 'people walking away', 'people from a different country', 'a planet from other dimension' or 'they are all running away', we may as well ask 'What are they walking/running away from?', 'What is their country like?'. There may be two sides to the story.

Students also try to identify the inspiration for the shape of the characters (potatoes, mice, eggs, E.T.), that is, the elements that might have inspired the author's creativity. They essentially recognise the drawings as figurative art, to which they respond as finding it attractive, 'cute', 'sweet', as they describe it, and thus take an interest in the picture book.

The lesson continued with the reading of the picture book. Firstly, the teacher showed the cover of the book, telling them why she chose the book and making an emotional connection to it, only to elicit their response regarding the anticipation of the story. Secondly, each group was given a copy of the picture book to follow the story (original book, one of the copies in paperback and three others in cardboard). The teacher read the story aloud and students followed the story and looked at the illustrations. They were then given two topics to discuss in small groups, prior to the

whole-class book talk. After that, and following the lesson outline developed for all three readings, they were assigned two tasks: the questionnaire on the book and a follow-up activity as extra-classroom work.

The answers given in small groups and in the questionnaires, as well as the written answers produced as a follow-up, will be described next in more detail (in 2.4.3, 2.4.4 and 2.4.5).

2.4.3 GROUP READING

After the reading, they were given two handouts with two topics to discuss and take notes. They were asked to discuss the characters' attitudes in the story: (1) The Hueys' attitude towards Rupert and his new jumper and (2) Gillespie's attitude towards Rupert and his new jumper.²⁹⁸ The handout included some images from the story, on which they were supposed to focus on. Once again, group discussion was allowed in their mother tongue (Portuguese) before proceeding to write their answers in English. As in the previous reading session, they were allowed to use their smartphones to check word meaning.

As for the first topic, the Hueys' attitude towards Rupert and his new jumper, we identify four main issues addressed by students: *creativity*, *discrimination*, *respect for each other* and *self-expression*. The table below shows some excerpts from their notes.

²⁹⁸ See Appendix 7.2 for full transcript of the answers from the groups.

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Document ID: TNJ_Q&A_1	
Category	Segment
Creativity	But, they realized that his jumper was . . . differently cute!
Discrimination	They think is a insult from there culture.
Discrimination	At the beginning of the story they thought the jumper was a strange thing
Discrimination	They were horrified because, for one, one of them was different! They were afraid! They thought Gillespie was crazy, that he lost his mind.
Respect for each other	The Hueys were impressed by the attitude (change of vision) of one of his colleagues. After a while the Hueys accepted the change and even got the new fashion!!!
Respect for each other	Everyone was happy!!!
Respect for each other	But they start to see one more of them with the jumper, and they start to liked.
Respect for each other	after seeing so many people use the jumper the whole community also used.
Self-expression	The Hueys were impressed by the attitude (change of vision) of one of his colleagues.
Self-expression	They want to be different too
Self-expression	So all of them started use the jumper because they want to be different. And now Rupert decide use a hat, and everything change, because each Hueys want to wear clothe they like, even if they are all different.
Self-expression	But, they realized that his jumper was . . . differently cute!
Self-expression	And then, all became the same again... Until ... One of the Hueys, Rupert was his name, started used one hat And that changed everything... They all became different from each other!

Table 21: what students say about the Hueys’ attitude towards Rupert and his new jumper

Students identify traces of discrimination in the story. They translate the emotions portrayed in Jeffers’ drawings: the Hueys feel that Rupert’s attitude is an insult to their culture. The jumper is a strange thing to wear. Being completely different is something that horrifies and causes fear, comparable to the fear one might feel before a madman or lunatic, not worthy of respect. There is no understanding of the other, therefore, he is set aside and described as ‘crazy’.

There is recognition of the transformation in the behaviour of the Hueys, who eventually end up admiring Rupert’s creativity, describing the new jumper as ‘differently cute’. They finally respect the other person, but that process of changing takes time and only the familiarity with the other or others (Rupert and Gillespie) changes their vision of the world in which they live, allowing them to be happy. The community changes, they put themselves in the place of Rupert by wearing a similar jumper.

The written notes also relate the story to the issue of self-expression. Rupert's attitude of self-expression initially causes a negative impression upon others but soon expressing yourself, that is, being different, becomes desirable and common.

These notes written in the groups included spontaneous drawings of illustrations that appear in the picture book, thus showing their interest in the characters. In one group, they even create their own Superman Huey, saying 'Be different'. The members of this group felt empowered to become illustrators of the message they acknowledged:



Figure 20: 'SuperHuey' illustrated by students

As regards the second topic, Gillespie's attitude towards Rupert and his new jumper, four issues are emphasised: *creativity, friendship, respect for each other* and *self-expression*. The next table displays some excerpts from the notes they have written in small groups.

Citizenship and Language Education
Picture Books: New Opportunities for Young Teenagers

Document ID: TNJ_Q&A_2	
Category	Segment
Creativity	And now Rupert was another idea, he want use a hat, because he think the Hueys can use want they want.
Creativity	He helped to start an evolution;
Creativity	He was the start of something new. He was a different potato, a different Hueys?
Friendship	Gillespie, when he saw his friend with a different accessory, he was amazed! With this situation he decides to make a jumper equal to his friend. Thus supporting its new invention.
Friendship	When one day Gillespie saw the Rupert with the jumper and he want dress a jumper too, because he want to be different too. Now the other want to dress like Rupert and Gillespie.
Respect for each other	Gillespie, when he saw his friend with a different accessory, he was amazed! With this situation he decides to make a jumper equal to his friend. Thus supporting its new invention.
Self-expression	When one day Gillespie saw the Rupert with the jumper and he want dress a jumper too, because he want to be different too. Now the other want to dress like Rupert and Gillespie.
Self-expression	And now Rupert was another idea, he want use a hat, because he think the Hueys can use want they want.
Self-expression	"Gillespie thought being different was interesting".
Self-expression	After appreciating the jumper, Gillespie decided to create one for himself, and after Gillespie and Rupert used the jumper they all wanted an equal.
Self-expression	He didn't care about what the other "people" think; He used the jumper everywhere and everytime; He was boring because they were all the same; He didn't mind the others use a new jumper too;

Table 22: what students say about Gillespie's attitude towards Rupert and his new jumper

Concerning the issue of creativity, students' notes point to the importance of starting something new and positive. The new ideas bring something different and contribute to 'an evolution' (students clearly misuse the word 'evolution'; what they really meant was 'a revolution').²⁹⁹ Creativity is seen as a positive changing factor.

Students also underline Gillespie's courageous and caring friendship by words such as 'amazed', 'equal', 'supporting'. He respects his friend and wants to be close to him, unlike the others. Gillespie's attitude has a positive peer effect since it influences the way others react to changes in their community.

Expressing your *differentness* becomes 'interesting' and is appreciated, later to be accepted as 'normal', to the ironic point in which they all look the same again. Creativity steps in one more time, through Rupert's hat, and real diversity emerges: 'the Hueys can use want (sic) they want', as the students notice. It is worthwhile to transcribe the full notes of one of the groups. Students A, J, and K wrote about Gillespie's attitude,

²⁹⁹ The clear misuse of the word is in itself a fortunate one, since the Hueys change gradually and 'evolve'. In other words, they become more respectful of one's diversity, integrating instead of discriminating their differences.

but it sounds like they are writing about Rupert as well. Both characters merge in the 'He' they describe:

He helped to start an evolution;
He didn't care about what the other 'people' think;
He used the jumper everywhere and everytime;
He was boring (*sic*) because they were all the same;
He didn't mind the others use a jumper too;
He was the start of something new.
He was a different potato, a different Hueys?

Students A, J, K

The notions of *differentness* and diversity emerge from the other categories and are in some way acknowledged by the students and valued as significant and life-changing.

After the small group conversation, students shared their answers and their A3 size handouts were displayed on the board for everyone to share. Whole-class discussion followed.

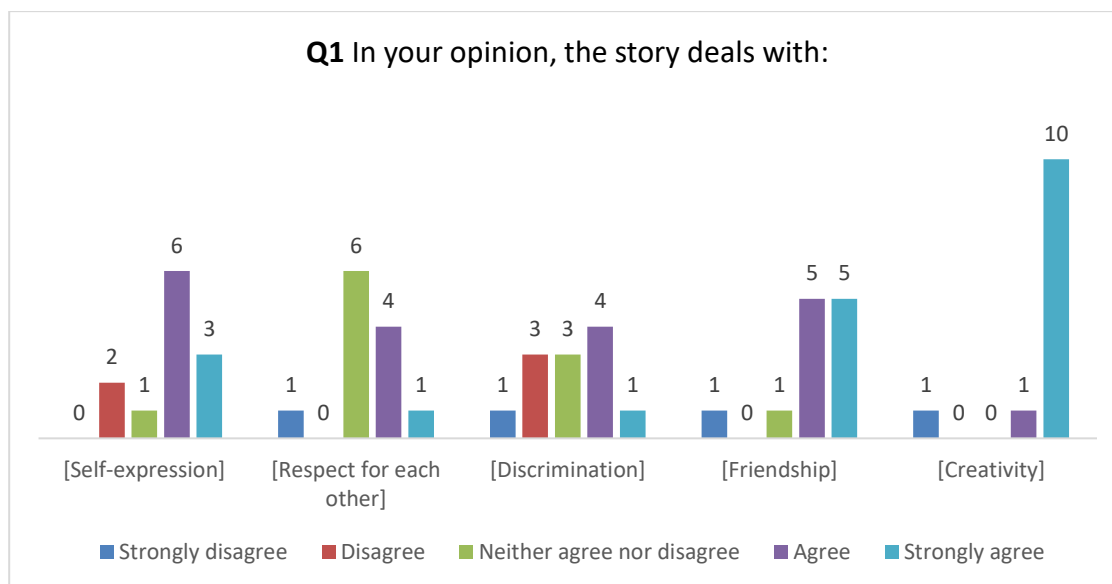
2.4.4 THE QUESTIONNAIRE

Prior to the questionnaire, there was a teacher-led discussion in which students were challenged to talk about the picture book. During this book talk, some questions were displayed on the board in order to help students share their ideas. They are as follows: *Why does Rupert knit a new jumper for himself? How can you describe him? Which adjectives would you use to describe him? Is Rupert excluded from the community? How can you tell? Is he discriminated against? How can you tell? Why do you think they do that? How does Gillespie help? How does the story continue? What will happen then? What makes people different from one another? What makes them the same? What makes you different from your friends or the same?*

At this time, the picture book discussion allowed students to talk freely about the issues they had discussed in the small groups and relate those ideas to the pictures and how these helped read the story. Space was given to compare the situation of Rupert and Gillespie with the students' own circumstances, allowing them to project themselves and relate it with their lived experiences.

After this discussion and sharing of ideas, it was important to verify whether they had developed any citizenship awareness regarding the issues dealt with in the picture book. Therefore, we devised a simple questionnaire, similar in structure and method of application to the first questionnaire that they had completed previously (an online survey using the Google Forms tool, in which questions were written in English and organised in three sections: *the story (I)*, *the story (II)* and *your reading experience*).³⁰⁰ This time we allocated about twenty minutes to complete the questionnaire individually. However, since we were again faced with the problem of access to computers or a good Wi-Fi connection, they answered the questionnaire afterwards.³⁰¹

Once more, they were asked to identify themes related to citizenship, as well as to reflect upon the meaning of the story. In the first section, they were asked to indicate whether, in their opinion, they thought that the story dealt with topics such as *Self-expression*, *Respect for each other*, *Discrimination*, *Friendship* or *Creativity* (Q1). The answer was given using a Likert scale (strongly disagree; disagree; neither agree nor disagree; agree; strongly agree). Their answers are shown in the following graph.



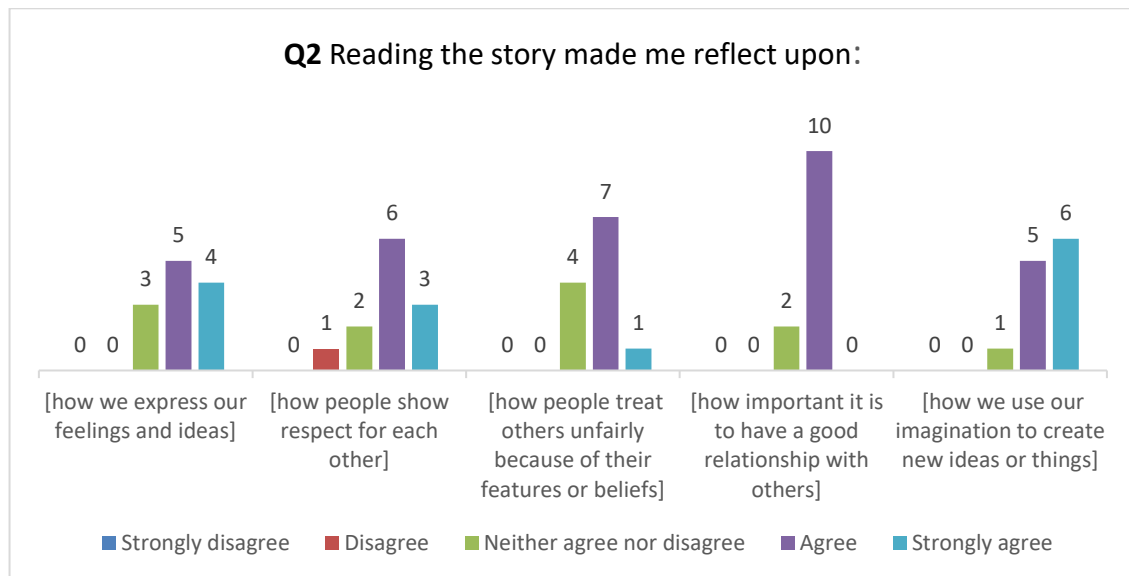
Graph 4: students' answers to Q1 'In your opinion, the story [*The New Jumper*] deals with:'

³⁰⁰ See Appendix 8.2 (questionnaire on *The New Jumper* by Oliver Jeffers).

³⁰¹ According to their informal feedback, the time to complete the questionnaire was suitable. Nonetheless, it was not possible to check or control that, since it was done after the lesson.

When asked to indicate the theme(s) of the story, most students agreed and strongly agreed that ‘self-expression’, ‘friendship’ and ‘creativity’ were the most evident. There is a higher distribution of answers regarding the topics ‘self-expression’ and ‘discrimination’. We may infer that they refer to the story as a story focused on Rupert, who expresses himself through a new jumper and has the support of his friend, Gillespie. At the end of the story, his creativity prevails.

In the second section, they were asked to indicate whether reading the story made them reflect upon ‘how we express our feelings and ideas’, ‘how people show respect for each other’, ‘how people treat others unfairly because of their features or beliefs’, ‘how important it is to have a good relationship with others’ and ‘how we use our imagination to create new ideas or things’ (Q2). The answer was given using a Likert scale (strongly disagree; disagree; neither agree nor disagree; agree; strongly agree):



Graph 5: students’ answers to Q2 “Reading the story [*The New Jumper*] made me reflect upon:”

In line with the answers in Q1, the answers in Q2 also demonstrate that a high number of students recognise that the reading activities proposed helped them reflect upon ‘how we express our feelings and ideas’, ‘how important it is to have a good relationship with others’ and ‘how we use our imagination to create new ideas or things’. There is consistency in the number of students who agree or strongly agree with it, even though the number of students who agree or strongly agree may differ in proportion from those of the issues indicated in Q1.

The book talk also helped them focus on the issues ‘how people show respect for each other’ and ‘how people treat others unfairly because of their features or beliefs’, which were indicated by nine and eight students, respectively. When comparing the categories in Q1 and Q2, the fact that students agree and strongly agree with these two issues is rather significant. It tells us that some matters may get lost in the apparent simplicity of how the story is told. The story needs to be deconstructed and talked about in order for students to reach higher-order thinking, which they did.

In the third section, they were asked to summarise the meaning of the story (Q3) and to say whether they would recommend the book to a friend (Q4&5). Again, they were asked to write in English as part of the process of learning a foreign language.

Concerning Q3 (‘What is the meaning of the story?’), all of the issues mentioned above stand out: ‘creativity’, ‘discrimination’, ‘friendship’, ‘respect and acceptance’ and ‘self-expression’. The following table shows some excerpts that illustrate them:³⁰²

³⁰² See Appendix 9.2 for the full transcript of answers to question 3.

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Document ID: TNJ_questionnaire_Q&A_3	
Category	Segment
Creativity	maneira de ser [way of being]
Creativity	the creative and the imagination of ruppert make the different for the hueys
Creativity	Creativity and friendship.
Creativity	The characters create their own clothes.
Discrimination	The book talks about prejudice and the support that our friends can give us
Discrimination	The meaning of this story is that we are not all the same and that we must respect the differences of each undue and that we should not judge people by their wardrobe.
Friendship	Friends
Friendship	Creativity and friendship.
Friendship	The book talks about prejudice and the support that our friends can give us
Respect and acceptance	we don't need to be equal but if we were diferent we need to respect everybody
Respect and acceptance	the story reflects on being all different and the differences being a possible point
Respect and acceptance	The meaning of this story is that we are not all the same and that we must respect the differences of each undue and that we should not judge people by their wardrobe.
Self-expression	we must be different to know different things
Self-expression	the creative and the imagination of ruppert make the different for the hueys
Self-expression	we can always express ourselves through clothes or tastes, we don't have to be afraid of being the "weirdest one" or something like that, we have the right of express ourselves the way we want to.
Self-expression	The meaning of this story is that we are not all the same and that we must respect the differences of each undue and that we should not judge people by their wardrobe.
Self-expression	people can be different

Table 23: coded segments from answers to Q3 'What is the meaning of the story?'

In their answers, students imply that the story represents the importance of being creative and using your imagination in the group, making a difference. There is also an identification of the significance of friendship in people's lives and how the support of friends or showing your support is determining when facing prejudice. This means that friendship relationships and creativity have a role to play in fighting preconceptions that lead to discrimination in any form.

One of the students (student E) writes that 'The meaning of this story is that we are not all the same and that we must respect the differences of each undue [sic] and that we should not judge people by their wardrobe.' This is a clear statement on respect for human rights and the need to value our differences, accepting them. It is interesting to note that one student (student D) mentions that 'the story reflects on being all

different and the differences being a possible point’, unconsciously advocating that diversity is a social and political possibility, a goal to achieve instead of a note of discord.

This diversity, put into pictures and words in *The New Jumper*, also relates to learning and individuality, which appears as appealing. As one student (K) puts it, ‘we can always express ourselves [*sic*] through clothes or tastes, we don’t have to be afraid of being the "weirdest one" or something like that, we have the right of express ourselves [*sic*] the way we want to.’ Self-expression becomes a right in its own, as well as a right to know.

Regarding Q5, why they would or would not recommend this book, only one student was hesitant in recommending it, whereas all the others would recommend it. That same student identified the book as ‘very childlike’, clearly associating the picture book to a children’s book. The other students shared their appreciation of the book pointing out aesthetic reasons, its message, or both, as shown on the table below.³⁰³

Document ID: TNJ_questionnaire_Q&A_5	
Category	Segment
Aesthetic appreciation	very interesting
Aesthetic appreciation	very childlike
Aesthetic appreciation	it's funny
Aesthetic appreciation	good book
Issues in the story	I think it was a book that was right for them
Issues in the story	because we are very equal
Issues in the story	because this book make the people learnt about the discrimination of the world and the friendship too
Issues in the story	Because it is really creative and we can have different prespective of the meaning of the story
Issues in the story	Because I have friends who do not want to be different and this story could change their thoughts
Issues in the story	The book gives us a good life lesson
Issues in the story	Because it is an easy story to understand and simple that helps teach people that we should accept each other's differences.

Table 24: coded segments from answers to Q5 ‘Would you recommend this book to a friend? Why?’

The general (aesthetic) appreciation is that the book is interesting, funny and good. Moreover, there is a message related to citizenship issues, such as equality, discrimination, friendship or creativity. In their words, the story in this picture book is ‘a

³⁰³ See Appendix 9.2 for the full transcript of answers to questions 4/5.

good life lesson' (student L), 'an easy story to understand and simple that helps teach people that we should accept each other's differences' (student E). One student (D) says, 'I have friends who do not want to be different and this story could change their thoughts.' This is a strong statement which not only recognises the transformative power of this particular picture book but also acknowledges the discomfort, unease, awkwardness and lack of confidence some children or teenagers feel if they appear to be different from others, a side effect of the peer pressure they are under. Reading a book can, therefore, be influential in their lives.

From the questionnaire, we may assume that learners recognise the impact of reading and talking about the picture book on their lives, increasing their awareness of citizenship issues.

2.4.5 FOLLOW-UP ACTIVITIES

After the book talk, students were also asked to do a follow-up activity. They should write a text as if they were the main character of the story, Rupert. They should tell a friend the following: 'what happened to you in your group (the Hueys)'; 'how your life has changed after that' and 'how your group has changed after that'. They were asked to write and send their texts using their institutional email accounts.³⁰⁴ The purpose of the assignment was directly related to the development of written production, namely, narrating events in a meaningful and contextualised manner, reflecting on and developing citizenship awareness, by putting themselves in the place of the other and expressing their feelings.

The texts were analysed qualitatively using the five categories applied in the questionnaire: self-expression, respect for each other, discrimination, friendship and creativity. The next tables display excerpts from those texts, selected according to the issue they address. The correlation between some categories is also visible. After each table, we summarise its main ideas.

³⁰⁴ See Appendix 10.2 for the complete texts written by students. (Some students had to rewrite their texts, since they first wrote an opinion text. Due to issues related to computer access, some students needed more time to complete the assignment.)

Category: Citizenship issues\Self-expression	
Document ID	Segment
TNJ_narration_STU_A	My life after that did not get worse people started to wear the same jumper that I did. My group reacted well they created new jumpers and different styles.
TNJ_narration_STU_C	I felt good because I had created something new.
TNJ_narration_STU_D	I personally supported the change. We can not all be the same! If we are all different in personality why should we have to be the same in appearance?
TNJ_narration_STU_E	I was always seeing my colleagues dressed in the same clothes so I decided to knit an orange sweater.
TNJ_narration_STU_E	And from there we began to make parades and make fabrics to make our own clothes and competitions for the best costumes of each season of the year.
TNJ_narration_STU_J	I was tired of being like the others hueys, so I knitted a pretty jumoer with beautiful colours. The other hueys started doing the same and then our world became more colourful. This had a strong effect in my life. I started to fell more confident and the group started to be happier. I like it this way. I hope we start to do a lot of new jumpers and more new things to be happier and different! We should be a big family like a sports team.
TNJ_narration_STU_K	We, Hueys, always did the same things, thought the same things, etc. I was done with all of that so I knitted a pretty new jumper. At the begin, no one liked that much as I did, everyone were horrified but I don't blame them, because in fact, we always looked like each others, so see me with a different appearance it was like see a new zebra without the black lines!
TNJ_narration_STU_K	After all of this I grew up, I changed because I started to don't mind with what the others think about me. I know who I truly am and that is the most important thing. My life became more about me, about what I need and what I want, and not about the others Hueys tates, etc. Honestly, we all have changed after the new jumper episode. We started to being more ourselves and do what we like the most. We don't need to act the same to fit in society, the truth is that everyone is diferente and we have to accept it. Now we, Hueys, create our personality basied in our tates no matter what the others think about it.
TNJ_narration_STU_M	we make the same things, we thought the same things but i'am tired of that so i decided to be different. but anyone liked. they said que eu parecia horrivél. they don't know why am i different.

Table 25: coded segments from texts written as a follow-up activity, addressing the issue 'self-expression'

Regarding the issue 'Self-expression', there is recognition of the fact that individuality also influences group behaviour constructively. The exterior appearance becomes the natural way of expressing your personality and being oneself is also a source of happiness and confidence. Diversity is seen as desirable within the group, as well as an improvement factor. There is a wish to be creative, a drive to change the way the world is presented at first, in black and white.

Student D, for example, questions the fact that we should be the same in appearance and student E mentions the parades and competitions that celebrate

diversity. The suggestion of competitions (student E) and sports (student J) highlight the recognition of the fact that being part of a group shouldn't stop anyone from being oneself, as we might see in sports teams, in which each person's talent contributes to the success of the team. Student J's text also makes evident that connection of the individual to the collective and vice-versa. The colours that were brought into their world by each one of them had a strong effect in their lives, bringing them confidence and, with it, happiness. It is interesting to note the fact that feeling confident about oneself and the way they present themselves to the group is referred to as a source of happiness. Student J's statement 'I like it this way. I hope we start to do a lot of new jumpers and more new things to be happier and different! We should be a big family like a sports team.' highlights the importance that teenagers give to the way they express themselves and how they are respected for it.

Student K and student M, though, also point to the feeling of awkwardness prompted by the look of others upon oneself. Student M, for instance, says that 'they don't know why i [*sic*] different', underlining the lack of understanding that makes people be cruel to others in the way they judge them. Student K, in a longer text, introduces the image of the 'new zebra without the black lines' to illustrate the strangeness felt in the eyes of the observers. However, K also adds that feeling this awkward was part of growing up and a life-changing event.

Indeed, student K's text becomes relevant to our case study since it brings together all the ideas discussed:

My dear friend Eric, this is how everything started...

We, Hueys, always did the same things, thought the same things, etc. I was done with all of that so I knitted a pretty new jumper.

At the begin, no one liked that much as I did, everyone were horrified but I don't blame them, because in fact, we always looked like each others, so see me with a different appearance it was like see a new zebra without the black lines!

However, a very close firend, Gillespie was his name, supported me with this new idea of being different, so he started to be different too. Over time the others Hueys saw us together and they realised I was not that strage anymore. They wanted a new jumper too. Later everyone had a nice jumper.

After all of this I grew up, I changed because I started to don't mind with what the others think

about me. I know who I truly am and that is the most important thing. My life became more about me, about what I need and what I want, and not about the others Hueys tates, etc.

Honestly, we all have changed after the new jumper episode. We started to being more ourselves and do what we like the most. We don't need to act the same to fit in society, the truth is that everyone is diferente and we have to accept it. Now we, Hueys, create our personality basied in our tates no matter what the others think about it.

Thank you for listenning so carefull, Eric.

Student K

Student K's text is an imagined email to Eric, the character from the previous picture book. Eric becomes a good listener, a good friend, one that understands what has happened, because he knows what it is like to be different or observed in a strange way. Student K also summarises the life lesson hidden in the picture book: 'we don't need to act the same to fit in society, the truth is that everyone is diferente [sic] and we have to accept it.'

Student K's text also shows that it is important to respect each other and to support each other. The attitude of respecting and supporting others helps the integration process, just like the one that is mentioned in the narration of the events: Gillespie's support is referred to as fundamental to the integration and acceptance of individuality. The next table presents excerpts from K's text, as well as other excerpts that relate to the category 'respect for each other'.

Category: Citizenship issues\Respect for each other	
Document ID	Segment
TNJ_narration_STU_A	My life after that did not get worse people started to wear the same jumper that I did. My group reacted well they created new jumpers and different styles.
TNJ_narration_STU_C	The group changed, because in the end they all had an identical jumper.
TNJ_narration_STU_E	I dressed and walked in the streets of hueysland and the hueys did not accept very well but my friend did the same and from that all the hueys accepted and now everyone has his way of dressing.
TNJ_narration_STU_F	Now things are fine, I started to create new accessories and new clothes. Our lives have changed for the better, now we feel good about the new habits of life that we have acquired. I hope this works.
TNJ_narration_STU_J	I hope we start to do a lot of new jumpers and more new things to be happier and different! We should be a big family like a sports team.
TNJ_narration_STU_K	However, a very close friend, Gillespie was his name, supported me with this new idea of being different, so he started to be different too. Over time the others Hueys saw us together and they realised I was not that strange anymore. They wanted a new jumper too. Later everyone had a nice jumper.
TNJ_narration_STU_K	After all of this I grew up, I changed because I started to don't mind with what the others think about me. I know who I truly am and that is the most important thing. My life became more about me, about what I need and what I want, and not about the others Hueys tates, etc. Honestly, we all have changed after the new jumper episode. We started to being more ourselves and do what we like the most. We don't need to act the same to fit in society, the truth is that everyone is diferente and we have to accept it. Now we, Hueys, create our personality basied in our tates no matter what the others think about it.
TNJ_narration_STU_L	But a friend of mine liked the idea a lot, so he decided to create one just like mine. The rest of the group was amazed at us both walking with the new accessory, so they started to make sweaters for them as well. And then created their own accessories. With this I was glad that my new idea had given rise, to something different, from that moment on everything was no longer the same!

Table 26: coded segments from texts written as a follow-up activity, addressing the issue 'respect for each other'

When reading these excerpts, the fact that the Hueys copy Rupert's idea of the orange jumper is seen as a sign of respect for him. He is admired for standing out for himself and this becomes attractive. Having a new jumper is a sign that the community members started to respect each other. 'Hueysland', as student E describes it, has changed. The one becomes part of the whole, as we may imply from student L's narration of events: 'With this I was glad that my new idea had given rise, [sic] to something different, from that moment on everything was no longer the same!' Rupert's individual idea changed the way his community saw itself as a group.

The new jumper is a new start for everyone else with implications for the future. As student F writes: 'Our lives have changed for the better, now we feel good about the

new habits of life that we have acquired. I hope this works.’ The new habits are those of respecting and accepting each other’s differentness. The manifestation of hope is projected onto the future, implying that we must continuously work on the bridges of mutual respect.

The texts written by the students are also full of references to discrimination, even though not openly stated. The following table shows some excerpts in which this issue is addressed.

Category: Citizenship issues\Discrimination	
Document ID	Segment
TNJ_narration_STU_A	People did not agree with me they looked at me because they had never seen a jumper like that .
TNJ_narration_STU_C	I created a jumper and my friends were upset that I was different.
TNJ_narration_STU_D	Well, you know that the patterns of fashion here are ...THE SAME so it was ashock to all when one of us decided to change their look.
TNJ_narration_STU_E	Hi, it's me, Rupert, I wanted to tell you what happened in my country, hueysland. I was always seeing my colleagues dressed in the same clothes so I decided to knit an orange sweater. I dressed and walked in the streets of hueysland and the hueys did not accept very well
TNJ_narration_STU_F	The Hueys put me a little aside because I knitted an orange jumper, just so we did not all looks the same.
TNJ_narration_STU_H	They were all the same, they were dressed the same, so I made a sweater and I walked around, but since I was not popular they scared themselves
TNJ_narration_STU_K	We, Hueys, always did the same things, thought the same things, etc. I was done with all of that so I knitted a pretty new jumper. At the begin, no one liked that much as I did, everyone were horrified but I don't blame them, because in fact, we always looked like each others, so see me with a different appearance it was like see a new zebra without the black lines!
TNJ_narration_STU_L	After I made the new sweater, I went to tell my friends. They did not respond very well to that.
TNJ_narration_STU_M	we make the same things, we thought the same things but i´am tired of that so i decided to be different. but anyone liked. they said que eu parecia horrível. they don´t know why am i different.

Table 27: coded segments from texts written as a follow-up activity, addressing the issue ‘discrimination’

Student A’s answer highlights the dichotomy *unknown/ familiarity*. Agreeing or not with someone depends considerably on how familiarised we are with the situation and the insight we have gained. Student C mentions that Rupert’s friends were ‘upset’, identifying the attitudes of disapproval that later put Rupert aside, an attitude that is also identified by student F and in some way by student M. The Hueys ‘did not agree’ ‘did not accept very well’ or ‘did not respond very well’. Student D describes the

situation felt by others as a ‘shock’. Student E’s text is similar to A or L’s in underlining the problem of acceptance and public recognition of the other.

According to student H’s version of the story, the issue of discrimination is linked to how popular one is: people are afraid of the unpopular differentness. Furthermore, being different horrifies, a feeling identified both by student K and student M. These students are aware of what causes it: unfamiliarity and lack of understanding of the other. Whereas student M demonstrates some perplexity before ignorance, student K shows a deeper understanding of the others when stating ‘I don’t blame them’. There is an acknowledgement that sometimes people react negatively towards others because it is something new to them, and therefore unfamiliar.

Regarding the issue ‘friendship’, most students mention it as important to fight discrimination attitudes. The next table shows some excerpts in which they mention the centrality of friendship in the story.

Category: Citizenship issues\Friendship	
Document ID	Segment
TNJ_narration_STU_B	I made a jumper and all my friends like it. I was happy because they liked my jumper and they also wanted to have a matching sweater. So everyone was looking for me how I did it and wanted me to teach them how to make the same jumpers. The group changed because everyone wore the same jumpers.
TNJ_narration_STU_E	I dressed and walked in the streets of hueysland and the hueys did not accept very well but my friend did the same and from that all the hueys accepted and now everyone has his way of dressing.
TNJ_narration_STU_F	I was not being able to get them to accept this idea, but Gillespie helped me to make them realize that it was better this way.
TNJ_narration_STU_H	since I was not popular they scared themselves, and I went to tell my friend that he was popular And he put on his nightgown and everyone wanted
TNJ_narration_STU_J	I hope we start to do a lot of new jumpers and more new things to be happier and different! We should be a big family like a sports team.
TNJ_narration_STU_K	However, a very close friend, Gillespie was his name, supported me with this new idea of being different, so he started to be different too. Over time the others Hueys saw us together and they realised I was not that strange anymore. They wanted a new jumper too. Later everyone had a nice jumper.
TNJ_narration_STU_L	But a friend of mine liked the idea a lot, so he decided to create one just like mine. The rest of the group was amazed at us both walking with the new accessory, so they started to make sweaters for them as well. And then created their own accessories. With this I was glad that my new idea had given rise, to something different, from that moment on everything was no longer the same!

Table 28: coded segments from texts written as a follow-up activity, addressing the issue ‘friendship’

In these excerpts, they refer to ‘my friends’, ‘my friend’, ‘Gillespie’, ‘a big family’, ‘a very close friend’, ‘us together’, ‘a friend of mine’ and ‘us both’. Friendship is an important step towards inclusion and it seems to involve actively taking one’s side.

Concerning the last issue, ‘creativity’, the following table presents only a few excerpts that we can directly relate to the topic.

Category: Citizenship issues\Creativity	
Document ID	Segment
TNJ_narration_STU_B	So everyone was looking for me how I did it and wanted me to teach them how to make the same jumpers.
TNJ_narration_STU_C	I felt good because I had created something new.
TNJ_narration_STU_F	Now things are fine, I started to create new accessories and new clothes. Our lives have changed for the better, now we feel good about the new habits of life that we have acquired. I hope this works.
TNJ_narration_STU_J	I was tired of being like the others hueys, so I knitted a pretty jumoor with beautiful colours. The other hueys started doing the same and then our world became more colourful. This had a strong effect in my life. I started to fell more confident and the group started to be happier. I like it this way. I hope we start to do a lot of new jumpers and more new things to be happier and different! We should be a big family like a sports team.

Table 29: coded segments from texts written as a follow-up activity, addressing the issue ‘creativity’

Student B refers to the process of creating something, a process that arouses interest. Teaching creativity becomes a possibility, and so it happens at the very end of the story. According to student C’s perspective, creating something makes you feel good, in the sense that creativity also contributes to build confidence and to strengthen a sense of success, which helps boost self-esteem. That same feeling is mentioned by student F, who associates that creativity with a change for the better. It enriches their lives. Student J underlines the element ‘colour’ and its implication. The beautiful colours of the jumper add more colour to the world, making people feel more self-confident and happier about their own distinct selves. Creativity is wanted.

2.4.6 DISCUSSION AND LIMITATION OF THE RESEARCH RESULTS

After reading and talking about the picture book *The New Jumper*, we may draw the conclusion that this picture book encouraged students to discuss the following five issues: self-expression, respect for each other, discrimination, friendship and creativity. Since this picture book was their second reading, students were more easily engaged in the activities proposed to them. They were also willing to talk, giving their point of view and commenting on their own school experiences, relating those to the story they had just read. *The New Jumper* seemed more accessible to weaker students, too, especially when comparing it to their first reading. However, that simplicity was not taken as a limitation, since it also allowed students to discuss citizenship issues while analysing the integrated illustrations in the story.

As to the development of the lesson plan and how it met the proposed aims, notes were taken after the lesson was over.³⁰⁵ Some relevant observations are listed below:

- The warm-up activity caught students' attention. They laughed at the things that were out of the ordinary on Oliver Jeffers' introduction video and became receptive to his picture book. The small group discussion of the drawings was also effective and it aroused curiosity.
- The reading strategy applied was different from the one applied during the reading of *Eric*, the first picture book read in class. This time, the read-aloud was carried out by the teacher, which proved to be more adequate. The teacher reading aloud became an important strategy of mediating the text to not only encourage learners to listen to/ read the story but also to help them understand meaning. Students showed interest in the book and followed the story. They still asked about words such as *sore thumb* and *proud*.
- We decided to change the size of the groups, in order to improve their participation. Therefore, we organised the class into four groups of three students, which proved to be more suitable for collaborative work. At the same time, it became easier to share the picture book, both during the read-aloud and their independent discussion.
- The students engaged in their group activity and used the handouts (A3 format) not only to answer the questions but to draw as well, exploring the fun and creative aspects of the picture book. Their engagement was evident in those drawings, even though it meant adding five minutes to the activity. After their group work, they stuck their handouts on the blackboard. The blackboard was large, which made the organisation of the information very easy: on the left side of the board, groups stuck their handouts with the answer to the first

³⁰⁵ See Appendix 6.2 for the observation grid used during this lesson.

question and on the right side of the board they stuck the handouts with the answer to the second question.

- During the whole class discussion, students could read each other's answers and talk about the pictures. The learning atmosphere was positive, in spite of the difficulties of expressing themselves in English. They made the effort to communicate in English, even though a lot of help was needed.
- Regarding the questionnaire, and since the unavailability of computers persisted, they were asked to answer the questionnaire afterwards. Since the structure of the questionnaire was similar to the first one, students didn't need much time to complete it and the planned time was considered appropriate, even though we could not control it or check it. This observation was based on their oral reports afterwards.
- As for the follow-up activity, some students had to rewrite their assignment, since they first wrote an opinion text (misunderstanding the task). They all used an ICT tool to complete their tasks. However, due to computer access restrictions, some students were given a deadline extension. Again, there was no word limit so that every student could feel free to engage in the writing activity experiencing a sense of completion.

2.5 THIRD READING: *WILLY THE WIMP* BY ANTHONY BROWNE

2.5.1 THE PICTURE BOOK

Willy the Wimp is a picture book written and illustrated by Anthony Browne, first published in 1984. It has become a classic picture book throughout the years. The chimp character created by Anthony Browne inspired other stories and soon a whole series of books was published in which Willy's stories translated the fears and worries children may feel.³⁰⁶ The special 30th anniversary edition published in 2014 is the one that we have used in the classroom. It is a 220 x 220 x 20 mm picture book, with 32 pages.³⁰⁷ The story is told in 28 pages. Many double-page spreads have the text on the left and the illustration on the right.

³⁰⁶ There are eight titles in the Willy series: *Willy the Wimp* (1984), *Willy the Champ* (1985), *Willy and Hugh* (1991), *Willy the Wizard* (1995), *Willy the Dreamer* (1997), *Willy's Pictures* (2000), *Willy's Stories* (2011) and *Willy and the Cloud* (2016). Whereas *Willy's Pictures* and *Willy's Stories* focus more on art and adventure, the other six picture books focus on feelings, worries and fears that young people face, making them interesting books to explore with teenagers as well, addressing issues such as bullying, friendship, ambitions or anguishes in a thoughtful and humorous way.

³⁰⁷ The details are those of the paperback edition.

The front matter of the book consists of three printed pages. The first page contains the text 'This Walker book belongs to:' followed by three lines to write down the name of the owner of the book and a prologue illustration of a banana and the logo of the publisher, a walking bear holding a candle. The second page is the copyright page. The title page is the third page, on which Willy appears below the title and name of the author, as if he were a statuette in a trophy, silver-coloured, with both arms up as though celebrating a victory. It sets the theme for the story, a story of self-motivation and accomplishment.

The last page of the story adds humour to it by showing that Willy's character didn't really change, only his attitude. The last page could very well be the beginning of the story, working as part of a cycle.

In the back cover, the story of *Willy the Wimp* is introduced to the reader as 'The classic story of a gentle chimp fed up of being bullied', making perfectly clear that the story is about bullying seen from the victim's perspective. The front cover, with an illustration of Willy walking with his hands in his pockets as if looking at his own shadow, with slumped shoulders, immediately suggests the readers that the story will be about a 'wimp', a person that is not confident or strong. Willy's posture contrasts with the colourful letters in the title and his colourful clothes, adding complexity to the character, given that a colourful life means a life full of interest.

Willy the Wimp is the story of a sweet-tempered chimp who is always apologising. He is portrayed as someone who cares about everyone and everything:

Willy worried about stepping on tiny insects every time he went for a walk. When someone knocked into him, he always said, "Oh, I'm sorry!" Even when it wasn't his fault.

(page 6)

From the very beginning, the readers understand that Willy lacks confidence in himself which makes him vulnerable to bullies, who call him 'Willy the Wimp'. The bullies are portrayed by the suburban gorilla gang, illustrated in the 1980s fashion style, all wearing the same denim blue and white clothes with a red cap, a wool beanie hat and a hairband:



Figure 21: From *Willy the Wimp*, written and illustrated by Anthony Browne. Used with permission from Walker Books Ltd (© Anthony Browne 1984)

The illustration shows Willy being bullied by the gorilla gang. The physical attack is visible, but a lot more can be said about the gang. It is worth noting that the shortest gorilla also looks frightened, just like Willy. He is not threatening Willy and it looks like he is being influenced by the other gorillas. This is a common situation between teenagers who act like bullies or support them by keeping silent. Sometimes they suffer from peer pressure in order to fit in.

The story continues with Willy feeling bad about what the gorillas call him and taking action to change that. He sees an advertisement in a comic magazine in which a gorilla promises to change his life and decides to answer it, only to get a book by mail. It is a self-help book since it tells him what to do. From that moment on, we see Willy changing his life: meditating, jogging, eating a lot of bananas, dancing, boxing, transforming his body appearance through body-building and weight lifting. When he finally looks himself in the mirror, he sees the image of a strong chimp:



Figure 22: From *Willy the Wimp*, written and illustrated by Anthony Browne. Used with permission from Walker Books Ltd (© Anthony Browne 1984)

Browne's illustration of these changes is full of little hilarious details. In this illustration, on the left of the mirror, we can see a photograph of Willy as he really was. It is a reminder of the changes happening in Willy's attitude, who now looks brave and more confident. On page 26, we see Willy standing up straight and tall, walking with a confident smile on his face. He sees his friend Millie being attacked by the suburban gorilla gang, now wearing black T-shirts. The shortest gorilla looks at Willy coming to stop them. Then we see the gang running away and Millie thanking Willy. The story ends with Willy feeling proud of himself for being a hero and standing against violence:



Figure 23: Double-page spread from *Willy the Wimp*, written and illustrated by Anthony Browne. Used with permission from Walker Books Ltd (© Anthony Browne 1984)

However, the author highlights that the change comes from within. Willy remains the same kind person who apologises all the time, even to a lamp post. The story ends with Willy saying: 'Oh, I'm sorry!', clumsily losing his confident smile.

2.5.2 THE LESSON

The lesson learning aims were two: to think critically about bullying and to identify and discuss other citizenship issues, such as 'identity', 'self-image', 'respect for each other' or 'helping out'. While developing the lesson activities, we focused on four focus questions: How do we see ourselves? How do we perceive bullying? How do we stand up for ourselves? How do we show respect for others?³⁰⁸

³⁰⁸ See Appendix 4.3 for the teacher's notes (Lesson Plan – *Willy the Wimp* by Anthony Browne).

The lesson, much like the previous ones, started with a short warm-up activity, which included meeting the author as an artist. The students watched a video in which Anthony Browne is signing a poster and drawing a gorilla, calling his own drawing a 'graffiti'.³⁰⁹ The way the author was presented to the group of students had one purpose in mind: to bring his work closer to teenagers by showing them that a picture book author and illustrator is just like a graffiti artist who wishes to make a statement.

The video also facilitated the introduction of the animal characters and how these characters depict people. To initiate group discussion, they were asked to use their mobile phones to write words that they associated with 'gorilla'. This time, we used *Poll Everywhere*,³¹⁰ asking them a question: Which words do you associate with 'gorilla'?

The display on the board and on their mobile phones is shown below:

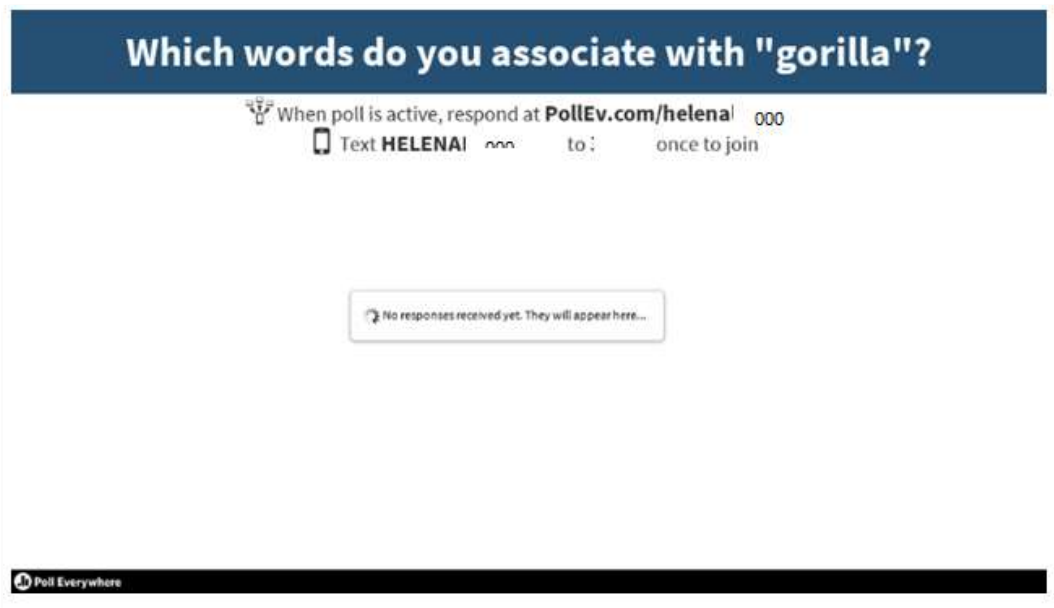


Figure 24: display of poll question in the interactive board³¹¹

³⁰⁹ The video is available on Anthony Browne's website, at '<http://www.anthonybrownebooks.com/about>'. It dates back to 2016 and is 00:48 long.

³¹⁰ *Poll Everywhere* is an interactive tool which allows students to engage in poll activities in real time. They answer simultaneously and the results are displayed immediately: '<https://www.polleverywhere.com/>' (for the teachers) and '<https://pollev.com/>' for students to join).

³¹¹ Codes have been removed to safeguard data.



Figure 25: display of poll question in the mobile phone

Their answers were:



Figure 26: display of answers to poll question in the interactive board

Their answers were used to elicit their opinions on what it means to be strong or weak, aggressive or calm, confident or afraid. It is interesting that the words they used to describe a gorilla based on appearance also expose the way that the character Willy sees the gorillas in the gang, revealing the reasons why he is afraid.

As an introduction to the story, they were also asked to describe Willy's posture and attitude on the cover of the book (Willy walking with slumped shoulders). After making sure they understood the word 'wimp' in the title, the teacher asked them to share their ideas on what the story might be about. Some students mentioned that it could be a story about someone shy or maybe about going out of the comfort zone.

The lesson proceeded with the read-aloud session, the small group and the whole class discussion. Afterwards, they were assigned two tasks: the questionnaire, similar to those regarding previous picture books, and a follow-up activity. The results

of the small group discussion, the answers to the questionnaire and the follow-up activity will be described next in more detail (in 2.5.3, 2.5.4 and 2.5.5).³¹²

2.5.3 GROUP READING

The story was read aloud by the teacher, while the students followed it in the picture book. Again, they were organised into four groups of three students, with a copy of the original book in each group, so that they could easily observe the illustrations and text. After the read-aloud session, they were given two questions to discuss in their groups: (1) 'What was Willy's problem?' and (2) 'How did he solve it?'. They were given a handout to write down their thoughts on both questions, as well as two QR-codes to have access to two *Padlet* boards, on which they would have to write their group answers for the debate afterwards.³¹³ During this small group discussion, they were allowed to use online dictionaries to help them with writing.

Regarding the first question, we wanted the students to read the images as well as the text and look for meanings that might be implied in the story, that is, we wanted them to identify the reason or reasons why Willy wanted to change himself. In their answers, we clearly identify three main issues: *bullying*, *courage* and *fear*, as some excerpts in the following table show us:

³¹² See Appendix 5.3 for lesson resources used.

³¹³ See Appendix 7.3 for full transcript of the answers from the groups.

Document ID: WTW_Q&A_1	
Category	Segment
Bullying	Willy was a very shy Gorila . He had a very bad social life to the point where street people did not notice him. Willy suffens from bullying from a gang.
Bullying	He was very shy. He did not want to hurt anyone or anything. He apologized for everything and for nothing. He went to be strong to put respect in the bulies
Bullying	Willy's problem is that he is shy, weak, not very brave, a little sissy. He is bullied by the suburban gorilla gang.
Bullying	Willy was small, sensitive, too polite, weak, insecure, fearful, the suburban gorilla gang bullied him, etc...
Courage	He was very shy. He did not want to hurt anyone or anything. He apologized for everything and for nothing. He went to be strong to put respect in the bulies
Fear	Willy's problem is that he is shy, weak, not very brave, a little sissy. ³¹⁴ He is bullied by the suburban gorilla gang.
Fear	Willy was small, sensitive, too polite, weak, insecure, fearful, the suburban gorilla gang bullied him, etc...

Table 30: how students identify Willy's problem

Students relate Willy's personality and how people see him (or not) with the situation that he goes through. They immediately recognise the bullying situation portrayed in the story describing Willy as shy and invisible to others and the gorillas as strong and bullies. The dichotomy identified by the students puts shy people or introverts as potential victims of bullying when strength is removed from their character. A shy person is identified as not strong and not brave, therefore weaker and more insecure, afraid of those who are stronger. One group of students, though, mentions that Willy wants to be strong to 'put respect', which means that they recognise that you need to be courageous to overcome your personal insecurities in order to reach for something better for the common good, that is, in order to help others understand that we need to treat everyone with respect.

As far as the second question is concerned, we wanted students to be able to identify a problem situation, but also a resolution, that is, a solution to that same problem, which may come from within oneself. We expected students to consider two

³¹⁴ The use of the word 'sissy' by the students, instead of the word 'feeble', exposes the prejudice hidden in discourse and how that discourse has a role in perpetuating stereotypes, even unconsciously. These students, even though not openly discriminatory towards their schoolmates, at some point end up using language that is prejudiced or offensive. In the context of the activity described above, though, they were not fully aware of the different connotations.

perspectives and to reflect upon them by reading both text and images actively. From their answers, three issues stand out: *courage*, *helping out* and *looking for help*. The table below shows some excerpts regarding these issues

Document ID: WTW_Q&A_2	
Category	Segment
Courage	he saw an ad in the paper and decided to be strong. After strong and fearless.
Courage	He looked for some help, he made exercises, some running activities, diet (bananas), aerobics classes, box. He trained every day. He gets bigger and more confident about himself! He is still very polite.
Helping out	willy tried to change his appearance . he did exercise diet , aerobics and he learn how to box .And when he went on the street he stopped suffered from bullying. He saved other people.
Looking for help	willy tried to change his appearance . he did exercise diet , aerobics and he learn how to box .And when he went on the street he stopped suffered from bullying. He saved other people.
Looking for help	e saw an ad in the paper and decided to be strong. After strong and fearless.
Looking for help	Willy bought a workout book and began to do what the book said. He started to do some jogging, go on a special diet and go to aerobics classes. He learned how to box and started to do hypertrophy, until he become strong and muscular.
Looking for help	He looked for some help, he made exercises, some running activities, diet (bananas), aerobics classes, box. He trained every day. He gets bigger and more confident about himself! He is still very polite.

Table 31: how students identify Willy's resolution

Their answers show that some aspects of the story were understood literally. They mention the most apparent aspects: the banana diet, running, aerobics or boxing. They succeed in identifying what Willy has done to make himself stronger in order to stop bullies, but they fail to associate that with Willy's inner change, at least at this point of the lesson. When saying that Willy 'decided to be strong', they are somehow closer to the message of the story. Willy decided to do something about his life, by becoming stronger emotionally, fearless, but still polite. By doing that, Willy is able to help out other people who are also victims of bullying. Some students mention the fact that through the story Willy never stopped being himself, a gentle person who cares about other people. This acknowledgement is also relevant since they are aware of the fact

that important changes may take place, but the character does not necessarily need to be transformed.

Looking for help is directly related to the process of decision-making. Willy decides to look for help and that is seen by students as the first step towards a personal change that affects other people, too. Doing something about ourselves and others helps build the self-confidence needed to grow-up healthily within the different social groups one belongs to. The fact that Willy has taken action without changing his polite behaviour has called students' attention as well.

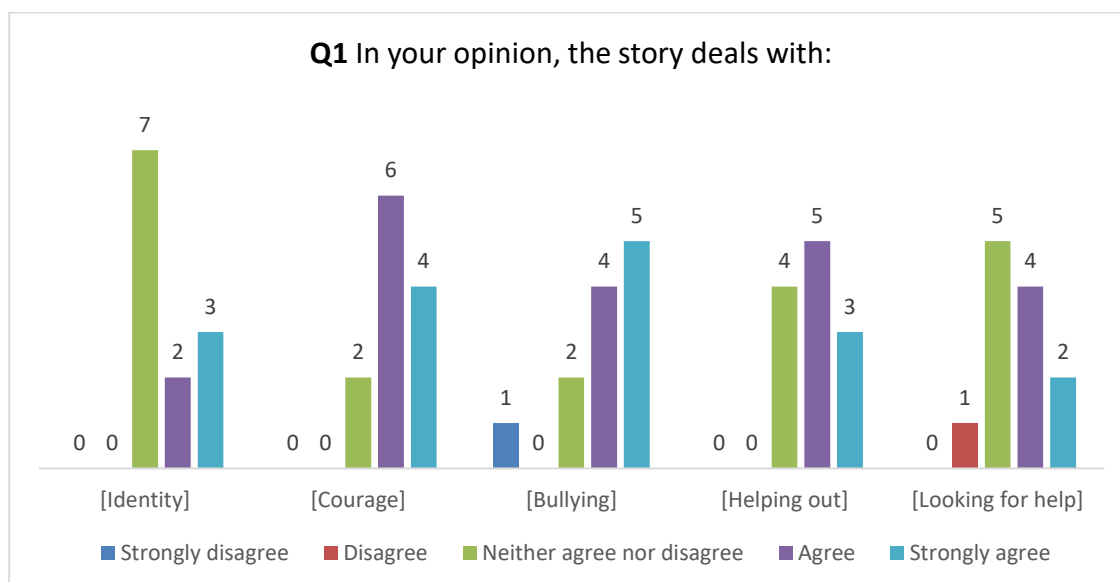
2.5.4 THE QUESTIONNAIRE

The group reading and sharing of opinions regarding the answers to the two questions asked was followed by the whole-class discussion of the story, in a teacher-led debate. The teacher asked questions in order to promote students' talk. They were mostly open questions with the purpose of sharing the opinions negotiated within the groups and relating them to the story, such as: *How do you describe Willy? Why does he keep saying 'I'm sorry!'*? *What does it tell us about him? How do you describe the suburban gorilla gang? What do they call Willy? How does Willy feel about that? How can you tell? Why does Willy want to change who he is? Where does he find help? What do you think about the advertisement and the help it offers? Does it work? Does Willy really get bigger? Can you explain? What do you think about the end of the story? Does Willy really change? What is the story really about? Is there a message? Which one? Can you relate this story to what happens around you, at school, for example?*

While exchanging views on the answers to these questions, students flipped through the book and talked about the illustrations as well, looking for visual evidence to support their own views. This book talk took about forty minutes. It prompted them to talk about their own school reality and what they know about the topic. After this time, it was important to ascertain whether the picture book contributed to raising awareness of citizenship issues. As to get that information, we devised a questionnaire, using the same structure as the previous ones. Its aim was to identify theme-related topics regarding citizenship issues addressed in the story. We also wanted to know whether they identified a message and whether they would recommend it to a friend.

We administrated an online survey using Google Forms. By this time, they were already familiar with the online form and the structure of the questionnaire in English: *the story (I), the story (II) and your reading experience*.³¹⁵

Once again, they were asked to identify issues related to citizenship, as well as to reflect upon the meaning of the story. In the first section, they were asked to indicate whether, in their opinion, they thought that the story dealt with topics such as *Identity, Courage, Bullying, Helping out or Looking for help* (Q1). The answer was given using a Likert scale (strongly disagree; disagree; neither agree nor disagree; agree; strongly agree). The results are shown in the graph below.



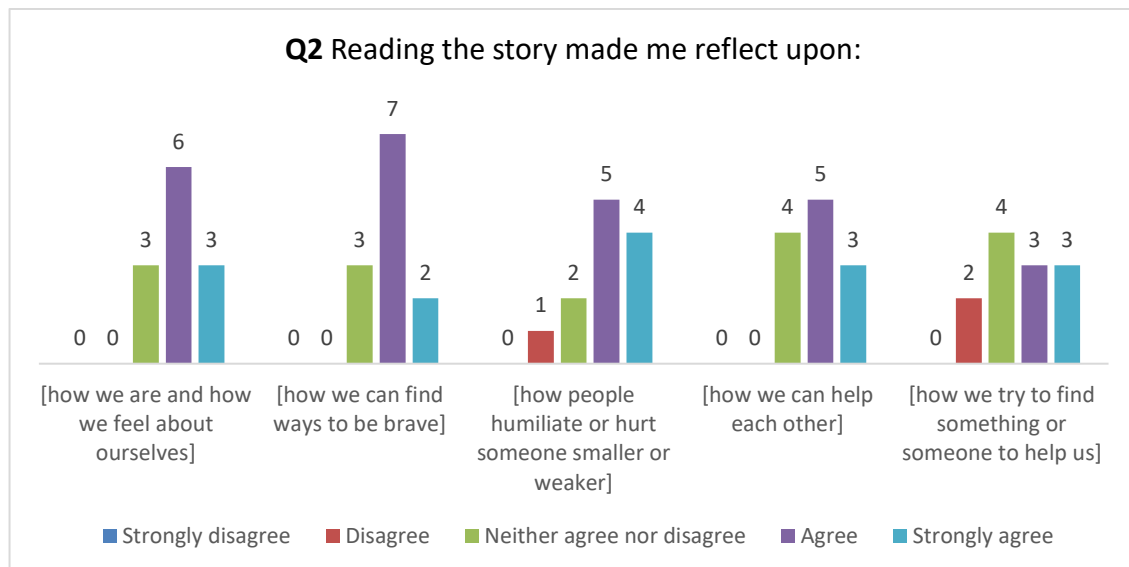
Graph 6: students' answers to Q1 'In your opinion, the story [*Willy the Wimp*] deals with:'

A high number of students agrees or strongly agrees that the story is about 'courage', 'bullying' and 'helping out'. 50% of students also indicate 'looking for help' as the main subject. 'Identity' is the least relatable topic, with only five students agreeing or strongly agreeing with it. The fact that 'courage' is marked by ten students is noteworthy. It confirms that students paid attention to the character and how he gained self-confidence in order to succeed.

In the second section, they were asked to indicate whether reading the story made them reflect upon 'how we are and how we feel about ourselves', 'how we can

³¹⁵ See Appendix 8.3 (questionnaire on *Willy the Wimp* by Anthony Browne).

find ways to be brave’, ‘how people humiliate or hurt someone smaller or weaker’, ‘how we can help each other’ and ‘how we try to find something or someone to help us’ (Q2). The answer was given using a Likert scale (strongly disagree; disagree; neither agree nor disagree; agree; strongly agree). The results are shown below:



Graph 7: students’ answers to Q2 ‘Reading the story [*Willy the Wimp*] made me reflect upon:’

As far as the answers to Q2 are concerned, there is some consistency with the categories ‘how people humiliate or hurt someone smaller or weaker’, ‘how we can help each other’ and ‘how we try to find something or someone to help us’ and the answers in Q1 regarding the categories ‘bullying’, ‘helping out’ and ‘looking for help’, even though the proportion of students who agree or strongly agree may vary. Also, the category ‘how we can find ways to be brave’ is also close in number to the category ‘courage’ in Q1. Only the first category in both Q1 and Q2 show a higher variation, with a rising number of nine students saying that reading the story helped them reflect upon ‘how we are and how we feel about ourselves’.

Again, and similarly to Oliver Jeffers’ *The New Jumper*, the book talk in the classroom helped them unfold the layers of meaning in the story and go beyond the obvious bullying or taking action situations. It helped them talk about feelings and how these can be interpreted based on the images and the subtle irony present in the text. They became critical readers.

In the third section, they were asked to summarise the meaning of the story (Q3) and to say whether they would recommend the book to a friend (Q4&5).³¹⁶ Again, they were asked to write in English as part of the process of learning a foreign language.

As for Q3 ('What is the meaning of the story?'), 'bullying' and 'courage' are the issues that the students promptly identify, followed by 'fear' and 'respect and acceptance'. Indeed, there is a positive correlation between them and it is not always clear where you draw the line. The following table shows some excerpts that illustrate the meaning of the story as seen by these students.

Document ID: WTW_questionnaire_Q&A_3	
Category	Segment
Bullying	if people have advantages over others they should help them and not abuse them.
Bullying	Bullying and helping people
Bullying	Bullying
Bullying	bulling
Courage/ taking action	if we feel bad about ourselves, we must take action without harming other people and ourselves. And if people have advantages over others they should help them and not abuse them.
Courage/ taking action	Bullying and helping people
Courage/ taking action	The subject matter in the story is that we should be on our own and not feel bad about what other people think of us
Courage/ taking action	I think it talks about people who can not react to complications and can not even dare.
Courage/ taking action	The meaning of the story is that we have to be who we are without any fear of being called rude names, etc...
Courage/ taking action	the meaning of the history is don't underestimate no one just for being skinny or not very brave because one day this person will become stronger
Fear	I think it talks about people who can not react to complications and can not even dare.
Fear	The meaning of the story is that we have to be who we are without any fear of being called rude names, etc...
Respect and acceptance	The subject matter in the story is that we should be on our own and not feel bad about what other people think of us
Respect and acceptance	The story talks about accepting how we are.

Table 32: coded segments from answers to Q3 'What is the meaning of the story?'

As stated in their answers, this story is about bullying. They are quite objective about it, but some go a bit further in explaining that meaning by associating it to the opposite of

³¹⁶ See Appendix 9.3 for transcript of answers to questions 3 to 5.

bullying, that is, helping out. Having an advantage over people does not entitle that person to humiliate or hurt others. That advantage should be used for the better good.

The students also became aware that it is important to have the courage and take action about what needs to be changed, but without extreme measures, as put by one of the students:

For me the meaning of this story if we feel bad about ourselves, we must take action without harming other people and ourselves. And if people have advantages over others they should help them and not abuse them.

Student_E

This recognition is extremely relevant in view of the fact that one of the common reactions to bullying among teenagers might be either hurting oneself or hurting others in return. There is an evident defence of one's integrity, namely by keeping one's identity, regardless of what others may think. That is an act of courage, too, since it is sometimes difficult for teenagers to stand against peer pressure and to demand respect for themselves. It is easy to follow the leader without questioning, but hard to make a stand and oppose that leadership.

One of the answers also points to the fact that appearances, such as being skinny or not very brave, may be deceiving and that strength and courage do not come from the outside but from within. Two of the answers can also be associated to 'fear', not only to the fact that some teenagers live in fear, afraid to 'dare', but also to the issue of identity and how teenagers feel about themselves, fearing other people's opinions or comments. The notion that we should respect and accept each other is underlined in the answers, even if not in the most evident way.³¹⁷

Concerning Q5 (on book recommendation), eight students said that they would recommend the picture book to a friend, three students were not sure, saying 'maybe',

³¹⁷ The gender issue that could be raised by reading this story did not come up in the discussion or in the students' comments, although it would have been interesting to follow that line of thought, comparing the representation of Millie and Willy, forcefully reading 'against the text', as Nodelman and Reimer suggest teachers can do with children's literature. While discussing men and literature and whether they 'act' or 'appear', the authors state that '[i]n contemporary culture, men and boys must also learn to appear. Just as bodybuilders develop the appearance of a muscular strength they don't actually use, boys must learn to seem ferociously "male" to others but never actually act on their ferocity.' (Nodelman and Reimer, p. 166.) It would have been particularly relevant to further discuss how 'performance' affects the way teenagers experience their lives, in the same way that could be seen in Willy's actions and attitudes (he performed, but he did not change his character).

and one student said ‘no’, since it was for kids. The next table displays their reasons, related either to an aesthetic appreciation or to the issues addressed.

Document ID: WTW_questionnaire_Q&A_5	
Category	Segment
Aesthetic appreciation	Because it makes us reflect
Aesthetic appreciation	Because is good book.
Aesthetic appreciation	good
Aesthetic appreciation	Is a good book to reflect on various current affairs
Aesthetic appreciation	for kids
Aesthetic appreciation	it's a good life lesson
Aesthetic appreciation	very interesting
Issues in the story	I recommend this story because it helps to understand people and ourselves and we should be more confident and we should help people with less skills in a given area.
Issues in the story	it teaches children to be confident
Issues in the story	Have a really strong message and it shows you that you find need to be afraid of others because you are perfect the way you are.
Issues in the story	because we need to find the power into ourselves
Issues in the story	it's the story of a lot of teens

Table 33: coded segments from answers to Q5 ‘Would you recommend this book to a friend? Why?’

In relation to the aesthetic appreciation or general appreciation, they describe the book as ‘good’, ‘interesting’, ‘for kids’, ‘good book to reflect on current affairs’ or ‘good life lesson’. These answers do not tell us much about how they value the book, but they let us know that they saw it with interest. Other students elaborate on their reasons letting us understand that this particular picture book is a tool for learning about values and attitudes, namely, that we should be more confident and we should help others. As one of the answers reveals, it is ‘the story of a lot of teens’. This recognition makes the reading of this picture book in class worthwhile.

From the answers in the questionnaire, we may draw the conclusion that discussing the picture book gave the students the opportunity to feel free to talk about common situations, fostering reflection and raising school awareness of the issues that trouble them, especially bullying.

2.5.5 FOLLOW-UP ACTIVITIES

After reading and talking about the picture book, the students were asked to complete a collaborative task as a follow-up activity. They were asked to create a poster against bullying, using the advertisement in the story as a model to start with. They should work in pairs and look for examples of existing posters. Since they were invited to illustrate the posters themselves, creating their own illustrations, they opted to draw on paper, instead of working on a digital format. The result is shown below.³¹⁸



Figure 27: poster 1 (student C & student H)

Poster 1 got its inspirational motif from the popular ‘Keep Calm’³¹⁹ slogans. Though not original, since the slogan could be found online, they selected it and chose

³¹⁸ See Appendix 10.3 (posters – A4 paper size).

³¹⁹ Students were unaware that the famous motivational poster ‘Keep Calm and Carry On’ was British, from 1939. They used the words because of their popularity, since they are easily found on products such as T-shirts or mobile phone cases.

to present it as a slogan they thought was powerful and appealing to teenagers, something that we could hang on the wall as part of the anti-bullying campaign. They decided to illustrate it by drawing a strong arm with a 'no' sign, implying that we must not hit other kids. Regrettably, the poster looks unfinished, remaining with a spelling mistake, and a not very clear drawing, as well as too small to have an impact.



Figure 28: poster 2 (student A & student M)

Poster 2 has a proportional display of the slogan and the illustration and it is effective as an anti-bullying poster. The students were inspired by the picture book in the way that they portrayed a bullying situation: a boy is being bullied because he is fat and that can be seen in the other boys' mocking faces and pointing fingers. The victim looks sad, but right below that we see the encouragement slogan, 'Don't let bullying overtake you!'. The message is for those who are in need of support and feel isolated. They should find the courage to rise above the situation and be better than those bullies who try to put them down. In the illustration, we can also see that Oliver Jeffers book

was not forgotten, since the way the students portrayed the situation also reminds us of the way the Hueys pointed at Rupert.

Posters 3 and 4 use the same anti-bullying slogan: 'Stop bullying'. Nevertheless, their approach is slightly different, as we can see next.

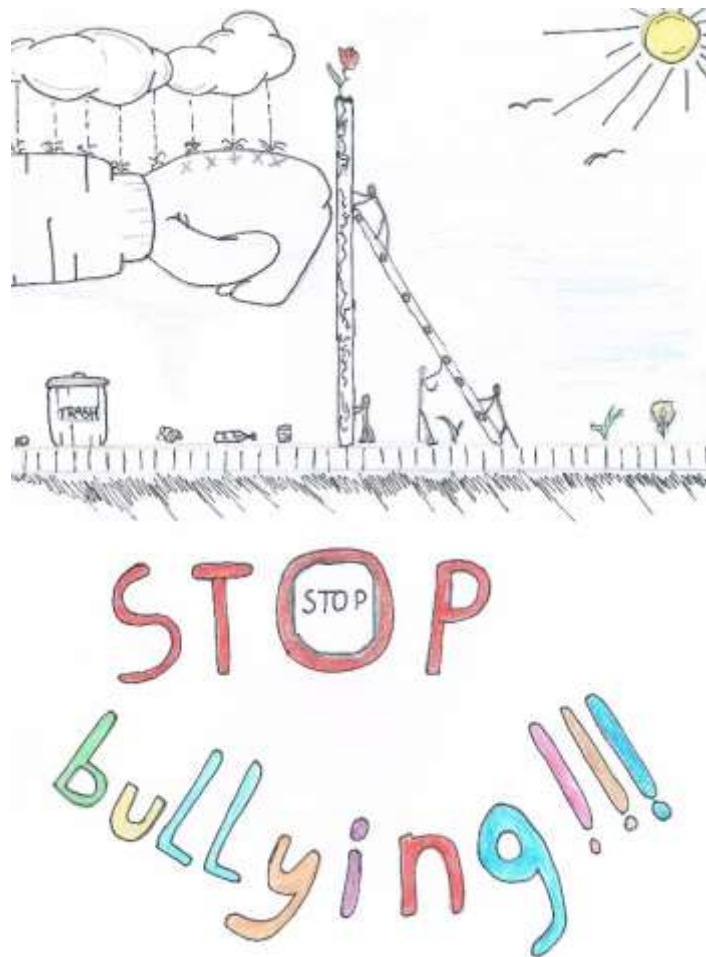


Figure 29: poster 3 (student B & student L)

Poster 3 shows an elaborate drawing, with abundant meaningful details. We can see a park divided by a high wall. Inside the structure of the wall that resembles a test tube, grows a red rose. There are two opposing sides. On the left side, there is a public litter³²⁰ bin and there is litter on the floor. Above that, there is a giant hand, trying to knock down the rose wall, and there are clouds in the sky. It is raining heavily.

³²⁰ Students write the American word 'trash' on the public litter bin.

On the right side of the rose wall, there are plants and flowers growing. The sun is shining and there are people supporting each other: one person is holding the rose wall and two are holding a ladder for another one to climb it safely. It looks like they are working together to protect the flower from the aggression and to prevent the wall from being destroyed and with it the more colourful world. They are making people aware of the fact that it is important to take action together in order to stop bullying. The slogan is also more colourful than the drawing, with the letter 'o' in the word 'stop' illustrated with that same word, looking like a stop sign colour inverted. The concept the students chose to present is a metaphor for what friendship and solidarity relationships are expected to be like. Helping each other out, collaborating, is a positive way to stand up against violence and prevent further aggression.

Posters 4, 5 and 6 explore the vocabulary related to the topic. Students explored different sources outside the classroom, as well as their own English textbook, in order to select the vocabulary which they wanted to include in the posters. The final result looks like word clouds generated in a brainstorming session, as shown next.



Figure 30: poster 4 (student G & student J)



Figure 31: poster 5 (student E & student K)

Poster 4 lays out words or expressions that refer to the attitudes of the aggressors, such as 'humiliation', 'insults', 'violence', 'mistreatment' or 'threat', as well as to consequences of that aggression, as for example, 'problems at school', 'fear', 'loss of appetite' or 'suicide'. The fact that they include 'omission' is also relevant. On the one hand, it means that we are not including someone, not integrating, up to the point that it becomes a problem at school, where many teenagers feel excluded or marginalised by their peers. On the other hand, it also reminds us that many bullying situations are overlooked. The poster tries to raise awareness, as they write in their slogan: 'bullying shows no strength, shows ignorance'.

Poster 5 has a slightly different approach. The words are shown within a visual frame that clearly tells us what aggressors call victims and what victims should know about themselves. The words used to humiliate or offend are the words 'stupid', 'freak', 'liar', 'ugly', 'dumb', and 'loser', crossed over. However, victims should be reminded that they are no such thing. They are 'worth it', 'beautiful', 'intelligent' and 'important', words which are encircled in bright blue.

The slogan highlights this opposition between what people may say and what one really should know: 'Don't let anyone make you feel bad about yourself!'. This is a

on the floor. It is interesting to note the level of detail, creativity, and work that these hard to reach students put on the elaboration of these messages to their peers.

2.5.6 DISCUSSION AND LIMITATION OF THE RESEARCH RESULTS

After reading and discussing the picture book *Willy the Wimp*, we may draw the conclusion that this picture book encouraged students to talk about the following five issues: identity, courage, bullying, helping out or looking for help. The picture book was their third reading and by now students were aware of the relevance of their engagement contributing to making the book talk successful and meaningful. They shared their points of view and their own school experiences, making references and connecting to the story they had just read. *Willy the Wimp* looked easy to read and interpret and it also allowed students to discuss citizenship issues while analysing the integrated illustrations in the story. The humour in the story also contributed to its acceptance in the class as a good read.

The lesson was developed according to its initial outline and it met the proposed aims. Notes were taken after the lesson was over.³²¹ Some relevant observations are listed below:

- Students showed interest in the video introducing the author, which proved to be an effective way of turning their attention to the picture book and motivating positive expectations.
- The survey using Poll Everywhere interactive tool was very successful in engaging students from the very beginning of the lesson.
- The analysis of the picture on the book cover favoured the initial sharing of ideas (students refer to the fact that the story might be about going out of the comfort zone or about someone who is shy).
- While discussing the story in small groups, some students stand out as group leaders.
- Regarding the English language, students needed to use online dictionaries to complete the tasks in English.
- The second question about the story was understood literally, showing that the students failed to interpret the different layers of meaning at this stage (in the small group discussion).

³²¹ See Appendix 6.3 for the classroom observation grid used during the lesson on *Willy the Wimp*.

- The use of a Padlet board to show the groups' answers facilitated the sharing of the work to be further discussed in plenary, even though it took longer to write on the discussion board since the QR-code given to the groups for quick access failed to work as planned.
- During the whole class discussion, stronger students were immersed in the book talk while the weaker students mostly listened or agreed, still showing some insecurity and hesitating in giving an opinion.
- Students talked about the pictures, especially the image of the gang and the end of the story.
- Students wanted to communicate, but sometimes they asked for help, making a lot of mistakes. Still, they used English.
- The teacher had to moderate the debate, which became lively through their participation, in order to manage time.
- The teacher postponed the questionnaire to the following lesson, changing rooms for that purpose. Therefore, computers were available to all students and the questionnaire was completed by all students at the same time, in 15 minutes or less.
- Students welcomed the idea of a collaborative follow-up activity, looking for examples online and brainstorming ideas. Although they used an ICT tool in the follow-up activity, they used it mostly for research, expressing a preference for drawing and writing on paper, to which the teacher agreed.

2.6 FROM READER TO WRITER/ILLUSTRATOR: THE E-BOOKS

After reading the three picture books, from January to March, students were ready to start their own process of creative writing. The students were paired in order to develop collaborative work.³²² They were asked to write and illustrate a book which we would publish online (for private use only). In order to do that, and getting inspiration from the authors they had met through the picture books, they were given a drawing notebook (A5 size) which they could share between writer and illustrator. From April to May their task was to write the story and draw the illustrations that should go with it.

The six notebooks were a success. Students carried them and worked on them both at school and at home:

³²² Student H, though, wrote and illustrated it all, without collaborative work. Therefore, and after talking about ownership of the work, student C was grouped with B and L in order to participate actively in the task.



Figure 33: the notebooks

After their stories were finished, it was necessary to convert the drawings into image files and type the text. In most cases, for practical reasons, students took photographs of the drawings and edited them (reworking both light and colour). They used a Microsoft PowerPoint presentation in which they inserted both text and images, afterwards converting it into a PDF document. These PDF documents with their stories were then uploaded onto *Calaméo*,³²³ a digital publishing platform, where they became eBooks that students could read. These e-books were presented to the class on 5th June. Below is a list of their titles and topics they address.

Stories written and illustrated by students ³²⁴		
Title	Author and illustrator	Issues
<i>Cyberbullying: Hannah's Story</i>	Written by F and Illustrated by D	cyber bullying
<i>Bullying</i>	Written and illustrated by G and J	bullying
<i>Roses</i>	Written by K and Illustrated by E	gender issues
<i>Prejudice</i>	Written by M and Illustrated by A	prejudice/ discrimination/ bullying/ sexual orientation
<i>Sam</i>	Written by B and L and illustrated by L and C	love/ teenagers' relationships
<i>The Story of Uncle Steve</i>	Written and illustrated by H	family

Table 34: list of six stories written and illustrated by students

³²³ Calaméo is a digital publishing platform ('<https://pt.calameo.com>').

³²⁴ To read the full stories, see Appendix 11 (appendices 11.1, 11.2, 11.3, 11.4, 11.5, 11.6).

Cyberbullying: Hannah's story is the story of a teenage girl, Hannah Jones, who suffered from cyber bullying. It is presented as an autobiographical narrative in which Hannah tells her story of cyber bullying, how she felt and how she dealt with it. She is a new girl at school eager to meet new friends. On page 3 of the story, there is an image of her Facebook page, with 0 friends. On that image, one reads 'You don't have any friends.' This is overwhelming for a teenager who experiences friendship online as social recognition.

Everything seems to go well in the beginning, but then Hannah meets a boy who changes that. Hannah and Zac, his name, start texting each other and, eventually, Hannah starts to share everything with him, including the fact that she had suffered from bullying and consequently from depression. After that, Zac breaks up with her and she becomes sad. Soon Hannah finds out that her best friend is dating Zac and she feels betrayed.

From this point forward, Hannah becomes an easy victim of cyber bullying, with both best friend and ex-boyfriend responsible for the online humiliation. On her Facebook page, she finds comments calling her ugly and fat. On page 14, the drawing of that page shows comments posted by Zac and other people, calling her 'really silly', 'freak', 'loser', putting her aside for having no friends. This disturbs her and she feels down, wishing to disappear. She goes on Twitter, and the public humiliation continues, with some posts of people telling her to kill herself.

On page 19, Hannah says that she is happy now, with a new friend, but because she talked to her parents about what was going on. The story ends with the statement 'When you feel bad about yourself, don't hesitate to ask for help or talk to an adult you trust' and an image of Hannah and her new friend, both smiling.

This story about cyber bullying reveals how important friendship or love relationships are in building self-esteem and how much online social media affects their private lives, leading many teenagers to depressive disorders. The story offers an answer, though, which includes expressing one's feelings of worry and sadness to an adult who cares.

There is a second story about bullying which shows how students see bullying being dealt with at school. The title is simply *Bullying* and it is a very short story of two

girls who suffer from bullying because they are overweight. They talk to their parents about it and the parents talk to the school principal, who delivers a talk about bullying in the school auditorium. Students understand how bad bullying is and they stop.

The fact that these two students write about this answer to the problem seems to reflect how citizenship issues are dealt with at school, through conference-like talks, where students mostly listen to or ask one or two questions in the end. They see it as positive, but at the same time, their story lets us know that there is not much space open to 'teen' talk, with students sharing their own points of view.

Roses is a different kind of story. It is the story of a boy who wants a pink school bag but whose mother says it is not appropriate for boys. She will buy him a blue school bag instead. Both parents agree that pink is for girls and blue is for boys, which makes him sad. Even Mrs Lydia, the teacher, agrees with that, which makes him wonder about the meaning people give to colours. He asks the teacher whether a boy can like flowers, to which she replies 'Sure, who doesn't?'. Only his grandmother understands that pink is only a colour and that people's choices should not be constrained by gender issues. The boy realises that he is like a rose growing up, with thorns and petals, things people do not like or like. He recognises his own value and that people who love him should like him the way he is. A few questions follow and on pages 23, 24 and 25, the images are put together with questions: 'Why can't a boy be a prince and a girl a warrior?', 'Why can't a boy have long hair and a girl a shorter one?', 'Why can't pink be for boys and blue for girls?'. This last question and its illustration are the back cover of the book, closing the story the way it begins.

In *Roses*, the story is told by the boy to his teddy bear, as if the only one to understand him is a toy, not a person, because grown-up people around him have stereotyped preconceptions about gender issues. In the end, it is a story about identity and how people influence or limit teenagers' growing up process.

Prejudice is a story about identity and prejudice against sexual orientation, also addressing issues such as discrimination and bullying. Henry tells his best friend Veronica that he loves boys, not girls. Olivia was also a good friend and the three of them were close. However, Veronica and Olivia start to hang out with other people and Henry feels lonely. He becomes an easy target for others to humiliate him, only because he loved

another boy. Henry doesn't understand why others discriminate and humiliate him. He doesn't talk to anyone and feels lonely. On page 12, the illustration shows Henry crying. He moves to a different school. In this new school, his new friends accept his sexual orientation and he does not feel that he has to change who he is because of his friends.

The illustration on page 16 shows Henry kissing another boy and two friends standing next to them, indicating acceptance. On page 18, Henry is hand in hand with another boy, looking happy, and on the back cover Henry's words stand out: 'It's a beautiful sunny day.' The story makes one aware of the discrimination some teenagers suffer because of having a different sexual orientation and how it affects their well-being. At the same time, it is about friendship and how good friendship relationships help teenagers overcome problems of acceptance. The illustrations of the story also remind us of Oliver Jeffers' picture book *The New Jumper*. Its influence on the students' creative work is noticeable, over both text and images.

Sam is a sweet story about love and teenage relationships. There are three characters, introduced on page 1: Sam, Prince John and Kim. The story is about Sam, who has a crush on Kim but is too shy to tell her that he likes her. Prince John is his rival. When Sam offers Kim a flower, Prince John offers her a doll. Then, Sam offers her a drawing, but Prince John offers her a picture of Mona Lisa. Kim does not like Prince John's attitude, trying to always be better than Sam. She likes Sam. Eventually, Sam finds the courage to ask her out on a date and she says 'yes'. On page 14 there is a drawing of the couple in 2017, 2030 and 2073, with the words '...and from that moment on they were never apart again! And they were together forever!'

It is evident that students drew inspiration from traditional fairy tales, in which there is a happily ever after ending. However, they adapted it to their own reality. Both Sam and Prince John could represent teenagers and how they deal with their feelings for a love interest. They illustrate the rivalry that they see every day at school, which affects their social relations, as well as the values of honesty and courage. One might even say that Sam is like Willy. It takes time to find the courage to act. When he does, he succeeds.

The last story, *The Story of Uncle Steve*, is slightly different from the others. It was written and illustrated by one student only, student H, who felt compelled to write

and illustrate it all at once, leaving no space for collaborative work. The story seems a bit confusing at first, drawing inspiration from the many films of adventure and car racing. Nevertheless, the teacher accepted the work, since the student showed dedication to that project in particular.³²⁵

It is the story of Steve, 23 years old in 1998, Detroit, from a middle-class family. He was different from the family. The aspects pointed out as different are the fact that at Christmas he was a clown, to the amusement of the family, and his own love for the family, which is stressed out: 'But otherwise what made him a special person was that he loved the family.' Loving your family is interpreted as making you a special person. Steve drove a car and he was challenged by another driver, joining an illegal race. He had to escape the police and ended up in Mexico. When in Mexico, he tried to reach his family. He asks for help from a friend, Josh, but ends up getting involved in a cartel quarrel with the Mexican police. Steve and Josh decide to help the Mexican police, who were working with a US team. Steve is released and finally joins his family in Detroit.

The story itself looks more like the summary of a film script, but for student H it was imperative to write that and include the love for the family as the driving force of the main character. Somehow, the values of justice and emotional attachment were dealt with through his cinematic story.

The six stories show how enthusiastic and interested students were in the project. Their drawings, with original details, unfold their dedication to the task proposed to them, which they completed successfully. Their work focuses on positive answers to situations of distress and worry that affect their lives, which makes this project worthwhile. This last stage was an opportunity to empower these hard to reach students, giving them a voice and letting them explore their own ideas and share them while using English and visuals. They had the chance to portray personal experiences or, at least, find a space to talk about them.

³²⁵ *The story of uncle Steve* has 26 pages, with both text and images. It is the story with the highest number of pages.

2.7 THE ONLINE GROUP DISCUSSION

After the class project dedicated to reading picture books and creating their own stories was completed, six students (D, E, F, K, L and M) were asked to participate in an online forum to give their feedback on some aspects of the project. The forum was only available through their educational email accounts, from the 5th June 2017 to the 14th June 2017 (a time when they no longer had lessons). For that purpose, we used Yammer, a private social networking tool accessible through Office 365, which allows members to debate and share ideas in written form. The questions and answers were written in Portuguese, since it was no longer classwork but only sharing opinions. Therefore, students were not limited by linguistic constraints in saying what they wanted to say openly, which should allow us to gain insightful perspectives on this project.

They were asked about five different aspects of the project, which included the following:

Online forum: feedback questions		
Q1	common aspects in picture books	In your opinion, what do the stories read in class have in common (“Eric”, “The New Jumper” and “Willy the Wimp”)?
Q2	citizenship issues	After each reading, there was space for debate in class. Which issues did you consider more important? Explain. What have you learnt from these readings and which other citizenship issues could be debated in the English classroom?
Q3	reading interaction in small group	Many students preferred to read and talk in small groups. In your opinion, how did the work in small group go? For example, which problems in reading or interpreting came up? How did you solve them?
Q4	further reading	In the class, the stories were read aloud either by a classmate or the teacher. However, you were also given the opportunity to choose one book (or more) to read individually at home. What did you think about that experience and how do you compare it with the other ways of reading in class?
Q5	the role of writer/illustrator	Finally, how did you feel taking the role of a writer or illustrator and what did that mean to you? What else would you like to share about the books, the reading or the activities?

Table 35: list of feedback questions on the online forum³²⁶

Regarding the first aspect, students shared their opinion about what brings these stories together. Student K refers to the fact that the stories are about acceptance and that change is not always something bad. K underlines the determination and ambition portrayed in the stories, to which student F agrees. F reinforces the idea that these

³²⁶ See Appendix 12 for the full transcript of the forum.

books give you the strength to face problems and not to give up, even if you think differently. Student M shares the same opinion, emphasising that there are different ways of looking at a problem and solving it. People should never give up their ideas or dreams. Student E reiterates that determination is the message, especially in the last two picture books in which the characters take action to face fear and solve their problems. Student E also points out that these two last books help people understand that they are not the only ones facing problems. These are part of everyone's lives and people should try to solve them.

Student L writes further about this. L says that the stories are about integration in society, approaching different social problems and personalities. L agrees with the other students making a curious statement about these books: they can be described as 'self-help' books. This impression tells us that they felt encouraged to be themselves and to look for more. They understand that problems can be tackled and each person needs to face his or her fears and be determined to achieve something better.

Regarding the second aspect, the issues addressed and debated in class, student K mentions that the most important was the cultural or personality differences since it is important to learn about accepting and respecting each other, referring to *Eric*. K also points out that *Willy the Wimp* plants the idea that one should not hide behind masks. This picture book, according to K, also communicates the notion of dedication and determination, yet maintaining one's personality, humility and friendship relationships, especially in standing up against bullying. Student M agrees with K, that the lesson learnt is about acceptance of others and of oneself and that change must come from within and not because of what others may think. Student F also recognises that acceptance of each other's differences was one of the most important themes. F claims that reading these books contributed to learn about helping others, be strong to face any obstacles, be oneself, as well as learn to forgive others. To student E, the themes covered by the story *Willy the Wimp* were favourites, since the story is about someone who lived in the shadow, a victim of bullying, but who takes action to change that. Student E underlines that Willy was able to learn and use that knowledge to help others, changing a few things, but still remaining an intelligent, polite, nice and sweet person. Both student D and student L maintain that the most important issue was social acceptance. L selects

the two last books as favourites because the problems they address are quite visible in today's society: social acceptance and bullying.

These students put forward other issues to be dealt with in the English classroom, such as gender equality, gender issues (differences), cultures, racism, friendship and forgiveness, environment, along with personal goals and how to achieve them without harming other people. Both student K and student F add that, although some issues were explored in the classroom, they wish they could have gone further into the matters addressed.

As far as the third aspect is concerned, that is, how the small group interaction worked for them, student M admits that it was hard work, mostly due to differences in language proficiency. However, they collaborated and helped each other in order to succeed. Student E also mentions that working in a small group was good and it helped them learn to respect their differences, even though the whole-class debate was better to share ideas and an understanding of the stories, gaining a deeper insight into these issues, broadening their perspective on these matters and how they see the world around them. Student D mentions that working in a small group gave students the opportunity to express themselves. They each gave their opinion and then reached an agreement. Similarly, student F and student K found it easier to listen to each other in a small group as well as to express feelings. Most problems were related to vocabulary or difference of opinions, which were solved in the end. K highlights the fact that listening to different opinions allows you to reach an agreement on the real problems in the stories. Together, they explore meanings and possibilities. Student L emphasises that in a small group it was easier to debate ideas since there was more dialogue.³²⁷ L also addresses M's problems in the group, saying that it is important to check that everyone understands the story before they talk about it, facilitating participation.

The fourth aspect they were asked to comment on was about the experience of taking another picture book to read at home. The book offer included other titles from

³²⁷ It is important to note that these dialogues in small groups could be carried out in their mother tongue, which could be one of the reasons why some learners found it easier to talk about the stories in a small group. The language constraint was absent. They could help each other, use both languages. They only needed English in order to formulate the group answers.

authors Shaun Tan, Oliver Jeffers and Anthony Browne, as well as new titles, from author/illustrator Peter H. Reynolds.³²⁸

All students found the experience positive, given that it was possible to reflect and draw their own conclusions about them. Student L underlines the fact that it was an opportunity to approach other issues which were not mentioned in the class. However, student E admits that it was better to read it in the class. Reading at home was good, but, in the classroom, it was possible to share and discuss the books with the others, which was better.

Finally, they were asked about taking the role of the author or illustrator. Student F felt really good as an author. It was significant because there is a sense of ownership of words and thoughts and it was possible to write about adolescence, helping people who might be going through the same situation. Student K realised that writing a story made sharing doubts on a theme a possibility. The fact that all students managed to reflect on problems and solutions in their stories was a plus. Student L liked it because it was possible to illustrate, being illustration a favourite activity. Student M also feels that the book created portrays the reality around them. Student E also enjoyed the activity. Nevertheless, student E felt put aside by student K. Student E was the illustrator and student K the writer, but the drawing process was not concluded by student E, which left student E sad. E emphasises that it would have been better to have full ownership of the drawings, saying that trust on each other's capabilities should have prevailed.

In fact, both students E and K were enthusiastic participants in the debates and becoming an author and illustrator was seen as a challenging activity for both of them. As student K wrote on the forum,

(. . .) This activity was truly motivating and it helps us to reflect upon our actions and about the way we say certain things, not only at school, but in our daily lives! In spite of being children's books, they have a strong message, which is really important. All the activities were very interesting, but, without taking away the importance of the other activities, the last one was the best for me, although I have learnt (not only vocabulary but also as to the way we interpret the situations and subject matters best) a lot from all the activities! (. . .)³²⁹

Student_K

³²⁸ See Appendix 13 for the complete reading list (picture books read at home).

³²⁹ [our translation].

Other aspects mentioned by these six students were the following: the activities were creative and varied; they learnt new words; they liked the debates in class a lot; they became motivated to read at home (including encouragement given by their classmates). What they wrote on the forum shows that, as a class, they valued the activities and had a full understanding of what the reading project was about: learning about citizenship in the English classroom. The answers also point to the fact that if given the opportunity they can engage in discussing these issues and participating as active citizens at school, empowering them to succeed in the larger community by giving them a voice to stand for themselves and for what is right in a democratic society.

From their answers we may create the following list of keywords related to the project:

- likes, **opinions**, ideas/dreams, **goals**
- **difference** in culture and personality, different attitudes and **ways of expressing oneself**
- **friendship**, humility
- **determination**, ambition, **strength**, **facing fears**, dedication
- **bullying**, **social problems**, **problem-solving**
- **change**, masks, **transform**
- path, **message**, self-help
- **integration**, **accept**, forgive
- defend / **protect**
- cultures, **racism**, **prejudice**
- group, **collaboration**
- **reflect**, **interpret**, **learn**, respect, vision, **opportunity**, give an opinion, **express feelings**
- consensus, **dialogue**, participation
- **write** and express thoughts, **debate**
- **motivation**, problems and solutions, **actions**
- good **experience**
- **illustrate**, **create**, **own story**, trust

Figure 34: online group discussion – keywords

In short, reading and discussing picture books, as well as writing their own picture storybooks developed their criticality, that is to say, their ability to think critically. In the case study, the picture books read in the EFL classroom worked as a catalyst, promoting students' agency.

2.8 OVERALL DISCUSSION OF THE RESEARCH RESULTS

The learners' responses to the three picture books and to the final task give us deeper insights on our initial research question: 'How far do picture books promote the discussion of citizenship issues among young teenagers?'. It is important then to look at these results as a whole and reflect upon the impact they may have on improving teaching practice of a foreign language.

Reading *Eric*, by Shaun Tan, engaged students in the discussion of issues such as 'identity', 'cultural differences', 'respect for each other', 'communication and understanding' and 'empathy'. This picture book introduced learners to an open-ended story and, by forcing readers to handle ambiguity, made them think critically about the issues underlying the word-image relationships established throughout the pages of the narrative. The major challenge was to make sense of both Eric and his host friend, who is never seen in the pictures. Learners 'see' Eric, but 'listen' to his host friend, which means that they must construct their relationship drawing from these different forms of literary representation. This alternation of word and image favoured the development of their critical thinking. When asked to share their views on both Eric and the host family, they had to interpret attitudes and behaviours portrayed in the story and negotiate their individual interpretation with the other members of the group.

Interpreting this story proved to be slightly more difficult than the ones that followed later, as a result of the learners' hesitations to address some of the issues in the beginning. The discussion in the classroom proved to facilitate raising their awareness of such issues, as well as the questions they had to consider when answering the questionnaires individually. Their responses in the follow-up activity were prepared by the opinions and ideas shared in the classroom when reading and talking about the book. The emails they imagined and put in writing show that they reflected about the story in detail and each email shares a viewpoint or a belief revealing the presence of an objective or competence that we can relate with citizenship education principles

The same process of raising awareness was visible in *The Hueys in The New Jumper*, by Oliver Jeffers. However, this book's major contribution was the stimulation of the learners' imagination, which is evident when we read the e-books they created as

the final task. Both the text and the illustrations had an influence on the students' final work. This picture book allowed learners to talk about the relationship of individuals within their communities, discussing issues such as 'self-expression', 'respect for each other', 'discrimination', 'friendship' and 'creativity'. The learners were responsive to the picture book and were able to analyse different points of view.

Similarly to the emails written before, students had the opportunity to put themselves in someone else's shoes, since they had to narrate events from a particular point of view and put feelings into words. This task clearly promoted the use of learners' higher thinking skills, given that they had to relate events to changes in attitudes and behaviours. The task also required learners to write at a deeper level, expressing feelings alongside facts, which was challenging to most students involved.

As regards the third reading, *Willy the Wimp*, by Anthony Browne, the results showed that picture books motivate young teenagers to talk about issues that matter, such as 'identity', 'courage', 'bullying', 'helping out' and 'looking for help'. The simplicity of the story was deconstructed and learners were led into the discussion of teenagers' problems and worries and how to overcome them. The dialogue that took place in the classroom helped learners to talk about themselves or people they know and relate the character's experience of bullying to what children and teenagers experience at school. Students were able to talk about self-confidence and being supportive of one another as well, which they also related to the second story, *The New Jumper*.

The discussion and dialogue that were established in the classroom necessarily drove students to analyse both problems and solutions, which contributed to raising their awareness of how important it is to reflect before acting in any given situation. They also thought about how important it is to take action and become resourceful. Exploring this story promoted citizenship awareness besides motivating learners to participate actively and collaboratively in the school community. The posters they created as part of an anti-bullying campaign left the classroom and were displayed on the wall in the corridor for others to see.

The e-books created by these hard to reach students are a result of their motivation and commitment to explore issues that matter and a good use of the

opportunities offered by the literary approach using the picture book both as an art form and a means of communication, even if only roughly designed. They could decide upon the content and its relevance in their school context, making their voices heard, and therefore giving meaning to the learning developed in the classroom.

In the end, overall, the results obtained by the three readings and the writing of the e-books converge, which is important to highlight, as a consequence of data triangulation. They indicate that using picture books in the EFL classroom increases opportunities for the discussion of citizenship issues. Through the creation of an informal and positive learning atmosphere that favours collaborative work and the integrated use of ICT tools, hard to reach language learners build their confidence and autonomy and become more open to participate in class without being afraid of making mistakes, one of the aspects that usually restrains them from getting actively involved.

All three readings promoted the development of criticality and higher-order thinking skills since the proposed activities did not merely ask them to recall information from the stories but to actually think about the stories, make connections between text and images, as well as between the stories and real life, and even imagine situations in which they are characters of the stories, encouraging them to express themselves. The learners considered problems and worries on the one hand, and discussed positive answers, on the other hand, which, in our perspective, is part of their education to become more resilient.

We believe that tackling the stories through the point of view of citizenship education proved, overall, to be very effective, since it raised students' awareness of the issues and gave them an opportunity to speak out, regardless of their proficiency level. In addition, this approach successfully engaged some hard to reach learners, that is, learners who were initially described as indifferent and unresponsive got involved in the activities with some level of enthusiasm, which can be noticed in the way they all completed the tasks.

Furthermore, we observe that reading and talking about the stories also fostered the learners' creativity when faced with the challenge to write their own picture storybook about any issue they found relevant. The cooperation with each other, for

example, by working in pairs, definitely contributed to their learning to live together. For an extended period of time, the students had to negotiate meanings in the text and pictures, as well as to combine them together. This way they could develop their creativity as well as their visual literacy. Learners invested in generating meaning, which they were proud to share with others, both through a presentation in class and through the publication of the stories in e-book format. In the end, the e-books were an opportunity to make their voices heard, giving them a sense of the pleasurable experience of authorship.

Finally, from the results, we infer that, firstly, the reading aloud by the teacher seems more effective in catching the learners' attention, even amongst young teenagers; secondly, the literal interpretation of the stories must be addressed in order for critical thinking to take place; and thirdly, guided questions and conversation are effective in the case of participation of hard to reach learners. We believe that through reading, dialogue and group discussion learners/ readers can built empathy, sharing and validating their interpretations and encouraging one another to become active participators (future active citizens) in the EFL classroom, developing their learner agency, ultimately translated to the picture storybooks they have created and shared.

Picture books in the EFL classroom with young teenagers also proved to be effective as mediators in addressing both citizenship and literary texts (exploring the learners' reactions to a different genre of what they are used to reading in the EFL classroom). The mediation activities developed in the lessons meet some of those described in the *CEFR Companion Volume with New Descriptors*, such as 'analysis and criticism of creative texts (including literature)', 'expressing a personal response to creative texts (including literature)' or 'processing text in speech / in writing'.³³⁰ Students collaborated in a group and helped each other in peer interaction, so as to construct meanings, which we could well relate to citizenship education.

³³⁰ Council of Europe, *Common European Framework of Reference for Languages: Learning, Teaching, Assessment. Companion Volume with New Descriptors*, pp. 104, 112, 116, 117, 118.

CONCLUSIONS

This research study started from the premise that citizenship education can be integrated in the foreign language classroom; and that literary reading, namely through picture books, could contribute to the discussion of citizenship issues stimulating the development of important competences. We believe that children's literature, such as picture books, offer opportunities for teenagers' engagement with citizenship education issues, especially young teenagers. The analysis of the learners' accomplished tasks provided evidence that supports these premises, showing that reading picture books successfully encourages learners to discuss citizenship issues in the foreign language classroom.

Both citizenship and foreign language education principles were taken into account in our approach to using picture books with young teenagers. So, firstly, we focused on the several initiatives, both nationally and internationally, that promoted citizenship education to a global concern, highlighting the core dimensions of citizenship education and the national efforts made in order to achieve the goals set by the 2030 Agenda for Education. Secondly, we pointed out the interrelationship between citizenship education and foreign language teaching and learning, drawing from Byram's theories of intercultural citizenship education and Trim's paradigms on teaching a foreign language. We gave special attention to the reference documents that direct the teaching and learning of English as a Foreign Language in Portugal, analysing how these guidelines address citizenship issues and how language teachers may find support for the implementation of activities that follow an interdisciplinary approach (citizenship and foreign language). Thirdly, we argued for the use of literary texts, such as picture books, as a means to address citizenship issues in the language classroom with young teenagers, as well as to promote personal and social skills, visual literacy and criticality, which, all together, are included in citizenship education. We also highlighted that literary text choices, such as the picture book, could be decisive in reaching learning outcomes, encouraging creativity and authorship, empowering learners to speak out.

Therefore, the case study assumed itself as interdisciplinary, underlining picture books as important resources in the foreign language classroom, particularly in the

current context of global citizenship education in schools. This study brings visibility to these resources as input and its dissemination could encourage their use, especially with hard to reach 13- to 15-year-old learners. Working on these young learners' awareness as citizens empowers them to exercise their global citizenship, not only locally, but also nationally and internationally, and that is equally the role and the responsibility of foreign language education. Consequently, we consider this case study presents itself as an important contribution to research in foreign language teaching and learning within the Portuguese school system.

The learning methodology involved the introduction to picture books through three readings (with a thematic link to the contents of the EFL syllabus and the competences for democratic citizenship), as well as the creation of an original story by the learners. The planned work also provides original material and ideas which other teachers may draw inspiration from. For instance, it gives some ideas on how to integrate several ICT tools in the classroom, such as Padlet, Mentimeter, PollEverywhere, QR-code reader, email accounts, Google Forms, PowerPoint and Calaméo. The study offers a full description of their use in the classroom and students' responses show its effective application. It is necessary to underline that the outlines for the lesson plans in which these tools are incorporated are not displayed as models or guides to be followed, even though their structure might be considered as a valid template to be used or explored according to the teachers' needs (as future teaching and learning resources).

The relationship between the teacher-researcher and the students was another noticeable point, since sharing preferred books favoured a more personal connection and promoted the completion of the tasks. The activities were neither teacher-centred, nor student-centred, but rather built upon teacher-student and student-student dialogues. The case study places great value on the interactive classroom, not because it involves computers or technology, but in the sense that it involves people communicating with each other, sharing different perspectives. In this regard, we could say that the case took an interactive teaching and learning approach, allowing students' voices to be heard and promoting collaborative learning and dialogue.

We believe the main strength of the case is that it shows how picture books motivate and encourage learners at a specific age level and with a particular profile to engage in classroom discussions, giving them opportunities to make their voices heard and to share personal experiences of citizenship. At the same time, the case illustrates how far knowledge of citizenship is conveyed by picture books. By analysing the learners' answers to these books, it is possible to understand their perception of citizenship, regarding attitudes, beliefs and values, thus establishing a relationship between classroom practice(s) and citizenship education goals within the context of EFL.

The case study sets forth that it is possible to open a new window for foreign languages to work on citizenship education, integrating UNESCO's view of global citizenship education as 'trans-disciplinary' and as a 'learning process' focused on citizenship as 'a sense of belonging to the global community' and 'a common sense of humanity', as we have mentioned in part one of this study. The use of the selected picture books gave teacher and students the opportunity to address and discuss topics and questions, such as those suggested by the Charter for All,³³¹ including the following (on value diversity, inclusion, diversity, stereotypes and prejudice, respect human dignity, interpersonal violence and bullying, live in peace, co-operation):

- 'In your country, what image does the media give of people who are different from the majority? What image do you think the media should give?'
- 'Have you ever felt left out of a group?'
- 'Are there people in your class or group that may be feeling excluded? Why?'
- 'Are there people in your community who are considered not to be part of that community?'
- 'What should change in your community to make it possible for everybody to be involved?'
- 'Does everybody feel safe in your school or group?'
- 'How do you deal with conflict among the members of your group or class?'
- 'Do you usually get the chance to express your opinion after an activity or lesson you have taken part in?'

The case highlighted that reading and discussing picture books with teenagers could be effective as transformative pedagogy. On the one hand, it develops their cognitive skills and on the other hand, it contributes to the development of non-

³³¹ Council of Europe, *Charter for All. Guidelines for Educators on the Council of Europe Charter on Education for Democratic Citizenship and Human Rights Education*, pp. 29, 30,32, 33, 39.

cognitive aspects of learning. Throughout the project, we have worked on competences that will be required to become ‘democratically and interculturally competent citizens’, as pointed out in part one of the study. The practical experience shared presents itself as an example of how to contribute to citizenship education, that is to say how to assist with the construction of a global citizen identity in relation to others, as we have underlined previously in our study.

The reading project also plays a part in achieving the goals described in the curricular documents as regards students’ personal and social development, including the goals strongly emphasised in the *Students’ Profile by the End of Compulsory Schooling*. All of them relate to citizenship which is now in the foreground of educational concerns. Furthermore, the project allowed learners to develop competences for democratic culture, such as ‘valuing cultural diversity’, ‘respect’, ‘civic-mindedness’, ‘tolerance of ambiguity’, ‘analytical and critical thinking skills’, ‘co-operation skills’ or even ‘knowledge and critical understanding of language and communication’.³³² We emphasise that this empirical study contributes to the development of a transformative pedagogy in the foreign language classroom, as well as to teachers’ professional development in global citizenship pedagogy.

There was a limitation to our project, though. The findings of our case study might at some point be read as obvious. However, the predictability of the responses is understandable only from an adult reader point of view, since the topics appear to be part of a common state of affairs in a democratic society. Whilst the citizenship issues addressed in the study could be considered common sense, we must emphasise that learning is a long process and only through education do learners become consciously

³³² Council of Europe, *Reference Framework of Competences for Democratic Culture. Volume 2: Descriptors of Competences for Democratic Culture*, pp. 15–23.

The following key descriptors, for example, apply to our participant group (numbers by which they are identified in the framework are kept): (7) Promotes the view that we should be tolerant of the different beliefs that are held by others in society; (8) Promotes the view that one should always strive for mutual understanding and meaningful dialogue between people and groups who are perceived to be “different” from one another; (29) Treats all people with respect regardless of their cultural background; (35) Expresses commitment to not being a bystander when the dignity and rights of others are violated; (53) Deals with uncertainty in a positive and constructive manner; (65) Uses evidence to support his/her opinions; (94) Builds positive relationships with other people in a group; (95) When working as a member of a group, does his/her share of the group’s work; (96) Works to build consensus to achieve group goals; (113) Can describe the social impact and effects on others of different communication styles.

aware of them. Attitudes and behaviours may change and are transformed through living together and learning about each other, sharing opinions. Young teenagers, in particular, often question attitudes and behaviours and it is the responsibility of schools to give them the space needed to discuss their thoughts freely and build upon that. Because there is a certain degree of subjectivity in learners' responses, the results of our study cannot be generalised. Their profile as learners and their contexts are different from others.

Some topics were left out of the study, such as gender identity, immigration, migration, racism, social inequality or even climate change, and this is a limitation that we acknowledge from the start, yet give an explanation for. The participant students attended year 9 at school and the issues in the case study are part of their curriculum, in both the subjects of English and Citizenship (in a cross-curricular approach). Besides that, we must recall that some of the stories they wrote dealt with more complex issues, for example, homosexuality, or even updated them, such being the case of a story about cyber bullying, inspired by Anthony Browne's *Willy the Wimp*. They were able to go beyond the stories read as readers to picture book creators with a mind of their own. Therefore, this limitation is well known at first, however, it does not make our results less significant or impacting.

As future lines of research, we can include other titles and authors that propose other starting points or other issues, according to the group of students. This field of research is extensive, offering endless possibilities for teacher-researchers, either focused on classroom practice or professional development. In addition, our own research could stimulate or develop into further research projects, such as exploring a selection of Oliver Jeffers's books as a reading project which could include the exploration of multimodality/ transmediation. The same kind of project could be carried out by reading other books by Shaun Tan and exploring the complexity of 'otherness'. Young teenagers might also find interesting to explore the *Willy* series by Anthony Browne, exploring intertextuality as well. The investigative possibilities offered by reading these three authors are quite numerous and diverse. Their text and artwork provide us with plentiful opportunities for discussion, contributing to the development

of critical and creative thinking, which is the main purpose of our research in citizenship and language education.

Foreign language lessons that involve citizenship certainly play an important role in bringing citizenship education into the spotlight, engaging and empowering young teenagers to take action, to decide and to think for themselves, while accounting for the opinions they express and trying to find answers for the issues that worry them in a creative and responsible way. For this reason, teachers may find our work useful in their own contexts of teaching and learning, at least as one more contribution to the development of interdisciplinary studies in foreign language research.

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