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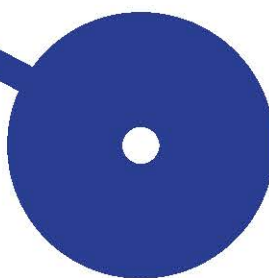
MESTRADO

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Empathy and Intercultural Awareness in Primary School English Classes: The Role of Picture Books

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“No one who achieves success does so without acknowledging the help of others”.

Alfred North Whitehead

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RESUMO ANALÍTICO

O presente relatório final de estágio visa, por meio de um método de investigação-ação qualitativa, investigar a eficácia de “picture books” para desenvolver a empatia e a consciência intercultural entre alunos de Inglês do 1º Ciclo do Ensino Básico. Orientado por objetivos e questões, este estudo posiciona os “picture books” como ferramentas multimodais e multissensoriais capazes de enriquecer a compreensão dos alunos sobre o que são emoções e a diversidade cultural, oferecendo assim uma experiência de aprendizagem abrangente que transcende a aquisição da língua.

Palavras-chave: “Picture books”; Empatia; Consciência Intercultural.

ABSTRACT

Through a qualitative action research method, this research paper aims to investigate the effectiveness of using picture books to develop empathy and intercultural awareness among primary school English learners. Guided by objectives and questions, the study sets picture books as multimodal and multisensory tools that are capable of enriching student's comprehension of emotions and cultural diversity, thus offering a comprehensive learning experience that goes beyond language acquisition.

Keywords: Picture Books; Empathy; Intercultural Awareness.

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INTRODUCTION

“If you want your children to be intelligent read them fairy tales. If you want them to be more intelligent read them more fairy tales.” – Albert Einstein

In this globalised world characterised by rapid advancements in technology, and where interconnectedness and cultural diversity are prevalent (Suárez-Orozco & Qin-Hilliard, 2004), the role of a picture book – or a fairy tale, like Albert Einstein affirms – in shaping new strategies for primary school children is invaluable. Undoubtedly, exposing children to imaginative and diverse stories helps develop various intellectual and emotional faculties, that later will help them become better citizens, since they will possess empathy for the other and intercultural awareness.

For that, in the vibrant tapestry of primary school education, implementing the reading of picture books cultivates empathy and intercultural awareness, standing as the fundamental cornerstone for shaping young minds in an increasingly interconnected world. According to Chiaet, in an article posted on the website SCIAM (2013), evidence found by scholars at the New School in New York City suggests that engaging with literary fiction improves an individual’s ability to understand other’s thoughts and emotions. Amidst this educational landscape, the role of picture books within English classes emerges as a compelling catalyst that offers a gateway to instilling an understanding of diverse cultures and others’ feelings.

Picture books, often adorned with vivid illustrations and captivating narratives, possess an extraordinary ability to transcend linguistic barriers and invite young readers into immersive worlds. Within these vibrant pages, stories unfold, beckoning children to explore the lives, emotions, and experiences of characters from varied backgrounds. (Lähdesmäki & Koistinen, 2021)

Thus, this exploration serves as an invitation to empathy, nurturing a profound sense of connection and understanding towards others. Moreover, these literary treasures serve as windows to a multitude of cultures, indicating students, inside the classroom, to venture beyond their intercultural discovery, and at the same time “function as a safe space to deal with these experiences” (Lähdesmäki & Koistinen, 2021, p. 53). This exploration reflects on the symbiotic relationship between empathy, intercultural awareness, and the integral role that picture books play within primary school English classes, illuminating how these literary marvels foster a rich tapestry of understanding and compassion among young learners. (Leavy, 2017, p. 199)

With this being said, to create a positive and enriching learning environment, I seek to understand how picture books can effectively be incorporated into the primary school English classroom in order to develop and promote empathy, intercultural awareness, and plurilingual awareness among students. This stems from the initial research question I formulated and inherent main goal I established for the present study:

- How can picture books be adapted and integrated in a meaningful and motivating way in the primary school English classroom to actively promote empathy and intercultural and plurilingual sensitivity among students?
- To understand if the use of picture books helps to develop the concept of empathy and the appreciation of cultural and linguistic diversity in primary school English students.

Furthermore, there are two other specific objectives I wish to reach:

- To promote the identification and recognition of the concepts of empathy and intercultural and plurilingual awareness among primary school English students.
- To select and use picture books to develop notions of empathy and intercultural and linguistic diversity with primary school English students.

In my view, it is vital endeavour to cultivate empathy and intercultural awareness inside the classroom, promoting inclusive and globally minded young learners. Because “we cannot stop the process of globalisation” (Cantle, 2013, p. 1), I believe that it is paramount to teach 8- to 10-

year-olds, in an innovative and fun, but always in a conscious way, for the world is constantly changing, and evolving, and new strategies must be implemented in education (Cantle, 2013). That is why picture books, with their meaningful messages (Lain, 2019) and beautifully crafted illustrations, can engage students by capturing their interest and focus effectively (Murphy, 2009).

For that reason, this research holds significance as it investigates how picture books contribute to the development of empathy and intercultural awareness in young learners, providing insights that can inform educational practices and pedagogical approaches.

By illuminating the pivotal role of picture books in nurturing these qualities, this study aims to contribute valuable knowledge to educators and anyone who wishes to invest in fostering a generation of empathetic, culturally sensitive, and globally aware individuals poised to thrive in our interconnected world.

PART I – EMPATHY AND INTERCULTURAL AWARENESS

CHAPTER 1 – EMPATHY

Empathy is the capacity to understand, share, and vicariously experience the emotions, thoughts, or perspectives, often accompanied by a sense of compassion and concern for a person (Krznicaric, 2012). It involves the ability to metaphorically “step into somebody else’s shoes”, seeking to comprehend their emotions and viewpoints and to use this understanding to provide guidance or support. So, when we step into someone else’s shoes, we foster a deep connection and a potential for meaningful interaction or assistance.

Nevertheless, empathy is a personal concept (Lain, 2019) since it involves an individual’s subjective understanding and emotional engagement with the experiences, feelings, or perspectives of others. According to Lain (2019), Steinbeck affirms that “it means very little to know that a million Chinese are starving unless you know one Chinese who is starving” (Lain, 2019, p. 1), meaning that when a person knows a Chinese individual who is in reality starving, this sustains the individual’s capacity to relate and resonate with their emotions or experiences.

At the same time, human beings are highly social, meaning we can feel empathy, which is shaped by personal experiences, beliefs, values, and by our unique emotional makeup (Kaplan, 2016). From the moment individuals engage in direct communication or interaction, empathy emerges because an effort is made to understand that person. Simply put, to truly comprehend someone else, it is essential to establish a connection by empathising and seeing aspects of oneself mirrored in that person’s feelings or perspectives (Adler, 1927). We are, then, *homo empathicus*, biological predisposed to develop empathy, for fostering social collaboration and engaging in reciprocal assistance (Krznicaric, 2012).

1.1. EMPATHY VS SYMPATHY

It is important to stress that empathy and sympathy are often conflated or mistaken due to their similarities in involving emotions and understanding other's feelings. However, they fundamentally differ in their nature and depth of connection (Burton, 2015).

The confusion between empathy and sympathy arises from engaging empathy, where one actively shares in another individual's emotions, particularly during times of distress or difficulty (Jeffrey, 2016). However, the crucial distinction lies in personal involvement and understanding. Empathy involves a deeper emotional connection that requires understanding the other person's emotions by sharing their experience and distress (Burton, 2015). So, according to Krznaric (2012), empathy involves the sharing and mutual understanding of the fundamental beliefs and life experiences.

In contrast, sympathy typically operates at a more superficial level; it responds to the suffering of others (Burton, 2015). Sympathy refers to the emotional response of compassion that arises in response to witnessing or being aware of the difficulties faced by others (Jeffrey, 2016).

I believe that being aware of these differences is decisive when navigating interpersonal relationships and providing appropriate support or understanding in various situations, especially inside and outside the classroom.

1.2. THE 21ST CENTURY SKILLS AND THE APPROACH OF CONCEPT OF EMPATHY IN THE EDUCATIONAL CONTEXT

Roman Krznaic (2012) affirms that the 21st century calls for a paradigm shift towards an era centred on empathy. He advocates that we, as human beings, should explore our identities by showing a genuine curiosity about the different experiences around us rather than solely relying

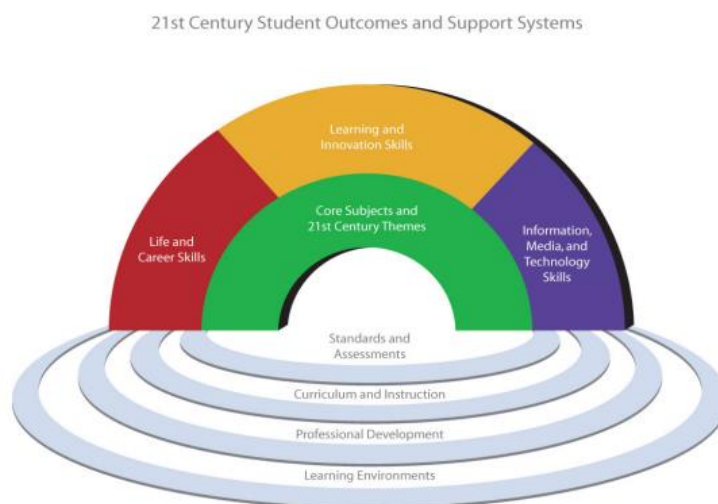
on introspection. As a result, this call for empathy heralds a unique kind of revolution – that it is not based on restructuring laws or institutions but revolves around transforming human relationships.

So, how is empathy holding the key that transforms the 21st century primary education?

Bill Drayton argues that empathy is crucial for effective collaboration and leadership (Krznic, 2012). Meaning that in the context of primary education, mastering empathy at a young age is foundational in fostering social and emotional skills among students – skills that are present in the “P21 Framework Definitions” – equipping students with the ability to understand and appreciate diverse perspectives, communicate effectively, and collaborate with their peers (Krznic, 2012).

According to “The Partnership for 21st Century Skills”, the “P21 Framework Definition” – a comprehensive framework that outlines essential skills, knowledge, and attributes students need to succeed in the 21st-century world. It is structured around four main categories: (P21 Framework Definition, 2009)

Figure 1: Century Student Outcomes and Support Systems



Note: Present in (P21 Framework Definition, 2009)

- Core Subjects and 21st Century Themes: it includes traditional academic subjects (English, maths, science, etc.) along with 21st century themes such as global awareness, financial literacy, civic literacy, environmental literacy, and entrepreneurship.
- Learning and Innovation Skills: essential skills for success in today's world, including critical thinking, communication, collaboration, and creativity.
- Information, Media, and Technology Skills: it emphasises skills related to information literacy, media literacy, and technology literacy, focusing on using digital tools effectively, evaluating information critically, and understanding media messages.
- Life and Career Skills: these skills prepare students for success in both their personal and professional lives. They include flexibility, adaptability, initiative, social and cross-cultural skills, productivity, leadership, and responsibility.

Outlined by the P21 Framework Definitions, empathy serves as a powerful concept that can revolutionize the 21st-century primary education by unlocking profound learning experiences, enhancing cognitive clarity, and fostering an active connection with the world (Markham, 2016). Through empathy, students not only gain a clearer vision of complex concepts but also develop a heightened ability to think critically and thoughtfully (Steffens, 2018).

Moreover, by nurturing empathy in primary education lessons, students' genuine curiosity and interest in a topic will help them to actively engage with the diverse world, encouraging exploration, inquiry, and meaningful interactions (Woolley, 2010). At the same time, empathy influences information literacy in the realm of media and technology skills by encouraging critical analysis of diverse perspectives and media messages (Kubey & Druckman, 1997). This empathetic lens allows individuals to discern biases, evaluate information more discerningly, and engage with digital media more thoroughly.

This transformation, driven by empathy, creates a more holistic and impactful learning environment (Adler, 1927), empowering students to navigate the complexities of the 21st century with a profound sense of understanding, clarity, and an eager involvement in the world's diversity.

In summary, within the P21 Framework Definitions (P21 Framework Definition , 2009), empathy is the glue that elevates education beyond a mere accumulation of knowledge (Markham, 2016). It instils learning with a profound sense of understanding, collaboration, and cultural competence, preparing students to thrive in an interconnected and dynamic world by fostering compassion, understanding, and the ability to relate to and collaborate with others in meaningful ways (Krznaric, 2012).

1.3. CAN TEACHERS TEACH STUDENTS TO CARE?

Education's goal goes beyond the acquisition of knowledge or the learning of a language. It is also about developing core values that prepare pupils to deal with the modern world. As proposed by Krznaric (2012) in the previous subchapter, collaboration between schools, families, and educators becomes the basis for the pursuit of nurturing empathy within students. By working together, educators are able to impart these values to our students and help them with the necessary means they need to make a positive impact in the future world. This is where educators play a vital role; with their guidance and influence, they can promote empathetic attitudes among learners. Hence, this subchapter sheds light on the educator's significant role in encouraging empathetic attitudes among learners.

Children begin to understand things as soon as they are born. Consequently, when these children start to grow and enrol in school, they become eager to know more about the world. That being said, I believe students must actively engage with the arts – meaning, picture books, and other learning strategies to understand themselves and others better and consequently empathise with them (Stout, *The Art of Empathy: Teaching Students to Care*, 1999). At the same time, one must experience to truly learn something. As Stout (1999, p. 24) affirms, "from an intrinsic desire to know, the learner begins a conversation with new perspectives and ideas. [...] ultimately the transformation of self. With the connection between self and ideas comes the logical conclusion that knowledge is self-made".

Therefore, when students grasp the connection between themselves and others, and can empathize with and understand different perspectives, they will realize that knowledge isn't just an individual pursuit. This realization leads to the "assertion that knowledge comes only from community, and they will begin the process of connected knowledge" (Stout, 1999, p. 33), "they" as being those who are learning something.

Consequently, fostering empathy and intercultural awareness is more critical than ever since interactions between diverse cultures, beliefs and backgrounds have increased considerably in the last century (Cantle, 2013). Empathy, the ability to walk in someone else's shoes, seeking to understand their emotions and viewpoints, and using that insight to inform one's actions and responses (Krznaric, 2012), is fundamental in navigating this complex landscape. As a result, encouraging empathy allows individuals to appreciate and respect different perspectives, promoting a sense of interconnectedness rather than division; at the same time, empathy is also a crucial phenomenon that influences social change (Krznaric, 2012).

At the same time, intercultural awareness, closely linked to empathy, involves recognizing, understanding, and appreciating cultural differences. Students become curious and eager to know more about one's culture; therefore, conversing with people outside our usual circles expands empathy, exposing us to different lifestyles and perspectives (Krznaric, 2012). Teaching and promoting intercultural awareness facilitate the breaking down of stereotypes and biases. It allows individuals to embrace diversity, fostering a more inclusive and harmonious global community (Cantle, 2013).

So, teachers of English in primary schools have a unique opportunity to encourage values of care, empathy, and intercultural awareness through various activities and approaches. Firstly, by exploring narratives that depict diverse cultures, traditions, and experiences, students can develop an understanding and appreciation for different ways of life (Heggernes, 2021). Thus, educators can use these stories as a springboard for discussions on empathy, encouraging students to relate to characters' emotions, perspectives, and cultural backgrounds (Chiaet, 2013).

Subsequently, as Oatley – a cognitive psychologist at the University of Toronto, a novelist, and the author of a review in the *Journal Trends in Cognitive Sciences* – states, literature provides us with the opportunity to recognize ourselves mirrored in the experiences of others (Kaplan, 2016), meaning that this engagement not only enhances language skills but also nurtures empathy by allowing children to see the world from various viewpoints.

Simultaneously, children must work collaboratively with students from different cultural backgrounds, since it can foster empathy and intercultural awareness in the class. For that reason, it was noted that learning a language is learning a culture, and in order to develop student's abilities for intercultural communication, teachers must awaken pupils' cultural awareness (Zhu, 2011, p. 116).

Thanks to the insights gained through my internship and the classes provided by my master's program, I understand that activities like the ones I thought about carrying out in class, like group work, role-playing, exchanges with students from other countries, or video conferencing sessions with schools worldwide can broaden children's horizons. Such interactions provide first-hand experiences that encourage students to think critically, understand, respect, and be curious about diverse cultures, reinforcing the concept of global interconnectedness (Markham, 2016).

Overall, as educators strive to cultivate empathy onto their learners, understanding a different culture is central to shaping compassionate global citizens. As Honglin Zhu (2011) emphasises in his report, collaborative activities between peers from diverse cultures helps educators cultivate a sense of empathy and, consequently, interculturality. Therefore, we must first comprehend what it means the term 'culture' and how it shapes individuals all around the world.

CHAPTER 2 – INTERCULTURAL AWARENESS

2.1. WHAT IS CULTURE?

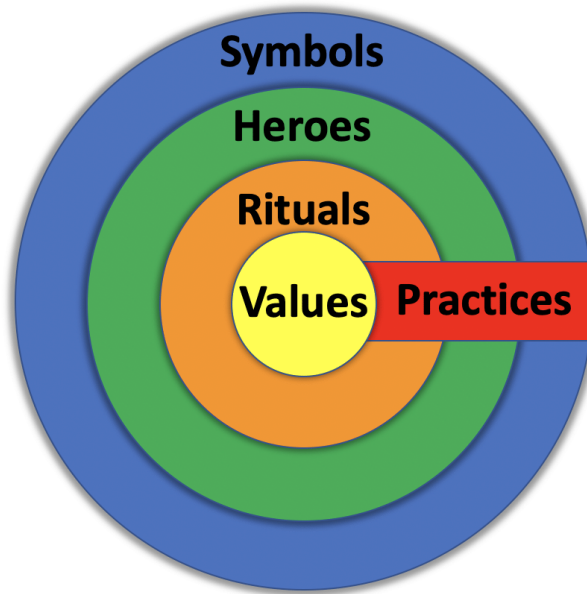
Despite extensive research and study spanning over a century by anthropologists and sociologists and because of culture's multifaceted nature, there remains a lack of universally accepted and concrete definition of its term (Brinkmann, 2017). However, there are many definitions that I believe to be close to what culture is.

According to Hofstede (2011, p. 3), "Culture is the collective programming of the mind that distinguishes the members of one group or category of people from other." In simpler terms, culture refers to the shared beliefs, values, behaviours, and customs that define and differentiate a particular group of people from another. It comprehends the collective way of thinking, acting, and living that is characteristic of a specific community or social category (Hofstede & al, 1991, pp. 3-26).

At the same, culture is a shared experience within a group, but it can vary among different groups. Each group or society has its own set of cultural norms, beliefs, and practices that distinguish it from others. Hofstede also claimed that if we imagine individual characteristics on a spectrum represented by a bell curve, the difference between cultures is like shifting that curve when moving from one society to another (Hofstede G., 2011). This means that while individuals within a culture can vary widely, there are overall trends or patterns that differentiate one culture from another, shaping each society's collective behaviours, values, and customs.

This is why a 'Conceptual model of culture' was created, influenced by Hofstede's (1991) own model of culture called '*The Onion Model*' – "culture is like an onion with the epistemological mentor at the center and visible symbols at the outer layer" (Brinkmann, 2017, p. 31).

Figure 2: Culture as an Onion (Hofstede G. H., 2001)



Note: adapted from (Hofstede G. H., 2001)

The 'Onion Model' was introduced in Geert Hofstede's work on cultural dimensions in 1991 (Hofstede & al, 1991). It serves as a metaphor to represent the layers of cultural differences within societies. Hofstede proposed that cultures are like onions, composed of multiple layers representing different aspects of cultural values and behaviours. The '*Onion Model*' consists of four primary levels (Hofstede & al, 1991):

Symbols (surface level) – These represent the outermost aspect of culture that is more visible and easily observable and can provide initial insights into a culture. It includes elements such as clothing, food, language, and symbols – “New symbols are easily developed and old ones disappear; symbols from one cultural group are regularly copied by other” (1991, p. 8) – rituals and other explicit cultural practices. However, they only lack the surface of understanding deeper cultural values and beliefs.

Heroes (intermediate level) – It explores the cultural aspects that are not immediately visible but still influence behaviour and societal norms. These individuals or figures may embody

specific societal characteristics, serving as role models, influencing social behavior and norms (1991).

Rituals (intermediate level) – It includes various activities such as religious ceremonies, social customs, greetings, celebrations, or specific behaviours performed in certain situations (1991). Rituals provide an entry point for understanding a particular culture but do not fully capture the deeper values and norms that shape a society, which are found in the core level of *'The Onion Model'*.

Values (core level) – These represent the fundamental beliefs, principles, and ideals deeply embedded within a culture. Values form the foundation upon which societal attitudes, behaviours, and norms are built (1991). These values are often deeply ingrained and may be subconscious or taken for granted by members of a society. At the same time, it shapes individuals' perceptions, guides decision-making processes, and influences how people interact with each other and their environment.

"Culture differences manifest themselves in several ways", according to Hofstede (Hofstede & al, 1991, p. 7). Therefore, *'The Onion Model'* highlights that cultural differences manifest themselves across multiple layers, from surface-level (symbols) observable customs and behaviours to "the deepest manifestation of culture" (Hofstede & al, 1991) (values) presented in between 'heroes' and 'rituals'. Understanding these diverse manifestations of cultural differences is crucial for effective cross-cultural communication, collaboration, and mutual understanding in our increasingly interconnected global society.

2.2. CULTURAL DIVERSITY

We now understand that culture "is the sum of internal beliefs and values reflected in external behaviours and symbols, which mutually influence one another – and arise from an epistemological source" (Brinkmann, 2017, p. 33).

In fact, when an individual acknowledges that culture is not solely about visible customs or practices but also encompasses more profound beliefs and values, they become more attuned and curious about the complexities and nuances of a different culture. This recognition encourages individuals to look beyond surface-level differences and seek to understand the underlying principles and motivations guiding the behaviours and symbols observed in another culture (Hill, 2006).

Moreover, the idea that cultures are shaped by an epistemological source or a system of knowledge and understanding (Brinkmann, 2017) underlines the interconnectedness and mutual influence of different cultural elements. So, recognizing this mutual influence helps individuals appreciate the interconnection between cultural practices, beliefs, and symbols within other societies. Consequently, these individuals become culturally empathic since they are able to immerse themselves in the cultural context of the target language and effectively understand and share feelings, perspectives, and experiences from different cultures (Zhu, 2011).

Therefore, when one acknowledges that culture is a multifaceted entity influenced by internal beliefs, values, and external expressions, the recognition of another culture is approached with greater empathy, curiosity, and an openness to understanding the underlying principles and meaning behind behaviours, symbols, and customs (Lähdesmäki & Koistinen, 2021). This deeper understanding facilitates better cross-cultural communication, fosters mutual respect, and promotes meaningful engagement and interaction between individuals from different cultural backgrounds.

2.3. MULTICULTURALISM VS INTERCULTURALISM

As globalisation continues facilitating interactions between different cultures, a growing awareness of understanding and appreciating cultural differences arise (Cantle, 2013). People recognise the importance of cross-cultural communication, empathy, and fostering mutual understanding in a super-diversified society, as Vertovec (2007) affirms. As a result, having a term that reflects this phenomenon is necessary. At the same time, it shows an individual's

commitment and respect, contributing to fostering greater harmony and mutual respect in our global community.

That term was first introduced as 'multiculturalism', and it has its historical roots intertwined with the Civil Rights Movement in the mid-20th century, where African American scholars and educators played a pivotal role in shaping its development (*Sleeter & McLaren, Origins of Multiculturalism, 2000*). There was a significant push for social justice, equality, and the recognition of the rights of marginalized communities, particularly African Americans. Their efforts laid the foundation for the development and advancement of multicultural education, advocating for an educational framework that acknowledges and embraces cultural diversity while striving for equality and social justice within educational institutions (*Sleeter & McLaren, Origins of Multiculturalism, 2000*).

Therefore, multiculturalism "is used to describe the social condition of diversity among a specific population evident through various spatial formations, but particularly seen through the spatial lens of nation states and cities" (Clayton, 2009, p. 211). This approach advocates for tolerance, recognition, and respect for various cultures, allowing them to maintain their distinct customs, languages, and traditions (*Sleeter & McLaren, 1995*). So, in a multicultural framework, cultural diversity is acknowledged. Nevertheless, there is limited emphasis on active interaction or integration between these distinct cultural groups. I understand that its focus lies on peaceful coexistence and respecting differences.

Even though multiculturalism helps minorities feel welcomed, critics of multiculturalism highlight concerns that the approach tends to promote the coexistence of distinct cultural groups in isolated or parallel communities, fostering segregation rather than meaningful interaction (*Vertovec & Wessendorf, 2010*). Moreover, detractors argue that the focus of multiculturalism tends to prioritize ethnic or national identities, overlooking the complex intersections of diversity within societies (*Rodríguez-García, 2010*). So, this critique suggests that the approach often fails to address the broader spectrum of intersecting identities, such as gender, socioeconomic

status, or religion, which contribute to the multifaceted nature of diversity within communities (Barrett, 2013).

For that reason, critics of multiculturalism have turned their attention to “contemporary intersectional diversities” and proposed the concept of interculturalism as an alternative framework (Lähdesmäki & Koistinen, 2021, p. 47). Interculturalism emphasizes that identity and diversity go beyond racial distinctions and encompass all forms of diversity (Cantle, 2013). In simpler terms, rather than merely acknowledging the coexistence of separate cultural communities, interculturalism emphasises creating spaces and initiatives that encourage dynamic exchanges, dialogues, and collaborations among diverse groups (Lähdesmäki & Koistinen, 2021).

Just like culture, the concept of interculturalism is vast. Therefore, many authors and investigators have different ideas when it comes to characterise the latter term. According to Dietz (2018) in the ‘Abstract’ part of the book *“The International Encyclopedia of Anthropology”* (Callan, 2018), interculturalism is the exchange and interactions between diverse cultural groups. Such groups may differ in ethnicity, language, religion, nationality, etc. This concept emphasises the dynamic relationships between majority and minority groups, emphasising the complexity of cultural diversity within a given social context.

Interculturalism “is constructed around the multi-faceted nature of ‘difference’” (Cantle, 2013, p. 14). In other words, it pertains to the multifaceted connections within a community, encompassing both majority and minority groups. In essence, the concept of interculturalism elucidates the complex web of relationships and exchanges between diverse segments of society, highlighting the connected nature of cultures and identities within a shared societal framework (Callan, 2018).

2.4. NAVIGATING INTERCULTURAL INTERACTIONS: INTERCULTURAL DIALOGUE, SPEAKER DYNAMICS, AND THE MODEL OF INTERCULTURAL COMMUNICATIVE COMPETENCE

By exploring the concept of interculturalism, an entrance to understanding the dynamics of communication across diverse cultural contexts is open, as Cantle (2013) explored. This exchange of ideas, values, and perspectives becomes a tool for mutual understanding, which is key for effective communication. Frameworks like the concept of intercultural speaker and Byram's model of intercultural communicative competence (Soler & Jordà, 2007) are valuable tools for analysing and cultivating skills, attitudes, and the essential knowledge needed for an individual to navigate on the realm of intercultural dialogue.

Thus, as Cantle (2013) suggests, the understanding of interculturality necessitates acknowledging and engaging with the intricate interactions between diverse cultural groups, laying the groundwork for meaningful exchanges of ideas, values and perspectives, and communication; so, intercultural dialogue "is simply an instrumental part of interculturalism, contributing to and fostering understanding and empathy with others" (Cantle, 2013, p. 11). Therefore, according to Wiesand (2008) as cited in (Lähdesmäki & Koistinen, 2021, p. 50)- "ICD [Intercultural Dialogue] can only take place in an environment where a person is guaranteed safety and dignity, equality of opportunity and participation, where different views can be voiced openly without fear, where there are spaces for exchanges between different cultures to take place."

Effective ICD – Intercultural Dialogue – thrives in an environment that prioritises fundamental values such as safety, dignity, and equality. At the same time, it emphasises the necessity for a setting where individuals feel secure and respected, enabling them to participate freely and equally (Lähdesmäki & Koistinen, 2021). Thus, such an environment encourages open expression of opinions without fear of reprisal, fostering a beneficial atmosphere for dialogue

and mutual understanding (Lähdesmäki & Koistinen, 2021). Additionally, Wiesand's (2008) statement as cited in (Lähdesmäki & Koistinen, 2021, p. 50) highlights the significance of creating spaces for exchange between cultures, allowing for meaningful interactions and sharing ideas, ultimately promoting a more prosperous and more inclusive dialogue among diverse communities.

As we examine what is understood by intercultural dialogue, it becomes apparent that effective communication requires two or more individuals. However, for this interaction to be successful, one must understand and be able to appreciate the differences between cultures. Hence, this individual should excel in conversing and connecting with people from various cultural backgrounds, the so-called 'intercultural speaker' (Byram & al, 2002).

An intercultural speaker or 'mediators' (Byram & al, 2002) plays an important role in bridging the gap between cultures, where they are capable of translating the complexities of diverse perspectives into a shared language that promotes mutual understanding. At the same time, they possess a unique set of competencies that goes beyond linguistic proficiency, encompassing attitudes, knowledge, and skills outlined in Byram's model (Soler & Jordà, 2007). These competencies enable mediators to not only navigate the intricacies of communication but also to facilitate an environment where different views can come forward without any fear, aligning with Wiesand's (2008) emphasis on the importance of safety, dignity, and equality within intercultural dialogue. In essence, the intercultural speaker becomes crucial for creating spaces where meaningful interactions between cultures unfold. Therefore, one must understand that "the foundation of intercultural competence is in the attitudes of the intercultural speaker and mediator" (Byram & al, 2002, p. 7).

This means that, being an effective intercultural speaker involves having the competences needed to navigate the intricacies of intercultural communication, as stated previously. As a result, this brings us to the concept of intercultural communication competence, as proposed by Michael Byram. According to him, there are five different kinds of skills that should be integrated when learning a language (Byram & al, 2002, pp. 7-9).

- Knowledge (*savoirs*): it's not only about learning a certain culture but acquiring knowledge about diverse cultures, its social groups and identities and the way they function (Byram & al, 2002, p. 8). The focus lies on understanding how social groups and identities operate, both within oneself and others, and gaining insight into one's own identity and the identities of others in the realm of interpersonal interactions. Therefore, when teaching a language, teachers must be careful and aware of stereotypes, social groups, and their function as a group by Byram (1997) quoted in (Müller-Hartmann & Ditfurth, 2004).
- Intercultural attitudes (*savoir être*): it's the foundation that encapsulates our values, opinions, and openness to accept, understand, and acknowledge not just our own cultural perspectives and experiences, but those of others too by Byram (1997) quoted in (Müller-Hartmann & Ditfurth, 2004).
- Skills of interpreting and relating (*savoir comprendre*): it's the capacity to examine, understand, and contextualise written texts originating from a different culture while drawing connections to similar documents within one's cultural framework (Byram & al, 2002). Consequently, it comprises the skill of mediation, since it involves facilitating communication and understanding between individuals or groups that may have different languages, cultural backgrounds, and perspectives. Thus, Byram's objective is to foster a shift in how individuals perceive and understand things by Byram (1997) quoted in (Müller-Hartmann & Ditfurth, 2004).
- Skills of discovery and interaction (*savoir apprendre/faire*): it's the capacity to learn about the customs and practices of a culture, alongside the right attitudes and skills, and apply it in real-life communication and interactions (Byram & al, 2002).
- Critical cultural awareness (*savoir s'engager*): it is Byram's understanding that intercultural speaker or mediators must be aware of their own values and understand how it impacts their perceptions of other individuals' values, therefore this last skill states that it is crucial to assess and analyse different perspectives, practices, and outcomes of one's own culture as well as other cultures, using specific criteria and a critical approach (Byram & al, 2002).

So, Byram's idea is for everyone who is involved in languages – teachers and students – to adopt a perspective that values and advocates the dignity of every person, whatever culture they have,

along with the belief that all individuals should be treated equally in every society, “as the democratic basis for social interaction” (Byram & al, 2002, p. 9). Therefore, we should understand that the language teacher is not required to possess complete knowledge. Instead, their responsibility covers not only imparting knowledge about specific cultures or countries, but also fostering the development of skills, attitudes, and awareness of values and oneself.

2.5. THE IMPORTANCE OF INTERCULTURAL AWARENESS IN THE PRIMARY SCHOOL: INTERCULTURAL EDUCATION

According to Putnam (2007) the main challenge facing contemporary diverse societies lies in cultivate a new and fresh inclusive understanding of collective identity. This challenge involves transcending traditional boundaries and fostering a cohesive sense of unity that encompasses individuals from diverse cultural, ethnic, and social backgrounds. Thus, the central challenge for modern societies undergoing diversification is fostering a broader and inclusive sense of collective identity. Consequently, integrating intercultural awareness at the primary school level aims to nurture an overarching understanding that transcends cultural differences.

According to the Council of Europe (2016), this is the basis of intercultural education that strives to cultivate open-minded, thoughtful, and critical perspectives in individuals, encouraging them to positively embrace and gain value from interactions with people and cultures different from their own. Therefore, an individual needs to become “self-culturally aware” (Freitas, 2018, p. 4) to fully understand diversity inside a group. That is why one must pay attention to the ‘new kid’ in class, help them, and try to exchange experiences.

Hence, as Byram states (2000), comprehending a foreign culture implies a reciprocal interaction that involves not only utilising one’s cultural background but also revealing and contemplating one’s cultural perspectives while studying the other culture. This dynamic exchange allows for a deeper understanding of both cultures, recognising the interconnectedness and mutual influence

between the observer's cultural lens and the culture under study. Nevertheless, Byram (2000, p. 12) stresses that experiencing diverse perspectives enables learners to develop critical thinking skills and a nuanced understanding of various cultural views, fostering an appreciation for other societies and a reflective awareness of their own.

As we understand, societal expectations are that schools bear the primary responsibility for educating children, a duty that extends beyond subjects. However, for many years, it was believed that educational directives should operate under the assumption that students ought to primarily engage with the mainstream culture of their residing countries, as it was thought that limited exposure to different cultures often resulted in misunderstandings, biases, and the formation of stereotypes (Freitas, 2018).

Nevertheless, as a result of globalisation (Cantle, 2013) UNESCO emphasises the centrality of intercultural dimension, which is crucial for education, as stated on the *UNESCO, 2006 "Guidelines on Intercultural Education"* that the latter emerges as a response to the imperative of ensuring inclusive and quality education for every individual. This is also listed in the Universal Declaration of Human Rights (1948).

As a result, the Portuguese educational directives appear to consider this aspect, leading the Ministry of Education and Science to create the document *Metas Curriculares de Inglês* (2015). In this paper it was asserted that English, as a global language in our progressively diverse world, aims to cultivate awareness among young learners not just about their own identity but also about the identities of others (2015), which means that the curricula of foreign languages teaching should not only be about a language, its grammar or vocabulary, but also its culture, traditions, and so on.

Therefore, foreign language teachers are crucial in fulfilling this mandate by facilitating students' connection with the world (Parra & Arias, 2009). They are instrumental in nurturing critical thinkings skills, fostering an understanding of cultural diversity, and sharpening communication competencies. Consequently, this multifaceted approach equips students with the ability to

navigate a diverse world while at the same time fostering not only academic knowledge but also developing skills needed to overcome challenges in building meaningful relationships across various social contexts (Freitas, 2018, p. 4).

Ultimately, integrating interculturality in primary school aligns with the broader goals of intercultural education. Consequently, understanding interculturalism at all would only be possible by cultivating empathy within learners. Therefore, this term is highlighted as a critical component within the definitions of interculturalism, and the latter must always be accompanied by it. As Zhu (2011, p. 117) states, “the ability to be culturally empathic is of great significance in many ways”; by empathising with different personas, individuals can bridge cultural differences, promote mutual respect, and navigate interculturalism more effectively. It not only promotes inclusivity and understanding but also prepares individuals with the necessary skills to navigate our interconnected world.

2.6. EXPLORING CHALLENGES: ADVANTAGES AND DRAWBACKS OF INTERCULTURAL EDUCATION

Therefore, this intersection highlights the value of incorporating intercultural elements into primary school curricula to lay a foundation for inclusive, culturally competent individuals (Freitas, 2018). For that reason, the learning of cultures in primary schools has advantages for young children.

Firstly, globalisation and interculturality are connected thanks to the “super-diversified” world (Vertovec, 2007). For that reason, teaching intercultural awareness in the classroom is crucial since it fosters a sense of global citizenship, helping students recognize their connection to a broader world and encouraging a responsible and empathetic outlook (Driscoll & Simpson, 2015). Consequently, cultivating language awareness contributes to the creation of an inclusive and respectful learning environment where every student is recognised, appreciated, and provided with support (Role of Schools in Nurturing Cultural Awareness, 2022).

Secondly, “language awareness can develop linguistic and cultural sensitivity which allows learners to perceive language as a product of and part of culture” (Driscoll & Simpson, 2015, p. 10). In simpler terms, it goes beyond rote learning, encouraging a more profound understanding that enhances students’ overall skills. Students also develop more effective language and communication skills by understanding diverse cultural communication styles. This approach allows children to appreciate the interconnected nature of languages, fostering a more holistic and practical language learning experience.

At the same time, intercultural education fosters open-mindedness and a willingness to embrace various perspectives, challenge stereotypes and foster a mindset of acceptance. Also, when an individual learns about different cultures, it encourages critical thinking as students engage with diverse perspectives, challenging them to analyse and interpret information from diverse cultural contexts (Driscoll & Simpson, 2015, p. 3).

In short, by embedding intercultural awareness in primary school, children develop linguistic proficiency and a profound understanding and appreciation for diverse cultures (Hawkins, 1981). This early exposure fosters empathy, tolerance, and a global perspective, laying the foundation for well-rounded, culturally sensitive individuals (Driscoll & Simpson, 2015, p. 5). So, as children embrace the richness of cultural diversity, they are better equipped to navigate the global landscape with respect, and an open-minded approach, ultimately fostering a more harmonious and interconnected society (Driscoll & Simpson, 2015).

Nevertheless, while integrating intercultural awareness in primary schools offers substantial benefits for both students and teachers, it also comes with specific challenges. For that reason, interculturality presents its disadvantages.

Criticism has been directed towards the incorporation of interculturality in primary schools, particularly for its tendency to treat cultures as internally homogenous, mainly because of the origin of this concept created in Western Culture (Lähdesmäki & Koistinen, 2021, p. 48). Critics

argue that this Western-centric perspective can be elitist (2021, p. 49) by oversimplifying cultures' diverse and multifaceted nature, potentially leading to generalisations and stereotypes.

On the other hand, studies by Gay (2002) reveal that teachers lacking proper training are inadequately prepared to create effective learning environments for students from diverse countries (Sarı & Yüce, 2020). As a result, teachers who are not adequately trained in designing learning contexts for students from different countries may struggle to address a diverse student body of unique needs, cultural backgrounds, and learning styles. Consequently, learners may not receive the necessary support to thrive in school or their social lives, potentially leading to disparities in educational outcomes and hindering the overall success of diverse learners in the classroom.

At the same time, engaging students in discussions about diverse cultures may bring forth varying perspectives and potential conflicts, which may uncover biases among students or even teachers (Sarı & Yüce, 2020, p. 93). Therefore, teachers must have practical classroom management skills and effective communication skills to navigate conversations sensitively while ensuring a respectful and inclusive environment for all students.

Regarding communication skills, some teachers may face difficulties comprehending students who speak different languages – “inability of understanding students due to language differences” (Sarı & Yüce, 2020, p. 93). This could impact the teacher's ability to effectively cater diverse linguistic needs in the classroom. Also, the “inability of communicating with parents” is a big challenge, which can hinder the collaboration between educators and parents in supporting students' education.

Moreover, incorporating intercultural awareness activities may demand additional time in an already packed curriculum (Sarı & Yüce, 2020, p. 93). The truth is that balancing essential language and subject matter with intercultural content requires careful planning, potentially impacting overall time management in the classroom.

To sum up, while intercultural awareness in primary schools faces challenges such as time constraints, classroom management, and communication barriers, by navigating these challenges effectively, educators can harness the potential of intercultural awareness to enrich the learning experience, cultivate understanding, and prepare students for a globally diverse world.

PART 2 – THE USE OF PICTURE BOOKS IN ENGLISH TEACHING

“The more that you read, the more things you will know. The more that you learn, the more
places you’ll go” – Dr. Seuss (Seuss, 1978)

In the dynamic landscape of English teaching, Dr. Seuss’s words resonate deeply: literature, particularly picture books, holds a transformative power in the educational journey of young learners (Murphy, 2009). This transformative power goes beyond vocabulary building and reading comprehension. As I understand from this quote by Sr. Seuss of the picture book *“I Can Read with My Eyes Shut!”* (1978), reading expands our understanding of the world. For that reason, by applying picture books in class, teachers embark on this journey with the students. So, this exploration unlocks a treasure trove of benefits, recognising the pivotal role of these literary treasures in not only fostering language development but also in broadening the horizons of students, while developing intercultural awareness to ingrain a sense of curiosity and empathy, offering learners a ‘passport’ to diverse worlds, ideas, and cultural landscapes (Ciecierski & al, 2017).

Therefore, picture books equip young learners with the skills and perceptions necessary to navigate an increasingly diverse world. Understanding how these captivating books hold the attention of readers is vital. Unlocking their full potential inside a classroom requires a closer look at what picture books are and how they function. So, what exactly are these powerful tools, and how can they capture attention?

1.1. WHAT ARE PICTURE BOOKS?

In the past, picture books were valuable tools for children, providing a source of enjoyment and facilitating the process of learning how to read (Ciecierski & al, 2017). According to Mourão (2012), picture books go beyond the traditional written language; they immerse the reader in

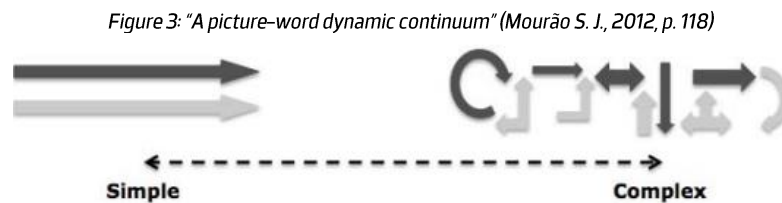
visual experiences enriched by quality and well-thought-out illustrations. Consequently, “picturebooks are multimodal objects” (Mourão S. J., 2012, p. 27); they are versatile by incorporating various means of expression like written language, illustrations, colours, and a layout. On the other hand, they are multisensory, allowing for a rich and diverse reading experience beyond words on a page. Picture book elements contribute to a more holistic and interactive form of storytelling, making those who read them or experience them enjoy the narrative.

Nonetheless, it is essential to understand that there is not just one way to spell picture book; “there is disagreement even upon the spelling” (Mourão S. J., 2012, p. 28). In the ongoing debate over its terminology, scholars have struggled with whether to use “picture book” (Doonan, 1993), “picture-book” (Hunt, 1994), or simply “picturebook” (Lewis, 2001). Personally, based on its simplicity and alignment widely accepted in literature and education, and based on what I retained in the subject of *Culturas e Literatura Infantil em Língua Inglesa* from the first-year master’s degree, I lean towards the terminology of “picture book”, despite also spelling it “picturebook.”

At the same time, there can be the misconception that all books with pictures are considered to be picture books, but this statement is incorrect. “Picturebooks differ from illustrated books insofar as neither words nor pictures stand alone but work together in some way”, as stated by Lewis in *The Caldecott Award* (Mourão S. J., 2012, p. 29); illustrations have the same amount of importance as the words, and they work collaboratively, despite most of the time its pictures conveying much more than what meets the eye; according to Shulevitz, 1985 a picture book “could not be read over the radio and be understood fully”, they transcend what it is to be just pictures and words, they encompass a richer and more immersive narrative experience (Mourão S. J., 2012, p. 35)

1.2. TYPES OF PICTURE BOOKS

Picture books typically comprise 32 pages, featuring illustrations on either every page or every two-page spread (Ciecierski & al, 2017). They can present a simple structure where pictures and words collaborate equally, supporting each other, but also have a complex structure, where students are challenged to understand what it says, allowing for diverse interpretations and offering numerous possibilities for understanding since its illustrations do not work collaboratively with its text (Mourão S. J., 2012, p. 118).



Subsequently, new genres emerged. In the post-modern world, picture book emphasises design elements like strategic text placement, a plethora of font sizes, dimensional illustrations, and non-traditional plot structures, encouraging readers to engage with complex text in intentional and strategic ways (Ciecierski & al, 2017, p. 123). At the same time, hybrid picture books, like "Dear Zoo" by Rod Campbell, are becoming essential in the world of education because they serve as a motivation for educators and students to explore fresh viewpoints and possibilities to ensure effective learning of different topics (Ciecierski & al, 2017, p. 124).

Wordless Picture Books considered creative and imaginative are simply "picture book with no text" (Harris & Hodges, 1995, p. 282). This type of picture book "should not be read fast [...] it is a complex, time-honoured, literary genre, or art form" (Ciecierski & al, 2017, p. 124) that encourages readers to construct their narrative, develop critical thinking skills, and engage in rich visual literacy experiences. Some examples of these brilliant wordless picture books are "The Arrival" (Tan, 2007), "The Zoo" (Lee, 2007), or even "One Scary Night" (Guillopp, 2007).

So, the diversity of picture books proves that authenticity is vital to developing children's capacity to understand our diverse world. From my point of view, various types of picture books only allow educators and even parents to choose books that best suit the individual needs and interests of children, promoting a more inclusive and enriching reading experience (Lugossy, 2007).

1.3. AUTHENTIC PICTURE BOOKS

Authentic picture books accurately represent different cultures, experiences, and voices, offer a genuine and accurate portrayal of the world, of the different backgrounds, traditions, and lifestyles (Mourão S. , 2016). At the same time, authenticity in these books involves careful consideration of cultural nuances, avoiding stereotypes, and promoting an inclusive understanding of the world (Mo & Shen, 1995, p. 3). Therefore, authentic picture books play a vital role in fostering [inter]cultural awareness, and empathy. This is why I focused on utilising picture books with substance and authenticity during my internship. Here's an example:

Figure 4: "The Suitcase" by Chris Naylor-Ballesteros

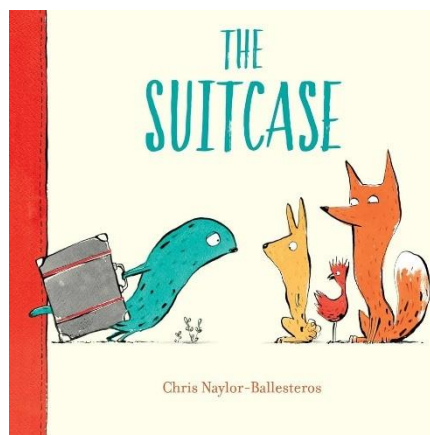
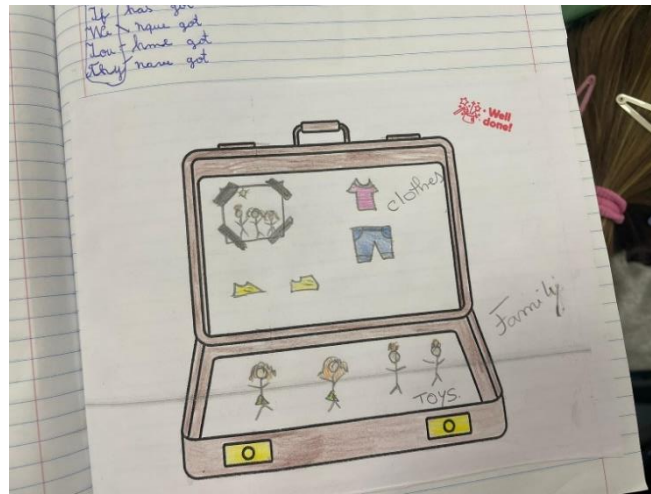


Figure 5: Drawing of a Student after hearing and understanding the story of "The Suitcase" by Chris Naylor-Ballesteros



The truth is, this picture book, which tells the tale of a stranger arriving only with a suitcase, breathes authenticity, reflected in both the illustrations and its narrative. The author succeeds in portraying the stranger and the community's reaction to his arrival. He navigates cultural sensitivity with care, avoiding of prejudice and presenting a narrative encouraging understanding and compassion for the other. Moreover, that, to me, is the accurate meaning of Authentic Books.

1.4. PICTURE BOOKS AND THE DEVELOPMENT OF THE CONCEPT OF EMPATHY AMONG PRIMARY SCHOOL CHILDREN

According to Oatley, reading encapsulates many emotions and scenarios within a compact timeframe. It is like being on "a flight simulator" because, within the confines of a few pages, readers can transverse the spectrum of emotions, encountering different worlds, perspectives, and characters (Kaplan, 2016). For that reason, those who read enhance empathy and better understand other's perspectives, as Oatley affirms.

Children may not have had the experiences to connect with different emotions (Nikolajeva, 2013). Nevertheless, picture books often depict a range of emotions in children – anger, sadness, happiness, and everything in between. Therefore, they serve as precious tools for cultivating empathy in young readers. With their vivid illustrations, like those in *The Suitcase* (Naylor-Ballesteros, 2019), which depicts characters facing an unfamiliar situation through worried frowns and wide eyes, or *Red: A Crayon's Story* (Hall, 2015), which uses metaphors to illustrate a character's struggling with identity, allow readers to connect with a variety of emotions. By featuring characters from diverse backgrounds or facing different situations, these books open a window into new experiences (Chiaet, 2013). Students recognise that emotions and experiences are universal, even in different circumstances (Nikolajeva, 2013). This exposure, as Kaplan (2016) suggests, helps us to comprehend individuals' better and enhance our ability to collaborate with them effectively. Importantly, reading picture books inside a classroom creates a safe space for discussing the characters' feelings or motivations and comparing them with our reality, helping children to develop empathy and not just passively absorbing it (Lähdesmäki & Koistinen, 2021).

Picture books offer a visually stimulating medium that captivates students' attention and immerses them in the story's world (Ciecierski & al, 2017). This quality is a cornerstone to fostering empathy as children develop a theory of mind – the ability that allows readers to immerse themselves in the perspectives and emotions of the characters (Oatley, 2004) – and begin to see the world differently.

A great example is in the picture book *"A New Friend"* (Menziez & Vian, 2022). This clever book focuses on Mae and Joe's perspectives – one is eager to know the new kid, and the other is shy about being new in town. Being a two-in-one picture book keeps the story appealing, making children wonder how their friendship will unfold. Furthermore, the students identify with the characters because they see themselves in Mae's excitement and in Joe's shyness and nervousness, opening readers' imaginations as they are put in the characters shoes, making them care about them (Chiaet, 2013). Consequently, these children engage in a natural emotional response, leading to empathy for the characters' feelings and experiences (Kaplan, 2016).

Additionally, this emotional connection is further strengthened through class discussions. Thus, by talking about character's feelings, teachers are helping the students understand how the characters are feeling and how they relate to children's own experiences, creating a safe space for exploring those feelings and developing empathy in a meaningful way.

Therefore, education must be centred around a "dignity safe space" (Lähdesmäki & Koistinen, 2021, p. 51), where students can feel comfortable expressing themselves, discussing their emotions, and challenging ideas. That is why picture books can also play a crucial role in helping students explore complex emotions and societal issues in a non-threatening way. This exploration is crucial for developing empathy and understanding other's experiences. After all, a picture book is a form of art, and art is a "safe-shared space and enabler of Empathy", meaning that the more secure students feel, the more they will be willing to take on challenges and expand their capacity for understanding other perspectives (Lähdesmäki & Koistinen, 2021, p. 52).

In conclusion, incorporating picture books into the curriculum of English classes for primary school students serves as an effective strategy for fostering empathy since these books introduce a variety of characters, a tapestry of emotions, experiences, and diverse perspectives that enable students to navigate and understand the complexities of human emotions and relationships (Chiaet, 2013). At the same time, these stories spark curiosity and a desire for the student to learn more about the world. This foundation paves the way for further exploration of different cultures and fosters an openness to intercultural understanding (Tomé-Fernández & al, 2019).

1.5. PICTURE BOOKS AND INTERCULTURAL AWARENESS AMONG PRIMARY SCHOOL STUDENTS

In an interconnected world, where technology reigns, it is urgent to introduce educational materials that align with the evolving global reality, fostering intercultural awareness and preparing students for a culturally diverse world.

“Reading provides a foundation for the relational properties of communities and relational capacities of community members” (Ivey & Johnston, 2013, p. 256), proving that, literature, especially picture books, fosters a deep understanding of diverse cultures among primary school English students. Thus, through the exploration of diverse narratives, children acquire essential skills in order to respect, accept, and appreciate diversity, fostering positive collective development within the group (Tomé-Fernández & al, Values and Intercultural Experiences Through Picture Books, 2019).

Therefore, through vivid illustrations and compelling narratives, picture books transport students to different places and times, allowing them to explore various cultures’ traditions, customs, and lifestyles. This fosters a commitment that motivates students to embrace and accept individuals different from themselves (Boyd & al, 2015).

Consequently, stories evoke emotions and foster empathy because, by immersing themselves in the lives of characters from different cultures, students can empathise with their experiences, challenges, and joys (Chiaet, 2013). So, this genre serves as both a reflection of student’s identities and a window offering insights into diverse cultural experiences different from their own (Wu, 2017).

At the same time, reading picture books that touch on cultural themes that feature characters from different backgrounds, ethnicities, and cultures promotes critical thinking among students, encouraging thoughtful engagement with the societal issues of discrimination and social justice (Tomé-Fernández & al, 2019, p. 2).

In short, picture books, with their illustrations and compelling narratives, are pivotal in fostering intercultural awareness among primary school English students since they cultivate much more than just the learning of a language; they help students to understand, acquire empathy, and appreciate diverse cultures.

1.6. RELEVANCE OF PICTURE BOOKS FOR DEVELOPING EMPATHY AND INTERCULTURAL AWARENESS: CONCLUSION

Picture Books are a “text, illustrations, total design; an item of manufacture and a commercial product; a social, cultural, historic document; and foremost an experience for [the reader] [...]” (Bader, 1976, p. 33); they play a vital role in developing empathy and intercultural awareness to English students in primary school, since they provide visually engaging stories with diverse characters that serve as windows to diverse cultural worlds (Mourão S. J., 2012). The empathy promoted in these stories extends to an appreciation of cultural diversity, ingraining in the young learner a sense of respect and understanding of different perspectives; like Cole affirms (Coles, 1989, p. 128) when one reflects on a story “one remembers, one notices, then one makes connections – engaging the thinking mind as well as what is called the emotional side.”

In conclusion, picture books serve as an essential tool to develop empathy and intercultural awareness because they can captivate everyone who reads them while at the same time nurturing a profound understanding of the shared human experiences, fostering, from my point of view, a generation capable of embracing and celebrating the undoubtedly ever-growing intercultural world.

PART 3 – THE EMPIRICAL JOURNEY

This research on “Empathy and Intercultural Awareness in Primary School English Classes: The Role of Picture Books” has thoroughly established its theoretical foundation. Now, the focus will be shifted towards presenting the empirical journey of the teaching practice and the methodological approach chosen to achieve the research objectives.

In the first phase of the empirical journey, it was sought to introduce a succinct explanation of the reasons for choosing the research theme previously mentioned while at the same time exploring the connection between the teaching practice context, the journey as a student, and the identity as a teacher within the school community.

In the second phase, it was established the research context by presenting the school setting, the characteristics of the primary school class, and its grade level. Understanding the specific environment is essential for interpreting the subsequent teaching intervention and selecting the most appropriate research methodology.

Then, the concept of action research and its core principles and practices, will be explored. Finally, an explanation will be provided to justify why action research was chosen as the methodology for this study.

The investigative objectives and research questions will be presented following presentation of the methodology chosen, and the research design will be outlined. Next, the focus will be on the practical implementations of the action research process. The report will detail the activities or interventions undertaken during the fieldwork phase. The action plan will be described.

Finally, strategies used for collecting data will be presented and critically discussed to determine whether the objectives were met, and the research questions answered.

1. TRANSFORMING CLASSROOMS, TRANSFORMING HUMANS.

In today's increasingly interconnected world, it is crucial to foster specific skills in young learners to prepare them for a world full of diverse perspectives and global collaboration. It is my understanding that the rise of technology is creating a double-edged sword for young minds (Gevorgyan, 2022). On the one hand, children are becoming more connected and informed than ever. On the other hand, they are more susceptible to distraction and vulnerable to social isolation. At the same time, virtual reality can inadvertently cultivate a culture of comparison and competition between young learners, rather than creating a safe space where empathy and collaboration can be developed.

Unfortunately, I believe that while the rise of technology and globalisation creates a world full of diversity, it does not guarantee empathy and intercultural awareness –paramount to fostering respect and understanding as we interact with individuals from diverse backgrounds. This is where English teachers in the primary school play a vital role. We hold the unique opportunity to equip young learners with the tools needed to thrive in this 21st century, globally diverse world (Cantle, 2013). So, what do we need to captivate and enhance engagement and learning in our students? Moreover, how can I utilise my teaching practices as a future English teacher to cultivate empathy and intercultural awareness in my students?

Considering that I was still an intern experiencing and trying to put into practice all I had been taught during the master's program, the pedagogical and didactic knowledge base I acquired proved sufficient to engage primary school English learners successfully. This experience underscored the importance of fostering academic growth and positive social development in young students: positive feedback and constructive criticism throughout the internship lessons served as valuable tools for refining my teaching approach. That is why, as a future teacher, I

position myself as the one who prioritises both academic and social growth, continuously learning and adapting to students' needs to effectively guide them.

For instance, during one of my observational periods of teaching practice in the first year of my master's, I noticed students struggling to collaborate with their peers and to participate with the teacher due to the number of individual devices – whenever the teacher would let them use the computers they would get distracted, asking if they could play games with it. Therefore, witnessing firsthand how technology creates barriers to genuine connections among students only strengthened my belief in fostering empathy and intercultural awareness in primary school English students. This experience made me wonder what strategies I could adopt as a future teacher to change the social isolation they are growing in and to promote genuine interactions and understanding among young learners.

Thankfully, this master's program, especially the subject "*Culturas e Literatura Infantil em Língua Inglesa*", was instrumental in finding the right approach for my research. While it equipped me with the necessary tools, it also reignited my childhood love for picture books and made me realise the power these little "multimodal objects" (Mourão S. J., 2012, p. 27) hold. Although I had initially researched storytelling without considering how it can impact and even alter certain behaviours, I quickly realised I had to adapt my first avenue of research and include the very basis of storytelling: picture books. With these illustrated storybooks, I hope children can improve their reading and vocabulary and develop two essential skills: empathy and intercultural awareness, which are crucial for understanding others and their cultures (Chiaet, 2013) and crucial for my investigation. For that, I needed to set some objectives and questions and understand which study methodology would best suit my investigation.

2. INVESTIGATING THE EFFECTIVENESS OF ACTION RESEARCH METHODOLOGY IN FOSTERING LEARNER OUTCOMES IN A PRIMARY SCHOOL SETTING

Understanding the need to start setting objectives to prove picture books' potential to cultivate empathy and intercultural awareness, I sought to investigate the best methodology. Having read "Competing Paradigms in Qualitative Research" by Guba and Lincoln (1994), it was clear that the qualitative approach was fitting since it explores understanding experiences, perceptions, and meanings. However, first, it was crucial to get to know the school and the individuals I would be working with. By understanding their age, interests, and skill levels, it was possible to work with the appropriate picture books and design relevant, engaging, and appropriate activities.

2.1. PRIMARY SCHOOL SETTING

The research was conducted in a public educational institution located in the Aveiro district in Portugal. The institution is formed by a group of schools, including the primary school in context. Upon observing the English classes for two months in the first year of my master's degree, it was understood that this primary school is dedicated to promoting academic excellence and the well-being of its students. Extending beyond pedagogy and the curriculum, this school offers good infrastructure, essential in fostering a thriving learning environment for the young learner.

As soon as one walks in, one is greeted by a grand entrance with glass all over, proving it has adequate lighting and ventilation, like inside the classroom, stimulating the students and contributing to a comfortable and positive learning environment (Higgins & al, 2005), reducing fatigue and improving concentration for all members of the school community. At the same time, it provides a lively and modern learning environment – where flexible spaces are present, technology is essential, and the students are at the centre of their learning (Osborne, 2013), meaning that they matter and participate more actively. Teachers value their opinions and listen to the learners. This means that this school fully embraces the values of inclusivity, where safe

spaces thrive and welcome an environment that respects diversity and fosters a strong sense of belonging for all learners, regardless of their background or abilities (National Education Association, 2021). This commitment to inclusive practices is reflected in various activities such as monthly reading corners with books arranged according to age, a curriculum that offers a plethora of approaches, again tailored to individual needs, and a supportive learning structure that ensures every pupil has the same opportunity to succeed.

2.2. CHARACTERISATION AND CONTEXTUALISATION OF THE PRIMARY SCHOOL CLASS IN CONTEXT

As part of the master's program, I was required to conduct research within a classroom setting. Therefore, the initial moments of observation were crucial. It is worth noting that when the internship started they already had ongoing classes; for that reason, the pupils had knowledge, although little, of what they were learning in the subject of English. After observing, talking to the students, and understanding the teacher's approach, it became clear which classes I would work with and which aspects I needed to grasp to strengthen my theme and achieve my objectives. I aimed to explore groups that needed more empathy and intercultural awareness skills.

Consequently, due to the inherent variability between classes, the investigation began with the two classes of the 3rd-year of the previously referred primary school. The first moment of impression occurred in class number one, a mixed-gender class made up of 23 students (later 24, with a new arrival); 9 of each were boys, and 15 were girls, all between the ages of 7 to 8. Notably, this new arrival proved significant because the individual is a Brazilian national, which provided an extra opportunity to explore intercultural awareness within the classroom. This chosen 3rd-grade class presents significant disparities; while demonstrating some understanding of concepts, their main challenge was maintaining focus during instructions. On the other side of the coin, a student had difficulties in reading and writing; despite trying, he could not do nor understand most of what was asked of him. This resulted in a classroom environment where students would disrupt and have difficulties following directions. Despite these obstacles,

it was noted that these children enjoyed helping each other, showing a limited display of overt empathy, hinting at a need to develop their social and emotional awareness further. Hence, this chosen 3rd-grade class provided an intriguing and promising environment, especially with the presence of a student with reading and writing difficulty for exploring inclusive learning approaches, and the presence of another culture, aligned with the potential of picture books in developing empathy and intercultural awareness in the class setting.

On the same day, and in contrast with 3rd one, I met with 3rd two, a class of 24 students; 7 were boys while 17 were girls. Although some children were born in different countries, they all had Portuguese as their first language. Nevertheless, this particular class was chosen due to its distinct learning environment, which was in contrast with the first class. The students consistently demonstrated a strong academic performance and a solid knowledge of English. They fostered exemplary behaviour, with their learners respecting the teacher and compliance. However, as well-behaved as they were, the fact that the pupils emphasised individual achievement might have limited their social-emotional skills. For that reason, their competitive nature only allowed the development of academic knowledge that almost overshadowed the cultivation of empathy and emotional intelligence.

Therefore, to truly investigate the effectiveness of picture books in promoting empathy and intercultural awareness in primary school English classes, it was crucial to investigate the contrast inside the two 3rd-grade classrooms so that the data would be relevant. For that, the following chapter will first present the investigatory objectives and questions and then explore the theoretical framework of action research methodology, which emerged as the most appropriate methodology since it emphasises observing and inquiry of the students.

2.3. ACTION RESEARCH METHODOLOGY

Traditional educational research that implemented educational changes based on what the teacher dictated and not what the students needed is obsolete today; today's teaching and learning demands a more nuanced approach (SAGE Publications, Inc., 2021). Enter action

research methodology that “follows a systematic and intentional cycle of problem posing, action, observation, reflection, and sharing” (SAGE Publications, Inc., 2021, p. 4).

Nevertheless, because of the diversity of methods and results in action research, an ongoing debate has sparked within academic circles centres regarding the comparative value of practical and more critical approaches (SAGE Publications, Inc., 2021, p. 9).

This methodology is a comprehensive approach that embodies a spectrum of approaches, each distinguished by its focus, goals, and anticipated outcomes. At its core lies two strands: practical action research and critical action research. Although united in the same educational goals, they diverge significantly in their methodological orientations (Manfra, 2009).

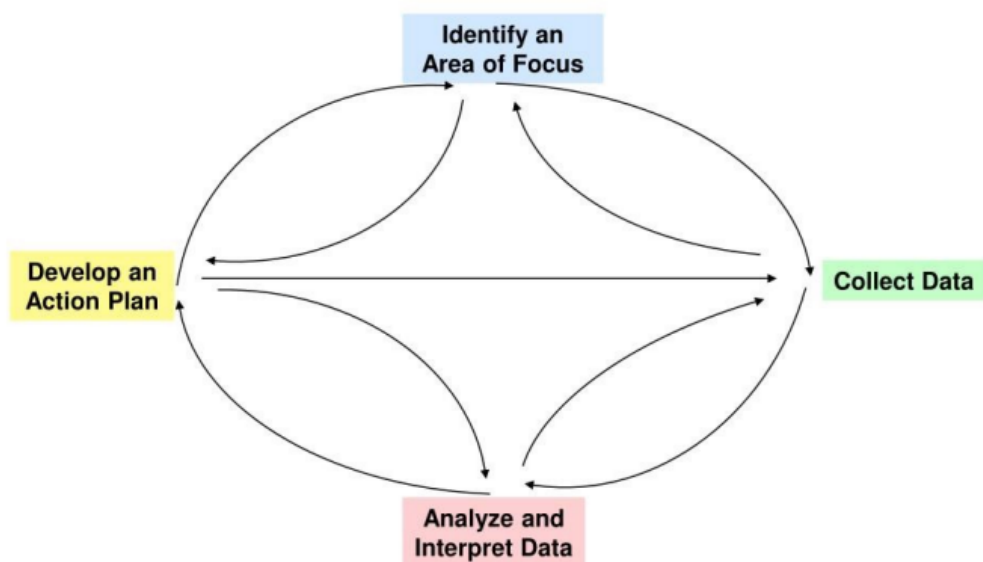
The pragmatic approach of practical action research has an immediate applicability and focuses on “how-to” knowledge. It seeks to address specific challenges within educational contexts and to improve teaching effectiveness and student learning outcomes. Their goal is simple, identify the problem, implement solutions, and try to assess the effectiveness of those solutions in real time (Manfra, 2009). On the other hand, critical action research adopts a broader perspective, exploring complex social and cultural contexts that influences educational practices and environments (SAGE Publications, Inc., 2021). Driven by a critical lens of education as a means of achieving social justice and equity, it seeks not only to address immediate concerns but also to foster systemic change, enabling educators and learners to become agents of social transformation (Manfra, 2009).

Ultimately, the selection between these two action research approaches will depend on the desired outcomes of the research process. For educators and researchers focused on achieving immediate improvements within a defined context, the practical action research offers a valuable tool. However, for those seeking to challenge the status quo and achieve social and cultural change, critical action research provides a more powerful framework. Accordingly, I believe that the latter approach is the right one for this research since I aim to understand how empathy and intercultural awareness can be developed inside a classroom with the help of

picture books, showing the need to achieve 'social and cultural change' within the young learner's mind and heart.

Overall, the main characteristics of action research methodology are that educators are empowered to become the agents who will bring change into the classroom since it creates a "bottom-up" space for educators to identify students' needs, experiment with activities, and share their findings. This approach will ultimately lead to systemic change, brought by the implementing practical experiences of those directly involved in the educational process (Mills, 2003) – in this case, the students.

Figure 6: Action Research: A guide for the teacher researcher, 2nd ed. Columbus, Ohio: Merrill Prentice Hall. (Mills, 2003)



Note: A guide for the teacher researcher about action research methodology, 2nd ed. Columbus, Ohio: Merrill Prentice Hall. (Mills, 2003)

Upon interpretation of this diagram, it is understood that action research thrives on a cyclical investigation process of a certain area and consequently its improvement (Mills, 2003). Step one begins with identifying a pedagogical concern; the observer must identify the problem, define it, and then start working on the obstacle (Mertler, 2017, p. 23), such as the lack of empathy and intercultural awareness the students I observed. Following the identification of the area of focus,

it is essential to target an intervention, to develop an action plan. This intervention was carried out through the use of picture books inside the classroom. For that reason, objectives and questions were crucial to be formulated. Suppose the goal is to understand and prove how using picture books inside a primary school English class can develop the skills of empathy and intercultural awareness. In that case, I must be able to investigate.

Next comes step three, the crucial stage of data collection. Researchers meticulously gather information based on the inquiry and activities the individuals are asked to carry out to assess the intervention's impact, which might involve carrying out surveys, classroom observations, or student performance assessments. Then, step four is where the collected data is subjected to rigorous analysis and interpretation. Researchers sift through information, leading to the search for patterns or trends that help demonstrate the effectiveness of the intervention. Moreover, step five will refine the initial intervention (Mills, 2003).

As a result, action research embraces a cyclical nature (Traqueia & all, 2021), allowing for adjustments based on ongoing finds; as Kemmis and McTaggart (2005, p. 277) point out, "stages overlap, and initial plans quickly become obsolete in the light of learning from experience. In reality, the process is likely to be more fluid, open, and responsive." So, through this powerful and versatile process, educators can constantly improve their practice, eventually benefiting all students.

2.4. ACTION RESEARCH IMPLEMENTATION PHASES: FIELDWORK STRATEGIES

The study aims to investigate and demonstrate the impact of incorporating picture books in primary school English classes on fostering empathy and intercultural awareness skills. Accordingly, specific objectives and research questions have been formulated in order to substantiate my goal. Having set what to study first, developing a plan, and effectively applying the action research methodology is essential in the second phase.

Thus, the teaching practice began with a well-planned instructional strategy that aimed to activate students' prior knowledge while at the same time introducing new vocabulary. As students got ready for the lesson, they were greeted with a thematic song related to the day's learning objective. According to Rumley (1999), songs help young learners in early acquisition because they provide a low-anxiety environment due to their multimodal presentation and repetitive nature. As expected, this auditory introduction instantly sparked the student's interest and established a contextual framework for the upcoming lessons. Consequently, this initial process was present for the rest of the 12 hours of teaching practice.

Following the introductory part, a structured review of previously learned concepts was conducted by using the resources of flashcards or other visual aids to trigger recall and sharpen the learner's memory. Simultaneously, a new learning theme was frequently introduced, paving the way for its subsequent exploration. Additionally, the objectives of the investigation would be put into practice by introducing appropriate picture books, where, most of the time, the teacher would tell the story twice and then follow-up questions would be put. Also, it was noted that learners appreciated being in the company of Mr. Tricky, a puppet which came along with the resource book. According to a study conducted by Tarja Kröger and Anne-Maria Nupponen (2019) puppets are essential as a pedagogical tool because they generate communication, support a positive classroom environment, enhance creativity, foster integration and collaboration, and help change attitudes. For that reason, the puppets were also essential for the rest of the teaching practice and were a great boost when a picture book was presented. To finish off the lesson, the teacher would say encouraging words and hum along with the songs heard in each lesson.

So, I believe that, by the end of the teaching practice moment, this strategic sequencing of activating prior knowledge by resorting to songs, the introduction of new vocabulary and concepts with the help of visual and palpable resources, the exploration of empathy and intercultural awareness by using meaningful picture books alongside the pedagogical tool of using a puppet, prepared students for every core content of each lesson, made investigatory objectives clear and answered its questions. Nevertheless, the nervousness shown at times and

the time constraints, made me forget about what was previously planned; at the same time, I understand that I could have had the time to better collect data.

2.5. INVESTIGATIVE OBJECTIVES AND RESEARCH QUESTIONS

Following the contextualisation of the classroom setting and the theoretical explanation of what action research consists of, it is essential to outline the investigative objectives and research questions that will steer the subsequent analysis. This is a fundamental aspect that sets the groundwork for a focused and meaningful exploration of the subject matter “Empathy and Intercultural Awareness in Primary School English Classes: The Role of Picture Books”.

The use of clear and precise research aims and inquiries is crucial to any research endeavour. By defining the purpose of the study, the investigative process is guided towards the intended outcomes. So, by setting objectives and questions, it will ensure that all aspects of the research, including data collection and its analysis are aligned with the overarching goal of enhancing the understanding of how picture books can promote empathy and intercultural awareness among primary school English students. At the same time, objectives and questions play an important role in determining the research design, since they shape methodological approaches and help in choosing the analytical frameworks to be used in the study, crucial for ensuring the coherence and integrity of the study, as it helps to choose the most appropriate methods to address the research questions (Martella & all, 2013).

Objectives	Questions
Understand how the use of picture books helps to develop the concept of empathy and the appreciation of cultural and linguistic	How can the use of picture books be adapted and integrated in a meaningful and motivating way in the primary school English classroom to actively promote empathy and intercultural and plurilingual

diversity in primary school English students.	sensitivity among students?
To promote the identification and recognition of the concepts of empathy and intercultural and plurilingual awareness among primary school English students.	How can we foster primary school English students' ability to effectively identify and recognize the concepts of empathy and intercultural and plurilingual awareness through the use of picture books?
To select and use picture books to develop notions of empathy and intercultural and linguistic diversity with primary school English students	What criteria and strategies should educators employ in the selection and use of picture books too successfully develop notions of empathy and intercultural and linguistic diversity among primary school English students?

Formulating the investigative objectives and questions above in the scheme are paramount in the research process. It sets the foundation for a methodical and insightful investigation of empathy and intercultural awareness using picture books in primary school English classes. Nevertheless, to be able to meet this objective and answer its questions, data must be collected and analysed.

3. DATA

Data is the fundamental basis for understanding the complexities of any research context. It offers empirical evidence about the current state of the research problem, enabling researchers to systematically analyse situations or issues (Flick, 2015). Without data, any conclusions drawn would be purely speculative, devoid of ground in reality that empirical evidence provides.

3.1 DATA: COLLECTION AND ANALYSIS

This subchapter presents the data collection and its analysis. An instrumental step in translating the research objectives into empirical evidence, offering a concrete foundation upon which the findings rest. Through data collection – using tools such as audio transcriptions, photos, and unstructured observations (since there is not a defined category of analysis for it) – rich insights were gathered into the subject matter at hand.

This analysis enables the readers to uncover patterns, relationships, and phenomena essential to understanding the investigation’s core. In the following pages, this critical journey will be chronologically presented, where narratives converge to reveal the underlying truths of our study. It is important to understand that, since the teaching practice was conducted with two classes, it will be presented data collection from both of them.

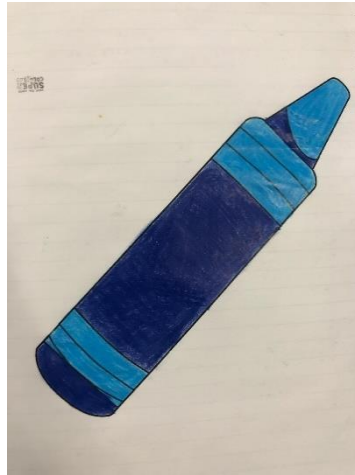
In lesson number 1², in order to understand what the students already knew about empathy and intercultural awareness, they saw and listened to a YouTube video³, that tells the story of Red, a blue crayon that was mistakenly labelled as red, and had to try to self-discover and accept himself. “Humans have a keen tendency to associate colors with emotions” (Kaur, 2020, p. 553), therefore, the learners were asked to try and relate to the red crayon throughout the story and eventually try to make an introspective exercise of self-discovery.

¹ The lesson plans here stated will be present in the annexes for later consultation.

² It is important to understand that, since the teaching practice was conducted in two classes it will be presented data collection from both of them.

³ Link to the video: <https://www.youtube.com/watch?v=Ekyol-oiwt8>

Figure 7: an interpretation of the true self of a student in a crayon.

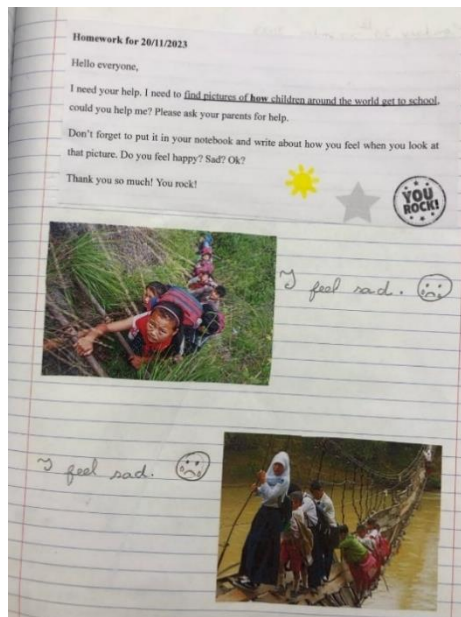


The drawing that student A depicts – 3rd first – mirrors the narrative’s main character, who, despite its labelling, is intrinsically blue. The young learner might have chosen this colour as an exercise of empathy, demonstrating a connection with the character. Moreover, the meticulous and precise colouring may signify an intrinsic reflection. Such attention to detail may reflect a conscientious character or an aspirational self-image (Pivac & Zemunik, 2020), suggesting a thoughtful engagement with the task and giving the impression that the abstract concept of empathy was, in fact, understood. Such facts can be evidenced thanks to the students’ words, “I feel free and eager to help my friends to understand themselves”.

Later, the children watched another YouTube video about how young learners worldwide attend school ⁴. This resource, that is an “effective tool for enhancing early childhood English language proficiency” (Kilag, 2023, p. 835), offers a window into different experiences schoolchildren globally have, thereby broadening student’s understanding of different educational environments and cultural settings while, at the same time, making them reflect on their own educational experience concerning their international peers (Kosterelioglu, 2016). This comparison makes students recognise and appreciate differences and similarities across cultures. Making them develop intercultural awareness step by step. As a result of the video watching, a specific homework was proposed. This was the result:

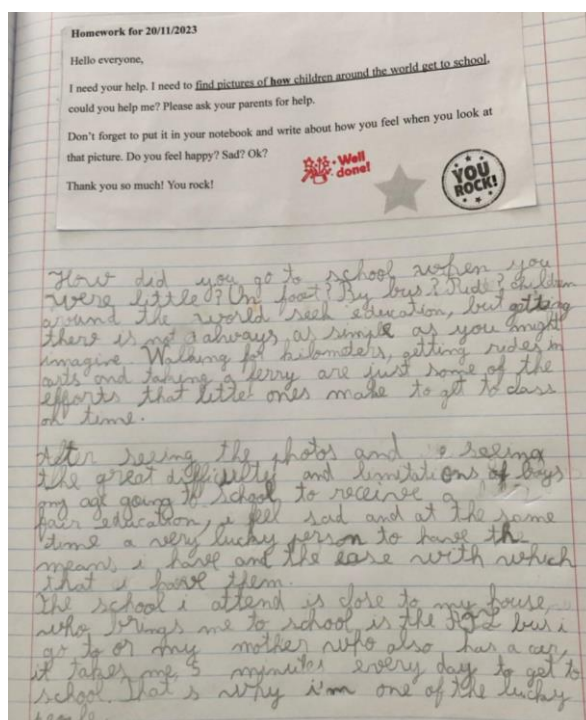
⁴ Link to the video: <https://www.youtube.com/watch?v=EHFjTyNFerQ>

Figure 8: student B interpretation of how children around the world go to school.



Upon analysing this data, it is understood that student B – 3rd first – feels sad when looking at the pictures in the notebook. However, the mere act of searching a photo and expressing the feelings it transmits does not constitute a comprehensive development of empathy and intercultural awareness, and that was what this task asked for. The instructions given may not be as practical as the teacher thought; therefore, a new approach might be employed in the future.

Figure 9: student C interpretation of how children around the world go to school.



However, despite not having followed one of the instructions, student C – 3rd second – responded with a reflective piece of writing, where he/she compared his/her own experience of getting to school with those of the children in the photos searched, recognising a contrast in convenience and safety. Although not showing the full understanding of intercultural awareness it is demonstrated the beginning of intercultural sensitivity which is a great starting point. That might be the case because the learner asked the parents for help. In conversation with the children, he confessed that there was the resource of internet, which is valid. At the same time, it is essential because actual research was involved, consolidating the beginning of empathic and intercultural awareness.

The conversation about the picture book “Red: A Crayon’s Story” by Michael Hall and the subject of means of transportation and how students go to school around the world proceed for one more class. It is important to continue the work on picture books since they improve empathy (Kaplan, 2016)

In lesson 3, the focus was on the picture book “*The Suitcase*” by Chris Naylor-Ballesteros. A poignant tale about a stranger arriving with a suitcase, evoking themes of empathy and kindness as animals react to his arrival. Most like the book “*Red: A Crayon’s story*” by Michael Hall, this one grasp issues of trust and acceptance, but not in a reflective way, rather the fact that the newcomer came from a different town.

I understand it was a remarkable lesson, with children who were concentrated and happy. For the lesson, I aimed for pupils to learn about situations where empathy is necessary and how welcoming newcomers is a sign of respect, while at the same time understanding cultures. Moreover, I did that with the help of a picture book and a suitcase.

Figure 10: illustration of what student B recalls when thinking about home.



This image depicts the drawing of student's B – 3rd first – suitcase, where inside a personal item of entertainment – a Nintendo – can be seen. Although not directly demonstrating an understanding of the broader cultural implications of forced migration, this can be interpreted as an expression of seeking solace and familiarity, indicating an emotional response, nonetheless opening a pathway for later discussion about why particular objects are significant across cultures and what do they mean about human values when faced with adversity.

Figure 11: illustration of what student C recalls when thinking about home.



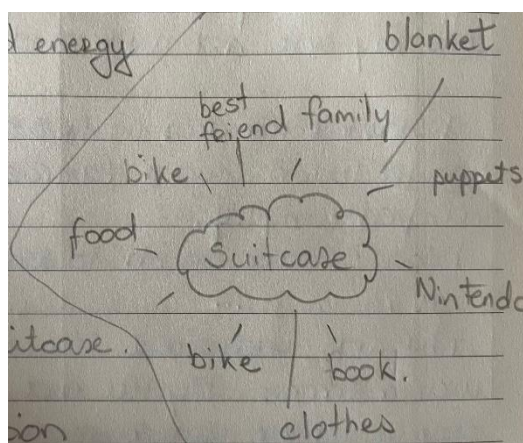
In contrast, this drawing depicts student C – 3rd second – suitcase containing various items that remind one of home, such as toys, clothing, and a portrait of the learner’s family. Including such personal and family-related items indicates that the student is developing an awareness of the fundamental human need for belonging in society and the emotional impacts of involuntary dislocation, which, I believe, is a sign of empathy. At the same time, this exercise and how the learner has played it align with the educational objectives that aim to foster empathetic and intercultural competencies. Therefore, encouraging students to consider personal connections and understand the significance of cultural objects allows them to express solidarity and recognise the emotional dimensions of migration. In doing so, it facilitates an empathetic response to the experiences of others.

It is my understanding that while indirectly discussing empathy and intercultural awareness for three lessons in a row, the contrast between the two classes of the 3rd grade is notorious. Despite 3rd first being a class where students are empathic towards each other, they still need to improve their understanding in the field. Nevertheless, it is observed that there is a nascent development of empathy and intercultural awareness among its students, thanks to the curiosity of wanting to know more about what a certain topic is and what a person or character are and transmit (Krznaric, 2012). The 3rd second, a more competitive classroom, is more emotionally connected and has a natural perception of empathy and intercultural awareness. So, towards the next classes, my goal was to better prepare 3rd first, and continue to be clear with 3rd second.

As a result, lesson 4, which started with 3rd second, was still focused on the picture book *“The Suitcase”* by Chris Naylor-Ballesteros. This class was exceptional because I could effectively communicate my point, and students seemed happy and eager to participate. The lesson began with a structured routine that helped students organise their tasks and boosted their mood through active participation. The students were encouraged to express their feelings, which helped foster a sense of community and validated their emotional states. Therefore, this practice was essential for developing empathetic skills and creating a supportive classroom atmosphere that facilitates learning.

The topic was then moved to the main topic by utilising the picture book as a critical teaching tool, since students could see themselves represented in those characters (Kaplan, 2016). So, it integrated the prior homework assignment, where students illustrated aspects that reminded them of home and incorporated it into the lesson to provide a personal and reflective context for the subsequent discussion.

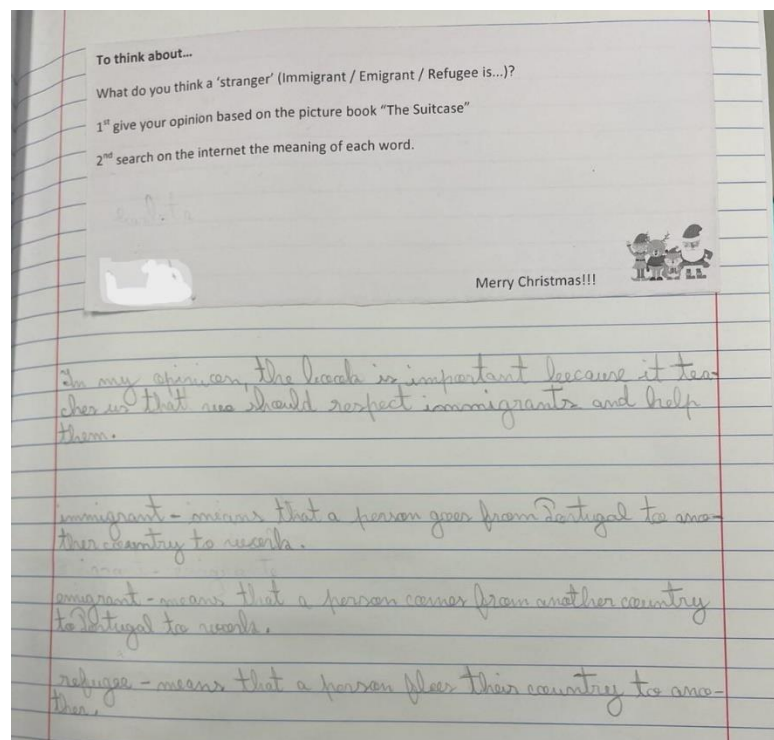
Figure 12: brainstorm of the classroom 3rd second.



The accompanying figure shows a visual brainstorm around the concept of "suitcase". It showcases students' associations with the idea of home and the things they find important, such as 'food', 'book', 'family', 'blanket', 'puppets', and others. This exercise exemplifies a developmental empathy stage by demonstrating personal attachments and values. Furthermore, it indicates intercultural awareness by acknowledging diverse elements individuals may consider essential when displaced from their homes. 'Food' and 'books' reflect an understanding of universal needs and comfort across cultures, while 'puppets', for example, denote an appreciation for educational and recreational diversity (Korošec, 2012). Consequently, the learner's engagement with this task demonstrates the success of the pedagogical practices in aligning educational practices with the affective and cognitive dimensions of learning (Darling-Hammond & al, 2019), fostering an empathic understanding of self and others within a global context.

Later in class, to stimulate recall, the teacher asked thoughtful questions which helped students connect with the characters in the story. Then, learners were encouraged to retell the story in sequence, helping them to better understand and remember it. At the same time, the lesson explored ideas of emigration, immigration, and refugees, and later, as homework, the children were asked to think critically about them and understand social issues, such as the situation faced by Ukrainian refugees.

Figure 13: student C research and opinion of what a 'stranger' is.



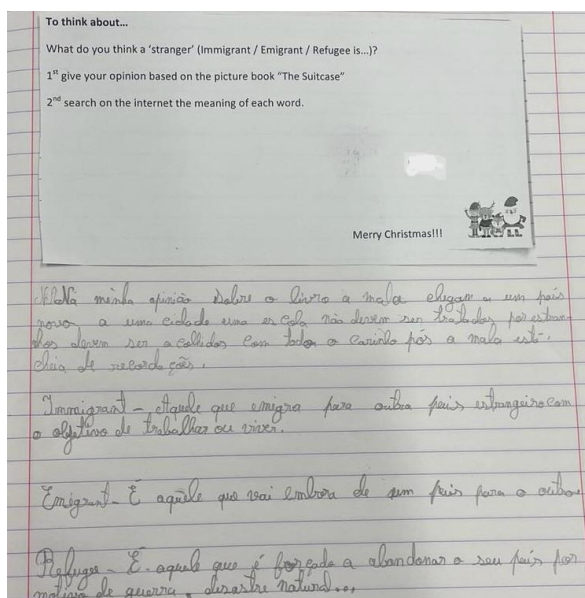
Much like the homework exercise of lesson 1, student C – 3rd second –, with the help of their parents, was able to give a reflective response to what was proposed. The student's affirmation, "The book is important because it teaches us that we should respect immigrants and help them", reveals an empathetic understanding and a respectful attitude towards migrants, so, it's safe to say that empathy is the basis of interculturalism (Lähdesmäki & Koistinen, 2021). Additionally, the learners' definitions of "immigrant", "emigrant", and "refugee" demonstrate a basic understanding that prompts individuals to relocate from one country to another. At the same

time, it showcases a more advanced level of intercultural awareness, indicating that the student is engaging with the topic on a cognitive level. The latter is moving beyond personal feelings and emotions, suggesting that the educational process effectively instils foundational concepts of empathy and intercultural sensitivity.

So, during the session, students were encouraged to reflect on the concept of 'home' and consider various aspects of belonging and the emotional significance of this term. Overall, this reflective practice helped the students to better understand empathy and intercultural awareness, which met the educational objectives outlined in the research study.

However, in lesson number 7, 3rd first demonstrated trouble understanding and recalling the story's narrative, impeding the execution of the brainstorming activity due to the lack of focus. Despite this, the story was retold, and students seemed eager to participate and express their viewpoints. Consequently, the three concepts were addressed in class, which helped learners to complete the task. Despite modest homework completion rates, those who did it record the definitions in the notebook, indicating a positive assimilation of the material.

Figure 14: student B research and opinion of what a 'stranger' is.



Despite differences between student C – 3rd second – and student B – 3rd first – the latter displays admirable effort in grappling with complex social issues. The learner has worked hard to define the respective terms in their native language, indicating a foundational engagement with empathy and intercultural awareness. This effort showcases a developing sensitivity towards understanding cultural differences. Overall, all students of the 3rd first worked hard to achieve their goals, and with this exercise, it was no different. Despite the evident contrast with 3rd second, they are constantly pushing for better, and the trainee teacher is thankful to be the one helping them in their development, proving that the two skills – empathy and intercultural awareness – are being developed effectively.

Having taught for 5 classes the trainee teacher understood that 3rd second class shows a quick and proficient understanding of the intended skills, making the objectives pointed for this investigation successful. Therefore, for lesson number 6, and since it was about the picture book “A New Friend” by Maddy Vian and Lucy Menzies, this classroom wrote a letter that was later sent to a school in Lisbon⁵. Due to time constraints, the students weren’t able to get the letter back in time. I feel we missed out on a golden opportunity, as children would have been able to interact with students of a range of nationalities and backgrounds. Nonetheless, I hope to be able to put this idea into practice in the near future.

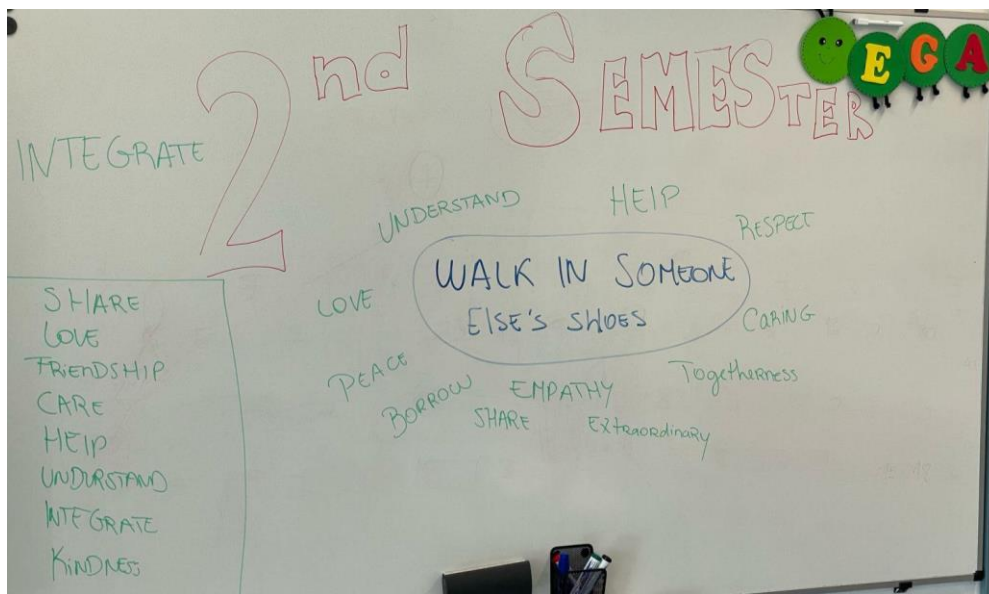
On the other hand, the 3rd first, is a classroom in which students have a slower and more measured pace in aligning with the educational goals, facing several difficulties in focus and engagement. Despite these varying rates of progress, both groups demonstrate an overall positive trajectory towards achieving the desired learning outcomes.

Has the teaching practice come to an end, so has this data analysis. Powerful evidence from both classes has already been analysed, but to fully achieve the investigative objectives and answer the investigative questions, two more data collection will be presented.

⁵ An example will be exposed in the annexes.

This first one happened with 3rd second, in the last lesson, to finish of the development of empathy and intercultural awareness. It was intended for them to try and master the concept of “walk in someone else’s shoes” and for that, they first watched and listened to a song called “Take a Walk in Someone Else’s Shoes”⁶ on YouTube. A discussion happened and then, it gave space for a brainstorm, important inside a classroom since it fosters collaborative work, stimulates critical thinking, and nurtures problem-solving among students (AIMutairi, 2015).

Figure 15: 3rd second brainstorming about “Walk in Someone Else’s Shoes”.



The figure that depicts a whiteboard with the phrase “Walk In Someone Else’s Shoes” and a collection of words related to the theme, visually represents the concepts of empathy and interconnectedness. The cluster of themes illustrates that the 3rd second class successfully developed social-emotional learning and empathy indicating an appreciation and awareness of intercultural sensitivity as purposed in the investigative objectives and questions.

Additionally, with the 3rd first class it was applied the same lesson plan, but, as data analysis, the trainee teacher chose to discuss the theme “Walk In Someone Else’s Shoes”, and this was the result:

⁶ Link to the video: <https://www.youtube.com/watch?v=oQ3LnuQ-nEO>

Figure 16: 3rd first transcription of the discussion of what it means to "put on someone else's shoes".

Teacher	"What does it mean when we say, 'everyone is special'? What happened in the video"
Students	"They talked about a shoe?" "They switched shoes!"
Teacher	"Very Good! And what were they doing?"
Students	"Dancing! And were giving away their boots to someone else"
Teacher	"So, where the people wearing the same shoes?"
Students	"No!"
Teacher	"Why not?"
Students	"Because they don't fit"
Teacher	"Just because of that?" – in this phase the students were a thinking and focused on what to say next. To help, the trainee teacher started showing pictures of different shoes, people wearing shoes, some without shoes, with flipflops, traditional shoes. They were beginning to understand. Right after the picture of a homeless person, a

	student said:
Student A	"He's asking for help because he doesn't have a house to sleep in!"
Teacher	"Exactly! Can you imagine what would be like if you had the same shoes?" – they seemed sad when asked this question, so they said "no" "Have you put yourself in someone else's shoes?"
Student D	"I have already put on my father shoes".
Student A	"We have to try to understand other people that is why we have to put on someone else's shoes!"
Teacher	"Very very good children!"

In this classroom discussion (transcription of audio permitted by the students, the school, and their parents), the teacher used the metaphor "walking in someone else's shoes" (Krznic, 2012) to help the students to better understand empathy and subsequently gain intercultural awareness. Images and videos of different shoes were used in order to engage the students in critical thinking about diversity and individual circumstances. One particular student realized the difficulties homeless people face every day, which helped them to develop empathy. Another student claimed that he tried on his father's shoes and a different student recognized the importance of understanding others, highlighting the lesson's impact in fostering empathy. At the same time, the connection between shoes and cultural diversity implied a fundamental intercultural awareness element.

In summary, this data analysis has shown that using picture books within primary school English classes has effectively promoted student empathy. Through interactive methodologies such as discussions, visual aids, and metaphorical reasoning, students from both 3rd-grade classes have successfully been engaged despite the contrast in focus and comprehension. The 3rd second class showed a more explicit demonstration of empathy and development of interculturalism, creating a stronger connection between using picture books and developing this emotional and cognitive skills. Although less focused, by the end of the classes, the students of 3rd first exhibited empathetic insights, mainly when dealing with situations that require them to think outside their own perspectives. So, having succeeded in implementing and developing the skills wanted, further engagement and structured activities may be required to thoroughly achieve the intercultural objectives outlined in the research.

CONCLUSION

“Many adults that I have met in my time believed that picture books are ‘babyish’. I hope I have changed minds on this, as I set out to do’. – Anthony Browne

This quote by Anthony Browne, one of the most well-known creators of books for children, speaks a lot to me, because I believe that adults thinking that picture books are ‘babyish’ is a misconception. Although wanting to understand how picture books inside a primary school English class can create empathy and intercultural awareness, I also want everyone to understand the importance of these magical books.

Truthfully, while picture books may appear straightforward with their rich visuals, repetitions, and accessible language (Mourão S. J., 2012) it meets more than just the eye of what adults can perceive. Nevertheless, these books, often dismissed as simplistic or juvenile, possess depth, nuanced storytelling, and meaningful messages that can resonate with people of all ages, fostering empathy, understanding, and cultural awareness, therefore these books often embody the notions of the “Three Ps”: Protection, Provision, and Participation

- Protection: educators play a crucial role in creating a classroom environment that is inclusive and respectful. An environment that is essential for fostering empathy and collective learning among students, where they have the opportunity to confront societal challenges and gain better understanding of different life experiences (Ellis & Brewster, 2014). This provides an opportunity for students to understand “that they are not alone” (Pepelt, 2023)
- Provision: the lesson plans focus on children’s literature, particularly picture books, which offer a rich and multi-layered educational experience (Mourão S. J., 2012), with its combination of language and imagery to convey meaning they serve as a versatile resource that appeals to different ages and learning levels. Therefore, the lessons are

designed to be adaptable, allowing educators to tailor activities to their student's unique needs and interests, enhancing critical thinking and language skills (Pepelt, 2023).

- Participation: lesson plans are divided into four interactive components, which encourage students to actively participate in their learning process. The activities are designed to offer students independence and to respect their viewpoints, leading to a positive and respectful learning ambience. So, by considering student's input, educators understand their emotions and personal experiences, consequently improving the overall educational experience (Pepelt, 2023).

Inside primary school English classes, picture books are not just simple stories but rather an important tool for nurturing empathy and intercultural awareness – as seen in the data analysis – among young learners. Despite misconceptions about their simplicity, these texts offer rich and layered narratives (Lain, 2019) that enhance student's understanding and acceptance of different realities. Therefore, educators use picture books to create an environment where empathy is experienced, cultural diversity is celebrated, and student's personal growth is facilitated (Zhang, 2022). Consequently, language acquisition is enriched, equipping students with the emotional and social understanding needed for thriving in a multicultural world (Cantle, 2013).

In conclusion, while this study has provided valuable insights into the topic, it is essential to acknowledge its limitations and challenges. One notable struggle lies on the topic of 'data' collection and analysis, even though students covered some potential factors that influence the phenomenon under investigation while doing exercises and discussing ideas in class, some adaptations, especially for students with more difficulties should have had happened – that is why 3rd first students seemed uninterested and less active. Nevertheless, the investigative objectives were achieved, and the investigative questions were answered successfully, as seen in the chapter of data analysis.

Consequently, in the future, I will realise research efforts relating with picture books, that address these limitations by employing more comprehensive methodologies and try to captivate student's accordingly to their needs. Moreover, there is a clear need to try and socialise with

other students (who might have different backgrounds and cultures) because the lack of empathy encountered when I first step foot into the teaching practice was abysmal, and young learners need to start to understand others and be empathic since day one.

Overall, I left the teaching practice with a feeling of a duty fulfilled and happy with the journey; I felt that learners' having contact with specific and educational picture books enhanced their empathy and, subsequently, their intercultural awareness. The truth is that "engagement with art, particularly reading literature, increases receivers' or readers' social awareness and understanding of other's minds, and, thus, enhances their ability for empathy" (Lähdesmäki & Koistinen, 2021, p. 54), in other words, intercultural awareness is intrinsically connected with empathy, and, in my point of view, one does not exist without the other, therefore, through the data analysis this premise was consolidated.

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ANNEXES

1. Example of a structure of a lesson plan.

Turma:	Idades:	Tempo:	Nível:
Unidade Didática:			
Objetivos Gerais:			
Main skill			
Secondary skill			
Textbook pages / Worksheets / ...			
Materials / Resources / Supplies / Flashcards / ...			
Songs / Listening / ...			

<i>Etapa</i>	<i>Procedimento</i>	<i>Antecipar Problemas</i>	<i>Tempo</i>

2. Lesson Plan number 1

Turma: 3ºA / 3ºB	Idades: 7-8	Tempo: 60 minutos	Nível: A1
Unidade Didática: <i>Family and Routines</i>			
Objetivos Gerais: <ul style="list-style-type: none"> • Desenvolver (uma) compreensão sobre o conceito de empatia assim como a sua importância. • Explorar o conceito de “identidade do aluno” com a turma. • Acarinhar / tentar compreender as diferenças existentes no seio de uma/da comunidade escolar. (Exemplo Lisboa) • Promover a consciência intercultural através da exploração de diferentes meios de transporte. • Melhorar as competências linguísticas e de comunicação através da leitura, do debate e de atividades criativas. 			
Main skill	<i>Speaking Skills, Listening Skills, Visual Literacy Skills</i>		
Secondary skill	<i>Comprehension, Imagination, Vocabulary Skills</i>		
Textbook pages / Worksheets / ...	<ul style="list-style-type: none"> • Folha com um lápis de cera para colorir • Dois vídeos • Uma ficha de trabalho extra 		

Materials / Resources / Supplies / Flashcards / ...	<ul style="list-style-type: none"> • Unit 3: school and means of transportation Flashcards • Dois vídeos • Buzzer • Carimbos • Escola Virtual
Songs / Listening / ...	<ul style="list-style-type: none"> • Alternativa à escola virtual: https://www.youtube.com/watch?v=Ekyol-oiwt8 • Hello! Super simple songs: https://www.youtube.com/watch?v=tVlcKp3bWH8 • Vídeo – <i>Schools around the world</i>: https://www.youtube.com/watch?v=EHFjTyNFeRQ&ab_channel=MontezGay

Etapa	Procedimento	Antecipar Problemas	Tempo
0	<p>Esta aula irá começar com uma música – “What’s your nationality”</p> <p>Começar uma aula com recurso a sons/músicas animadas é muito útil, pois permite ao aluno, para além de se concentrar e acalmar, aprimorar as suas habilidades linguísticas.</p>	<p>Problemas Técnicos:</p> <p>É possível que a Internet falhe, e por isso impossível de utilizar a Escola Virtual para ouvirmos e vermos a música</p> <p>Solução:</p> <p>É importante que, com recurso a uma pen drive USB, o download da música seja feito.</p> <p>(Não esquecer que muitos alunos sofrem de sensibilidade ao barulho, por isso tentar sempre colocar os “listenings” mais baixo.)</p>	<p>3'</p> <p>8'</p>

1 – Lead In

Activate Schemata:

Com o uso de *flashcards* sobre objetos escolares, irei rever conceitos aprendidos na aula anterior (colega Cláudia). Assim darei o mote para iniciar o tópico desta aula.

A ideia é simplesmente mostrar 6 *flashcards* e sem dizer nada, tentar que os alunos reconheçam o *school object* que veem – **Monitor and Help**

"What can you see?"

Pen	Ruler
Pencil	Rubber
Crayons	Glue

Neste momento, darei ênfase à palavra **crayons** pois a atividade seguinte será a de conhecer a história de um **red crayon** que se sentia miserável por não conseguir pintar vermelho, mas sim azul. Por isso, irei perguntar,

"What do you use when colouring a drawing?"

Problemas de Compreensão:

Os alunos podem demorar muito tempo a pensar. E até podem não saber que material escolar está presente no *flashcards*.

Solução:

Através de **CCQs**, irei perceber se os alunos percebem conceitos chave.

Exemplo:

Pen / Pencil / Crayons

- *Is this used for writing?*
- *Do you use it to draw?*

Ruler

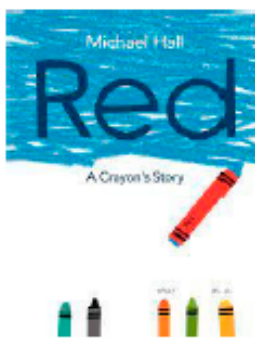
- *What do you use to measure things?*
- *Do you use it to draw lines?*

Rubber

- *Do you use it to correct mistakes?*
- *Is it made of metal?*
- *Can you find it in the shape of an animal?*

Glue

- *Is it used for sticking things together?*
- *Do you put it on paper or in your hands?*

<p>2</p>	<p>A capa do picture book <i>“Red: A Crayon’s Story”</i> de Michael Hall será projetada no quadro, e irei esperar <u>3 minutos</u> para que os alunos se familiarizem com o que observam. Em seguida irei perguntar aos alunos,</p> <p><i>“What can you see?”</i></p> <p>As crianças são muito rápidas a notar diferenças, por isso, vão reparar que o papel à volta do lápis de cera diz vermelho, mas o lápis de cera é na verdade azul.</p> 	<p>Problemas de compreensão:</p> <p>Apesar de as crianças notarem diferenças muito rapidamente, isso pode não acontecer para as restantes.</p> <p>Solução:</p> <p>Utilizar CCQs para que as crianças se apercebam do que estão a ver.</p> <ul style="list-style-type: none"> - <i>“Is the crayon blue?”</i> - <i>“Why does he have a red label?”</i> 	<p>5’</p>
<p>3</p>	<p>Antes da visualização do vídeo <i>“Red – A Crayon’s Story Read Aloud by students and staff of a school”</i> – recurso disponível na escola virtual – irei perguntar</p> <p><i>“Would you like to know this crayon a little better?”</i></p> <p>Permitir que os alunos ouçam e vejam vídeos relativos a picture books é bastante importante. As crianças são expostas a diversos padrões linguísticos e sotaques, o que melhora o desenvolvimento da linguagem. Por outro lado, ouvir histórias contadas por outros alunos como eles envolve-os, quebra a rotina e serve como um modelo positivo de leitura. Concomitantemente, esta abordagem incentiva o gosto da criança por <i>storytelling</i>, enriquecendo a sua literacia.</p> <p>Video-storytelling – next (ver 2 vezes, se necessário)</p>	<p>Problemas Técnicos:</p> <p>É natural que a internet possa falhar, por esse motivo a Escola Virtual não irá funcionar.</p> <p>Solução:</p> <p>Fazer download de um vídeo do Youtube, que igual ao vídeo da Escola Virtual, conte a história do <i>Red Crayon</i>.</p> <p>Problemas de contextualização:</p> <p>Os alunos podem ter dificuldade em compreender a representação metafórica das cores como identidades.</p> <p>Solução:</p> <p>Perguntar se eles conhecem o livro <i>“O Monstro das cores”</i>, e a partir daí associar as cores com sentimentos.</p>	<p>15’</p>

Retelling – Recontar o que viram, pois, muitos meninos podem não ter percebido.

Depois rematar com algumas questões:

- *"Why wasn't he very good at being red?"*
- *His teacher thought he needed more practice. "Do you think Red will listen to his teacher?"*
- *"Are any of the other crayons helping Red?"*
- *"The art supplies are being his friend, aren't they?"*
- *He met a new friend. "His he a good friend?"*

Pausa nesta parte da aula para perguntar aos alunos se eles acham que o novo amigo do Red está a ser bom amigo, e se eles tem amigos como o dele.

- *"At the end of the story how do you think Red feels?"*

Pausa nesta pergunta para perceber se realmente os alunos estavam atentos e compreenderam que na verdade o Red era azul, ou aquilo que ele quisesse ser.

Ao mesmo tempo, os alunos podem interpretar a história de forma literal, concentrando-se apenas nas cores do lápis de cera e não nas experiências das personagens.

Solução:

Incentivar o debate, salientar que a história é sobre identidade e aceitação.

Problemas com o vocabulário:

Alguns alunos podem ter dificuldades com o vocabulário sobre identidade e emoções.


Solução:

Utilizar sinónimos e analogias para ajudar os alunos a compreender o significado de palavras como "identidade" e "aceitação".

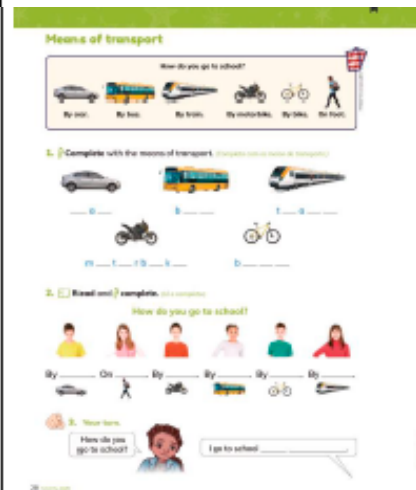
Sensibilidade cultural:

Tema sensível para algumas crianças. Pode dar origem a desconfortos.

Solução:

4	<p>Atividade (para trabalho de casa)</p> <p>Entregar a cada uma das crianças uma folha com um grande lápis de cera, para que colem no caderno. A ideia é que os alunos pintem ou desenhem como se sentem, o seu “verdadeiro eu”.</p> 	<p>Promover um ambiente aberto e respeitoso na sala de aula. Incentivar o debate e abordar quaisquer questões ou preocupações.</p> <p>Problemas de concentração:</p> <p>Os alunos podem perder a concentração durante a passagem do vídeo, podendo perder pormenores importantes.</p> <p>Solução:</p>	2'
5	<p>Antes de iniciar o tópico dos meios de transporte, perguntar aos alunos:</p> <p><i>“Now tell me, how do you think the Red/Blue crayon goes to school? How do you go to school?”</i></p> <p>Utilizar flashcards mais uma vez – Means of Transport – colar no quadro.</p>	<p>Fazer pausas, utilizar um tom cativante para o aluno. Fazer perguntas para verificar a compreensão.</p>	3'
6	<p>De seguida, entrar na escola virtual e jogar <i>Means of Transport</i> – jogo de correspondência. Aplicar um jogo educativo em sala de aula é importante porque cativa os alunos, para além de proporcionar uma experiência de aprendizagem bastante dinâmica. Em geral, estes jogos envolvem a criança ativamente, permitindo-lhes interagir com a matéria de uma maneira divertida e compreendê-la melhor.</p>	<p>Problemas técnicos:</p> <p>A internet poderá falhar e será impossível de jogar o <i>guessing game</i>.</p>	10'

(Flexistage - Extra) Se sobrar tempo de aula, os alunos irão realizar essa ficha de trabalho, para melhor consolidar o que aprenderam.




Esta ficha ajudará a avaliar a compreensão do aluno e a fornecer um feedback construtivo.

Ao mesmo tempo a realização de uma ficha de trabalho ajuda as crianças a praticar e reforçar matéria aprendida. Também aprender de forma autónoma, permitindo aos alunos solidificar a sua compreensão de várias formas.

Solução:

Com a ajuda dos *Flashcards* sobre *Means of Transportation*, adaptar o jogo virtual para a vida real.

Com um íman, colocar todas as flashcards ao contrário e os alunos tem de tentar adivinhar.

7	<p>Explicar aos alunos que nem todos os meninos conseguem vir de carro ou de autocarro para a escola e muito menos demorar 5 a 10 minutos a chegar.</p> <p><i>"You want to find out how other students go to school?"</i></p> <p>Para isso iriam visualizar outro vídeo sobre como meninos à volta do mundo se deslocam até à sua escola. (escola virtual)</p>	<p>Problemas Técnicos:</p> <p>É possível que a internet falhe. Por isso a escola virtual não estará disponível.</p> <p>Solução:</p> <p>Download de um vídeo que mostre aos alunos como diferentes crianças à volta do mundo se deslocam até à sua escola.</p>	3'
8	<p>Após terem visto o vídeo irei mostrar mais fotos de vários outros países – como a china, por exemplo – onde meninos tem de atravessar uma montanha a pé. O que pretendo fazer / A minha intenção é a de criar um ambiente acolhedor (<i>Safe-learning environment</i>), onde as crianças possam fazer perguntas e expressar a sua curiosidade sem qualquer <i>affective filter</i>.</p> <p>Exemplo:</p> 	<p>Problemas de compreensão:</p> <p>Os alunos podem não compreender o que é pretendido fazer.</p> <p>Solução:</p> <p>Wh-questions para crianças. Example.</p> <ul style="list-style-type: none"> - "Where do you think these children are going?" - "How do you think they get to school?" - "When do you think they arrive at school?" <p>Ao mesmo tempo, os alunos podem não saber como reagir e ficar curiosas, e até mesmo tristes.</p> <p>Solução:</p> <p>Tentar reforçar que aquelas crianças apenas conhecem aquela realidade. E talvez sejam tão felizes como nós.</p>	5'
9	<p>Por fim, irei pedir que na próxima aula os alunos partilhem com a turma uma foto de crianças de uma diferente cultura a deslocarem-se até às suas respetivas escolas, e em uma palavra dizerem o que sentiram quando viram pela primeira vez a foto – <i>happy, sad, angry, ...</i></p> <p>Esta atividade terá a intenção de despertar sentimentos de empatia e consciência intercultural nos alunos.</p>	<p>Problemas de compreensão:</p> <p>Alguns alunos podem ter mais dificuldade a compreender o intuito desta atividade para casa.</p> <p>Solução:</p> <p>Por isso, irei distribuir papeis com todas as instruções necessárias para realizar a tarefa.</p>	3'

10	<p><i>Closing – Feedback stage/Reflexive Stage</i></p> <p>Para acabar a aula irei perguntar</p> <p><i>“Did you enjoy yesterday’s class? I’m very happy you did! Tell me one thing you have learnt today.”</i></p> <p>É importante perceber se as crianças realmente compreenderam o que aprenderam como também entender o que poderei precisar de incluir/excluir de uma próxima aula.</p> <p><i>“See you all next Monday.”</i></p>	3'
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3. Lesson Plan 3

Turma: 3ºA / 3ºB	Idades: 7-8	Tempo: 60 minutos	Nível: A1
Unidade Didática: <i>Family and Routines</i>			

Objetivos Gerais:	
<ul style="list-style-type: none"> • Dar aos alunos a oportunidade de melhorar a expressão oral quando respondem a perguntas sobre o tema. • Identificar e nomear diferentes animais em inglês. Ao mesmo tempo, aprendem novo vocabulário. • Aprender sobre o verbo "Have Got". • Identificar e explorar diferentes sentimentos e emoções. Aprender sobre situações em que a empatia é necessária. • Aceitar e acolher recém-chegados, ser simpático, compreender que podemos criar uma família com amigos. Aprender sobre situações em que a empatia é necessária. 	
Main skill	<i>Speaking, Listening, and Critical Thinking Skills</i>
Secondary skill	<i>Comprehension, Imagination, Vocabulary, and Writing Skills</i>
Textbook pages / Worksheets / ...	<ul style="list-style-type: none"> • Book "The Suitcase" by Chris Naylor-Ballesteros • Ficha de Trabalho – "Have / Has got" – fazer no quadro. • Ficha de trabalho – "Your Suitcase"
Materials / Resources / Supplies / Flashcards / ...	<ul style="list-style-type: none"> • Book "The Suitcase" by Chris Naylor-Ballesteros • Fantoche: Mr. Tricky • Mala - Suitcase • Fichas de trabalho • Quadro • Marcadores
	<ul style="list-style-type: none"> • Buzzer • Carimbos
Songs / Listening / ...	<ul style="list-style-type: none"> • Song: "How Are You" • Trailer: The Suitcase by Chris Naylor-Ballesteros https://www.youtube.com/watch?v=1f1BKOS0Njs

Etapa	Procedimento	Antecipar Problemas	Tempo
0 – Warm Up	A aula irá começar com uma <i>Welcome Song</i> presente no site da escola virtual – "How are you". Com a ajuda do Mister Tricky, que irá cantar com eles.	É possível que o aluno não mostre empenho, não querendo envolver-se ativamente com o Mister Tricky ou a canção, levando a um ambiente menos interativo na sala de aula.	5'

<p>1 – Lead in</p>	<p>Este tipo de canções são uma ótima forma de criar uma comunidade dentro da sala de aula e fazer com que todos se sintam bem-vindos. Ao mesmo tempo, permite que alunos mais energéticos se acalmem e que os alunos mais calados se animem um pouco.</p> <p>Para além de começar com uma música ativa, a ajuda do Mister Tricky é fulcral pois, visto que é um fantoche, vai atuar como um modelo de comportamento e de regulação emocional do aluno que consequentemente pode aumentar as suas competências comunicativas.</p> <p>Activate Schemata</p> <p>Para preparar o aluno para a atividade que se segue e dar seguimento ao <i>Warm Up</i>, irei colocar a seguinte pergunta:</p> <p>- <i>How are you feeling today?</i></p> <p>É bastante importante perguntar aos alunos como se sentem, pois, ao encorajá-los a exprimir as suas emoções, o professor pode ajudar a criança a compreender e a gerir os seus sentimentos de forma eficaz. Ao mesmo tempo, os estudantes irão sentir que as suas emoções são reconhecidas e valorizadas. Por isso, o professor está a incentivar a empatia, a promover o bem-estar emocional do aluno e a criar um ambiente favorável à aprendizagem e ao seu desenvolvimento pessoal.</p>	<p>Por outro lado, a internet pode falhar e a visualização do vídeo não será possível.</p> <p>Solução:</p> <ol style="list-style-type: none"> 1. Selecionar canções interativas com mais elementos repetitivos 2. Garantir que o fantoche se envolva ativamente com os alunos. (tip for self). 3. Download da música "How are you". 4. Utilizar o telemóvel – visto que tem dados móveis. Ou então ser a professora a cantar e a interagir com os alunos. 	<p>10'</p>
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	<p><i>"You know, I'm very happy today, because I've brought something for you."</i></p> <p>Neste momento irei mostrar a minha <i>suitcase</i> e irei perguntar,</p> <p><i>"Would you like to see my surprise?"</i></p> <p><i>"What do you think it is?"</i></p> <p>Após falar um pouco com os alunos irei mostrar o picture book (tentar tapar o título, com o intuito de mais tarde ser feita uma pequena atividade).</p>		
	<p>Antes de lermos o picture book iremos fazer um pequeno debate baseado na capa, e no que os estudantes conseguem ver.</p> <p><i>"What creatures do you see on the front cover? Can you describe them? Are they feeling sad, happy...?"</i> – Falar um pouco sobre as suas cores, pois cada cor representa um sentimento. Mencionar o livro "O Monstro das Cores", pois muitos deles são capazes de associar as emoções a cores. Exemplo: O coelho que é representado a amarelo, e o "stranger" que é representado a verde, apresentam cores bastante neutras, mais plácidas. Ao contrário dos outros animais que se mostram mais hostis, e tem como cores o laranja e o vermelho.</p>	<p>(Pode acontecer tanto na etapa 1, 3 e 4)</p> <p>Problemas de confiança:</p> <p>Visto que o inglês não é a primeira língua dos alunos e aliado ao facto de neste nível as suas competências linguísticas ainda serem limitadas, estes podem sentir-se intimidados a participar no debate, principalmente à frente dos seus colegas.</p> <p>Solução:</p> <p>Fazer perguntas mais simples, não ter medo de utilizar a língua materna para se expressarem. Fornecer recursos visuais para apoiar na sua compreensão.</p>	

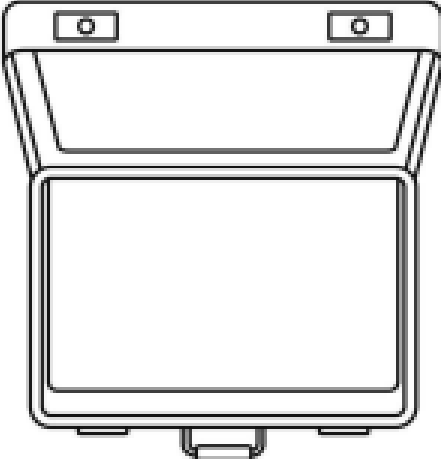
<p>2</p>	<p><i>"What is that the green character has in his hands? Have you got one as well? (a suitcase)</i></p> <p>Gramática – Have Got</p> <p>Mal acabe de perguntar "Have you got one as well?", irei repetir a pergunta, com ênfase no Have Got para iniciar então uma nova matéria.</p> <p>Nota: Nesta aula apenas irei falar sobre o verbo "Have Got" na afirmativa.</p>	<p>Problemas de contextualização:</p> <ol style="list-style-type: none"> 1. Os alunos podem ter dificuldade em perceber que "have got" e "has got" é utilizado em inglês para indicar posse sobre algo. 2. Ao mesmo tempo, os estudantes podem apresentar dificuldades com 	<p>15'</p>
	<p>Scaffolding:</p> <p><i>"In english, how do you say – Eu tenho uma caneta?"</i></p> <ul style="list-style-type: none"> - <i>I have got a pen.</i> <p>Mais exemplos:</p> <ul style="list-style-type: none"> - Rodrigo has got a pencil case. - Maria Miguel and Helena have got a rubber. - You have got a book. - They have got a monkey. <p>De seguida, perguntar se os alunos conhecem os pronomes pessoais, tanto em português, como em inglês.</p> <p>Explicar que também podemos abreviar o have got ('ve got).</p>	<p>a concordância sujeito-verbo. Especialmente quando usam "has got" – sujeitos na 3ª pessoa do singular.</p> <p>3. Por outro lado, pode haver confusão entre o "have got" – que significa posse sobre alguma coisa – e o "have" – que é um verbo auxiliar noutras estruturas frásicas.</p> <p>Solução:</p> <ol style="list-style-type: none"> 1. Ao fazer o scaffolding, tentar sempre utilizar exemplos simples e que as crianças se consigam relacionar, como objetos escolares, membros da família, ou objetos pessoais. 	

	<p>No entanto, existem três exceções que se encontram presentes neste esquema – “Quais são?” (Os alunos devem saber apontar que o he/she/it – 3ª pessoa do singular – apresentam diferenças.)</p> <p>Explicar que quando falamos de uma pessoa, ou uma coisa/animal – sempre no singular - temos de utilizar “has” em vez de “have”.</p> <p>Explicar que na negativa acrescentamos o not:</p> <ul style="list-style-type: none"> - I have not got / haven't got a book. 	<p>2. Praticar a formação de frases, realçando o uso correto do verbo, com base no seu sujeito.</p> <p>3. Em dois exemplos, diferenciar o uso dos dois e esclarecer quando um deve ser usado para o significado de posse.</p> <p>Nota: Encorajar a prática, – fazer bastantes exercícios – e fornecer feedback construtivo e correção de erros, incentivando sempre os</p>	
	<ul style="list-style-type: none"> — Duarte has not got / hasn't got a rubber. — Lucas has not got / hasn't got a ruler. — You have not got / haven't got a teacher. <p>Per sua vez, nas frases interrogativas o pronome pessoal fica entre o Have / Has got:</p> <ul style="list-style-type: none"> — Has teacher Rita got two cats? — No, she hasn't. — Have you got blue jeans? — Yes, I have. — Have they got a dog? — Yes, they have. — Has Leonor got a sister? — Yes, she has. <p>Após esta explicação, os alunos irão então realizar uma série de exercícios, todos juntos, e no quadro, para praticar o que aprenderam.</p>	<p>alunos a fazerem perguntas em caso de dúvidas.</p> <p>CCQs para contextualizar o que aprenderam sobre o verbo “Have got / Has got”. – simplificar a sua aprendizagem.</p> <ul style="list-style-type: none"> - “Se eu disser ‘She has got a red bike’, significa que a Bicicleta pertence / belongs à menina ou a outra pessoa qualquer?” - “Pode o ‘have got’ e o ‘has got’ falar sobre coisas que nós próprios temos ou que outras pessoas possuem?” - “É correto dizer ‘he have got a toy’?” - “Devemos dizer ‘I have’ ou ‘I has’ quando falamos de algo que eu possuo?” - “Podemos usar o ‘have got’ para ações como ‘I have eaten’?” - “O termo ‘have got’ é utilizado para 	
		<p>indicar algo que possuo ou uma ação?”</p>	10'

3	<p>Trailer</p> <p>"Do you still remember what I brought today? A book, an interesting and beautiful book".</p> <p>Em português:</p> <p>"Mas eu quero que vocês sintam as emoções deste nosso amiguinho, pode ser?"</p> <p>"Let's take a look then."</p> <p>https://www.youtube.com/watch?v=1f1BKOS0Njs</p> <p>Os alunos irão ouvir duas vezes. A primeira vez com os olhos fechados, a ouvir simplesmente o que se passa no video.</p> <p>Perguntar: (em aula fazer estas perguntas em português)</p> <ul style="list-style-type: none"> - <i>"What sounds / musical instruments can you hear?"</i> - <i>"How does the music make you feel?"</i> <p>Na segunda vez irão ver e ouvir o trailer.</p> <p>Depois perguntar: (em aula fazer estas perguntas em português)</p> <ul style="list-style-type: none"> - <i>"What do you think is happening?"</i> - <i>"Where do you think the stranger with the suitcase is from, and where do you think he is going?"</i> - <i>"What do you think is in the suitcase? Is it light or heavy?"</i> 	ação?	10
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<p>4</p>	<p>Storytelling time</p> <p>"Do you guys want to hear the story?"</p> <p>Contar a história aos alunos, e ao mesmo tempo estar atento às suas expressões, perceber se estão efetivamente acompanhando. Tentar não parar a leitura a meio, para depois, numa segunda abordagem ao picture book, tirar todas as dúvidas que as crianças tenham.</p> <p>Perguntar: (em aula fazer estas perguntas em português)</p> <ul style="list-style-type: none"> - <i>"Why don't any of the animals believe what the new animal is saying? Would you believe him?"</i> - <i>"Which animal is most unhappy about their new visitor? Why do you think they feel this way?"</i> - <i>"The stranger has been on a long journey, far from home. Do you think he is happy about it? What is the longest journey you have been on?"</i> - <i>"Why do you think the animal has had to travel so far from home?"</i> - <i>"Do you think the animals were right to break into the suitcase?"</i> - <i>"Inside the suitcase is a picture and a teacup. What would you put</i> 	<p>Problemas de atenção:</p> <p>Ao longo da narração os alunos podem perder o interesse ou ficar distraídos, o que afeta a compreensão.</p> <p>Solução:</p> <p>Utilizar imagens, adereços mais apelativos e utilizar um tom de voz bastante expressiva moldando-se sempre ao que está a acontecer na história.</p> <p>Problemas de compreensão:</p> <p>Os alunos podem ter dificuldade em compreender a história, especialmente se for complexa ou utilizar vocabulário desconhecido.</p> <p>Solução:</p> <p>Simplificar. Fazer pausas para explicar conceitos-chave e encorajar perguntas para verificar a compreensão.</p> <p>Falta de empenho dos alunos mais tímidos:</p> <p>Estes alunos podem sentir-se relutantes em participar ativamente.</p>	<p>15'</p>
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	<p><i>in your suitcase to remind you of home?"</i></p> <p>De seguida irei perguntar, "tell me children, which title would you give to this book?"</p> <p>É importante o <i>storytelling</i>, pois estimula os alunos. Através de histórias, as crianças entram num mundo cheio de imaginação onde podem fomentar a sua criatividade e até mesmo conseguindo compreender melhor diferentes culturas, emoções e perspetivas. Por outro lado, melhora as suas competências linguísticas, visto que os alunos são expostos a novo vocabulário e estruturas frásicas, melhorando a compreensão e a capacidade de comunicação. Por isso, o <i>storytelling</i>, incute valores morais e lições de vida bastante importantes, ajudando as crianças a lidar com as diferenças que vão encontrando e a desenvolver empatia para com os outros.</p>	<p>Solução:</p> <p>Oferecer oportunidades de participação voluntária e elogiar sempre os esforços de todos os alunos.</p> <p>Por outro lado, a utilização de carimbos é visto como uma reforço positivo para os alunos. O que vai fazer com que estes participem mais ativamente e sem medo.</p> <p>Nota: Utilizar sempre reforço positivo! Criar um ambiente seguro e envolvente!</p>	
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5	<p>Your suitcase - homework</p> <p>A ideia para este trabalho de casa é que os alunos, ou desenhem, ou escrevam,</p>		5'
	<p>ou cole uma foto de todas as coisas que lhes façam lembrar da sua casa.</p> 		

4. Lesson Plan number 4

Turma: 3ªA / 3ªB	Idades: 7-8	Tempo: 60 minutos	Nível: A1
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Unidade Didática: *Family and Routines*




Objetivos Gerais:	
<ul style="list-style-type: none"> • Dar aos alunos a oportunidade de melhorar a expressão oral quando respondem a perguntas sobre o tema. • Aprender sobre o verbo "Have Got". • Identificar e explorar diferentes sentimentos e emoções. Aprender sobre situações em que a empatia é necessária. • Aceitar e acolher recém-chegados, ser simpático, compreender que podemos criar uma família com amigos. Aprender sobre situações em que a empatia é necessária. 	
Main skill	<i>Speaking, Listening, and Critical Thinking Skills</i>
Secondary skill	<i>Comprehension, Imagination, Vocabulary, and Writing Skills</i>
Textbook pages / Worksheets / ...	<ul style="list-style-type: none"> • Book "The Suitcase" by Chris Naylor-Ballesteros" • Ficha de trabalho – "Colour the Characters" • Ficha de Trabalho – "Have / Has got" – fazer no quadro. • Ficha de trabalho – "Draw Your Home"
Materials / Resources / Supplies / Flashcards / ...	<ul style="list-style-type: none"> • Book ""The Suitcase" by Chris Naylor-Ballesteros" • Fantoches: Mr. Tricky • Mala - Suitcase • Fichas de trabalho • Quadro
	<ul style="list-style-type: none"> • Marcadores • Buzzer • Carimbos
Songs / Listening / ...	<ul style="list-style-type: none"> • Song: "If You're Happy And You Know It Spin Around" by Noodle & Pals Songs for Children


Etapa	Procedimento	Antecipar Problemas	Tempo
0 – Warm Up	Esta aula irá começar com uma <i>Welcome Song</i> – "If You 're Happy And You Know It Spin Around" do canal de YouTube <i>Noodle & Pals</i> . Mais uma vez, com a ajuda do Mr. Tricky, que irá cantar e dançar com eles.	É possível que o aluno não mostre empenho, não querendo envolver-se ativamente com o Mister Tricky ou a canção, levando a um ambiente menos interativo na sala de aula. Por outro lado, a internet pode falhar e a visualização do vídeo não será possível.	5'

<p>1 – Lead In</p>	<p>Este tipo de canções são uma ótima forma de criar uma comunidade dentro da sala de aula e fazer com que todos se sintam bem-vindos. Ao mesmo tempo, permite que alunos mais energéticos se acalmem e que os alunos mais calados se animem um pouco.</p> <p>Para além de começar com uma música ativa, a ajuda do Mister Tricky é fulcral pois, visto que é um fantoche, vai atuar como um modelo de comportamento e de regulação emocional do aluno que consequentemente pode aumentar as suas competências comunicativas.</p> <p>Primeiramente irei abrir a lição com os alunos, pois eles gostam de ter o seu caderno organizado, e ficam felizes por ajudarem a professora a ditar a data.</p> <p>Em seguida irei perguntar:</p> <p>"How are you feeling today?"</p> <p>É bastante importante perguntar aos alunos como se sentem, pois, ao encorajá-los a exprimir as suas emoções, o professor pode ajudar a criança a compreender e a gerir os seus sentimentos de forma eficaz. Ao</p>	<p>visão da criança do modo como se sentir.</p> <p>Solução:</p> <ol style="list-style-type: none"> 1. Seleccionar canções interativas com mais elementos repetitivos 2. Garantir que o fantoche se envolva ativamente com os alunos. (tip for self). 3. Download da música "If You Happy And you Know It Spin Around". <p>(Pode acontecer tanto na etapa 1, 3,4, e 5)</p> <p>Problemas de confiança:</p> <p>Visto que o inglês não é a primeira língua dos alunos e aliado ao facto de neste nível as suas competências linguísticas ainda serem limitadas, estes podem sentir-se intimidados a participar</p>	<p>10'</p>
<p>Etapa</p>	<p>Procedimento</p>	<p>Antecipar Problemas</p>	<p>Tempo</p>
	<p>mesmo tempo, os estudantes irão sentir que as suas emoções são reconhecidas e valorizadas. Por isso, o professor está a incentivar a empatia, a promover o bem-estar emocional do aluno e a criar um ambiente favorável à aprendizagem e ao seu desenvolvimento pessoal.</p>	<p>no debate, principalmente à frente dos seus colegas.</p> <p>Problemas de compreensão:</p> <p>Algumas das perguntas em inglês que irei fazer podem apresentar dificuldades aos alunos – <i>might have issues with past tenses.</i></p>	

	<p>"I hope you're happy and with a lot of energy because today we will work a lot, and I need you to pay a lot of attention, can we do that?"</p> <p>Ao mesmo tempo que falo, irei pegar na minha mala e retirar de lá o nosso "picture book" – "The suitcase".</p> <p>Antes de passar à pergunta central irei pedir aos alunos para que me mostrem o trabalho de casa e falem um pouco sobre ele.</p> <p>"Can I ask you to show me your homework? Can you tell me why you chose to draw/print it?"</p> <p>"What have you got in your suitcase?" (Irei abrir uma bolha no quadro com as ideias que retirei dos alunos. Exemplo de pergunta: - Quem é que normalmente carrega uma mala?</p>	<p>Ao perguntar diretamente o que significa isto ou aquilo, as crianças vão ficar caladas. É necessário fazer com que os alunos pensem, para que a resposta venha deles e não da professora.</p> <p>Solução:</p> <p>Fazer perguntas mais simples, não ter medo de utilizar a língua materna para se expressarem. Fornecer recursos visuais para apoiar na sua compreensão.</p>	
Etapa	Procedimento	Antecipar Problemas	Tempo
	<p>E irei colocar essas ideias à volta da bolha que irá dizer "suitcase".</p> <p>A ideia é depois interligar esta etapa com a etapa 5.)</p> <p>Repetir a pergunta</p> <p>"What have you got in your suitcase?"</p>		


2	<p>Gramática – Have got.</p> <p>(More Scaffolding)</p> <p><i>"In english, how do you say – Eu tenho uma caneta?"</i></p> <p>- <i>I have got a pen.</i></p> <p>Mais exemplos:</p> <ul style="list-style-type: none"> - Rodrigo (he) has got a pencil case. - Maria Miguel and Helena (they) have got a rubber. - You have got a book. - They have got a monkey. - Duarte and Lucas (they) have got a schoolbag. - The teacher (she) has got a marker. - Leonor and I (we) have got a desk. - Carlota has got crayons. 	<p>Problemas de contextualização:</p> <ol style="list-style-type: none"> 1. Os alunos podem ter dificuldade em perceber que "have got" e "has got" é utilizado em inglês para indicar posse sobre algo. 2. Ao mesmo tempo, os estudantes podem apresentar dificuldades com a concordância sujeito-verbo. Especialmente quando usam "has got" – sujeitos na 3ª pessoa do singular. 3. Por outro lado, pode haver confusão entre o "have got" – que significa posse sobre alguma coisa – e o "have" – que é um verbo auxiliar noutras estruturas frásicas. <p>Solução:</p> <ol style="list-style-type: none"> 1. Ao fazer o <i>scaffolding</i>, tentar sempre utilizar exemplos simples e que as crianças se consigam relacionar, como objetos escolares, membros da família, ou objetos pessoais. 	10'
Etapa	Procedimento	Antecipar Problemas	Tempo
	<ul style="list-style-type: none"> - My dog (it) has got a dress. <p>Depois do scaffolding, realizar exercícios, ou então repetir o exercício da aula anterior.</p> <p>Nota: Encorajar a prática, – fazer bastantes exercícios – e fornecer feedback construtivo e correção de erros, incentivando sempre os alunos a fazerem perguntas em caso de dúvidas.</p>	<ol style="list-style-type: none"> 2. Praticar a formação de frases, realçando o uso correto do verbo, com base no seu sujeito. 3. Em dois exemplos, diferenciar o uso dos dois e esclarecer quando um deve ser usado para o significado de posse. <p>CCQs para contextualizar o que aprenderam sobre o verbo "Have got / Has got". – simplificar a sua aprendizagem.</p>	

3	<p>Nesta etapa o objetivo é, apelar à memória dos alunos e perguntar:</p> <p>"Do you still remember the story?"</p> <p>"Let us focus on the characters again, can you tell me about them? Who are they? How</p>	<ul style="list-style-type: none"> - "Se eu disser 'She has got a red bike', significa que a Bicicleta pertence / belongs à menina ou a outra pessoa qualquer?" - "Pode o 'have got' e o 'has got' falar sobre coisas que nós próprios temos ou que outras pessoas possuem?" - "O termo 'have got' é utilizado para indicar algo que possuo ou uma ação?" 	10'
Etapa	Procedimento	Antecipar Problemas	Tempo
	<p>where they feeling at the start? How are they feeling now?"</p> <p>Em seguida pedir aos alunos que pintem as personagens de acordo com o seu estado de espírito no fim do livro, dizer também que se podem desenhar a eles mesmos com o intuito de mostrar que todos somos bem-vindos.</p> 		


4	Nesta fase irei fazer um pequeno resumo do livro. Irei abrir o picture book, folheá-lo, com o intuito de se fazer um "Re-order the story" com os alunos.	<p>Problemas de atenção:</p> <p>Ao longo da narração os alunos podem perder o interesse ou ficar distraídos, o que afeta a compreensão. E irão perder o fio à meada quando estiverem a reorganizar as imagens.</p> <p>Solução:</p> <p>Utilizar imagens, adereços mais apelativos e utilizar um tom de voz bastante expressiva moldando-se</p>	15'
Etapa	Procedimento	Antecipar Problemas	Tempo
	<p style="text-align: center;"><i>Re-order the story</i></p>  <p>"Let us take a look at the picture book one more time. What happened first?</p> <ul style="list-style-type: none"> The stranger arrived. – "looking dusty, tired, sad and frightened" with a what? A suitcase <p>Then, what happened?</p> <ul style="list-style-type: none"> The stranger met new animals, and they asked him: what have you got in your suitcase? He answered that he had a table for his teacup, and a wooden chair. 	<p>sempre ao que está a acontecer na história.</p> <p>(Pode acontecer na etapa 4, 5)</p> <p>Falta de empenho dos alunos mais tímidos:</p> <p>Estes alunos podem sentir-se relutantes em participar ativamente.</p> <p>Solução:</p> <p>Oferecer oportunidades de participação voluntária e elogiar sempre os esforços de todos os alunos.</p> <p>Por outro lado, a utilização de carimbos é visto como uma reforço positivo para os alunos. O que vai fazer com que estes participem mais ativamente e sem medo.</p> <p>Nota: Utilizar sempre reforço positivo! Criar um ambiente seguro e envolvente!</p>	

	<p>Did they believe him?</p> <ul style="list-style-type: none"> No, especially the red fox. <p>But the stranger was really tired, right?</p> <ul style="list-style-type: none"> Yes, so he apologized and took a little nap. <p>However, the others didn't trust him, so what did they do?</p> <ul style="list-style-type: none"> They broke open the stranger's suitcase. 		
Etapa	Procedimento	Antecipar Problemas	Tempo
	<ul style="list-style-type: none"> "In no time at all the suitcase was open." <p>While they were doing all of that, what was the stranger doing?</p> <ul style="list-style-type: none"> He was dreaming about "running way and hiding, about climbing over mountains... and swimming across deep waters. And he dreamed about his suitcase and all that he had inside it." <p>When he finally woke up he was surprised, why?</p> <ul style="list-style-type: none"> Because the other animals had fixed the suitcase, and they even built him a new home." <p>Nota: É necessário falar inglês o mais possível, no entanto, é importante não ter vergonha de usar a língua materna, pois os alunos ainda estão a aprender e a familiarizar-se com a língua. Por isso, tentar sempre repetir o que se disse em inglês, para português.</p>		

5	<p>Set the scene</p> <p>Trabalhar as palavras: Emigrante, Imigrante e refugiado. (olhar para a bolha que escrevemos na etapa 2)</p> <p>"In the story we saw that the stranger had a very heavy suitcase."</p>		8'
Etapa	Procedimento	Antecipar Problemas	Tempo
	<p>"Why do you think the animal travelled so far from home?"</p> <p>(Perguntar: alguém aqui nesta sala tem familiares que moram noutra pais? Sei que um menino tem família no Luxemburgo – Am I right? Quem mais?)</p> <p>"What do you call a person who runs away from their home? (olhar para a bolha que foi feita na etapa 2).</p> <p>Mencionar Emigrante, Imigrante e Refugiado. (falar do contraste familiar português/francês para o que as pessoas da Ucrânia sentem neste momento, como exemplo.)</p> <p>"If you had to run away from home would you miss your family? Your mother, your father, your sister, your brother, you dog, your cat, ...?"</p> <p>"Can home be a place, or can home be whatever we want it to be?"</p> <p>Nota: É necessário falar inglês o máximo possível, no entanto, é importante não ter vergonha de usar a língua materna, pois os alunos ainda estão a aprender e a familiarizar-se com a língua. Por isso, tentar</p>		

Etapa	Procedimento	Antecipar Problemas	Tempo
6	<p>sempre repetir o que se disse em inglês, para português.</p> <p>Em português:</p> <p>"As vezes é difícil deixar tudo para trás, mas 'home' é tudo aquilo que nos faz feliz, como uma pessoa, um objeto, um lugar, pode ser uma comida. 'Casa' é o nosso refúgio, o sítio onde nos sentimos bem, e isso podemos encontrar em qualquer lugar."</p> <p>"Home is where your heart is." – Casa é onde o vosso coração está.</p> <p>Draw Your Home – homework + Saying Goodbye</p> <p>Para acabar a aula, irei propor aos alunos que façam um pequeno desenho - "Draw Your Home".</p> <ul style="list-style-type: none"> • What does your home look like? Who lives there? What do you like about it? 		2'
Etapa	Procedimento	Antecipar Problemas	Tempo
	<p>Nota: Utilizar sempre reforço positivo! Criar um ambiente seguro e envolvente! Até mesmo no fim da aula, porque os alunos vão sentir que a aula foi excelente e que eles próprios aprenderam muita coisa. E o mais importante, irão sair mais felizes do que nunca!</p>		

5. Lesson Plan number 6

Turma: 3ºB	Idades: 7-8	Tempo: 60 minutos	Nível: A1
Unidade Didática: <i>Family and Routines</i>			
Objetivos Gerais: <ul style="list-style-type: none"> • Reconhecer corretamente os diferentes membros da família em inglês. • Identificar diferentes tipos de família. • Desenvolver compreensão e empatia pelo outro – ao reconhecer a importância de diversidade nas estruturas familiares. • Promover a consciência intercultural através da exploração do picture book "A New Friend" de Lucy Menzies e Maddy Vian. • Melhorar as competências linguísticas, comunicativas e a compreensão através da leitura, do debate e de atividades criativas. 			
Main skill	<i>Critical Thinking, Visual Literacy Skills</i>		
Secondary skill	<i>Comprehension, Imagination, Vocabulary Skills</i>		
Textbook pages / Worksheets / ...	<ul style="list-style-type: none"> • Manual "Easy Peasy", página 70 e 71 • Trabalho de casa na capa "Worksheets for 'Turmas Mistas' 3º e 4º anos" 		
Textbook pages / Worksheets / ...	<ul style="list-style-type: none"> • Manual "Easy Peasy", página 70 e 71 • Trabalho de casa na capa "Worksheets for 'Turmas Mistas' 3º e 4º anos" 		
Materials / Resources / Supplies / Flashcards / ...	<ul style="list-style-type: none"> • Manual • Fantoches: Mr. Tricky • Quadro • Marcadores de quadro • Picture Book "A New Friend" by Lucy Menzies e Maddy Vian • Papel 		

	<ul style="list-style-type: none"> • Caneta / Lápis / Marcadores ...
Songs / Listening / ...	<ul style="list-style-type: none"> • Escola Virtual – "What's Your Nationality" • Listening página seventy, exercício one

Etapa	Procedimento	Antecipar Problemas	Tempo
0	<p>Esta aula irá começar com uma música – "What's your nationality" – presente na Escola Virtual. Mais uma vez com a ajuda do Mr. Tricky, que irá cantar e dançar com eles.</p> <p>Começar uma aula com recurso a sons/músicas animadas é muito útil, pois permite ao aluno, para além de se concentrar e acalmar, aprimorar as suas habilidades linguísticas. Já a ajuda do Mister Tricky é fulcral pois, visto que é um fantoche, vai atuar como um modelo de comportamento e de regulação emocional do aluno que consequentemente pode aumentar as suas competências comunicativas.</p>	<p>Problemas Técnicos:</p> <p>É possível que a Internet falhe, e por isso impossível de utilizar a Escola Virtual para ouvirmos e vermos a música</p> <p>Solução:</p> <p>É importante que, com recurso a uma pen drive USB, o download da música seja feito.</p> <p>(Não esquecer que muitos alunos sofrem de sensibilidade ao barulho, por isso tentar sempre colocar os "listenings" mais baixo.)</p>	2'
1 – Lead In	<p>Activate Schemata:</p> <p>Assim que acabar a música irei perguntar aos alunos:</p> <p>- "Where are you from? Please tell me." (Para ajudar o alunos a participar perguntar: Were you born in Portugal? France? ...)</p> <p>- "Where is your family from? Please tell me." (Para ajudar o alunos a participar dizer: So, they are portuguese too. Or, they are french...)</p>		8'

	<p>Irei cantar a frase, "Where are you from, please tell me", pois o meu intuito é evocar algum tipo de sentimento nos alunos para que estes participem ativamente nas minhas perguntas. Desta forma, perguntar algo de uma maneira melódica é bastante atrativo, no meu ponto de vista, pois para além de ser lúdico é intrinsecamente divertido, deixando o ambiente dentro da sala de aula mais descontraído e agradável. Ao mesmo tempo,</p>	<p>Sensibilidade aos contextos culturais:</p> <p>Alguns alunos podem ter contextos culturais diferentes dos demais, e por isso, algumas perguntas sobre a sua família podem ser sensíveis.</p> <p>Solução:</p>	
2	<p>colocar ou responder a uma pergunta a cantar oferece uma oportunidade para a expressão criativa dos alunos, aumentando a sua autoconfiança.</p> <p>Por fim irei perguntar aos estudantes se eles conseguem nomear os membros da família em português e se sabem como se diz em inglês.</p> <p>Enquanto os alunos me respondem irei colocar no quadro interativo uma foto de uma família – presente no picture book "A New Friend".</p> <p>Perguntar:</p> <ul style="list-style-type: none"> - "What makes a family?" - "Who are the members of a family?" <p>Ao mesmo tempo que faço estas perguntas irei mostrar a árvore genealógica da família do Tom, a qual está presente no manual "Easy Peasy" do 3º ano, na página 70, exercício 1.</p> <p>Irei recorrer à Escola Virtual, abrindo o livro na respetiva página para que os alunos consigam ouvir como se pronuncia cada membro da família, em inglês.</p> <p>Logo após ouvirem o áudio, irei repetir os nomes, mas jogando o jogo "I Spy With My Little Eye."</p> <p>Neste jogo, eu irei ser o espião, pois o intuito é que eles saibam identificar corretamente, no seu manual, cada membro da família.</p> <p>- "I spy with my little eye, something that is / that has..."</p>	<p>Abordar estes tópicos sempre com muito respeito e sensibilidade, encorajando a partilha positiva ou fazendo perguntas como – "Do you feel comfortable talking about this?" – se não se sentirem confortáveis tentar tranquilizar o aluno de que a sua cultura é bastante importante e muito linda, ou então parar, se realmente a criança começar a ficar transtornada.</p> <p>Linguagem Inclusiva:</p> <p>Atenção à utilização de linguagem, para que não parta do princípio de que todos partilham o mesmo contexto cultural ou nacional.</p> <p>Solução:</p> <p>Evitar estereótipos ou fazer suposições simplesmente baseados na sua aparência ou apelido.</p> <p>Competências Linguísticas (Todas as etapas):</p> <p>Alguns alunos podem ter dificuldade em exprimir-se na língua utilizada para estas perguntas.</p> <p>Solução:</p> <p>Assegurar a existência de apoio – especialmente visual – para os alunos que o necessitem. Deixar que a língua materna seja uma referência, mas</p>	10'

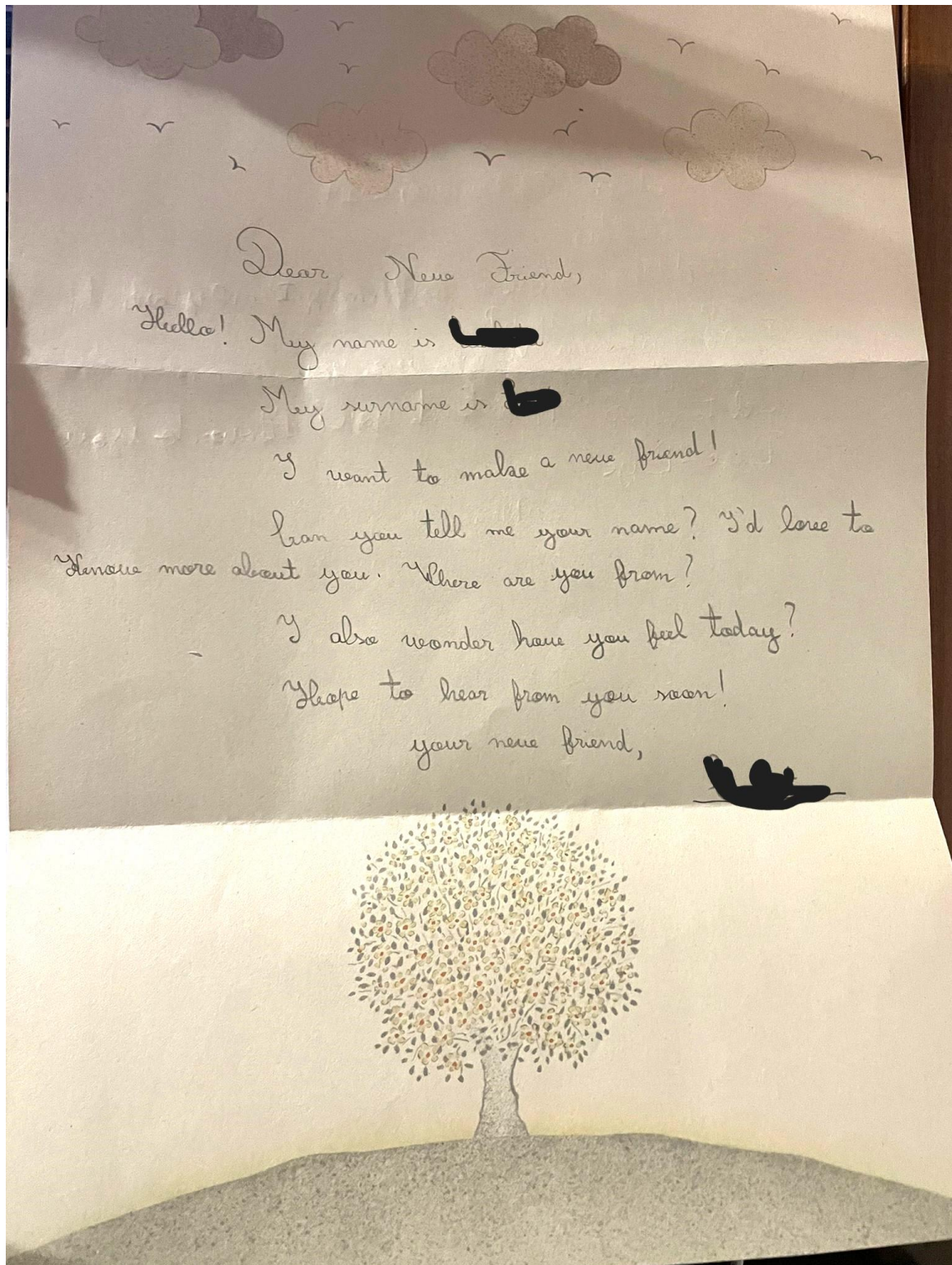
<p>Este jogo é uma maneira divertida e educativa que estimula o pensamento lógico e a literacia visual dos alunos.</p> <p>De seguida, realizar, em conjunto o exercício 3 da página 71 do manual.</p> <p>Após a realização do exercício dizer:</p> <p>- "But you know, families can be quite different from each other, and that is a wonderful thing! Some families have many people, others have a few, and some even include close friends." (Deixar os alunos pensar e em seguida mostrar uma foto)</p> <p>- "Some families have two mothers, others have two fathers, others have only a mother or only a father. Also, some children live with their grandparents, or uncles. And that is fine! Everyone just needs love."</p> <p>- "Do you want to talk about your family? What makes them unique?"</p> <p>- "Pensem comigo, inside the classroom we have many friends right? And they are all very different from each other, so, just as each friend is unique, families are also unique in special ways, we should respect them and accept their differences alright?."</p>	<p>sempre reproduzir o que um aluno disse em inglês.</p> <p>Gestão de tempo:</p> <p>A atividade pode demorar mais tempo do que o previsto, o que pode levar a problemas de gestão de tempo.</p> <p>Solução:</p> <p>Estabelecer um limite de tempo para que não atrapalhe outras atividades previstas.</p> <p>Vocabulário limitado (Todas as etapas):</p> <p>Os alunos de A1 podem ter dificuldade em encontrar e perceber as palavras para descrever objetos relacionados com a família, com a 'aparência', entre outros...</p> <p>O que pode levar a confusão ou uma má interpretação das instruções do professor.</p> <p>Solução:</p> <p>Fornecer uma lista de palavras relacionadas com a atividade para que os alunos as possam utilizar. Também, utilizar linguagem clara e direta, evitando complexidades desnecessárias. Por isso, é necessário incorporar recursos visuais que reforcem a compreensão.</p>	
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3	<p>No seguimento da conversa irei voltar à fotografia inicial do picture book "A New Friend" de Lucy Menzies e Maddy Vian, com o intuito de introduzi-lo à turma.</p> <p>Irei perguntar aos aluno se eles conhecem estas personagens e irei mostrar o picture book.</p> <p>Então, com base no título e na capa, irei pedir às crianças para preverem o tema da história.</p> <p>Baseado nas respostas irei perguntar:</p> <p>- "Which one of these families is the one who is arriving at the new city? What do you think? Let us find out then."</p>	<p>Por outro lado, a repetição é chave, mas a repetição de palavras-chave as quais os alunos consigam articular com as outras mais difíceis, para assim formularem frases simples em inglês.</p> <p>Cansaço auditivo (Todas as etapas):</p> <p>Uma audição prolongada sem recursos visuais ou elementos interativos podem levar ao cansaço auditivo, reduzindo a compreensão global das mensagens do professor por parte dos alunos.</p>	5'
4	<p>Irei então ler o picture book para a turma. Tentarei fazer pausas em todos os momentos chave com o intuito de discutir os sentimentos e as ações das personagens relacionado com o tema da amizade.</p> <p>Como não poderia deixar de ser, irei ter o mister Tricky comigo para incentivar os estudantes a participar ativamente nas perguntas que irei propor após o storytelling:</p> <p>- "Who are the main characters in the book?"</p> <p>- "At the start of the story, how do the characters feel? Do their feelings change as the story goes on? How do they change?"</p> <p>- "What do the characters in the book do to be good friends?"</p>	<p>Solução:</p> <p>É essencial incorporar recursos visuais e elementos interativos enquanto o professor estiver a falar / ler alguma coisa, entre outros. Ao integrar estes recursos o educador está a oferecer contexto e reforço adicional às instruções verbais.</p> <p>Além disso, é necessário fazer pequenas paragens entre leituras ou perguntas para perceber se os alunos estão a acompanhar, perguntando sempre se estão a perceber ou se querem que repita alguma coisa. Por outro lado, é crucial incentivar a participação ativa do aluno, ao mesmo tempo que o professor utiliza exemplos da vida real para melhorar a compreensão destes, minimizando o</p>	20'


5	<p>- "Can you remember a time when you or a friend did something nice, just like the characters in the story?"</p> <p>- "Did the characters in the story treat the new friend differently because they were different? Why, why not?"</p> <p>- "Why is it good to be nice and friendly to people who may be different from us?"</p> <p>Let us now focus on the illustrations:</p> <p>- "How do the pictures in the book help us understand what is happening in the story?"</p> <p>- "What emotions or actions are happening in the pictures?"</p> <p>Finally tell me, and this question is a difficult one, you will have to think for a bit:</p> <p>- "What do you think the author is trying to teach us or tell us in "A New Friend"?"</p> <p>Última atividade:</p> <p>Os alunos irão expressar bondade, empatia e atitudes de acolher um amigo novo, escrevendo uma carta a um novo amigo, inspirada nos temas do picture book "A New Friend" de Lucy Menzies e Maddy Vian – que será enviada para :</p>	<p>impacto de períodos de audição prolongados.</p>	15'
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	<p>- "Now, we are going to do a special activity, inspired by this picture book [In class I will be pointing and showing the PB]. Are you ready?"</p> <p>- "Imagine you have a new friend, just like in the book. Your job is to write a letter to this new friend to make them feel happy and welcomed."</p> <p>Brainstorming: no quadro irei escrever palavras-chave.</p> <p>- "Can you tell me some nice things we can say or do to make a new friend happy and feel welcome? Raise your hand and share your thoughts with the class."</p> <p>Irei ajudar os alunos, escrevendo um exemplo meu no quadro. – Modeling</p> <p>Ao mesmo tempo irei mostrar o exemplo e carta que está presente no picture book "A New Friend" de Lucy Menzies e Maddy Vian.</p> <p>- "Remember, our goal is to make our new friend feel special and included! Be creative, have fun! When you are finish please hand me over your letters so I can send it too somewhere far, far away."</p>		
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6. Example of a letter done in lesson 6



7. Lesson Plan number 7

Turma: 3ºA	Idades: 7-8	Tempo: 60 minutos	Nível: A1
Unidade Didática: <i>Family and Routines</i>			
Objetivos Gerais: <ul style="list-style-type: none"> • Reconhecer corretamente os diferentes membros da família em inglês. • Identificar diferentes tipos de família. • Desenvolver compreensão e empatia pelo outro – ao reconhecer a importância de diversidade nas estruturas familiares. • Promover a consciência intercultural através da exploração do picture book "A New Friend" de Lucy Menzies e Maddy Vian. • Melhorar as competências linguísticas, comunicativas e a compreensão através da leitura, do debate e de atividades criativas. 			
Main skill	<i>Critical Thinking, Visual Literacy Skills</i>		
Secondary skill	<i>Comprehension, Imagination, Vocabulary Skills</i>		
Textbook pages / Worksheets / ...	<ul style="list-style-type: none"> • Manual "Easy Peasy", página 70 e 71 • Trabalho de casa na capa "Worksheets for 'Turmas Mistas' 3º e 4º anos" 		
Materials / Resources / Supplies / Flashcards / ...	<ul style="list-style-type: none"> • Manual • Fantoche: Mr. Tricky • Quadro • Marcadores de quadro • Picture Book "A New Friend" by Lucy Menzies e Maddy Vian • Papel 		

	<ul style="list-style-type: none"> • Caneta / Lápis / Marcadores ...
Songs / Listening / ...	<ul style="list-style-type: none"> • Escola Virtual – "What's Your Nationality" • Listening página seventy, exercício one

Etapa	Procedimento	Antecipar Problemas	Tempo
0	<p>Esta aula irá começar com uma música – "What's your nationality" – presente na Escola Virtual. Mais uma vez com a ajuda do Mr. Tricky, que irá cantar e dançar com eles.</p> <p>Começar uma aula com recurso a sons/músicas animadas é muito útil, pois permite ao aluno, para além de se concentrar e acalmar, aprimorar as suas habilidades linguísticas. Já a ajuda do Mister Tricky é fulcral pois, visto que é um fantoche, vai atuar como um modelo de comportamento e de regulação emocional do aluno que consequentemente pode aumentar as suas competências comunicativas.</p>	<p>Problemas Técnicos:</p> <p>É possível que a Internet falhe, e por isso impossível de utilizar a Escola Virtual para ouvirmos e vermos a música</p> <p>Solução:</p> <p>É importante que, com recurso a uma pen drive USB, o download da música seja feito.</p> <p>(Não esquecer que muitos alunos sofrem de sensibilidade ao barulho, por isso tentar sempre colocar os "listenings" mais baixo.)</p>	2'
1 – Lead In	<p>Activate Schemata:</p> <p>Assim que acabar a música irei perguntar aos alunos:</p> <p>- "Where are you from? Please tell me." (Para ajudar o alunos a participar perguntar: Were you born in Portugal? France? ...)</p> <p>- "Where is your family from? Please tell me." (Para ajudar o alunos a participar dizer: So, they are portuguese too. Or, they are french...)</p>		8'

	<p>Irei cantar a frase, "Where are you from, please tell me", pois o meu intuito é evocar algum tipo de sentimento nos alunos para que estes participem ativamente nas minhas perguntas. Desta forma, perguntar algo de uma maneira melódica é bastante atrativo, no meu ponto de vista, pois para além de ser lúdico é intrinsecamente divertido, deixando o ambiente dentro da sala de aula mais descontraído e agradável. Ao mesmo tempo,</p>	<p>Sensibilidade aos contextos culturais:</p> <p>Alguns alunos podem ter contextos culturais diferentes dos demais, e por isso, algumas perguntas sobre a sua família podem ser sensíveis.</p> <p>Solução:</p>	
2	<p>colocar ou responder a uma pergunta a cantar oferece uma oportunidade para a expressão criativa dos alunos, aumentando a sua autoconfiança.</p> <p>Por fim irei perguntar aos estudantes se eles conseguem nomear os membros da família em português e se sabem como se diz em inglês.</p> <p>Enquanto os alunos me respondem irei colocar no quadro interativo uma foto de uma família – presente no picture book "A New Friend".</p> <p>Perguntar:</p> <ul style="list-style-type: none"> - "What makes a family?" - "Who are the members of a family?" <p>Ao mesmo tempo que faço estas perguntas irei mostrar a árvore genealógica da família do Tom, a qual está presente no manual "Easy Peasy" do 3º ano, na página 70, exercício 1.</p> <p>Irei recorrer à Escola Virtual, abrindo o livro na respetiva página para que os alunos consigam ouvir como se pronuncia cada membro da família, em inglês.</p>	<p>Abordar estes tópicos sempre com muito respeito e sensibilidade, encorajando a partilha positiva ou fazendo perguntas como – "Do you feel comfortable talking about this?" – se não se sentirem confortáveis tentar tranquilizar o aluno de que a sua cultura é bastante importante e muito linda, ou então parar, se realmente a criança começar a ficar transtornada.</p> <p>Linguagem Inclusiva:</p> <p>Atenção à utilização de linguagem, para que não parta do princípio de que todos partilham o mesmo contexto cultural ou nacional.</p> <p>Solução:</p> <p>Evitar estereótipos ou fazer suposições simplesmente baseados na sua aparência ou apelido.</p> <p>Competências Linguísticas (Todas as etapas):</p>	10'

	<p>Logo após ouvirem o áudio, irei repetir os nomes, mas jogando o jogo "I Spy With My Little Eye."</p> <p>Neste jogo, eu irei ser o espião, pois o intuito é que eles saibam identificar corretamente, no seu manual, cada membro da família.</p> <p>- "I spy with my little eye, something that is / that has..."</p>	<p>Alguns alunos podem ter dificuldade em exprimir-se na língua utilizada para estas perguntas.</p> <p>Solução:</p> <p>Assegurar a existência de apoio – especialmente visual – para os alunos que o necessitem. Deixar que a língua materna seja uma referência, mas</p>	
	<p>Este jogo é uma maneira divertida e educativa que estimula o pensamento lógico e a literacia visual dos alunos.</p> <p>De seguida, realizar, em conjunto o exercício 3 da página 71 do manual.</p> <p>Após a realização do exercício dizer:</p> <p>- "But you know, families can be quite different from each other, and that is a wonderful thing! Some families have many people, others have a few, and some even include close friends."</p> <p>(Deixar os alunos pensar e em seguida mostrar uma foto)</p> <p>- "Some families have two mothers, others have two fathers, others have only a mother or only a father. Also, some children live with their grandparents, or uncles. And that is fine! Everyone just needs love."</p> <p>- "Do you want to talk about your family? What makes them unique?"</p>	<p>sempre reproduzir o que um aluno disse em inglês.</p> <p>Gestão de tempo:</p> <p>A atividade pode demorar mais tempo do que o previsto, o que pode levar a problemas de gestão de tempo.</p> <p>Solução:</p> <p>Estabelecer um limite de tempo para que não atrapalhe outras atividades previstas.</p> <p>Vocabulário limitado (Todas as etapas):</p> <p>Os alunos de A1 podem ter dificuldade em encontrar e perceber as palavras para descrever objetos relacionados com a família, com a 'aparência', entre outros...</p> <p>O que pode levar a confusão ou uma má interpretação das instruções do professor.</p>	

	<p>- "Pensem comigo, inside the classroom we have many friends right? And they are all very different from each other, so, just as each friend is unique, families are also unique in special ways, we should respect them and accept their differences alright?."</p>	<p>Solução:</p> <p>Fornecer uma lista de palavras relacionadas com a atividade para que os alunos as possam utilizar. Também, utilizar linguagem clara e direta, evitando complexidades desnecessárias. Por isso, é necessário incorporar recursos visuais que reforcem a compreensão.</p>	
3	<p>No seguimento da conversa irei voltar à fotografia inicial do picture book "A New Friend" de Lucy Menzies e Maddy Vian, com o intuito de introduzi-lo à turma.</p> <p>Irei perguntar aos alunos se eles conhecem estas personagens e irei mostrar o picture book.</p> <p>Então, com base no título e na capa, irei pedir às crianças para preverem o tema da história.</p> <p>Baseado nas respostas irei perguntar:</p> <p>- "Which one of these families is the one who is arriving at the new city? What do you think? Let us find out then."</p>	<p>Por outro lado, a repetição é chave, mas a repetição de palavras-chave as quais os alunos consigam articular com as outras mais difíceis, para assim formularem frases simples em inglês.</p> <p>Cansaço auditivo (Todas as etapas):</p> <p>Uma audição prolongada sem recursos visuais ou elementos interativos podem levar ao cansaço auditivo, reduzindo a compreensão global das mensagens do professor por parte dos alunos.</p>	5'

<p>4</p>	<p>Irei então ler o picture book para a turma. Tentarei fazer pausas em todos os momentos chave com o intuito de discutir os sentimentos e as ações das personagens relacionado com o tema da amizade.</p> <p>Como não poderia deixar de ser, irei ter o mister Tricky comigo para incentivar os estudantes a participar ativamente nas perguntas que irei propor após o <i>storytelling</i>:</p> <ul style="list-style-type: none"> - "Who are the main characters in the book?" - "At the start of the story, how do the characters feel? Do their feelings change as the story goes on? How do they change?" - "What do the characters in the book do to be good friends?" 	<p>Solução:</p> <p>É essencial incorporar recursos visuais e elementos interativos enquanto o professor estiver a falar / ler alguma coisa, entre outros. Ao integrar estes recursos o educador está a oferecer contexto e reforço adicional às instruções verbais.</p> <p>Além disso, é necessário fazer pequenas paragens entre leituras ou perguntas para perceber se os alunos estão a acompanhar, perguntando sempre se estão a perceber ou se querem que repita alguma coisa. Por outro lado, é crucial incentivar a participação ativa do aluno, ao mesmo tempo que o professor utiliza exemplos da vida real para melhorar a compreensão destes, minimizando o</p>	<p>20'</p>
	<ul style="list-style-type: none"> - "Can you remember a time when you or a friend did something nice, just like the characters in the story?" - "Did the characters in the story treat the new friend differently because they were different? Why, why not?" - "Why is it good to be nice and friendly to people who may be different from us?" <p>Let us now focus on the illustrations:</p> <ul style="list-style-type: none"> - "How do the pictures in the book help us understand what is happening in the story?" - "What emotions or actions are happening in the pictures?" <p>Finally tell me, and this question is a difficult one, you will have to think for a bit:</p> <ul style="list-style-type: none"> - "What do you think the author is trying to teach us or tell us in "A New Friend"?" 	<p>impacto de períodos de audição prolongados.</p>	

5	<p>Última atividade:</p> <p>Os alunos irão expressar bondade, empatia e atitudes de acolher um amigo novo, escrevendo uma carta a um novo amigo, inspirada nos temas do picture book "A New Friend" de Lucy Menzies e Maddy Vian. Mas nesta turma apenas a irão entregar à turma do 4º ano da mesma escola, alunos da</p>		15'
	<p>professora Isabel Campos também. A razão desta escolha é o simples facto de o 3ºA ser mais empático e culturalmente conscientes, visto terem um aluno estrangeiro dentro da turma.</p> <p>- "Now, we are going to do a special activity, inspired by this picture book [In class I will be pointing and showing the PB]. Are you ready?"</p> <p>- "Imagine you have a new friend, just like in the book. Your job is to write a letter to this new friend to make them feel happy and welcomed."</p> <p>Brainstorming: no quadro irei escrever palavras-chave.</p> <p>- "Can you tell me some nice things we can say or do to make a new friend happy and feel welcome? Raise your hand and share your thoughts with the class."</p>		

	<p>Irei ajudar os alunos, escrevendo um exemplo meu no quadro. – Modeling</p> <p>Ao mesmo tempo irei mostrar o exemplo e carta que está presente no picture book "A New Friend" de Lucy Menzies e Maddy Vian.</p> <p>- "Remember, our goal is to make our new friend feel special and included! Be creative,</p>		
	<p>have fun! When you are finish please hand me over your letters so I can send it too somewhere far, far away."</p> <p>Ao escreverem uma carta direcionada a um novo amigo, os alunos irão praticar e exprimir sentimentos de integração, boas-vindas, promovendo um ambiente de sala de aula positivo e inclusivo. Por esse motivo, esta atividade visa melhorar competências linguísticas, incentivar a criatividade e promover um sentido de comunidade na sala de aula.</p> <p>Por fim, para trabalho de casa cada aluno irá levar uma worksheet sobre os membros da família.</p> <p>Esta worksheet está presente nos recursos oferecidos pela Porto Editora, integrado no livro "Easy Peasy", cujo nome é "Worksheets for 'Turmas Mistas' 3º e 4º anos."</p>		

8. Lesson Plan number 9

Turma: 3ºA / 3ºB	Idades: 7-8	Tempo: 60 minutos	Nível: A1
Unidade Didática: <i>Walking in Family Shoes: Empathy and Intercultural Awareness with 'A New Friend'</i>			
Objetivos Gerais:			
<ul style="list-style-type: none"> • Dominar o conceito de "Walk In Someone Else's Shoes" • Explorar os conceitos de Empatia e Consciência Intercultural – ao redigir uma carta • Explorar o conceito de Família • Promover a compreensão e valorização pelas diversas estruturas e experiências familiares. 			
Main skill	<i>Speaking, Writing, Listening, Reading</i>		
Secondary skill			
Textbook pages / Worksheets / ...	•		
Materials / Resources / Supplies / Flashcards / ...	<ul style="list-style-type: none"> • Fantoche: Mr. Tricky • Fichas de trabalho • Quadro • Marcadores • Buzzer • Carimbos 		
Songs / Listening / ...	<ul style="list-style-type: none"> • Song: Take a Walk In Someone Else's Shoes – Song for Kids https://www.youtube.com/watch?v=oQ3LnuQ-nE0 		

Etapa	Procedimento	Antecipar problemas	Tempo
<p>0 – Warm Up</p> <p>1</p>	<p>Esta aula irá começar com uma música – “Take a Walk in Someone Else’s Shoes” – Song for kids – presente no YouTube. Mais uma vez, com a ajuda do Mr. Tricky, que irá cantar e dançar com eles.</p> <p>Após a visualização do videoclipe irei iniciar um debate com os alunos. Irei pedir que estes partilhem as suas ideias sobre a forma como a canção se relaciona com o conceito de empatia e de compreensão das diferentes perspetivas de cada pessoa.</p> <p>- “How did the song make you feel? Why do those feelings relate to understanding and caring about how others feel?”</p>	<p>É possível que o aluno não mostre empenho, não querendo envolver-se ativamente com o Mister Tricky ou a canção, levando a um ambiente menos interativo na sala de aula.</p> <p>Por outro lado, a internet pode falhar e a visualização do vídeo não será possível.</p> <p>Solução:</p> <ol style="list-style-type: none"> 1. Selecionar canções interativas com mais elementos repetitivos 2. Garantir que o fantoche se envolva ativamente com os alunos. (tip for self). 3. Download da música “Take a Walk in Someone Else’s Shoes” - Song for kids, no YouTube. 	3'

<p>2</p>	<ul style="list-style-type: none"> - "In the song, how do the characters show they understand and care about each other? Can you point examples from the words they sing or the pictures you see?" - "What is the key message of this song?" <p>Com estas três perguntas o meu objetivo é que as crianças sejam capazes de mencionarem o tópico novo que aprenderam na aula passada "Walk In Someone Else's Shoes".</p> <p>Perguntar:</p> <ul style="list-style-type: none"> - "What does it mean to Walk In Someone Else's Shoes then?" <p>(when someone says that you should put on someone else's shoes, they mean that you should try to understand what it would be like if you were that person. Especially understand how they feel inside)</p> <p>Homework Review</p> <p>Após termos consolidado o termo "Walk In Someone Else's Shoes", irei pedir aos alunos para me mostrarem o seu trabalho de casa – <i>Design Your</i></p>	
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<p>3</p>	<p>Shoes. Vou pedir que cada um me fale um pouco sobre o que desenhou e porque o fez.</p> <p>Depois irei fazer uma pequena atividade e chamar dois meninos à frente para trocarem de sapatos e pedir para eles experimentarem calçar o sapato do outro colega.</p> <p>Continuar a analisar a música.</p> <p>Com o intuito de continuar a escrever a carta e analisar o picture book "A New Friend" by Lucy Menzies and Maddy Van, irei interligar o tema com a continuação da análise da música que ouvimos no início da aula.</p> <p>Por isso irei perguntar:</p> <ul style="list-style-type: none"> - "How did the Characters in "A New Friend" show that they cared about each other's feeling?" - "How did the characters in the book try to see things from the other person's point of view?" - "How is the idea of 'Walking In Someone Else's Shoes' similar to the themes of 'A New Friend'?" - "Do the characters of the book act in a way that relates to the message of the song?" 		
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<p>4</p>	<ul style="list-style-type: none"> - "How could the characters in 'A New Friend' understand each other better by imagining themselves in each other's shoes?" - "Do you want to try and walk in someone else's shoes?" <p>Para iniciar a escrita da carta irei fazer esta última pergunta.</p> <ul style="list-style-type: none"> - "What did Mae make for Joe? A letter. What is that? Remember what we were doing many classes ago? So, do you want to try and walk in someone else's shoes? Let's finish writing this letter then!" <p>Os alunos irão expressar bondade, empatia e atitudes de acolher um amigo novo, escrevendo uma carta a um novo amigo, inspirada nos temas do picture book "A New Friend" de Lucy Menzies e Maddy Vian – que será enviada para a Escola Básica/JI Pintora Maluda, do Agrupamento de Escolas do Alto do Lumiar, em Lisboa.</p> <p>A professora irá escrever um exemplo de carta no quadro que os alunos tem de seguir.</p>		
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	<p>Irei ajudar os alunos, escrevendo um exemplo meu no quadro. – Modeling</p> <p>Ao mesmo tempo irei mostrar o exemplo e carta que está presente no picture book “A New Friend” de Lucy Menzies e Maddy Vian.</p> <p>Ao escreverem uma carta direcionada a um novo amigo, os alunos irão praticar e exprimir sentimentos de integração, boas-vindas, promovendo um ambiente de sala de aula positivo e inclusivo. Por esse motivo, esta atividade visa melhorar competências linguísticas, incentivar a criatividade e promover um sentido de comunidade na sala de aula.</p> <p>Ficará assim:</p> <p>Dear New Friend,</p> <p>Hello! My name is [student’s name], and I want to make a new friend!</p> <p>Can you tell me your name? I’d love to know more about you. Where are you from? I bet it’s a fantastic place!</p> <p>I also wonder how you feel today. Are you happy, excited, or maybe a little bit sad? / a little bit curious like me! I think it’s important to understand each other’s feelings.</p>		
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6	Hope to hear from you soon! Your new friend, [Student's name] Saying goodbyes!		
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Note: Every lesson plan was written in portuguese.

Empathy and Intercultural Awareness in Primary School English classes: The Role of Picture Books.

Ana Rita Morais e Silva

