



Universidad
Zaragoza

TRABAJO FIN DE GRADO
UNDERGRADUATE DISSERTATION

Beyond borders: A qualitative visual analysis of two picture books, their relationship with education in values and a teaching proposal for Primary Education.

Más allá de las fronteras: Un análisis visual cualitativo de dos libros ilustrados, su relación con la educación en valores y una propuesta didáctica para Educación Primaria.

Author

Lucía Gil Villarroya

Supervisor

Miguel Ángel Benítez Castro

Teaching degree in Primary Education

Year 2023-2024



Facultad de
Ciencias Sociales
y Humanas - Teruel

Universidad Zaragoza

ABSTRACT

This dissertation focuses mainly on the qualitative visual analysis of two children's picture books in order, as a future teacher, to be able to analyse and understand how the visual elements of the illustrations can act and influence children's understanding and perceptions. In turn, this degree dissertation stems from the need to raise children's awareness of the current reality of refugees and immigrants and to awaken in them positive values such as acceptance, tolerance and empathy, thus considering the great importance of educating children in values from the earliest educational stages.

The theoretical framework and analysis presented herein serves as the basis for the design of a teaching innovation proposal for Year 6 students intended to initiate them into critical visual analysis and to provide them with transferable skills, such as critical thinking, which will enable them to analyse and question everything they are exposed to. To this purpose, the dissertation proposes an action-oriented approach which involves students as the active agents of their learning and also as the responsible ones for uncovering, deconstructing and constructing meaning(s). In turn, the didactic proposal encourages the development of educational projects aimed at getting students to investigate, reflect, cooperate and solve real-life problems in a practical and dynamic way, thus achieving their active, critical and responsible participation in society.

Keywords: picture books; qualitative visual analysis; values education; action-oriented approach; refugees; immigration; citizenship competence; society; learning situation; Primary Education; active participation.

RESUMEN

El presente Trabajo de Fin de Grado se centra fundamentalmente en el análisis visual cualitativo de dos libros ilustrados infantiles para, como futura docente, ser capaz de analizar y comprender cómo los elementos visuales de las ilustraciones pueden actuar e influir en la percepción de los niños. A su vez, el presente trabajo nace de la necesidad de concienciar a los niños sobre la realidad actual de los refugiados e inmigrantes y despertar en ellos valores positivos como la aceptación, la tolerancia y la empatía, considerando así la gran importancia de educar a los niños en valores desde las primeras etapas educativas.

Del marco teórico y análisis cualitativo planteado, se diseña una propuesta innovadora educativa para alumnos de 6º de Primaria con el fin de iniciarlos en el Análisis crítico visual y dotarles de competencias transferibles, como el pensamiento crítico, que les permitan analizar y cuestionarse todo aquello a los que están expuestos. Para ello, se empleará una metodología basada en la acción donde los alumnos serán los agentes activos de su aprendizaje y también serán ellos mismos quienes descubran, construyan y deconstruyan el significado. A su vez, la propuesta didáctica fomenta el desarrollo de proyectos educativos con el objetivo de que el alumnado indague, reflexione, coopere y resuelva problemas de la vida real de forma práctica y dinámica, consiguiendo así su participación activa, crítica y responsable en la sociedad.

Palabras clave: álbumes ilustrados; Análisis cualitativo visual; educación en valores; aprendizaje orientado a la acción; refugiados; inmigración; competencia ciudadana; sociedad; situación de aprendizaje; Educación Primaria; participación activa.

TABLE OF CONTENTS

INTRODUCTION	5
1. LITERATURE REVIEW	6
1.1 Values education in the Primary stage.....	6
1.2. The citizenship competence as the cornerstone of children’s social development.....	9
1.3. Foreign languages and the shaping of future active intercultural citizens	15
1.3.1. On being intercultural rather than multilingual communicators	17
1.3.2 On being socially active and responsible communicators	23
1.4 Superdiverse communication in the 21st century.....	26
2. A MULTIMODAL VISUAL ANALYSIS OF TWO PICTURE BOOKS	30
2.1. New visual literacy and SFL’s visual grammar as a resource to uncover power relations and asymmetries in discourse	30
2.2. Applying visual grammar to the qualitative analysis of two storybooks on migration	35
2.2.1. My name is not refugee	35
2.2.2. The day war came	46
2.2.3. Comparing and contrasting the two previous analyses	56
3. A TEACHING-LEARNING PROPOSAL AIMED AT WORKING ON THE PICTURE BOOK “THE DAY WAR CAME” IN YEAR 6 OF PRIMARY EDUCATION	58
3.1 Introduction.....	58
3.2. Curricular framework	59
3.3 Methodology.....	62
3.4 Lessons	64
3.5 Assessment criteria.....	87
CONCLUSIONS	89
REFERENCES	92
APPENDICES	101

INTRODUCTION

In recent years, education has undergone a significant transformation in order to respond to the demands of our contemporary and changing society. It is no longer limited merely to the transmission of a set of theoretical contents centred on specific subjects; rather, its primary focus is on cultivating and shaping intellectual, critical, active and socially engaged citizens committed to their own and their community's well-being. Schools have become spaces where students acquire not only academic or rote skills, as usual, but also critical, social and emotional skills, which are fundamental to their active and responsible participation in different contexts and communities (Ortiz, 2003).

This new educational model fosters the development of cooperation and teamwork skills, as well as the individual and social responsibility of each learner, encouraging students to take a respectful role in the construction of a fairer and more equitable society. In turn, in terms of the concept of critical students, education seeks to foster critical thinking and analytical skills among pupils, enabling them to question and reflect on everything they are exposed to, trying to see its background and analyse what social message it conveys.

In view of this, this dissertation aims to demonstrate the importance of training students in positive values for the sake of an ethical and respectful citizenship and of training them to be able to analyse and critically interpret the images they are exposed to since, as argued for example by Lundy & Stephens (2015), visual communication is able to persuade people, hide social messages and to shape children's thinking in order to influence their actions.

With these objectives in mind, this dissertation is structured around three fundamental sections. Firstly, [Section 1](#) aims to contextualise theoretically what aspects are to be discussed throughout the document drawing the reader's attention to a brief literature review which concerns the importance of values education in the Primary stage; the concept of *citizenship competence* for students' social development; the connection between foreign language learning and the shaping of active and responsible citizenship; and the concepts of *pluriliteracies* and *critical literacies*.

[Section 2](#) then presents a qualitative visual analysis of two children's picture books that address the social issue of migration and refugees. This analysis rests upon the foundations of M.A.K Halliday's Systemic Functional Linguistics, particularly upon its application to the visual semiotic world through Kress & van Leeuwen's (2021) *visual grammar* and its adaptation to picture books by Painter et al. (2012). The analysis will allow us to interpret the background of these books, what social message is conveyed and how children's feelings and perceptions may be swayed and influenced in one way or another.

Finally, [Section 3](#) features a didactic proposal meant for Year 6 students revolving around one of the two books analysed, i.e. *The day war came*. This proposal aims at teaching contents and skills in the area of English as a foreign language and at introducing students to the critical analysis of images. It also tries to raise students' awareness of the social reality of migration and to foster empathy and intercultural understanding among students, as well as a more active and responsible participation in our hybrid societies. To achieve this, the learning situation is made up of a set of activities, tasks and projects in which the learner is encouraged to be the main agent or the protagonist and to construct his or her own learning (*action-oriented approach*) through real-life meaningful and interactive situations.

1. LITERATURE REVIEW

1.1 Values education in the Primary stage

Nowadays, we are immersed in a very complex society, sometimes unfair and unsupportive, in which there are fewer and fewer exemplary citizens and more and more citizens lacking in ethical principles and moral responsibilities. However, education is, or should be, concerned with changing this trend by instructing students in equity and justice and promoting a teaching-learning environment based on the positive transmission of active and democratic values, but *what exactly do we mean by the term 'values'?*

The term *value* is a challenging and difficult concept to define precisely due to its subjective and culturally contextualised nature and to the numerous interpretations that

have been proposed over time (Hitlin & Piliavin, 2004). Several authors have tried to reach an agreement and extract a common definition for this concept, but this is no easy task; Hechter (1993, pp. 2-3) highlights among the impediments for defining the term the following ones: values are unobservable; current sociological theories provide little guidance and information for understanding how values act and shape behaviour; values have historical, social and cultural variability in content; and there are various problems in measuring values.

As a result of this, several authors have defined this concept through different meanings, interpretations and contexts. Perhaps, the most influential and popular definition of *value* may be traced back to Kluckhohn (1951, p. 395), who considered it as “a conception, explicit or implicit, distinctive of an individual or characteristic of a group, of the desirable, which influences the selection from available modes, means, and ends of action”. Moreover, in this line and following the perspective which affirms that values can influence our decisions and actions, Marini (2000, p. 2828) also defines values as “evaluative beliefs that synthesize affective and cognitive elements to orient people to the world in which they live”.

Alongside them, another author of great relevance in this field, named Rokeach, also provides his own definition, stating that “values are enduring beliefs that a specific mode of behaviour is personally or socially preferable to an opposite or inverse mode of behaviour or end state of existence” (1973, p. 5).

Despite these different interpretations when defining the term, some authors have tried to discover the common characteristics behind all of these. Schwartz & Bilsky (1987, p. 551) managed to summarize five features shared among most definitions of values: “according to the literature, values are (a) concepts or beliefs, (b) about desirable end states or behaviours, (c) that transcend specific situations, (d) guide selection or evaluation of behaviour and events, and (e) are ordered by relative importance”.

Besides those common ideas, another characteristic on which many authors agree is the great importance of values for the training of citizens capable of understanding critically, reasoning ethically, feeling morally and acting according to an ethical model in our plural and heterogeneous society, where a great cultural diversity and numerous

migratory movements prevail (Hoyos & Martínez, 2004). The transmission of values is therefore key to how citizens perceive the world, how they participate in society and how they act cognitively, socially and morally.

This is why, in recent years, education has been granted a fundamental role in teaching young people that they have a commitment to society and in guiding their attitudes and actions through the internalisation of positive values such as respect, tolerance, kindness, empathy and solidarity, among others. As a result of this, many authors, such as Mathews (2020), Savarimuthu (2020), Ortíz (2003) or Rollano (2004), began to consider the term *values education* as the best way to promote good practices and actions in citizenship and society from early childhood all the way up to higher and adult education.

In this way, education has to be considered as a cultural activity aimed at transmitting not only knowledge and skills, but also values that are demanded by society at large (Mathews & Savarimuthu, 2020). Through education, as Ortiz (2003) confirms, every human being tends to improve their social praxis, to comply with ethical norms and to cultivate themselves as fair and responsible citizens. Besides, schools have a decisive contribution in this process and in the training of new generations in common values which ensure order in social life and its continuity.

Specifically, according to Martín (2004), *values education* is understood as the function of promoting attitudes and dispositions in individuals and young students that are favourable to the transformation of our environment and our society into a more equitable and democratic place for each and every one of the people who live in it.

In the same line, from the perspective of creating active citizens in a pluralistic society through education, we find several other similar definitions such as the proposal by Hoyos & Martínez (2004, p. 18), who state that *values education* is intended to create social conditions that enable people to appreciate the value of living together in plural and heterogeneous societies, to encourage involvement in collective projects and to support a model of society based on inclusion.

However, at this point and according to Rollano (2004), it is important to emphasise that education and educators do not understand educating in values as abstract rules and norms to be imposed on students' personal growth, but as essential requirements and requisites that optimise the child's development and equip them with the necessary tools to become future citizens able to actively engage and contribute positively in our social system.

Finally, it should be pointed out that, in order to guarantee pluralism as a value in itself in our multiple and open societies, educational models and strategies that promote the learning of democratic and participatory lifestyles must be established and increased in schools. At the same time, the achievement of societies that put an end to human behaviours stemming from purely self-interested motivations, solely for the achievement of particular goods unrelated to plural interests, requires also pedagogical and educational action (Payá, 1997).

1.2. The citizenship competence as the cornerstone of children's social development

Values education arouses a great social interest and requires an educational commitment to the point of being officially reflected in education through a key competence in the Spanish Curriculum at all educational levels.

Despite the fact that the theoretical construction of the Spanish Curriculum is already subject to several values, it is true that, beyond theory, in terms of the educational praxis, the Curriculum should also enable learners to internalise positive values and good civic actions for their future personal project as citizens of a community (Llopis and Ballester, 2001, as cited in Ortiz, 2003, p.71).

In this way, to achieve an education in values that teaches students to live responsibly and be complete individuals in their community, the Spanish Curriculum consistently prioritizes values and considers a diverse set of *key competences* which enable students to develop effectively in their surroundings.

At the same time, Valle & Manso (2013) show how the European educational policies also advocate for this competence-based learning to provide a teaching that addresses the needs of contemporary society (such as globalization, multiculturalism and

communication technologies, among others) and propose a series of key competences. These are defined by the European Commission (2004) as follows:

Key competences represent a transferable, multifunctional package of knowledge, skills and attitudes that all individuals need for personal fulfilment and development, inclusion and employment. These should have been developed by the end of compulsory schooling or training and should act as a foundation for further learning as part of lifelong learning. (p. 6)

Gordon et al. (2009) also defend the importance of explicitly covering the key competences in the teaching-learning process, considering that competence-based learning is characterised by the inclusion of knowledge, skills and attitudes, as well as the involvement of the emotions, the mind and the body.

Faced with these ideas, the question which arises is: *how many key competences are formulated and which are these?* According to the European Union proposals and the European Commission's recommendation about key competences for lifelong learning (2019, pp. 8 - 16), such key competences may be grouped into:

Literacy competence is the essential ability to understand, convey and manipulate ideas, emotions, concepts and information through spoken and written modes of communication. It also encompasses the ability to communicate, connect effectively and convey messages with others in a meaningful and creative way.

Multilingual competence is the ability to be familiar with different languages and employ them in an effective and meaningful way for communication. This competence requires not only knowledge of the functional grammar and vocabulary of these languages, but also awareness of how these languages are used in different contexts and their main types of verbal interaction and registers.

Mathematical competence and competence in science, technology and engineering involves the ability to understand and apply mathematical thinking and reasoning in order to solve problems of everyday situations and the ability to explain and understand our natural world by drawing on observation and experimentation.

Digital competence involves the critical, effective and responsible use of digital devices and technologies for learning and for participating efficiently in society, as well as the engagement and interaction with these technologies.

Personal, social and learning to learn competence is the ability to think and reflect on oneself, to learn autonomously, to manage time, goals and information with efficiency, to interact and collaborate with others meaningfully and constructively, to maintain perseverance and resilience and to improve and be aware of one's own learning and career.

Citizenship competence is the ability to responsibly and actively contribute as a member of society and participate fully in social and civic life, based on the awareness and comprehension of social progress and economic, legal and political structures, as well as sustainability, complexities and global developments of our world.

Entrepreneurial competence refers to the ability to look for opportunities and propose ideas to transform them into value for others. It is based on originality, critical thinking, innovating resources, and problem solving, taking initiative, responsibility and the ability to work and learn cooperatively in designing and managing projects.

Competence in cultural awareness and expression involves respect and appreciation of diverse creative expressions and modes of communication across cultures, as well as through a range of forms of arts and other cultural expressions or manifestations.

The following diagram outlines these eight key competences.



Figure 1. *The eight European Key Competences*. Source: European Commission, 2019, p. 1

Once all the key competences have been outlined and described, it is important to consider the relevance of these competences to *values education*. In this regard, *citizenship competence* is the one most closely related to values education as its main

function is not only to foster a responsible and active participation in our pluralistic society, but also to promote the internalisation of positive values aimed at fostering inclusion and equity.

But, before delving into this competence and its relation to values education, it is necessary to first explain what we mean by *citizenship*. One such definition is the one provided by García & Lukes (1999), who argue that *citizenship* is a multifarious concept involving several components:

Citizenship can be understood as a combination of three constituent elements: the possession of certain rights, as well as the obligation to fulfil certain duties in a specific society; membership of a particular political community; and the opportunity to contribute to the public life of that community through participation. (1999, p.1, translated into English by the author)

Numerous other authors also defend the close relationship between the concept of *citizenship* and the idea of belonging to or being member of a collective. Among them, Humphrey Marshall (1997) defines this term as the status granted to all individuals who are part or belong to a political and social community, characterized by encompassing not only rights but also responsibilities commensurate with their position within that community. Similarly, Pérez Luño (2002, pp. 185-186) understood *citizenship* as a concept inherent to democratic society, which guarantees the enjoyment of rights and implies accepting social responsibilities and the consequences of our actions.

However, as previously highlighted, we inhabit an increasingly complex and diverse society where exemplary citizens, committed to pursuing the common good rather than solely their personal interests, are becoming scarce. This is why an interest in civic education within the framework of formal education has increased. The relationship between education and civic engagement is growing closer, leading to a rise in educational initiatives aimed at fostering the social and civic development of students.

In this way, it has been confirmed that education has a fundamental responsibility in shaping exemplary citizens. In this regard, Bolívar (2016) discusses that the exercise of citizenship requires an adequate level of education and teaching systems that advocate for the training of democratic citizens who participate in society autonomously and in an informed manner.

Thus, at this point, it is worth emphasizing once again the crucial role attributed to the so-called *citizenship key competence* (social and civic competence), understood as “an element of concreteness and enhancement of citizenship education, within the framework of an educational policy based on the development of key competences for lifelong learning” (Puig & Morales, 2015, p. 263, translated into English by the author).

Nowadays, within European and Spanish educational and social policies, the promotion and acquisition of the *citizenship competence* has been considered as one of the most important tools to enhance democracy and social cohesion.

According to the Education Council (2006), this competence has recently become the focus of European-wide educational policy and, as mentioned, the European Union Countries have agreed to propose it as one of the 8 key competences that are stated to be necessary for economic success and greater social inclusion.

In view of the great importance of including this competence in education, the Education Council (2006) defined it in terms of awareness of the concepts of democracy, justice, equality and civil rights, including the knowledge of the goals and social and political movements in the EU member states, as well as the understanding of the existence of diversity and numerous cultural identities in Europe. It also outlines some fundamental features of this competence linked to our role as active social actors willing to participate in our community/ies:

Citizenship competence involves the ability to engage effectively with others in the public domain, and to display solidarity and interest in solving problems affecting the local and wider community. This includes critical and creative reflection and constructive participation in community or neighbourhood activities (2006, p.17).

At this stage, it is important to note that this competence and its definition closely align with what is proposed by *values education*, which aims to cultivate ethical and moral principles that guide individuals' behaviour and decisions in society towards the common good. Thus, Banks (1995) states that both concepts are interconnected, as values education provides the necessary ethical foundation for meaningful civic participation, while civic competence enables individuals to effectively exercise those values in the public sphere.

However, implementing democratic values among pupils and training them to be active and responsible citizens is not as simple as it may seem, as it requires educators to use different resources, methodologies and approaches which emphasize the development of democratic values such as equality, justice and respect for diversity, the meaningful participation in civic life and the empowerment to express opinions and ideas.

To achieve this, as education is considered a key vehicle for forging a fair and equal society supporting democracy, participation, welfare and lifelong learning (Klette, 2018), it is important to promote the use of methodologies and educational models that understand teaching and learning as an active participatory process that fosters criticism, reflection and good social actions aimed at promoting justice and equity.

In this regard, one of the most employed teaching approaches in recent years is the *Critical Democratic Educational Model* (Sibbett, 2022), based on the creation of educational environments that promote social awareness, critical thinking and civic participation. According to Veugelers & de Groot (2019), this model of education involves educating individuals to contribute and participate in inclusive and democratic societies and considers education as a vehicle for helping them to find their way in the world. It also encourages the pursuit of transformative actions, the direct increase in social inclusion in partner countries and the promotion of intercultural and civic competences among students.

Moreover, this methodological strategy also promotes critical consciousness by empowering students to critically analyse the world around them, reflectively question unjust power structures and critically examine dominant ideologies such as racism, sexism and colonialism, understanding how these ideologies influence the structuring of society and working towards positive and transformative social change (Van der Ploeg, 2016).

This is why many authors, such as Tetzlaff (2021), Fauziati (2007), Schmiedek (2021) or Brod (2021), defenders of education in values and in community, reject implementing methodologies which focus solely on the individual development of pupils, giving priority to individual interests only rather than to collective ones.

One of the methodologies to be used for that purpose of training students solely for their individual development and interests is the *Individualistic Educational Model*, which

encourages students to be independent and responsible for their own learning and to maximise learning for each student by adapting it to their specific characteristics, without valuing diversity and difference or attempting to understand learning in a communitarian and democratic context (Tetzlaff et al., 2021).

This approach runs the risk of focusing too much on individual performance without sufficiently considering the social and collective context of learning. The Critical-Democratic Model, by contrast, emphasises the importance of fostering autonomy and responsibility within a community-based and democratic context, promoting learning that is not only relevant at the individual level but also at the collective level (Fauziati, 2007).

The key difference between the two models lies in their focus on the individual and the collective. While the Individualistic Model focuses on personalisation and adaptation to the learner's individual needs and characteristics, the Critical Democratic Model emphasises social responsibility, equal opportunities and personal autonomy within a democratic and collective framework. Both models recognise the importance of adapting education to learners' needs, but differ in their approaches and ultimate goals: one prioritises individual adaptation and the other the development of capacities for active and responsible participation in society (Fauziati, 2007).

1.3. Foreign languages and the shaping of future active intercultural citizens

Our contemporary society is characterised as an active and multiple environment where thousands of social relations and interactions take place every day, shaping our personalities, values and perspectives. In this new era, learning foreign languages has become an indispensable tool for the development of intercultural citizenship competence. According to Cruz & Orange (2016), foreign language learning not only facilitates the acquisition of a new language and its use, but also fosters the development of social relationships, the participation in society and a deeper understanding of the cultures and customs of other countries, thus contributing to the creation or shaping of future active and intercultural citizens.

In this way, foreign language learning in the 21st century goes beyond the mastery of basic language skills; it also involves the development of competences that enable individuals to cope with complex demands in diverse contexts, to participate in society

and to communicate effectively. This idea is advocated by authors such as Osler & Starkey (2005), who consider that foreign language education is totally related to the practical application of human rights and to the building of social relationships. Moreover, language learning implies a commitment to the community, training young people to be active and responsible members of an interconnected global society by enriching their understanding of the world, by promoting an intercultural participation, dialogue and openness and by challenging racist stereotypes.

The European Union has also recognised the critical importance of language learning for economic, cultural and social success as well as for enabling new generations to be part of communities and participate in different collective contexts. This is why, according to Mackiewicz (2002), European countries have adopted policies that promote the teaching of at least two foreign languages from an early age, fostering interculturality and plurilingualism as key tools for developing and internalizing the citizenship key competence. As well as those educational policies, many countries highlight the importance of considering the Common European Framework of Reference for Language, best known under its acronym, CEFR, when learning, teaching or assessing a foreign language (Runnels & Runnels, 2019).

The CEFR is a reference document developed in the mid-1990s by the Council of Europe (2001), and subsequently updated in 2017 (Council of Europe, 2017). It comprises nine chapters which flesh out a descriptive scheme including the organization of the entire communicative language proficiency, through language policy questions, taxonomies and an array of validated descriptors (Piccardo, 2020).

In this way, as a reference document, the CEFR aims to offer the different individuals a transparent metalanguage and a common foundation (Piccardo, 2020) to enable learners to achieve their respective objectives, to assess and measure their progress and to provide a clear and coherent framework for describing each level of proficiency in different languages. Moreover, through that common foundation and the standards of learning, learners will be able to equally participate in society, improve their interactive skills, be active citizens and share experiences and social relations with people from different cultural backgrounds.

Finally, as Voogt & Roblin (2010) state, within the Framework of 21st-century skills, both citizenship competence and intercultural communication are identified as essential

competences. Cruz & Orange (2016) emphasize that understanding other cultures and using non-native languages are crucial for acquiring these competences and that the continuous learning of foreign languages plays a crucial role in this process, as it not only prepares students to interact in a pluricultural environment, but also in the development of critical cultural awareness, allowing students to interact and cooperate with people from different linguistic, social and cultural backgrounds.

1.3.1. On being intercultural rather than multilingual communicators

As already mentioned, foreign language learning not only refers to the individual's ability to communicate effectively using the target language (i.e. *Communicative competence*), but also to the individual's ability to interact across cultural boundaries (i.e. *Intercultural competence*) (Byram, 1997).

Firstly, *communicative competence* is defined, according to Hymes (1972), as the knowledge of both lexicogrammatical and syntactic rules, as well as rules of language use appropriate to a given context. Moreover, as reported by the Common European Framework of Reference for Languages (2020), there are three major areas or components which contribute to *Communicative Competence*; "these areas or parameters of description, are always intertwined in any language use; they are not separate components and cannot be isolated from each other" (p.129).

The first component, i.e. *linguistic competence*, comprises various dimensions, including lexical (vocabulary), phonological (sounds) and syntactic (grammar) elements which allow speakers to use and understand the language, independently of the sociolinguistic value and its variations and the pragmatic functions of its realisations. The second one, *sociolinguistic competence*, refers to sociocultural conditions or rules of language use in particular contexts such as formal vs. informal situations or different social roles. And, the last one, *pragmatic competence*, is related to the functional use of linguistic resources and to communicative purposes, involving different scenarios or scripts for interactional exchanges; it also comprises the mastery of discourse, ensuring cohesion and coherence in communication, recognising specific text types and understanding for example irony (CEFRL, 2020).

The next figure, extracted from the Council of Europe (2020, p. 129), outlines and illustrates these three components of *Communicative competence* and their subdivisions.

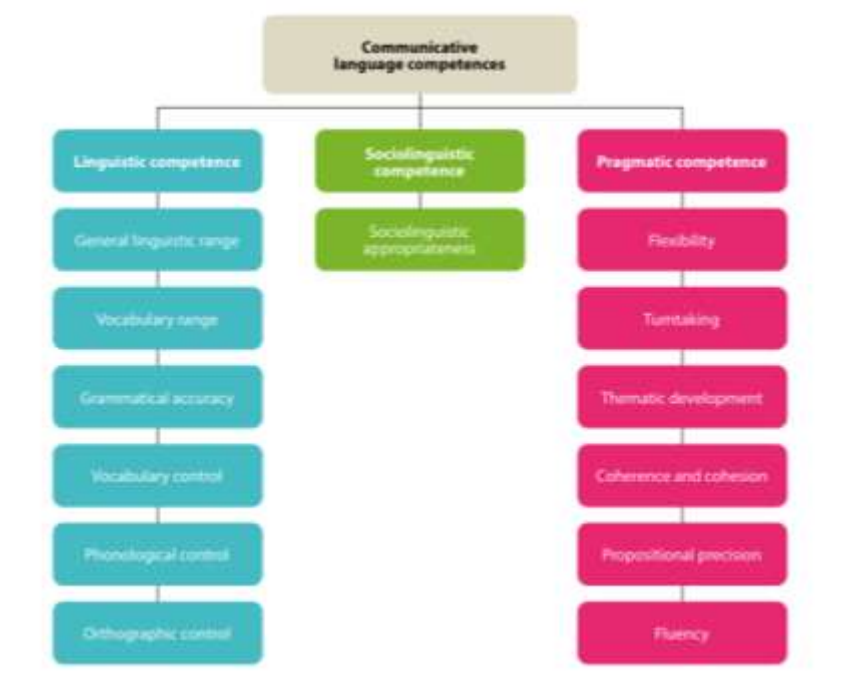


Figure 2. Communicative language competence

However, an effective communicative competence, even when socially and linguistically contextualized, may lack depth unless it is accompanied by multidimensional cultural awareness whereby individuals try to negotiate a cultural framework that satisfies all those involved in any communicative act (Guilherme, 2000) or unless it is accompanied by an orientation towards others' cultural differences.

These insights, which postulate that *Communicative competence* with all its sub-competences would remain incomplete without some degree of intercultural awareness, have given rise to the notion of *Intercultural Communicative Competence (ICC)*, defined as “the knowledge, motivation and skills to interact effectively and appropriately with members of different cultures” (Wiseman, 2002, p. 208) or, as posited by Byram (1997, p. 7), a person's ability to improve target skills, knowledge and attitudes to be able to produce good behaviours and to interact effectively and appropriately within diverse linguistic and cultural contexts.

Reflecting the increasing interconnectedness of our global society, ICC is really necessary to ensure that students are able to navigate and deal with cross-cultural issues and intercultural situations with sensitivity and awareness (Liu, 2017, p. 75). This competence encompasses a broad range of skills, knowledge and attitudes and its function is not merely about acquiring a set of discrete skills; it is about developing an

integrated competence that combines linguistic knowledge and proficiency with target cultural understanding (Horner & Weber, 2017).

Moreover, ICC involves the ability to recognize and respect other cultural ideologies and particular communicative behaviours in diverse contexts, to enhance empathy towards others, to accept people, to adopt an open-minded and respectful attitude towards cultural diversity and to be aware of the differences and similarities between members of others communities, which is crucial for fostering mutual understanding and respect (Akyıldız et al., 2021).

In this sense, in Lear and Abbott's studies (2008) about learning foreign languages, these authors consider that for students to become intercultural communicatively competent, it is important to respect and be aware of "*the five C's*" (*communication, cultures, connections, comparisons and communities*), a set of essential standards for intercultural education and for students to develop social skills, to participate effectively in intercultural environments and to face the challenges of a globalised and diverse world.

In the following image, Lear and Abbott (2008, p. 77) visually include these five interconnected standards.

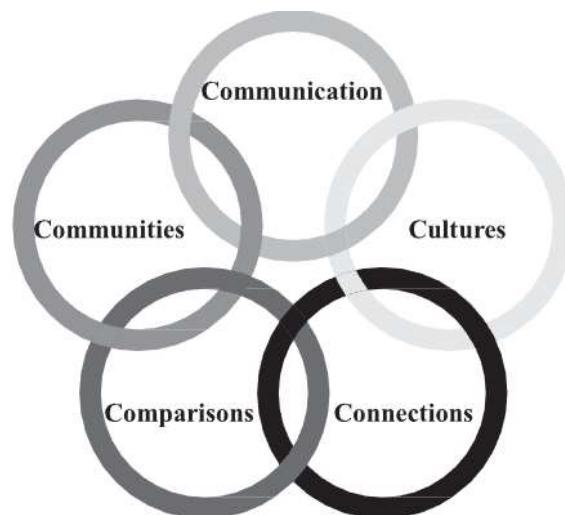


Figure 3. The five C's of foreign language teaching

According to these authors, to comply with and respect these five standards, "the successful student must use language to communicate for real purposes, understand multicultural and global issues, connect with other disciplines, acquire new knowledge

and make comparisons with their own language and culture” (Lear and Abbott, 2008, p.77).

Michael Byram’s (2020) updated model of *Intercultural Communicative Competence* (ICC) is also widely influential in language teaching and intercultural education. It highlights the importance of critical cultural awareness, beyond language skills, encouraging learners to question cultural assumptions and power dynamics. Byram’s (2020) updated model rests upon 5 values or dimensions constituting the pillars of ICC in relation to language teaching and learning, ‘The Five Savoirs’:

- Attitude (*savoir-être*), “curiosity and openness, readiness to suspend disbelief about other cultures and belief about one’s own” (p. 91);
- Knowledge (*savoir*): “knowledge of social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction” (p. 94);
- Skills to interpret and relate (*savoir-comprendre*): “ability to interpret a document or event from another culture, to explain it and relate it to documents or events from one's own” (p. 98);
- Critical cultural awareness (*savoir-s’engager*): “ability to evaluate critically and on the basis of explicit criteria, perspectives, practices and products in one’s own and other cultures and countries” (p. 101);
- Ability to interact and discover (*savoir-faire/apprendre*): “ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction” (pp. 98 – p. 99).

In addition to Byram’s model and his conceptions, it is also fundamental to turn once again to the CEFR and what it understands by Intercultural Communicative Competence. The Common European Framework of Reference for Languages (Council of Europe, 2020) emphasises the importance of ICC and provides a common basis for describing and assessing foreign language proficiency, promoting not only the acquisition of foreign languages, but also the awareness and understanding of cultural differences, the ability to adapt to different cultural contexts, the production of meaningful communication and the mutual understanding between people from different cultural backgrounds.

Moreover, the CEFR descriptors for each level include, in addition to the acquisition of the language skills (Communicative Competence), other aspects also related to ICC such as the ability to understand and respect cultural differences and the contribution to intercultural exchanges and natural mediation between members of one's own and other communities, taking into account different socio-cultural and sociolinguistic contexts. (Council of Europe, 2020).

As well as considering the Common European Framework of Reference for Languages and its accompanying documents, it is also important to mention the Aragonese Curriculum (Departamento de Educación, Cultura y Deporte del Gobierno de Aragón, 2022) and its references to *Intercultural Communicative Competence*.

Therefore, according to it, foreign language education (French, German, English or Aragonese, in this case) has the great responsibility of promoting empathy and acceptance among students and fostering their curiosity and interest in and awareness of other social, ethnic and cultural realities and contexts. It must also facilitate *Intercultural Communicative Competence*, based on the students' relationship with speakers of other languages, starting from a position of respect and tolerance for other customs and cultures (p.323).

In turn, in terms of the EFL curricular area, the Aragonese Curriculum also highlights the importance of ICC and of the need for intercultural dialogue, which incorporates:

(...) not only the communicative dimension, also linked to the competence in linguistic communication, but also the historical and intercultural aspects that lead students to know, understand and respect the linguistic and cultural diversity present in their environment, and that contribute to the exercise of independent, active and committed global citizenship in a democratic society (p. 323, translated into English by the author).

Having contextualised the *Intercultural Communicative Competence* and analysed how it is included and understood by the Common European Framework of Reference for Languages and by the Aragonese Curriculum, it is worth clarifying one last question, encountered constantly when studying the term *interculturality*, which may raise doubts: *is interculturality the same as multiculturalism?*

The intercultural perspective has become increasingly important in recent years due to the limitations and failures of the concept of 'multiculturalism' in the field of social

cohesion and interaction between culturally differentiated areas. According to Antonsich (2016), “many multicultural policies have failed to respond to this completely different world in which the dynamics of diversity and personal and collective identities have fundamentally changed” (p. 471).

While the multiculturalist movement recognises the existence of different cultures with their particular characteristics within a society or community, the intercultural approach is concerned with fostering relationships and links between them and promoting peaceful coexistence among cultures, respect and mutual learning. If multiculturalism deals with diversity, interculturalism tries to see how to form unity and social relations between that diversity (understood as people and traditions from different cultures) (Romero, 2003).

The difference between these concepts is best illustrated and perceived through a chart designed by Dietz & Mateos-Cortés (2009, p. 56), who consider that the concept of *multiculturalism* only recognizes the existence of different cultural groups within a society, just valuing the principles of equity and difference; whereas *interculturality* not only recognises that existence but also promotes the interaction and exchange between those different cultural groups (ethnic, religious or linguistic groups), also considering the principle of positive interaction.

Factual background = Status quo	Multiculturalism Cultural, religious and/or linguistic diversity	Interculturalism Inter-ethnic, inter-religious and/or inter-linguistic relations
Normative level: Pedagogical, socio-political or ethical proposals.	Multiculturalism Recognition of difference: 1. Principle of equity 2. Principle of difference	Interculturalism Coexistence in diversity: 1. Principle of equality 2. Principle of difference 3. Principle of positive interaction

Table 1. Diversity in multicultural and intercultural discourses.

Source: Dietz & Mateos-Cortés, 2009, p. 56, translated into English by the author.

In this way, from the concept of multiculturalism, but above all, from its limits and from the criticisms of various authors, emerges the new interculturalist paradigm, defined by Comboni & Juárez (2020) as:

Interculturality is not only the coexistence of cultures in the same geographical space of a national territory, nor the mastery of two linguistic codes as an expression of two worlds in presence, but the dialogue and the search for a peaceful exchange of cultural values that meet and overlap in a multicultural society (p. 24, translated into English by the author).

1.3.2 On being socially active and responsible communicators

With all of the above in mind, it is thus clear that education policies are increasingly concerned with educating learners not only to be future active and responsible citizens, but also to be good interculturally competent communicators. These education policies aim at helping students acquire the ability to communicate effectively, to be independent and committed citizens in our current society and to initiate them in the management of intercultural contexts and dialogic conflict resolution (Departamento de Educación, Cultura y Deporte del Gobierno de Aragón, 2022).

The most effective teaching-learning approach to achieve such goals is the *Action-Oriented Approach* (Piccardo & North, 2019), as advocated by the current educational law in Spain, and in line with the CEFR (2017). This approach is used by educators for foreign language teaching-learning as well as for the development of citizenship and intercultural skills.

This methodology, which largely departs from the traditional communicative paradigms, considers that language learning cannot be a passive endeavour and students must be active, cognitive and social characters who are called to act in an authentic social milieu, to engage in practical and problem-solving activities, to develop decision-making skills that enable actions here and now and to pursue authentic and meaningful goals. Moreover, this must be achieved through a collaborative and active process, rather than being first theorised and then translated into practice as the typical case of the methodologies aimed at the development of second/foreign languages (Piccardo & North, 2019).

According to the Council of Europe (2017), the action-oriented approach describes learners of a foreign language primarily as “social agents” responsible for constructing meaning across languages through interaction and active participation. Seeing learners

as ‘social agents’ implies involving them in the learning process and encouraging them to use the target language extensively in different purposeful and collaborative tasks in which the main objective is not the language per se, but some other products or outcomes related to real-life purposes.

This paradigm shift towards co-action and experimental learning implies teaching based on social action, which Puren (2004) identifies as fundamental for transitioning not only to forming successful communicators (linguistically and sociolinguistically competent), but also to forming social actors capable of living and working harmoniously in plurilingual and pluricultural societies.

The European Union, aware of the multitude of political, social and economic changes happening nowadays, has influenced language teaching policies, promoting the training of social actors as democratic citizens able to coexist in pluricultural societies. The implementation of the action-oriented approach in terms of educational projects facilitates the real transition from the paradigm of communication to the paradigm of social action (Acar, 2020).

Having introduced and conceptualized the *action-oriented approach* and highlighted its great usefulness in shaping learners as active and responsible communicators, let us now delve into *why this approach is essential for foreign language learning?*

Foreign language teaching has undergone a significant evolution over the years and has become increasingly important, moving from traditional methods based on grammar and translation to more communicative approaches and, more recently, to approaches which focus on enabling learners to use the language actively and meaningfully in authentic situations, as epitomised by the action-oriented approach. This latter approach has been highlighted as one of the best ways to implement foreign language teaching due to its emphasis on the active use and application of language in real contexts of our hybrid and intercultural societies (Council of Europe, 2017).

In addition, the action-oriented approach has proven to be fully effective in improving students’ language skills, communicative competence and action strategies by focusing on tasks and projects that require students’ active role and awareness of the use of the target language in real-life situations or different sociocultural contexts; students do not learn about grammatical or syntactic accuracy, but are actively encouraged to use the

language in authentic and meaningful communicative situations using all communication modes by interacting with other learners, the teacher or other (native) speakers in diversified situations, including external contexts (Lightbown & Spada, 2021).

However, as previously mentioned, the action-oriented approach in language teaching, as posited by the Common European Framework of Reference for Languages (2017), has a dual purpose. Unlike the communicative approach, it aims to both provide a framework for language instruction while also fostering the development of democratic citizens for a diverse society. To achieve this, the Action-oriented Approach proposes tasks and action activities (mostly through projects) in which students will be confronted with challenges and situations, related to external realities, which will require the authentic use of the target language as well as the students' interaction and active participation, based on the principles of tolerance, respect and fairness, with the final aim of instructing students in both mentioned purposes (Acar, 2020).

Therefore, as proposed by the CEFR (2017), the *action-oriented approach* not only focuses on language acquisition, but also promotes the development of students as democratic and participatory citizens. Then, let us now delve deeper into *why an action-oriented approach is essential for educating active and responsible citizens?*

The action-oriented approach, through practical and experimental projects and tasks, aims to turn pupils into future social agents rather than mere communicators. Learners' involvement in such projects (project-based learning) as social actors will help them to develop different skills such as taking collective responsibility, getting involved in joint action, developing personal autonomy, making negotiations, decision-taking, critical reasoning or respect for others and tolerance. All such skills are of great importance for them to be able to communicate and to live and work successfully in democratic societies (Nunn et al., 2016).

Moreover, these practical experiences and activities of real-life situations also foster civic participation and better understanding of the social environment, developing empathy towards the needs and perspectives of others. Instead of passive learning or theoretical instruction, this approach, as Storms (2012) stated, emphasizes hands-on involvement in real-world issues and challenges, encouraging individuals to take

meaningful actions to address societal problems, advocate for social justice, and contribute positively to their communities.

In short, the action-oriented approach not only fosters foreign language acquisition, but also prepares students to become active and responsible citizens in an intercultural world. Through the participation in projects and mini-projects, students improve their language skills and develop intercultural and citizenship skills, preparing them to face the challenges of contemporary global societies. This pedagogical approach represents a significant advance in language teaching, aligning with today's needs and developing in individuals the ability of navigating and contributing positively to an increasingly diverse world.

As projects are key to the Action-oriented Approach, it is important to mention its relation to *project-based language learning*. Individual or collaborative projects prioritize taking action and learning by doing, focusing on an experiential, meaningful and active learning which provides action opportunities for the achievement of language understandings, practical implementations and the growth of the learner's autonomy (Piccardo & North, 2019).

Following this context, a holistic Project-Based Language Learning approach manages to provide an adequate coverage of all students' skills and academic contents. Through complex tasks or projects, based on challenging questions or problems across languages, learners not only have an active role and participation in design, problem-solving, decision-making or research activities, but also they need to employ the target language in a meaningful way to achieve a final goal or product (Nunn et al., 2016).

1.4 Superdiverse communication in the 21st century

In our complex modern societies, characterized by higher and higher population diversity and numerous migratory networks, the concept *multiculturalism* has been gradually replaced by the new notion of super-diversity (Blommaert & Rampton, 2015). This complex term may be defined as “the multiple sources of diversity, such as religious, social, cultural, educational, economic, or gender diversity, as well as age and country of origin” (López Peláez et al., 2022, p. 166).

In recent years, this term has also been used to accompany the term *communication*. *Super-diverse communication* may be understood as the existence not only of multiple modes of communication such as oral, visual, written or digital formats, but also the existence of multiple forms of interpretation, alternatives and points of view of how these modes of communication convey different messages or meanings (Lewison et al., 2014).

In our current era, the different modes of communication available play a significant role in shaping perceptions and influencing individuals' viewpoints. Different means, such as words, nonverbal cues, images and body language, can profoundly impact how we perceive the world around us and how we respond to information, influencing our beliefs, attitudes and behaviours (Kellner, 2002)

In view of the complexity of today's communication systems and the possible interpretations together with the idea of training students as intercultural and responsible communicators, the need arises to train kids in discovering and reading meanings, uncovering the hidden ideas and assumptions behind a text or a picture, considering multiple points of view and exploring beyond the apparently visible ideas (Lewison et al., 2014).

It is also demonstrated that textual and visual analyses enable students to engage in social actions and contribute to the creation of a better, more just world (DeVoogd, 2006). The hidden, moral messages of analysed texts and pictures can impact and influence young children's civic participation or perception of social topics such as immigration (Brownell & Rashid, 2020).

In light of this, the importance of working on *pluriliteracies* and *critical literacies* in the classroom increases, insofar as teachers should not only teach students basic language skills or train their communicative ability, but also develop their critical awareness so that they will be able to question different information rather than passively accept the information they encounter (Pennycook, 1999).

In this way, the school is no longer limited to the narrow skills-based model of learning to read and write in a traditional sense, but encompasses a diverse and complex range of literacies, giving rise to the *pluriliteracies approach* (Coyle, 2015). This is why Coyle & Meyer (2021) also argue that general reading and writing skills are not enough to

empower students to carry out non-routine problem solving tasks and participate in authentic, interactive and context-appropriate communication; it is therefore necessary to develop a range of different literacies and skills (*pluriliteracies*) in the newer education systems to equip learners with the ability to construct and build language meaning, think critically, interpret in depth and successfully communicate knowledge across cultures, languages and disciplines.

According to García et al., (2007), the fundamental characteristics of a *pluriliteracies approach* in language learning-teaching are the following:

A pluriliteracies approach a) emphasizes the integrated, hybrid nature of plurilingual literacy practices; b) values all plurilingual literacy practices equally; c) highlights the continuous interplay of multiple languages, scripts, discourses, and registers; d) calls attention to the ways in which multilingual literacies are enmeshed and rely upon multiple modes, channels of communication, and semiotic systems; e) and adopts from new literacy studies a constant awareness of the ways in which cultural contexts and social relations influence literacy practices (pp. 12-13).

Following this line, according to Coyle (2015), pluriliteracies shift the emphasis from solely enabling and empowering learners to meaningfully communicate across people, languages and cultures, to also highlighting the critical role of language in shaping students' thinking and learning.

Moreover, *pluriliteracies* are also described by Coyle & Meyer (2021) as the new interpretation of *CLIL* (*Content and Language Integrating Learning*). These authors consider that it has been proposed “an original new "pluriliteracies" approach which refines and develops current thinking in CLIL” (p. 1), as its aim is to “build learners’ meaning making potential, in order to help them move along the knowledge path into a subject, enabling individuals to become independent thinkers and autonomous learners within subject communities” (Meyer et al., 2015, p. 6).

Cope & Kalantzis (2010) also highlight the importance of recognising the new literacies present in our contemporary society, arguing that language is increasingly produced in multimodal, digital or visual ways, where written linguistic modes interact with visual, auditory, gestural and spatial patterns of meaning, which implies a significant shift in education, as teaching is no longer limited to the traditional literacy of reading and writing, but expands to include these new forms of literacies.

In turn, in keeping with the idea of training intercultural and responsible communicators, educational policies are increasingly concerned with promoting a critical understanding of how language and texts shape our ideologies and thoughts and are, at the same time, shaped by social, cultural and technological contexts (Janks, 2013). *Critical literacy* seeks not only the ability of students to read and write in a conventional sense, but also the ability to analyse, question and produce meaning from information and messages presented in textual and visual form (Chaka, 2019).

For such a purpose, students must be able to recognise individual letters, establish connections, use information from the whole text and the context and analyse the words and the sentences. What makes for successful critical literacy is the integration and analysis of all the micro features of a text/picture, making connections with all the information and analysing how relations of power work through these modes of communication, with the aim of extracting various interpretations, hidden messages and specific social or ideological thoughts (Comber, 2013, p. 589).

The *critical literacies approach* is deeply rooted in the work of pedagogues such as Paulo Freire, who emphasised the importance of reading the world, as well as fostering a critical awareness in a society where information and messages, presented through multiple channels, are never neutral; they are always written and presented from particular perspectives, points or contexts, carrying with them specific ideologies and being capable of discerning validity, positioning readers and influencing our thoughts and ideologies (Vasquez, 2007). Furthermore, in accordance with these positions, Janks (2013) argues that critical literacy produces us as particular kinds of human subjects and that words are not innocent, but instead work to position us.

Thus, visual or textual literacy involves not only the ability to interpret images and texts, but also the ability to analyse the cultural and ethical contexts in which these images or words are produced and received (Thompson, 2019) as well as “to understand experiences and texts from our own perspectives and from the viewpoints of others and to consider these various perspectives concurrently” (Lewison et al., 2002, p. 383).

In conclusion, training children in *pluriliteracies* and *critical literacies* is essential to prepare them for an increasingly complex and diverse world. This involves going beyond traditional literacies, including more competences in interpreting and creating meaning through different modes of communication. In doing so, it not only fosters

children's cognitive and communicative development, but also equips them with the tools necessary to understand social messages and to participate effectively and critically in society, shaping our students as true intercultural and responsible communicators.

2. A MULTIMODAL VISUAL ANALYSIS OF TWO PICTURE BOOKS

The following section delves into a methodological and theoretical framework for the analysis of the multimodal affordances in children's picture books. Such a framework rests upon the foundations of Hallidayan Systemic Functional Linguistics and is epitomised by Kress & van Leeuwen's (2021) *visual grammar* and, particularly, by its adaptation to picture books by Painter et al. (2012).

Based on this theoretical framework, I will also develop an observation sheet with concise descriptions of the most significant descriptive categories. Subsequently, I will utilize this framework to conduct a qualitative visual analysis of two picture books, namely *My Name is Not a Refugee*, by Kate Milner (2017), and *The Day War Came*, by Nicola Davies (2018). Through this analysis, I aim to deconstruct the imagery and illustrations within these books, interpret their main ideas and themes and discern the messages they convey to children.

In addition to the qualitative analysis provided, this section will conclude with a brief comparison of the two books in order to observe the differences and similarities presented, in terms of the illustrations, and how they affect the viewer's emotions.

2.1. New visual literacy and SFL's visual grammar as a resource to uncover power relations and asymmetries in discourse

Contemporary societies have become increasingly dependent on the necessity to communicate instantly, constantly and universally. The centuries-long domination of texts and words in the transmission of information in society and culture, particularly in Western culture, is coming to an end due to "the new pictorial turn, which means that images no longer exist primarily to entertain and illustrate; rather they are becoming central to communication and meaning-making" (Felten, 2008, p. 60).

The components of visual images encountered in art and in life have the power to convey meanings, ideas and ideologies, hiding information or messages to be read and,

even, to shape our comprehension, feelings and interpretation of the world, beyond the literal texts (Lundy & Stephens, 2015). This is echoed by Midalia (1999), who considers that visual images, like other communicative representations, “are never innocent or neutral reflections of reality (...) they re-present for us: that is, they do not offer a mirror of the world but an interpretation of it” (p. 131).

In addition, as Kress & Van Leeuwen (2021, p. 3) stated, visual representations, like linguistic structures, realize meanings and trigger or foster specific interpretations and modes of interaction by those who observe them. Thus, just as certain pieces of information or ideas can be 'said' verbally through written texts or spoken words, others find their best expression in the visual realm. For example, what is expressed in language through lexical and structural choices can be also expressed visually through the use of different combinations of colour or compositional structures.

In view of this, it is a reality that today's children have become big global and daily consumers of multimedia and visual communication. In their everyday lives, they are increasingly immersed in a steady stream of pictures from diverse platforms (i.e., social media, the Internet, television, film and advertisements) (White, 2012). And, unfortunately, as Lundy & Stephens (2015) posited, “children often lack the skills necessary to move beyond passive receivers of visual media messages” (p. 1058). This is why, according to Felten (2008), “visual literacy, whether conceptualized as a distinct set of capacities or as part of a larger multimodal literacy, should be recognized among the fundamental goals of education” (p. 60).

In this context, considering our current world, where technology reigns supreme and visual impact is constant, it is essential for teachers to be capable of analysing the images of the picture books that they will eventually use with their kids in class, and for students to be able to understand the nature of the meanings and information conveyed by visual choices, as well as to interpret and think critically about the significance and relations of what they are seeing (Giorgis et al., 1999).

In line with these ideas, mention should be made of the concept of *new visual literacy*, which can be understood as a set of skills which equips individuals to successfully interpret, analyse, deconstruct, use and create images and visual media. It goes beyond surface observation, encompassing critical thinking, cultural awareness and creative understandings (Lundy & Stephens, 2015). In turn, this concept has been described as

new, as opposed to its previous (old) interpretation, *old visual literacy*, which refers to visual communicative components subordinated and subservient to verbal language in which images are not independent and they are designed as unstructured replicas of reality. However, *new visual literacy* is involved in a complex connection of verbal language, images and other types of graphics, where each of these elements is independent and the different forms of visual representation do not try to duplicate reality, but are freely and openly structured and designed (Kress & Van Leeuwen, 2021, p. 21).

Moreover, new visual literacy also leads students to understand and analyse the contextual, social, cultural and ethical aspects or components involved in the production of visual materials, enabling them to become better critical thinkers and encouraging them to actively deconstruct images in order to extract insights beyond mere observation (Hattwig et al, 2011).

Systemic Functional Linguistics' *visual grammar*, as developed by Kress & van Leeuwen (2021), constitutes a paramount tool to uncover the explicit and implicit knowledge and patterns about regularities "of contemporary visual design practices in 'Western' cultures and to the signs and rules underlying a culture-specific form of visual communication" (p. 4). As such, this framework comprises an inventory or description of elements, systems and combinatory principles underpinning most practices of communication through the use of visual elements to construct and convey meaning (Moerdisuroso, 2014).

Visual grammar must be studied and understood within the theoretical framework of *social semiotics* (Kress & Van Leeuwen, 2021, p. 7), the study of how signs and symbols are used and combined within different social practices to convey specific messages and ideologies of social action; it makes concrete the multifaceted nature and the complexities of meaning-making and it is indispensable for those interested in investigating the signs and resources we use to communicate and their possible combinations (Van Leeuwen, 2005).

Michael Halliday's social semiotic theory of language (1978) highlights the powerful role that language plays in our lives not only to recognize and use different choices for producing information, but also to analyse and interpret how these choices are functional for construing meanings (Schleppegrell, 2004, as cited in Handford, 2012, p.

21). According to Halliday’s theory, a communicative system fulfils three purposes or functions (*metafunctions*) simultaneously, all three being equally important: the *ideational* function, meant for constructing experiences and representations of our world; the *interpersonal* function, intended for enacting (or helping to enact) interactions with the listener or reader for specific social purposes; and the *textual* function, aimed at relating communicative acts into larger wholes through resources such as layout, pace, and rhythm, among others, in order to endow a text or interaction with cohesion, composition, or structure (Jewitt, 2015).

Kress and van Leeuwen drew inspiration from this social semiotic theory of language in developing their grammar/theory of visual design, thereby adapting SFL systems to the visual mode of communication, and exploring in detail how the ideational, the interpersonal and the textual metafunctions are realised in the visual domain (Painter et al., 2012).

From now on, the focus will shift to a description of the most relevant analytical categories the qualitative analysis to be reported in [Section 2.2.1](#) and [Section 2.2.2](#) will draw upon. The analytical scheme proposed herein is inspired by Kress & Van Leeuwen’s (2021) original scheme, as well as by the revised version put forward by Painter et al. (2012), applicable to the analysis of children’s picture books.

Regarding the *ideational/representational metafunction*, this is understood as “the capacity of semiotic systems to represent objects and their relations in a world outside the representational system” (Kress and Van Leeuwen, 2021, p. 47) and the following table shows its fundamental categories.

<p>Participants</p>	<p>This category considers the relationship between the participants in the image.</p> <p>Transactional / Analytical structure</p> <p>Actor /Goal</p> <p>Carrier / Attribute</p>	<p>→</p> <p>What kind of interaction takes place between the different participants? Do you identify actions done by an Actor to a Goal? Do participants act on other participants or do they collaborate together to act on another Goal?</p>
<p>Processes</p>	<p>This category examines how actions are represented and what meanings they convey.</p> <p>Narrative processes (action / reactional/speech/mental)</p>	<p>→</p> <p>What kinds of actions are being represented in the image? Do the visual elements suggest abstract ideas or concepts rather than a sequence of events? What participants are involved and what interactions occur? Does the process require a single participant or more?</p>

	Conceptual processes (classification/ analytical / symbolic structures)	
Circumstances	This category refers to the settings, the place where these actions occur, and the contrast between foreground and background.	→ Do foregrounded participants overlap and partially obscure the scenery? Is the scenery depicted in low detail or soft focus? Does the scenery have duller colours, or lighter and brighter colours?

Table 2. Key analytical categories pertaining to the ideational metafunction

Secondly, the *interpersonal metafunction* in visual communication refers to the interaction and social relationships between all the participants: the producer, the viewer and the depicted or represented participants (Pertama et al., 2018, p. 424). Kress and Van Leeuwen (2021) define it as:

The interaction between the producers and the viewers of images (...) It involves two kinds of participants: represented participants (the people, places and things they depict) and interactive participants (the producers and viewers of images) and three kinds of relations: (1) relations between represented participants, (2) relations between interactive and represented participants; and (3) relations between interactive participants (p. 113).

The key analytical categories to be considered in the analysis reported below are as follows:

Gaze	This category considers whether the represented participant is looking directly at the reader or not. Direct / Indirect gaze Demand / Offer	→ Is the participant staring directly at the reader? Is the reader's gaze aligned or not with the character's? Is he/she looking elsewhere? What effect does the direction of the character's gaze have? What emotions or intentions are being conveyed?
Social distance	This category refers to the closeness or otherwise of the characters to the viewer of the image. close shot / medium shot / long shot	→ How far apart are the characters from the viewer? Is the character's position used to convey a message to the viewer? How does the type of shot chosen help to create a greater or lesser familiarity with the characters?
Power and involvement	This category refers to the perspective and angle from which the scene or subject of the image is depicted.	→ From which angle is the scene or subject presented in the image? Does the angle selected convey a power symmetry or asymmetry between the represented participant and the viewer? Does the

	Low angle / High angle / Central perspective Frontal angle/Oblique angle	angle selected convey a sense of involvement or intimacy with the represented participant?
Pathos and Affect	This category considers the way characters are depicted in picture books on the basis of the degree of detail and realism of the drawing Minimalist / Generic / Naturalistic	Are the characters drawn with great detail? In which category would the characters fall (minimalist, generic or naturalistic)? What emotion(s) (if any) do the represented participant(s) reveal? What emotion(s) (if any) does the style of representation chosen evoke in the viewer? How does the drawing style of the characters relate to the overall emotional tone of the image?
Ambience	This category refers to how colour is used in the image to establish a particular atmosphere or convey a certain emotion to the viewer. Vibrancy / Warmth / Familiarity	What is the predominant colour palette in the image? Are the colours very varied or very similar? What sensations or emotions do the warm colours convey? And the cold colours? What can the use of light colours and low saturation in an image mean?

Table 3. Interpersonal metafunction's categories

2.2. Applying visual grammar to the qualitative analysis of two storybooks on migration

This section is aimed at a qualitative visual analysis of the illustrations of two picture books on migration drawing upon the categories from SFL's visual grammar outlined and described in [Section 2.1](#). The ultimate goal is to analyse the different images, interpreting their main ideas and what they convey, as well as observing how they can influence children's perception by conveying a particular social message (in relation to child refugees and migration).

The following subsections provide the fundamental information on each of these picture books, i.e. *My name is not a refugee* and *The day war came*, along with an exploratory qualitative visual analysis of their images and their effect on the viewer, addressing some of the categories listed above. The last subsection is devoted to analysing and comparing both visual analyses, reviewing their similarities and differences and drawing some conclusions.

2.2.1. My name is not refugee

The first picture book selected for analysis is called *My name is not a refugee*, a picture book written in 2017 by Kate Milner, an award-winning author and illustrator, which

delicately navigates the complex themes of refugees and immigration in a gentle and compassionate manner.

The story revolves around a little boy and his mother who one day have to say goodbye to their friends, their city and their home because it was not a safe place. In search of a better life, they travel a long, strange and difficult journey, sleeping in unfamiliar places with more people, seeing new things, eating rare food or hearing different languages. Sometimes it was exciting, but normally scary.

At the end, when they reach the safest place, they are able to unpack and soon these strange words will start to make sense. However, in the new place, people will refer to them as refugees and this is why the author reminds them of a nice sentence “always remember that your name is not refugee”.

The author of this book drew inspiration from the recent refugee crisis to write this story. However, she decided to not situate geographically the characters and the plot with the aim of emphasizing the universality of a phenomenon (immigration due to wars) which could impact anyone and anywhere.

Having briefly contextualised this picture book, I will now proceed to the qualitative analysis of its illustrations.

First of all, we should interpret the inter-image relations (how the different illustrations are connected). In line with Painter et al.’s (2012) study, in this book, the images are interconnected by a page-turn, as each individual image fills the two pages, as can be seen in the following figure.



Figure 4. Representation of page-turn images

Secondly, concerning *processes*, which refers to the actions represented in the images, the narrative processes are the predominant ones. These processes are characterized by

showing dynamic relationships or sequences, involving one or more characters or objects engaging in different interactions and activities.



Figure 5. Some examples of narrative processes

Some of these narrative scenes reflect action non-transactional processes in which the protagonist, alone and without interaction and exchange with other participants, engages in different sequences or actions of the story.

In this book, these types of actions are usually used to reflect direct expressions of the characters' emotions since, in the absence of other participants, all attention is focused on him. For instance, as can be seen in the following figure, the protagonist appears alone reflecting the different emotions he experiences on the long and difficult path to reach a safer place. In this path, the character represents different attitudes and emotions such as sadness, loneliness, happiness, energy, hope... through his facial expressions, his movements and physical positions. And, as no additional character appears, all eyes are directed to him and his emotions.

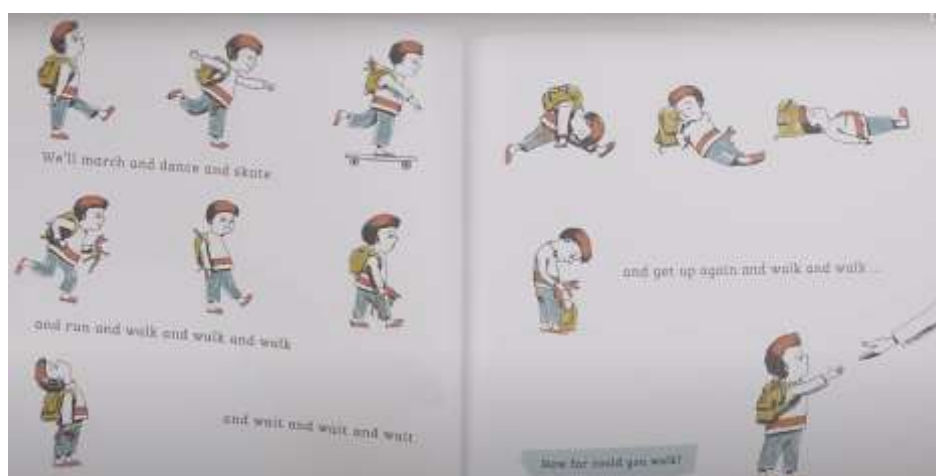


Figure 6. An example of action non-transactional processes

To the same extent, numerous other illustrations show action transactional processes in which an exchange or relationship occurs between several participants, such as the case of the scenes in which the child is talking with his mother or those in which they interact with other refugees (see Figure 7).



Figure 7. Two examples of action transactional processes

Also, in the category of narrative processes, we find scenes in which reactional processes are reflected. These processes involve responses and reactions of the characters to different situations or actions. An example of a reactional process could be the following figure in which the child reacts and shows surprise at vehicles that he has never seen before.



Figure 8. An example of a reactional process

However, it is important to mention that, unlike the boy, the mother does not usually show facial reactions or feelings to the different situations or sequences of the story, as she appears in most of them wearing a hood in order to hide her face and her identity,

and thus go unnoticed, giving all the prominence to the boy and his facial expressions. At the same time, the mother's clothing could also be a sign of feeling vulnerable and insecure as she wants to hide herself from a difficult and dangerous situation and she may feel afraid and unable to face the challenges of the environment (see next Figure).



Figure 9. Visual representation of the mother's clothing

On the other hand, taking conceptual processes into account, we could find classification processes when observing actions that involve classifying or categorizing people. An example would be the following figure in which all the characters are part of a homogeneous group and they are classified as a mere group of refugees, taking away all their personality or individuality, by placing all of them in a long row, in very dark colours and with their faces very blurred so that none of them stand out.

The aim of depicting all the characters in the same way, eliminating their distinct personalities and defining them as a unit is to convey a sense of vulnerability to the viewer, to evoke empathy for their difficult situation and to draw attention to the broader issue of refugee crises.

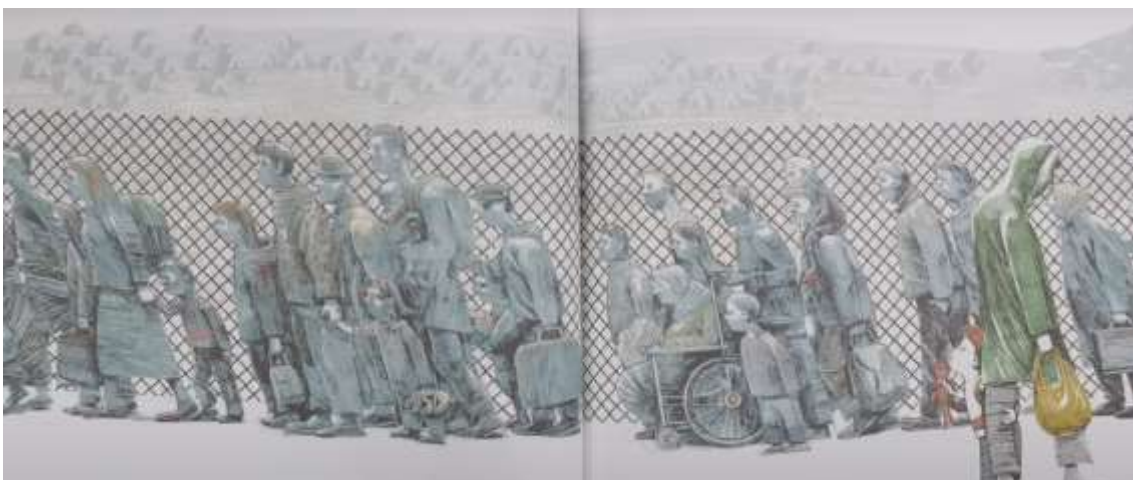


Figure 10. An example of a classification process

Figure 10 could also be framed in the category of *graduation*, more specifically in the subcategory of “upscaled quantification: number”, characterized by representing a high number of the same items. In this case, we observe a large set of characters drawn and depicted identically, with the same colours, the same facial expressions and the same position.

Quantification choices play an important role in ensuring an attitudinal response in the spectator. Using upscaled quantifications (crowd rather than one or two people in a sequence) is often used to invoke a negative reaction in the viewer, making it more difficult for the spectator to identify or connect emotionally with each person in the image. This type of representation also conveys a sense of an overwhelming or conflicting context in which each character becomes a mere member of a group (human depersonalisation) and all the characters are portrayed as anonymous and easily replaceable, which can generate a negative emotional response.

As for *circumstances*, quite interestingly, the setting of this picture book is almost entirely white and devoid of details; this could be intended to create a stark contrast with the foreground, thereby highlighting the main characters and their actions and providing them with a total volume of prominence as they stand as the only visual stimuli. Moreover, by avoiding any visual connection with the background, the foreground becomes the focal point of the reader’s attention.

Furthermore, this minimalist approach, depriving the background of details, not only suggests a sense of simplicity and clarity, but also allows the reader to interpret the story in a more open and subjective manner. The absence of specific details invites readers to imagine the environment and the context of the story, leading to a variety of personal interpretations.

Turning now to the interpersonal metafunction, specifically to the *gaze* category, the storybook does not adhere to one specific style, but rather presents several options.

At times, the main character, the little boy, looks directly at the viewer (eye-contact), establishing a sense of connection and affinity with the viewer, demanding something from him/her (such as empathy or help) and asking for some kind of imaginary relationship. In addition, the fact that the character appears to be looking and smiling at the viewer (as can be seen, for example, in the front cover) conveys emotions of

tenderness, familiarity and warmth, generating a sense of empathy and closeness and an emotional connection with the viewer.



Figure 11. Representation of direct gazes to the viewer

These direct gazes appear to invite readers to move from mere passive observation to social action and solidarity with refugees of the world.

However, at other times, many other scenes reveal an absence of gaze between the character and the spectator or, even, characters standing with their backs to the spectator. These are images that position the spectator as an “observer”, offering him/her only the information to be assimilated or reacted to.



Figure 12. Representation of absence of gaze and a character with his back to the spectator

The indirect gaze does not create a direct interaction and connection between the spectator and the characters, but focuses specifically on recreating the experiences and the sequences without other visual stimuli or without diverting the attention to a possible direct gaze. In turn, the absence of gaze can also symbolise the emotional

distance that separates the characters and the viewer, who experience a very different reality.

Another category to consider is the proximity of the characters to the viewer (*social distance*). In this picture book, most scenes use a long shot that captures a wide field of view and full-body representations, showing the characters at a considerable distance, as in the next figure.

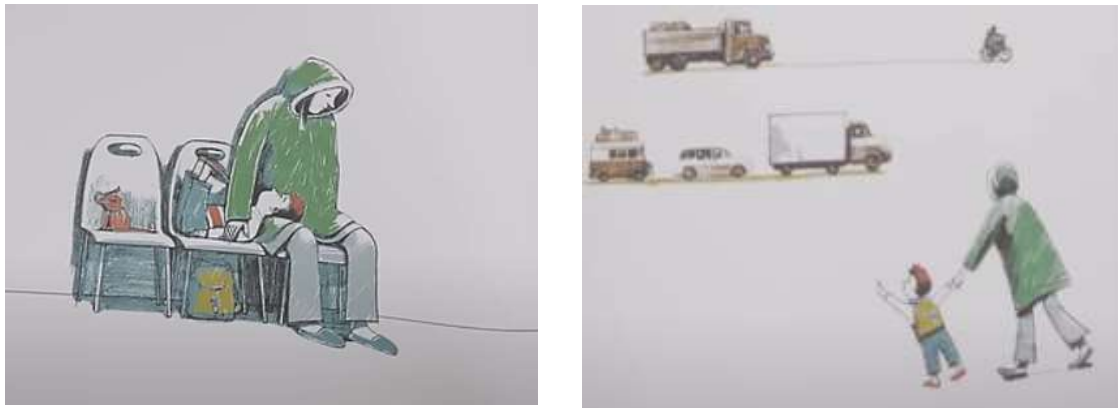


Figure 13. Representation of long shot scenes

This type of social distance, in which the subjects usually appear far and as small and fragile figures, is used to reflect again the emotional distance between the reader and the character and, even, it might metaphorically symbolize people's emotional disconnection towards refugees in the real life. It also serves to reflect the feeling of isolation and vulnerability that these characters feel and the magnitude of the challenges they face.

However, it is also true that this feeling of isolation, vulnerability and sadness of the characters (especially of the child protagonist) evokes an emotional response in the viewer, generating feelings of sympathy, compassion and concern.

Finally, long shot scenes are also often used to show a broad setting that reveals details about the environment, the location or the situation in which the characters are found. However, as mentioned before, the setting is completely white without any details and without offering any clue of context or location.

Next, regarding the predominant *point of view* in the illustrations of this picture book, the horizontal angles stand out by placing the reader at the eye level of the characters

and providing a sense of equality between the reader and the figures, fostering a deeper connection and understanding.

In turn, in addition to horizontal angles, high angles are also used in some scenes to illustrate the vulnerability and weakness of the child and his mother and to represent a sense of superiority of the spectator. By looking at them from above, the illustrations emphasize how small and fragile they appear in various overwhelming circumstances, conveying feelings of sadness and helplessness to the viewers.

In the following illustration, we can observe a scene from a high angle which not only represents a broader setting, but also evokes feelings of sadness and loneliness to the viewer and reflects an asymmetry of power in which the spectator has a role of superiority while the characters are seen as fragile and vulnerable.



Figure 14. Representation of a high angle scene

As for the *Pathos and Affect* category (the way in which the characters are represented based on the degree of detail and realism of the drawing), the characters in the book fall into the "minimalist" subtype as all human characters are characterized by using circles or ovals for people's heads, with dots or small circles for the eyes and few details to enrich the design, the style of representation being less realistic, as the following example shows.

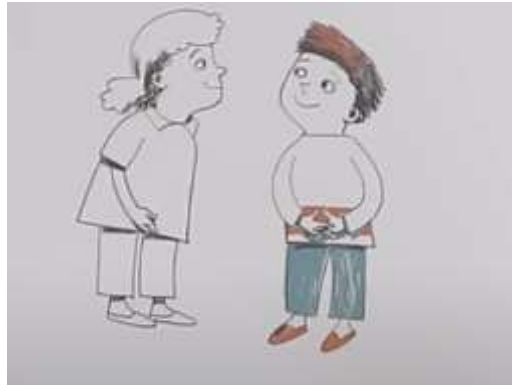


Figure 15. Representation of human characters by minimalist categories

This type of representation does not suggest a total emotional identification of the viewer with the character since the elimination of details can create a certain sentimental distance between the viewer and the figure. However, although these characters do not create a strong connection with the viewer, by simplifying visual details, the spectator can focus more objectively on the sequence and the key elements to be conveyed. In turn, this minimalist approach, without complicated details, makes it easier for younger children to understand and process the images.

Finally, I will analyse the picture book in relation to the category of *ambience*, understood as the choices in the use of colour and their effect on the viewer.

In general terms, the book uses a set of different colours among which cold and muted tones such as greys and dark blues predominate to convey a sense of melancholy, sadness or isolation when fleeing their home in search of a new life; however, these are contrasted by the presence (to a lesser extent) of brighter and warmer tones such as reds, blues and greens which evoke feelings of familiarity, hope and optimism.

The predominant colours, dark ones such as grey, dark green and black, are used to convey the insecurity, the emotional tension and the anguish that refugees often suffer when having to leave their family members and most precious memories behind (see [Figure 10](#)). Grey can also convey a sense of austerity and harshness of the environment towards refugees. As can be seen in the following figure, these colours are used to attract the viewer's attention and convey feelings of sadness and empathy towards these people.



Figure 16. Use of dark colours to convey insecurity and anguish

In the case of the following figure, the grey colour and the low saturation also represent the depersonalization and dehumanization of the refugees, which refer to the loss of their individuality as they are illustrated as a homogeneous group and not as individuals in search of a better life.



Figure 17. Use of grey colour to depersonalize refugees

On the other hand, in terms of the brighter and lighter colour palette, there are several illustrations in which red, green and blue details predominate, reflecting small signs of optimism and vibrancy of the characters in finding a safe place. These bright and more saturated tones symbolize the hope and resilience of people when facing adversity.



Figure 18. Use of lighter colours as a sign of optimism

Finally, just as in the setting, the constant use of white can symbolize different meanings; first of all, uncertainty regarding the displacement and the search for a new home; secondly, it can also symbolize simplicity by representing less loaded scenes in which the main focus is the character; and, ultimately, purity and hope on the part of the protagonist and his mother who only want to find a safe place.

2.2.2. The day war came

This picture book, illustrated by Rebecca Cobb in 2018, is an adaptation of the poem written by Nicola Davies, who also adapted it later to a children's picture book, which conveys the importance of kindness and understanding towards those who have been displaced by conflict.

The story of this book revolves around the lonely and difficult journey of a little girl who loses everything and everyone when war comes to her city and her home, including her family, her classroom, her happiness and her sense of security. Scared of the conflict, she must flee far: on roads, through fields and mountains, on buses, and even on boats in danger of flooding.

Finally, she reaches a new country. Yet, even there, she cannot escape war: it is in her heart, and in the eyes and behaviour of the people of the new country.

Worse, when the girl manages to find a school, the teacher does not let her in because there is no chair for her, no seat for her in the classroom.... Fortunately, another child finds her, scared and alone, to tell her that he has found a chair for her, inspiring children to always welcome others and not leave them alone, especially if they come from difficult or complicated situations.

It is a heart-wrenching picture book that perfectly explains and visually reflects the displacement of people, especially children, in wars, and the trauma and problems experienced by those forced to flee their homes, highlighting the importance of welcoming them in the host countries.

As for the social context of this inspirational poem, it was written due to the author's outrage and emotion in response to the British government's refusal to accept 3,000 unaccompanied refugee children from Syria in the spring of 2016. The poet asserts the thoughts and the images of abandoning these children alone in the world rather than welcoming them. Subsequently, the poem was published in The Guardian newspaper alongside an illustration depicting an empty, grieving chair, symbolizing a seat in a classroom.

As an interesting side note, when Jackie Morris, a famous British writer and illustrator, read Nicola Davies' poem, she was immediately inspired to paint a poignant image of that illustrated chair of the poem, as an unattainable resource for the refugee child who has already lost everything. She also prompted a Twitter campaign, known as #3000chairs, which encourages and invites illustrators, artists and anyone willing to join in to draw or paint an empty chair and post it on Twitter using #3000chairs.

After finishing the brief summary of the picture book and the explanation of its social context, I will proceed to the qualitative analysis of its illustrations.

To begin with, I am going to comment on the *processes* category. Firstly, the presence of narrative processes is constant. Non-transactional action processes particularly stand out, in which a single character, usually the protagonist girl, carries out an action without further participants, such as when running from the ruins or escaping war.



Figure 19. Representation of a non-transactional action process

Illustrations representing transactional action processes, though, also appear. In these cases, two or more participants are involved in an active process of communication or movement such as when the father (Actor) sang the baby brother (Goal) back to sleep or when the boy (Actor) is moving the chair towards the girl (Goal) as a welcoming gesture; although the girl does not appear in that scene, the text makes it clear that it will be given to her and the illustration is perceived from her eyes; therefore, a dynamic of interaction is evident (see next Figure).



Figure 20. Representation of a transactional action process

In addition, in the section of narrative processes, I could also find reactional processes which show the emotional reactions of specific characters towards a Phenomenon, transmitting to the viewer different ideas and emotions. For instance, the following illustration shows the reaction of surprise and doubt of the students and the class teacher (Reactors) at the arrival of the protagonist (Phenomenon).



Figure 21. Representation of a reaction process

As for conceptual processes (reflecting relationships and attributes of elements in a more static and generalized way), they appear to a lesser extent, but I have been able to find some symbolic processes. These ones are characterized by employing visual elements to represent abstract ideas or to convey deeper meanings.

For example, on the last page of the book, there is a striking illustration showing numerous empty chairs forming a path down the aisle (see Figure 22). These chairs do not have a literal meaning, but rather they represent an invitation for the girl or any other child in the same situation to join the classroom and the community. They symbolize acceptance and the willingness of the community, providing a place for those displaced by war and indicating hope for a new start.



Figure 22. Representation of a symbolic process

Considering the category *circumstances*, the setting of the book plays a changing and varied role depending on the experiences of the characters and the ever-changing landscapes. All the illustrations present a background and visual elements beyond the characters, but these settings are very varied depending on what they want to convey.

The predominant background colour is often depicted in grey, black or muted tones, reflecting the desolation and devastation caused by conflict. This contrast between the muted background and the characters indicates the harsh and difficult reality they face and reflects sad emotions which make the viewer reflect on the gravity of wars in children's lives.



Figure 23. Contrast between the muted background and the main character

In addition, the absence of bright colours in the background of some scenes symbolises the trauma suffered, the sense of vulnerability, the happiness lost by the protagonists and, even, the loss of identity as these unlit colours dull the character and depict him with ill-defined, faded and slightly blurred figures. The following figure depicts a scene with a totally dull and greyish setting that generates feelings of sadness and desolation in the viewer.



Figure 24. Use of grey and muted backgrounds

Furthermore, in relation to the details, a minimalist approach to the background predominates, which allows readers to focus primarily on the characters' stories and also allows them to imagine the context and environment of the sequences.

However, in the early pages, before the outbreak of war, the setting of this book is totally different as it employs brighter and more vivid colours along with more complex details. This setting serves to highlight and contrast the innocence and normality of the characters' lives before the conflict and it also serves to create a sense of warmth, happiness and familiarity, as can be seen in the next figure.



Figure 25. Use of bright colours for the setting

This juxtaposition between the pre and post-war settings underlines and shows the profound impact of the war on the lives of the main characters and emphasises the stark contrast between the two realities.

When considering the *gaze* category, this book is similar to the previous one since we find both direct looks at the viewer and indirect ones.

First of all, in certain scenes, the main character is looking directly at the reader (as in [Figure 25](#)) to capture their attention, create a certain emotional connection and concern, generate feelings of empathy and tenderness and demand gestures of help and understanding from the viewer.

However, in most of the scenes and the course of the actions, I find absence of the character's gaze with the viewer. In these illustrations, the objective is for the viewer to focus on all the visual elements and the scene as a whole, avoiding visual stimuli (such as a direct gaze) that can take away the importance of other components of the scene.

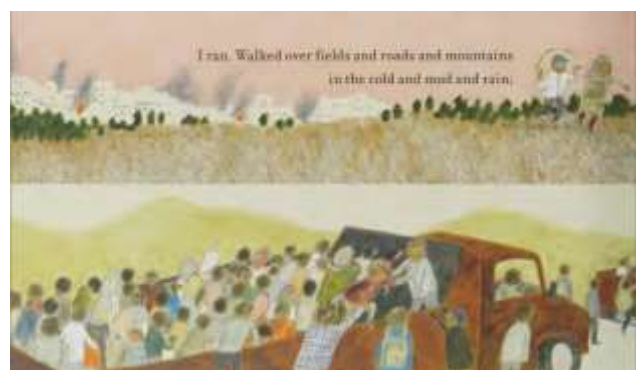


Figure 26. Representation of absence of gaze

Regarding the proximity of the characters to the viewer (*social distance*), in this book the far/long shot predominates since, in most of the scenes, we can observe the complete figure (full-body representations) with space around it. This type of representation discourages the formation of a close personal and emotional relationship of the viewer with the characters and creates a sense of distance between them as the viewer observes the scene from afar and is not fully immersed in the context.

However, in the case of this book, it is possible that the author uses this type of representation of far social distance for different objectives, such as representing the isolation that the protagonist experiences in the midst of chaos when she is completely disoriented and disconnected from the environment and the people around her. And, at the same time, the long shot can be used to show the characters as small and vulnerable figures in a cruel and hostile environment, highlighting their loneliness and their struggle to find a safe place in the world. In the following figure, this type of representation of the characters can be observed.



Figure 27. Long shots and far social distance

Despite the dominance of long shots, it is true that in the initial scenes of the book, before the outbreak of the war, the book's illustrator uses close and medium shots to depict the characters (see Figure 28). In this case, the aim is for the spectator to have an emotional relationship with the character, feeling a sense of familiarity and empathy towards him before the tragedy is unleashed. This prior connection enhances the impact and emotionality of the spectator after the outbreak of the war, experiencing a greater sense of personal connection with the character.



Figure 28. Representation of medium shots

As for the *point of view* from which the images are represented, this picture book essentially combines horizontal and high angles. The former are mainly used to give all the elements of the scene the same weight and importance. In turn, this angle gives the viewer a sense of involvement with them and greater attention to all the visual elements.

And, on the other hand, high angles, which offer a perspective from above, are used to reduce the protagonist, to flatten him morally and to convey a sense of vulnerability of these characters. This angle establishes a relationship of power of the viewer over the characters, which, in this case, can socially symbolise the helplessness of refugees and immigrants in current real life situations.

In the following picture, we can see how this type of angle reduces and minimises the protagonist and gives a sense of fragility and weakness.



Figure 29. Illustration from a high angle

Next, as for the *Pathos and Affect* category (the way in which the characters are represented based on the degree of detail and realism of the drawing), the characters in the book also fall into the "minimalist" subtype since the human characters, as in the

previous analysis, are characterized by few details, circles or ovals for the heads of people and points to draw the eyes, as the following example shows.



Figure 30. Category of minimalist characters

This type of representation contrasts with the other categories, as it does not aim to excite and captivate the viewer to a great extent, but rather the elimination of details can create a certain emotional distance between the viewer and the protagonist. However, this type of characters' representation allows a more objective appreciation and a deeper reflection on the sequences since the lack of detail ensures that the viewer focuses more on the actions of the sequence and the key elements to be conveyed. It also makes it easier for younger children to understand and process the images.

As for the last category to be analysed, *ambience*, it should be noted that the use of colours is very varied throughout the book, moving from vibrant and warm hues to muted and desaturated tones in order to reflect the shift from a normal life to chaos caused by war.

At the beginning, the scenes are illustrated by bright colours such as red, orange and blue, representing the innocence and happiness of everyday life, as well as warmth and family situations. These scenes, with vibrant hues, depict children playing and a gathered family having breakfast in a peaceful environment, which evoke feelings and emotions of happiness and harmony in the viewer.

In the middle and end of the book, there are also more scenes illustrated with bright colours and high saturation. In this case, these colours reflect symbolic hope and optimism for the future, conveying to the viewer emotions of resilience in the face of adversities. These illustrations especially cover the scenes where the refugees escape

from the war (see figure 31) or when the girl arrives at the new school and, finally, she is acclaimed by all.



Figure 31. Use of with bright colours and high saturation

However, these scenes are contrasted with those which illustrate conflict and war (both the physical conflict and the internal war of the protagonist). These ones are characterized by using dark colours, such as brown and black, and very low saturation.

These muted tones symbolize the harsh reality of the conflict, depicting scenes of destruction and loss, and evoking in the viewer a sense of desolation, tension and vulnerability. These hues also emphasize the sense of fear and sadness of separating from their home and from their communities. The following figure perfectly represents how these dark colours are used.



Figure 32. Use of grey and muted colours

2.2.3. Comparing and contrasting the two previous analyses

Once different categories (processes, circumstances, gaze, point of view, social distance, pathos and ambience) have been analysed and interpreted in the visual qualitative analysis of the two storybooks, in this section, both books will be compared to extract their most important differences and similarities.

First of all, it should be noted that these two picture books, in addition to sharing many similarities in their visual analysis, both revolve around a similar story in which a young protagonist must flee his/her country to find a better and safer life. Both of them, in turn, try to convey a similar social message related to immigration and the hospitality that refugees should receive in host countries.

Regarding visual analysis, the first similarity I find is that both illustrated books use the minimalist category (pathos and affect) to represent the characters, using very simple circles for the head and eyes and very few details in their designs. These types of characters are very unrealistic and, therefore, they do not make the viewer develop a great connection with the characters.

Another category that acts in a very similar way in both books is that of point of view. The illustrations in both picture books use horizontal angles to represent most of their scenes in a balanced way and in which the viewer visualizes the entire illustration as a total volume without distortions or alterations in their sequences.

Moreover, both picture books also use high angles (the viewer observes the characters from above) in some of their illustrations. This angle is used to represent the characters as smaller and as vulnerable and fragile figures in which the viewer has a position of superiority towards them. It is possible that the author uses this angle to symbolize the reality in which we live and in which refugees and immigrants are treated as inferior and more fragile people who are constantly subjected to discriminatory situations.

Like point of view, another category that these books share is social distance; both books mostly present far/long shots for capturing a wide field of view, full-body representations and for showing the characters at a considerable distance of the viewer with space around it.

Regarding the gaze category, we also highlight the great similarity between these picture books. Firstly, both books offer at least one illustration of the protagonist

looking and smiling towards the viewer (direct gaze), which creates a strong connection between the represented character and the viewer and generates feelings of tenderness, warmth and kindness. In turn, these direct looks usually suggest a demand on the part of the character towards the spectator, such as a request for help, hospitality or affinity. The following figure shows those scenes in which the protagonist child appears looking at the viewer.



Figure 33. Use of direct gazes

Most of the scenes in both books, though, present an absence of gaze to ensure the viewer is more attentive or focused on the scenes and the actions depicted therein. The aim is no longer to achieve a connection between the character and the viewer, but rather to give the viewer the role of “observer”, assimilating all the events of the sequence and reacting to them.

As for the category of *ambience*, I could find both similarities and differences between these two picture books. Among the similarities, I would highlight that both picture books use very diverse colours throughout the story, moving from bright and vivid colours in the scenes of normality and happiness (pre-war and post-war) to dull and dreary colours without strength and liveliness to represent the outbreak of war and the desolation of the characters when fleeing their country.

However, as for the differences in this category, I would point out that the illustrations in the picture book *The day war came* have a much wider range of colours and occupy a larger surface area, which means that the illustrations in this book occupy practically the entire page, whereas the illustrations in *My name is not a refugee* are smaller images that occupy barely half of the pages.

On the other hand, one of the most noticeable differences in the analysis of these books may be found in the circumstances category. Whilst the setting of the book *My name is not a refugee* is practically white (very simple) without details or visual elements that accompany the protagonists or the actions, the setting of *The Day War Came* is characterized by accompanying all the illustrations with coloured backgrounds (sometimes muted tones and, at other times, striking tones, and visual elements for enriching and complementing the characters' scene). These differences can be seen in the following figure.



Figure 34. Differences between the circumstances of the picture books

As can be seen, in the book *The Day War Came*, much more importance is given to the weight of the setting and the visual elements in order to offer a greater viewing experience and a much more complex context.

3. A TEACHING-LEARNING PROPOSAL AIMED AT WORKING ON THE PICTURE BOOK “THE DAY WAR CAME” IN YEAR 6 OF PRIMARY EDUCATION

3.1 Introduction

In our educational system, the importance of educating students in values that facilitate their active and responsible participation in society and the importance of students being able to be critical of the information to which they are constantly exposed are increasing to the point of becoming one of the most important tasks for teachers.

In view of this, the learning situation proposed here is based on the premise of not only working on students' communicative skills in a foreign language, using English as a

means or vehicle to achieve different aims, but also promoting critical thinking and the interpretation of texts and images beyond mere observation, as well as fostering among students positive values such as empathy and respect in the face of highly relevant social issues related to immigration.

To achieve this, the teaching-learning proposal, composed of six 60-minute lessons, revolves around the reading and analysis of the aforementioned picture book *The day war came* as a tool for Year 6 of Primary Education pupils to read, interpret and deconstruct its text and images.

This picture book will be worked on through a set of meaningful activities, tasks and projects, related to different topics and to specific communicative skills, in which the student will be fully involved as the active agent who, using different resources, constructs his or her own meaning and learning (as advocated by the action-oriented approach to the teaching and learning of languages).

In this way, as mentioned, the starting point of this proposed didactic unit is the book *The day war came* and its main objectives are to foster empathy, social action and the development of visual literacy skills among students.

3.2. Curricular framework

The proposal of the learning situation rests upon the Order ECD/1112/2022, of 18 July, which approves the curriculum and the characteristics of the assessment of Primary Education and authorises its application in the schools of the Autonomous Community of Aragon (Order published in the BOA on 27 July 2022). As guidelines and objectives for the proposed project, this document outlines eight key competences to work on and to be achieved by the students at the end of their primary education level in order to develop their full potential and social, critical and ethical growth:

Linguistic Communication Competence (LCC): This competence involves interacting coherently and appropriately, whether orally, in writing or using sign language, or multimodal means for reaching communicative purposes. This entails being aware of a set of skills and attitudes to understand oral, written, signed or multimodal messages as well as communicating effectively with others in a cooperative and respectful manner.

This learning situation actively promotes the development of this key competence by encouraging the constant use of verbal and written communication and the

comprehensive development of students' language skills: listening, reading, speaking and writing. Students are fully immersed in authentic and meaningful communicative situations, where they have to actively participate and effectively interact. In addition, it is focused on the practical application of language in real-life contexts, in debates, in games, in projects..., allowing students to strengthen their ability to communicate with confidence and fluency in a variety of real-life situations.

Plurilingual competence (PC) involves using different languages, both spoken and signed, in order to acquire skills to communicate appropriately and effectively. It includes recognizing, valuing and respecting historical linguistic profiles and different intercultural dimensions, as well as developing strategies for mediating, interacting and transferring information between languages.

My project consistently fosters this competence not only in the language-teaching process, by using English to proficiently accomplish each task, but also by recognizing and valuing the existence of diverse cultural and linguistic backgrounds. Above all, this teaching-learning proposal advocates for respect towards the linguistic and cultural diversity within society by focusing on immigration and the importance of understanding and welcoming these people.

Digital competence (DC) encompasses the safe, sustainable, critical and responsible handling of digital technologies for learning and solving problems innovatively, as well as for active participation in society and interaction with these tools. Throughout this proposed learning situation, the use of digital multimodality is prominent as children will watch and listen to different YouTube videos, search for information and data online and access news about UK refugees in 2016.

Social and personal competence, and learning to Learn (SPALL) involves the ability to reflect on oneself to accept and promote continuous personal growth. It also includes the ability to cooperate, interact, use information effectively, collaborate constructively with others and adapt to changes. Additionally, it entails contributing to one's own and others' physical, mental and emotional well-being, as well as cultivating empathy and resolving conflicts in a supportive context.

This project involves working in groups, whether in pairs, threes or groups of more pupils. In this teamwork, students will have to learn to respect, listen to other opinions,

share tasks and develop skills of empathy. The activities and projects of this learning situation are also designed to stimulate pupils and arouse their curiosity so that they never stop exploring and learning.

Citizenship competence (CC) enables students to exercise responsible citizenship, actively participate in social and civic life, respect people from different cultural backgrounds and contribute peacefully in cooperative situations. This is achieved through understanding social, economic and political concepts and structures, as well as being critical of global events, along with the sustainability and the promotion of global citizenship.

This proposal encourages the active participation of students, their respect towards classmates, the mutual support, the solidarity and, above all, the responsible and cooperative work in pairs, threes or groups. It also promotes appropriate behaviour when participating in debates or role-playing activities. At the same time, in this project, pupils will learn about social and political situations or ethical problems of our time and will be constantly exposed to the need to respect human rights.

Cultural awareness and expression (CAEC) involves understanding and respecting how ideas, opinions and emotions are creatively expressed in different cultures. It also encompasses recognizing and valuing cultural diversity, promoting intercultural dialogue to foster understanding and mutual respect. The proposed learning situation encourages pupils to convey artistically, orally and in written form what emotions they feel in different situations and to interpret how others express their emotions.

In addition to the aforementioned key competences, the learning situation proposes the achievement, by pupils, of some of the basic contents (“*saberes básicos*”) included in the Aragonese Curriculum for the third cycle of Primary Education. These basic contents are divided into three categories:

A. Communication

- Self-confidence and reflection on learning. Error as an instrument for improvement.
- Basic strategies for comprehension, planning and oral and written production of short, simple, contextualised and multimodal texts.

- Knowledge, skills and attitudes to engage in mediation activities of social issues such as migration.
- Learning resources and elementary strategies for guided information research in analogue and digital media.

B. Plurilingualism

- Basic strategies and techniques for responding effectively to specific projects and tasks, despite the limitations of the level of proficiency in the foreign language.
- Lexicon and elementary expressions to understand statements about communication, language and learning (metalanguage) during the whole learning situation.

C. Interculturality

- The foreign language as a means of communication and relationship with other people from different countries (refugee people) and as a way to learn about cultures and different ways of life, specifically of migrant people.
- Basic strategies to understand and appreciate linguistic and cultural diversity, taking into account democratic and society values.

3.3 Methodology

In general terms, the lessons of the proposed learning situation have been planned for students to learn actively, based on the idea that students learn in a more successful and meaningful way if they are actively involved in the learning process through activities that require their direct participation. Instead of passive teaching, the active learning approach focuses on students constructing their own knowledge and applying it practically in real situations or real-world problems.

One of the predominant methodologies in the learning situation, which is in line with the characteristics of active learning, as it promotes the active participation of students in the acquisition of content and the application of language through practical and meaningful activities, is *the action-oriented approach*. This constitutes a methodological system which offers numerous advantages in the teaching-learning process and which describes learners of a foreign language primarily as "social agents" responsible for constructing meaning across languages through interaction and active participation (Council of Europe, 2017).

Based on the action-oriented approach, this learning situation promotes the idea that students must be active participants in their learning and must be constantly involved through educational projects (*project-based learning*) which involve students actively learning, thereby promoting social interaction, exchange of knowledge and research for information.

Project-based language learning is a student-centred methodology that provides opportunities for students to build their own knowledge by solving real problems in which they must practically apply their learning. It also requires the search for data, the planning and design of projects, the collection, analysis and interpretation of information, the extraction of conclusions, the use of digital and analogy resources and the critical reflection of results (Blumenfeld et al., 2000). Throughout the didactic proposal, students will be engaged in several cooperative projects that will require their participation, hands-on learning and problem-solving, as well as respect for their peers and group reflection.

In addition to this last approach, throughout the learning situation, students will also be required to complete and respond to meaningful and interactive tasks for improving and developing their communicative skills (*task-based approach*). Through these tasks, students will learn to use the target language in practical and real situations, facilitating real understanding of it.

Considering these methodological strategies, we reaffirm that this learning situation fully promotes cooperative learning. Whether through projects, tasks or activities, students constantly work in pairs, small or large groups, thus developing their social and interactive skills, increasing motivation, promoting commitment and mutual respect and also allowing students to learn from others.

Finally, I would like to highlight that the didactic proposal also promotes critical learning and the development of *critical literacies*. This enables students to be able to discern reality, deconstruct images and interpret their social background. To achieve this, the proposal includes tasks, activities and projects that stimulate students' reflection and invite them to question what they are exposed to, involving visual analysis and critical thinking on the part of students.

3.4 Lessons plans.

Taking into account the fundamental objectives of this learning situation: developing students' responsible and empathetic attitudes towards society, strengthening their abilities to critically analyse images in a dynamic and simple way and raising their awareness of the current situation of migrants and refugees, it is time to contextualise the school and the classroom where the didactic proposal will take place and explain in detail the six-lesson-teaching proposal intended for a class of twenty Year 6 pupils (11-12 years old).

Firstly, the learning situation will take place in La Salle – San José, a school located in the city of Teruel which offers education to the stages of Early Childhood Education, Primary Education and High School. It also has several 'A.S.D. (Autistic Spectrum Disorder) classrooms' where individualized lessons are offered to those pupils who suffer from the aforementioned disorder or to those pupils who need other types of special education.

This school is located in a neighbourhood known as *El Ensanche*, specifically on Tenor Marín Street. This is an area and environment of urban expansion made up of new constructions where there is a predominance of large residential areas and single-family houses of mainly young families, with an average of one or two children, who work in the secondary and tertiary sectors. At the same time, unlike other neighbourhoods in Teruel, it is characterised by a low immigrant population. Therefore, this location allows us to speak of a medium-high socio-economic level of the centre and of a reduced number of immigrant pupils in the school's classrooms, thus speaking of low cultural diversity.

In turn, another important aspect to highlight about this centre is that it is a charter school owned by the Brothers of the Christian Schools (private ownership), a congregation founded by Saint John the Baptist who dedicated himself to bringing education to children living in situations of poverty. Consequently, as it belongs to a Catholic congregation, the ownership of the centre is of a private nature and is not managed by the public administration.

Having contextualised concisely the school, I will delve into the class and the group of pupils with whom the learning situation will take place. The selected 6th grade class, 6°B, is comprised of a total of 20 students, 11 girls and 9 boys, aged between 11 and 12

years old. Each of them brings their own qualities, interests and individual differences creating a heterogeneous and diverse group which offers significant benefits when it comes to promoting values such as equity, tolerance, respect, inclusion and empathy. However, although each of them have their own personal characteristics; when speaking collectively, it is a group of extroverted, spontaneous, creative, friendly and, most of them, sociable pupils.

Regarding cultural diversity, this class demonstrates a medium level of interculturality with the presence of various students from foreign backgrounds, specifically 4 students who come from different origins (Romanian, Colombian, Moroccan and Peruvian). This presence of students from different cultures in the classroom provides significant opportunities for an intercultural learning and a hybrid environment, where all students can share their unique experiences and perspectives. Furthermore, daily interaction with classmates from diverse cultures fosters respect, tolerance, and acceptance of diversity.

In academic terms, the majority of students in the class are able to keep up with pace of the teacher and reach the required level of proficiency in the foreign language for their stage. However, as is typical in all classrooms, either because of ability or of greater or lesser motivation and interest, there are different rates of learning in the classroom:

- Pupils with a higher rate of learning who, in tasks and tests, stand out from the average pupils by higher scores or by requiring less time to complete the activities. These students also show more fluency and confidence in the use of the foreign language, as well as fewer mistakes during their oral and written expression.
- Conversely, pupils who show greater learning difficulties in the use of the foreign language and require more attention or more time to complete tasks. In the case of this class, the most significant difficulties in learning English are observed in grammar, reading comprehension and writing.

These different rhythms or learning difficulties in the class are not of great concern as they are typical and expected in today's diverse classrooms. However, in contrast to these small differences, we must highlight the situation of one student who face more severe learning challenges. It is the case of Marina, a pupil who is diagnosed with A.S.D. (Autistic Spectrum Disorder) and who shows greater problems and learning difficulties, compared to her group, in terms of socialisation and maturity. Nevertheless,

she manages to keep pace with the class, to reach the required levels of learning and to obtain good results.

From this brief contextualisation of the school and the classroom selected, it is now time to introduce the six lessons which make up the designed learning situation.

In general terms, all of these 60-minute sessions are interconnected and are normally divided into three phases: *warm-up* or *pre-task phase* to activate the students, arouse their curiosity or briefly introduce them to the new contents; *central task* understood as the activity that requires more time, more effort and attention from the students as the active protagonists of the task; and, finally, the *post-task* to finish the lesson by reflecting, reviewing contents, working on specific skills, sharing experiences or working cooperatively.

Lesson 1	EXPLORING THE INSPIRING POEM
Timing	60'
Objectives	<ul style="list-style-type: none"> - Students will be able to comprehend the basic information of the picture book <i>The day war came</i>, with emphasis on its origin (a poem). - Students will be able to understand and reflect on the context and situation that inspired the author to write the poem. - Students will be able to use their creativity and originality through an artistic activity centred on the symbolism of the chair. - Students will be able to critically analyse and interpret the text of the poem and its illustration responding to various written questions. - Students will be able to make connections between the poem and their own personal experiences. - Students will be able to learn new vocabulary items found in the poem (<i>thunder, roof, rubble, playground, war,</i>

	<i>bloody and field).</i>
Material/equipment	<p>Picture book <i>The day war came</i></p> <p>Simplified version of the poem <i>The day war came</i> (Appendix 1)</p> <p>Scaffolding worksheet (Appendix 2)</p> <p>Worksheet for working cooperatively on the poem (Appendix 3)</p> <p>Computer</p> <p>Projector</p> <p>News of the British situation</p> <p>https://www.theguardian.com/childrens-books-site/2016/apr/28/the-day-the-war-came-poem-about-unaccompanied-child-refugees</p> <p>https://www.theguardian.com/world/2016/apr/25/tories-vote-against-accepting-3000-child-refugees</p> <p>Access to Twitter Campaign #3000chairs</p> <p>https://twitter.com/guardian/status/727584018250792961?lang=es</p> <p>Worksheet for designing chairs (Appendix 4)</p>
Skills and language	<p>Reading</p> <p>Speaking</p> <p>Writing</p> <p>Cooperative skills</p> <p>Specific vocabulary of the poem (<i>thunder, roof, rubble, playground, war, bloody and field</i>).</p> <p>Artistic, creative skills and original thinking.</p>
Step by step details	<p>Task 1 (10 minutes)</p> <p>The teacher will begin the session by showing the students the book and mentioning its author and year of publication. However, she will deviate from the session to explain the context and origin of this book, through the visualization (just a quick look at the most important information) of two real newspaper articles and a</p>

Twitter campaign on the digital screen and through the following explanation:

“This book was written as a result of a sad situation experienced in the United Kingdom, where the government refused the reception of 3,000 refugee children from Syria. A situation that impacted the author and inspired her to write a poem telling the story of a girl who had to flee her country due to war, including the difficult journey she took, how she was received in the host country and a single illustration of 'an empty chair'. This poem captivated many people, among them Jackie Morris, who started a campaign on Twitter, called #3000 chairs, where people were invited to share drawings of chairs designed by themselves as a sample of support. Subsequently, this poem was illustrated and designed as a picture book”.

Before starting to explain the campaign launched by Jackie Morris, the teacher will ask the students if they know anything about X or Twitter. If any student knows about it, the teacher will let him/her describe it orally but, if not, she will explain to them that it is a digital platform where people share short messages or images called "tweets".

Task 2 (30 minutes)

This activity is based on a group reading of the poem *The day war came* for students to get to know a bit of the story (as it is a simplified version and without the ending), to analyse what it is trying to convey and to understand immigration in terms of acceptance, respect and tolerance.

For this purpose, the teacher will place the students in groups of 5 (the teacher should have pre-assigned students to groups based on factors such as their strengths or compatibility) and will distribute to each student the simplified version of the poem ([Appendix 1](#))

	<p>together with a scaffolding worksheet (Appendix 2) to provide students with support and some vocabulary clues for reading the poem. This simplified version is abridged and does not include the final part of the story.</p> <p>After the groups' reading, the teacher will also distribute another worksheet (Appendix 3) to complete collectively and, in so doing, reflect on the reading and carry out a brief analysis of the text and the image by answering a set of questions.</p> <p>Task 3 (20 minutes)</p> <p>Over the next 20 minutes, the first 5 ones will be dedicated to orally checking the answers of the questions on the group worksheet. The teacher will provide the students with their own answers and interpretations and will listen to some of the students' ones so that they can listen to and understand other interpretations.</p> <p>During the following 15 minutes, the teacher will propose to the students to participate in the #3000 chairs campaign by publishing their drawn chair designs on the Twitter platform.</p> <p>For this, she will hand them a design worksheet (Appendix 4) and invite them to artistically represent the chair they would give to a new classmate who has had to escape from a war and undergone such a difficult journey to reach Spain with the aim of making help him/her feel welcomed.</p> <p>The teacher can also encourage the pupils and offer them ideas by showing them a picture of children of their age who took part in this campaign (Appendix 5).</p>
	<p>T → Ss (in the explanation of the genesis of the picture book and of different activities)</p>

Interaction	<p>Ss → Ss (students will be interacting in groups during the reading of the poem)</p> <p>Individual work in the final task of participating in #3000chairs campaign.</p>
--------------------	---

LESSON 2	REAL EXPERIENCES CLOSE TO US
Timing	60'
Objective	<ul style="list-style-type: none"> - Students will be able to understand the concepts of refugees, immigration, exile, war, home, acceptance and empathy. - Students will be able to reflect on their learning and progression through a thinking routine. - Students will be able to reflect on the experiences and emotions of refugees, fostering empathy and understanding through a real personal testimony.
Material/equipment	Thinking routine worksheet (see Appendix 6)
Skills and language	<p>Reading</p> <p>Speaking</p> <p>Active listening</p> <p>Writing</p> <p>Specific vocabulary (<i>refugees, immigration, exile, war, home, acceptance and empathy</i>)</p>
Step by step details	<p>Before starting with the reading and interpretation of the picture book, in this lesson, students will learn about the concepts of refugee, immigrant, exile, home, war, acceptance and empathy through a thinking routine and an interview with a real refugee.</p>

Task 1 (10 minutes)

To begin the lesson, students will be asked to complete a thinking routine worksheet ([Appendix 6](#)). In this case, they should only fill in the table on the left with their prior knowledge of the different terms that are indicated.

In this way, students will have 10 minutes to complete, individually and without looking for information, the first part of the thinking routine about some important definitions. The aim is that, after the interview, the students will have more knowledge and will be able to complete the second part of the sheet with many more details and information.

Task 2 (10 minutes)

During the next 10 minutes, the students will be grouped in pairs to come up with and write up two interesting questions or aspects they would like to ask the guest in the interview about his life, experience, feelings or family.

The teacher will support and encourage students by providing examples of open-ended questions such as:

- *What experiences have impacted you the most since arriving in the country?*
- *What aspects of your culture have you managed to keep alive during your stay here?*
- *What has been the biggest challenge you have faced since becoming a refugee?*

In this way, when all the pairs have finished, the teacher will visually check that all of them have formulated at least two coherent and creative questions, thus ensuring that they have prepared a sufficient number of interview questions in advance.

	<p>Task 3 (20 minutes)</p> <p>Over the next 20 minutes, the teacher will invite an Ukrainian refugee to tell students about his real experience and the reasons why he had to come to Spain. For that, the teacher will have previously contacted a refugee association asking if any refugee with English language skills would be interested in visiting the school and having an interview with the pupils to tell them about his/her real experience</p> <p>Once the guest has introduced himself to the students, the teacher will begin the interview by asking him a question, such as <i>how did you feel about leaving your country?</i> And, once this first question has been answered, those students who have their hands raised and respect the speaking turns will have the opportunity to orally ask the guest one of their questions.</p> <p>In this way, the guest will be answering all the questions that the students have prepared, giving rise to a dynamic and interesting interview where all the students maintain their attention and actively participate with their questions.</p> <p>In turn, the guest will put some especial emphasis and try to include in their answers the terms worked on in the thinking routine worksheet so that students will be able to complete again the worksheet with more details and correct answers.</p> <p>Task 4 (10 minutes)</p> <p>Finally, students will have the opportunity to reflect on what they have learned as they will be asked to complete again the table of their thinking routine worksheet, observing what they have learned during the interview and their progress in learning this content.</p>
<p>Interaction</p>	<p>Individual work when completing the thinking routine worksheet in Task 1 and Task 4</p> <p>Guest \longleftrightarrow Ss (during the interview)</p>

LESSON 3	THE DAY WAR CAME – PART 1
Timing	60'
Objective	<ul style="list-style-type: none"> - Students will be able to fully read the first part of the book <i>The Day War Came</i> and observe the illustrations accompanying the text. - Students will be able to improve their debating and interactional skills on social issues related to immigration. - Students will be able to develop and improve their skills in critical reading and comprehension of narrative texts. - Students will be able to improve their creativity and writing skills while inventing a possible ending to the story.
Material/equipment	<p>Computer Projector Paper sheets Pencils Reading 1 Worksheet (Appendix 7) Scaffolding worksheet for the debate (Appendix 8)</p>
Skills and language	<p>Reading Speaking Writing Picture book's vocabulary (<i>tadpoles, spatter, hail, blackened hole, kiss, windowsill, draw</i>)</p>
Step by step details	<p>In this lesson, students will read the first part of the book (first 8 pages). For that, each family, individually, will have previously purchased the book in a bookshop recommended by the teacher at</p>

an affordable price.

After the reading, they will work and analyse the content of the story and then they will propose a creative ending for the book. Finally, students will also participate in a debate on social issues related to the social message of the book.

Task 1 (15 minutes)

During the first 15 minutes of the lesson, the students will collectively read the first eight pages of the book. In order to achieve a successful group reading and to keep the attention of all the students, the structure of the reading will be as follows: one student will begin to read the book orally, while the rest of the classmates follow the reading in silence, until the first point of the text. At that moment, the next classmate will start reading the text, where the previous classmate has finished up, to the nearest point and, so on, until the whole page has been read. In this way, all students will be able to participate in the reading and improve their reading and comprehension skills as well as their sustained attention.

Moreover, as students progress through the pages, they will participate in a short debate and discussion about the ideas and images presented. For that, the teacher will prepare some questions (*what did you understand on this page? what is in the pictures and what does it try to convey? what did you find most interesting?*) and he will encourage students to participate and share their opinions about each page by raising their hands. This debate will allow students to develop their critical skills, express their opinions orally and listen to different points of view, promoting an interactive, critical and participatory learning environment.

After this first reading, they will read the same pages again, accompanied by the teacher, who will read the pages aloud so that

the students also pay attention to the pronunciation of the words.

During the reading and listening, students should write down on a paper any words or phrases they do not understand or whose meanings they are unsure of. Some of these words will already have been worked on in lesson 1, but new words will appear as the poem was simplified.

Task 2 (30 minutes)

In this second activity, the first five minutes will be dedicated to orally resolving the vocabulary doubts that the students have had in the reading and that they had written on a piece of paper.

Subsequently, students will work in pairs, pre-selected by the teacher, and each pair will be given a short worksheet ([Appendix 7](#)) on which they will work on their writing and oral communication skills. In this sheet, they will be asked what they have understood so far from the story and what has caught their attention the most, by making use of their critical thinking skills. In addition, they will have to creatively write a possible ending for the story.

Once all the pairs have finished completing the questions on the worksheet, they will have the opportunity to read the endings they have invented for the story and they will give the worksheet to the teacher in order to correct the rest of the questions.

Task 3 (15 minutes)

After reading the first half of the book *The Day War Came* and completing a worksheet about it, students will participate in a group discussion on related social issues.

In this last activity, the students will be divided into two groups and the teacher will propose a social issue related to the story of the

	<p>picture book, such as <i>should all countries accept more refugees to give them a safe and new life away from conflict zones?</i>, on which one group should be in favour and the other group should be against.</p> <p>After creating the groups and proposing the topic, each group will have 5 minutes to cooperatively choose and prepare solid arguments and counter-arguments. To encourage and help students to come up with good ideas as well as to motivate them to participate, the teacher will give each group a worksheet as Scaffolding (Appendix 8) with possible arguments for the debate.</p> <p>During the debate, each group will present their arguments in an organised manner and trying to defend their ideas. The structure of this debate will consist of alternating the speaking turn to one group at a time, with each student having about 30 seconds and 1 minute to defend their position and counter-argue.</p> <p>Considering that the discussion is a task of a certain complexity for Year 6 students, the teacher will have to act constantly as a guide and advisor. His / her role will be to help students defend their positions, to assign speaking turns to each learner in turn, to encourage them to express themselves orally and to participate, to provide them with additional ideas and arguments and to manage the time. This will ensure an organised, active and participatory debate in which all students will have the opportunity to contribute and defend their arguments, as well as to develop their oral and argumentative skills.</p>
<p>Interaction</p>	<p>Ss → Ss (students will be interacting during the discussion in Task 3)</p> <p>Individual and collectively work during the reading of the book.</p> <p>Pair-work when completing the worksheet of Task 2.</p>

LESSON 4	THE DAY WAR CAME – PART 2
Timing	60'
Objective	<ul style="list-style-type: none"> - Students will be able to read and understand the second half of the book "The Day War Came" to complete the story. - Students will be able to critically analyse both the text and the images from the book to identify key themes, colours and emotions present in the story. - Students will be able to show empathy and understanding of the refugees' experiences through a role-playing of a discriminatory situation towards a refugee (similar to one scene from the book). - Students will be able to reflect on the symbolic meaning of the absent chair in the story and its social message of despair, need for help or discrimination.
Material/equipment	<p>Access to the video Reading aloud <i>The day war came</i> https://www.youtube.com/watch?v=-BM0pgDqJME</p> <p>Computer Projector Pair-work analysis worksheet (Appendix 9) Chair Each students' picture book Pencil</p>
Skills and language	<p>Reading Speaking Listening Analysis and critical literacy skills Empathy and social sensitivity</p>
Step by step details	Task 1 (20 minutes):

The students will continue with the reading of the second and final part of the book (pages 8-16) accompanied by their listening to the video "Reading A-loud The day war came" simultaneously.

Once the video and the reading have finished, the teacher will initiate a brief discussion or debate in which the students will reflect on the ending of the story and the final social message it conveys. They will participate by sharing their opinions, as elicited by the questions proposed by the teacher:

- *What message do you think the book is trying to convey? What has struck you the most?*
- *How do you think the girl feels when facing such a difficult and dangerous journey?*
- *What does the author try to convey when the girl is not offered a chair? How do you think the main character feels when she arrives at school without a chair?*
- *Do you think this story is related to the real situations of refugee children in the world?*
- *What can we learn from this story in terms of empathy, compassion and support for others?*

Task 2 (25 minutes)

After discussing, sharing opinions and getting to know the full story of the picture book in Task 1, students, in pairs, will carry out a short analysis of certain pages of the book or of some of the most striking aspects. The aim of this task is to foster students' critical thinking and to encourage them to interpret more deeply what the text and images are trying to convey beyond mere observation.

To do this, the teacher will provide each pair with a worksheet ([Appendix 9](#)) which includes some thought-provoking questions aimed at cultivating critical literacy skills among the students. After they have completed all the questions, the teacher will orally go over the students' answers together.

	<p>Task 3 (15 minutes)</p> <p>This last activity, called <i>chair role-play</i>, will represent one of the situations from the book, as several students will 'lose their chairs' and will feel displaced and discriminated against by their classmates' responses; the aim of this activity is for students to explore different feelings and put themselves in the 'shoes' of these refugee children.</p> <p>Therefore, in this emotional activity, the teacher will remove one of the chairs from the classroom and then the student without his/her chair will have to ask the classmates to help him get the chair back, but all of them, except for one, will have the role of ignoring him and telling him to go away.</p> <p>The learner will only get their chair back when he/she finds the friendly student; after asking several peers and getting negative answers, one peer (assigned by the teacher) will not present discriminatory attitudes and will welcome him / her offering his chair.</p> <p>After rotating and doing several rounds changing the characters, the teacher will ask the students how they felt, what feelings they experienced during the role-play and why they think it is important to include everyone.</p>
<p>Interaction</p>	<p>Ss → Ss (during the discussion of Task 1 and the chair role-play of Task 3)</p> <p>Pair-work when completing the worksheet of Task 2</p> <p>Individual work when reading the second half of the picture book</p>

Lesson 5	CAMPAIGN 'CHAIRS OF HOPE' - PART 1
Timing	60'
Objective	<ul style="list-style-type: none"> - Students will be able to understand different refugees' experiences and emotions, fostering greater awareness of the 2016 and current refugee crisis. - Students will develop attitudes of empathy and solidarity towards the situation of refugees and migrants through inspiring videos. - Students will be able to improve their writing skills by writing coherent letters of support and solidarity to refugees and migrants.
Material/equipment	<p>Access to Youtube videos</p> <p>https://www.youtube.com/watch?v=RgyqLIE9Ss</p> <p>https://youtu.be/ctCaKH-2Wm8?si=YoJWOo2VG11RZ1tP</p> <p>Computer</p> <p>Projector</p> <p>Worksheet/template of the letters (Appendix 10)</p> <p>Pencil</p>
Skills and language	<p>Listening</p> <p>Speaking</p> <p>Writing</p> <p>Creative thinking</p> <p>Empathy and social sensitivity</p> <p>Grammar (correct conjugation of verbs in the present tense)</p> <p>Lexicon - words and expressions to send messages of support (<i>You are not alone; your story is important, we can create a better world where everyone feels safe and welcome; you are a part of our community; we are here to offer solidarity...</i>)</p>

Step by step details	<p>In lessons 5 and 6, the teacher will propose to the students the participation in a school campaign called 'Chairs of hope' and based on the picture book <i>The day war came</i>, in which the students will promote the values of respect, equity and tolerance through two project-based activities.</p> <p>Task 1 (15 minutes)</p> <p>The teacher will start the lesson by playing two inspirational videos from refugee associations, one of them highlighting the challenges faced by refugees and immigrants around the world and the other showing British children asking really emotional questions to child refugees affected by the 2016 crisis.</p> <p>After watching the videos, the students will be able to share comments and give their opinion on the videos and on what they have been taught. In turn, the teacher will start a round in which each student will have to say a word that summarises the essence of the videos. For instance, the teacher will start saying 'resilience' or 'courage'.</p> <p>Task 2 (30 minutes)</p> <p><i>Letters of Hope</i> is a project-based activity in which the teacher will encourage students to write letters of support and hope to an immigrant association or N.G.O. such as UNICEF. In these letters, students will be able to express their thoughts, sending beautiful messages of solidarity and offering words of encouragement to those who are going through difficult times.</p> <p>As this is a project, the teacher will randomly group students in groups of 3 to cooperatively write a letter with creative messages by sharing ideas, respecting opinions and improving both writing and</p>

	<p>speaking skills.</p> <p>In order for the students to write these letters and get ideas, the teacher will hand out a worksheet (Appendix 10) and she will offer them positive phrases and messages, writing them on the black board, by way of example such as “<i>You are not alone; Your story is important and deserves to be heard: Together, we can create a world where everyone feels safe and welcome; No matter where you are from, you are a part of our community</i>”. In addition, the teacher will set a requirement in the writing of the letters: the absolutely correct use of verbs in the present tense, as this is a content they have already studied and mastered and it is expected that the students will have no difficulty in applying this verb tense correctly in the writing.</p> <p>The aim of these letters is to make the recipients feel welcome and surrounded by good people, the opposite of what happened to the protagonist of <i>The day war came</i> when she arrives at the school.</p> <p>Task 3 (15 minutes)</p> <p>In the final minutes of the session, the teacher will initiate a short debate to allow students to compile a list of questions they would like to ask refugee children, based on one of the videos from Task 1. To facilitate this activity, the teacher will provide an example question initially to guide the students. For instance: “<i>What do you miss the most about your home country?</i>”</p> <p>Then, she will allow the students to discuss and interact among themselves to propose and select the 10 most interesting questions.</p>
<p>Interaction</p>	<p>Ss → Ss (students will be interacting and debating to choose the 10 most suitable questions in Task 4)</p> <p>Teamwork in letters writing.</p>

LESSON 6	CAMPAING “CHAIRS OF HOPE” PART 2
Timing	60’
Objective	<ul style="list-style-type: none"> - Students will be able to develop artistic skills and to express important information and personal messages through various modes of communication (both verbal and visual) by creating some posters. - Students will be able to develop teamwork and leadership skills as they will work together in groups to create their posters. - Students will be able to convey important values such as empathy and solidarity, and raise awareness of important social issues among young people.
Material/equipment	<p>Poster board (the base)</p> <p>Coloured pencils</p> <p>Markers</p> <p>Glue</p> <p>Scissors</p> <p>News, magazines or image clippings (for collages)</p> <p>Decorative items (stickers, glitter or ribbons)</p> <p>Checklist for the poster (see Appendix 12)</p> <p>Computers</p>
Skills and language	<p>Imagination and creative and artistic skills</p> <p>Speaking</p> <p>Writing</p> <p>Grammar - use of imperative and simple sentences in the affirmative for the poster (<i>Nicola Davies is an English zoologist and writer; war brings only devastation and sadness; empathy is the</i></p>

	<p><i>ability to understand someone else's emotions; education guarantees the well-being of all children...).</i></p>
<p>Step by step details</p>	<p>The last session is mainly based on the second project of the 'Chairs of hope' campaign. This project consists in decorating the school with interesting posters that contain quality content to inform the educational community about the current situation of refugees, the inspiring story of Nicola Davies and her book <i>The day war came</i> and the importance of the values of acceptance and fairness.</p> <p>Task 1 (10 minutes):</p> <p>The teacher will start a short oral review of the book <i>The Day War Came</i>, asking the students about its main themes, its characters, its relation to the present day and our real world and about the importance of values such as empathy, solidarity and acceptance of others.</p> <p>In turn, the teacher will explain the second project of the campaign called 'Raising Awareness'. In this task, the students will have to raise awareness, both about the picture book <i>The day war came</i> and about the current reality of immigration and refugees in our country, throughout the school.</p> <p>To do this, the teacher will divide the class into threes and will propose different themes to the students for the group creation of striking and realistic posters that will impact and excite the rest of the students and will decorate the walls of the school.</p> <p>Therefore, each group will have to choose blindly a topic from the following:</p> <ul style="list-style-type: none"> - The author Nicola Davies (The Voice of Children). - The concept of war - The importance of empathy and acceptance - Positive impact of migration on society

- The picture book *The day war came*
- 2016 refugee crisis
- Human rights (focus on education).

Task 2 (40 minutes)

Once all students have the theme of their poster, they can start making it. Moreover, the teacher will have previously provided the children with some models or templates to follow ([Appendix 11](#)), so that they can use ideas on how to organise the information and the drawings.

Taking into account the communicative skills (reading, speaking, listening and writing), in Task 2 students will have to search for information in paper-based and digital resources about their topic and select the most interesting data (reading skills), interact and communicate with their groupmates to organize tasks and reach agreements as well as listen to their classmates' opinions (speaking and listening skills) and they will also have to write coherently and correctly the information on the poster (writing skills).

This poster should primarily include an eye-catching title and quality information; it must also be accompanied by illustrative drawings, photographs from Internet and relevant quotes and any other elements that help to convey the message successfully and creatively. In order for students to include all the requirements in their poster and ensure that their poster is catchy and contains relevant information, the teacher will provide them with a checklist ([Appendix 12](#)) with some key tips to bear in mind when elaborating the poster.

Each group will be encouraged to use their imagination, to search for information online, to divide up the tasks, to include as much

information as possible and to develop their artistic skills (drawing, sketching, cutting out, calligraphy and painting) in order to ensure that their posters stand out and capture the attention of their peers and the whole school community.

Furthermore, taking into account the time constraints for this task (40 minutes), it will be of great importance that the students organise themselves and divide up the tasks efficiently. In this way, they will be able to work collaboratively, make better use of the time available and ensure that each member of the group contributes and participates actively. Pre-planning and equal distribution of responsibilities (such as drawing the title, researching information, painting, pasting items and writing the information) will be essential for successful time management and teamwork. In turn, students will have quick access to different materials, as the teacher will show a great aptitude for printing from the Internet the pictures or information they need to decorate the poster.

In addition, during the design process, the teacher will also provide guidance, help and support, ensuring that each poster reflects the chosen theme accurately and that all groups work and use the materials correctly.

Task 3 (10 minutes)

During the last ten minutes of the lesson, the groups that have finished their posters will be allowed to briefly present it to the rest of the class, explaining orally the information included in the poster, capturing their attention and conveying some important tips or facts about their research topic.

In the case of those groups which have not been able to present their poster due to lack of time, they will have the opportunity to do so the following day.

Interaction	Ss → Ss (students will be interacting within the groups during the whole activity and during the poster exhibition)
--------------------	---

3.5 Assessment criteria

To conclude the learning Situation, it is essential to consider a final step "assessment", a necessary tool for teachers and educational communities to obtain an objective view of the progress, effort, performance and abilities of each pupil. In turn, evaluation goes beyond this, as it is also aimed at exploring and examining how the teaching-learning process is working, detecting possible students' needs and difficulties and, therefore, adapting the methodology to overcome them appropriately.

Firstly, the first two lessons will be very useful to carry out a diagnostic assessment that gathers information about the students' interests, learning styles, social abilities, academic achievements and previous knowledge. Furthermore, it will be crucial to detect possible students' learning difficulties and to adapt the methodologies and strategies to those specific contexts.

In this way, in the first lesson, the teacher will write down some observation notes on the students' participation, effort, interest and language used in the different tasks in order to evaluate their performance both individually and cooperatively, to observe their behaviour and interests in the new learning situation and to evaluate their communicative skills. All this information will be useful to the teacher to guide the rest of the lessons and to have ideas about how the students work better or in which aspects they show more interest and motivation.

For this purpose, the teacher will complete an observation and data rubric worksheet ([see Appendix 13](#)) whose results are of paramount importance to identify specific areas of improvement throughout the unit, to evaluate the personal interests of the students in relation to the topic and to observe which methodologies are most effective.

In the second lesson, another initial assessment will be carried out to determine what prior knowledge the students have about the topic of the unit and about some key terms (immigration, exile, refugee, home, acceptance, empathy and war). For this purpose, the teacher will use a thinking routine called '*I used to think, but now I think...*' ([see](#)

[Appendix 6](#)) to complete individually and to assess what the students know about these new concepts. It will also be a warm-up activity to arouse students' interests, to activate their mental schemata and, subsequently, to check their progress and learning.

Apart from the initial assessment, this didactic proposal will be continually assessed through a formative evaluation aimed at assessing students' progress, growth and effort during the whole unit. In order to carry out this evaluation, the teacher will use different tools which will allow her to obtain feedback on the strengths and weaknesses of the students; and, if necessary, to adapt the teaching methodologies and techniques to improve the learning process.

In this way, one of the main and most informal tools will be the observation and teacher's diary (10%) in which she/he will write down, at the end of each lesson, how the lesson has gone, which pupils have participated and worked well individually or in groups, as well as which pupils have had certain disruptive behaviours or have not shown positive attitudes.

In addition to the informal observation, the teacher will also use more specific tools to assess specific exercises or tasks of the lessons. For instance, at the end of lesson 3, the teacher will assess students' oral expression, participation and teamwork during the discussion on social issues through a rubric ([see Appendix 14](#)) and, in the case of the penultimate lesson, the teacher will evaluate each group's final product (the letter), assessing students' writing skills, cleanliness, creativity, effort and correct group work through another rubric ([see Appendix 15](#)). Each of these items will be worth 20% of the final score.

In the same way, the teacher will evaluate the course of the Lesson 4, including the pair-work exercise and the role-play activity. For this, the teacher will use a rubric ([see Appendix 16](#)) to evaluate the participation and behaviour of the students in the different tasks of the lesson (20%).

Finally, there will be also a summative evaluation, which will serve to objectively assess the degree of acquisition of the different competences and objectives and of the improvement of the communicative skills. In this evaluation, the final product of the last lesson (the poster) and the oral presentation of each group will be assessed (30%) by the

teacher. For this, the final evaluation will assess students' interest and use of English in the final project, students' organization, creativity and writing skills in the elaboration of the poster, students' behaviours when working cooperatively and students' fluency, oral expression and eye-contact in the oral presentation ([see Appendix 17](#)).

Moreover, apart from these evaluations, in which the teacher evaluates the students' progress and attitude at specific moments, the students will also have the role of "evaluators" as they will carry out a self-evaluation in which they will reflect on their involvement, interest and attitude throughout the learning situation (student-centred evaluation). This assessment will take place on the last day and students will have to complete a questionnaire ([see Appendix 18](#)) in order to reflect on their new learning and the improvement of their communicative skills, be critical about the teaching-learning process and assess whether their behaviour and participation have been as positive as possible.

CONCLUSIONS

As a conclusion of this dissertation, I would like to emphasize that the ultimate goal of this Undergraduate Dissertation focuses on contextualizing our emerging education system, concerned with instructing students in a meaningful, dynamic and active way. In our ever-changing society, it is imperative that educational systems evolve to prepare new generations for the challenges and opportunities of the 21st century. It is not only about teaching contents, but also about students developing new skills and abilities applicable to their participation outside the classroom.

After abandoning the traditional structures of the education system in which students learned only rote and theoretical content from a set of very specific subjects, the new educational paradigm focuses on students learning actively, constructing their own knowledge and being aware of their progress and growth, through new and innovative methodologies that facilitate students' collaboration, problem-solving, cooperation, deep reflection, inquiry and critical thinking in practical, meaningful and real situations.

Furthermore, the new education system aims to teach pupils positive values such as empathy, fairness and solidarity, as well as to equip them with the competences and skills necessary for an active and responsible participation in society. This new educational paradigm also considers that the learner must be equipped with transferable

skills such as critical thinking and analytical reasoning to address real-world challenges, as well as visual analysis to question everything they see, to develop thinking strategies, to ask themselves questions and to think critically. This will empower them to become discerning consumers of visual communication and active participants in society.

In the light of these arguments, the ideal of this dissertation is to educate students, through cooperative, active and meaningful methodologies, to become active, fair, caring citizens who are able to participate actively and respectfully in society and who are able to be critical of the information they are exposed to, to analyse the social background of the media and not to be misled.

This dissertation also includes the qualitative visual analysis of two children's picture books based on the social theme of migration. Never before have I been taught that visual communication can have such a strong social background and that images have the ability to influence and change our perception and, even, act on our feelings.

As teachers we must be prepared to analyse what students are exposed to, deconstruct the images and analyse possible hidden messages. It is crucial for teachers to be aware of whether the images in the books used in class convey emotions, themes or messages and whether those images facilitate the comprehension of the text or capture students' attention and stimulate their imagination. In addition, it is also essential to consider if the use of certain colours or angles in the images adds additional meaning, if the perspective used can influence its interpretation or if the illustrations contain visual symbols with deep meanings or multiple interpretations.

In the future, I would like to implement my didactic proposal in a real classroom and observe positive results, such as motivation, interest and good performance on the part of the students. I consider the learning situation is able to transmit positive values and instruct students to be aware and empathetic to the social reality of migrants and refugees. I am also confident that the didactic proposal will lead to significant advances in students' critical thinking and image analysis, enabling them to better understand the complexities of visual media and their impact on the perception of society.

Speaking about forthcoming perspectives, I must say that investigating, exploring and researching on concepts, partly unknown to me, such as education in values, critical literacies and visual analysis has been a very enriching and formative experience. In

turn, planning a learning situation, based on these concepts, using active and dynamic methodologies and revolving around such an important social issue as immigration has allowed me to further improve my skills as a future teacher by understanding the importance of promoting the integral development of students, also taking into account their critical and social skills.

REFERENCES

- Acar, A. (2020e). The implementation of the action-oriented approach in language textbooks. *Trakya Journal of Education*, 10(3), 864-880.
- Akyildiz, S. T., Çelik, V., & Ahmed, K. H. (2021). Intercultural Communicative Competence: Why is it significant and how can it be Enhanced in EFL Settings? *Yaşadıkça Eğitim*, 35(2), 793-803.
- Antonsich, M. (2016). Interculturalism versus multiculturalism. The Cattle-Modood Debate. *Ethnicities*, 16(3), 470-493.
- Banks, J. A. (1995). Multicultural education and curriculum transformation. *Journal of Negro Education*, 64, 390-400.
- Blommaert, J., & Rampton, B. (2015). Language and superdiversity. In *Language and superdiversity* (pp.31-58). Routledge
- Blumenfeld, P., Fishman, B. J., Krajcik, J., Marx, R. W., & Soloway, E. (2000). Creating usable innovations in systemic reform: Scaling up technology-embedded project-based science in urban schools. *Educational psychologist*, 35(3), 149-164.
- Bolívar, A. (2016). Educar democráticamente para una ciudadanía activa. *Revista Internacional de Educación para la justicia social*, 5(1), 69-87.
- Brownell, C. J., & Rashid, A. (2020). Building bridges instead of walls: Engaging young children in critical literacy read alouds. *Journal of Curriculum Studies Research*, 2(1), 76-94.
- Byram, M. (2020). *Teaching and assessing intercultural communicative competence: Revisited*. Multilingual matters.
- Byram, M. (1997). *Teaching and assessing intercultural communicative competence*. Multilingual Matters.
- Chaka, C. (2019). Re-imagining literacies and literacies pedagogy in the context of semio-technologies. *Nordic Journal of Digital Literacy*, 14(1-2), 54-69.

- Comber, B. (2013). Critical literacy in the early years: Emergence and sustenance in an age of accountability. *The SAGE handbook of early childhood literacy*, 2, 587-601.
- Comboni S., & Juárez J. M. (2020). *Interculturalidad y diversidad en la educación: concepciones, políticas y prácticas*. México: Universidad Autónoma Metropolitana, Unidad Xochimilco.
- Cope, B., & Kalantzis, M. (2010). "Multialfabetización": nuevas alfabetizaciones, nuevas formas de aprendizaje. *Boletín de la Asociación Andaluza de Bibliotecarios*, 25(98), 53-92.
- Council of Europe. Council for Cultural Co-operation. Education Committee. Modern Languages Division. (2001). *Common European framework of reference for languages: Learning, teaching, assessment*. Cambridge: Cambridge University Press.
- Council of Europe. (2017). *Common European framework of reference for languages: Learning, teaching, assessment*. Cambridge, U.K: Press Syndicate of the University of Cambridge.
- Council of Europe. (2020). *Common European Framework of Reference for Languages: Learning, teaching, assessment – Companion volume*, Council of Europe Publishing, Strasbourg.
- Coyle, D. (2015). Strengthening integrated learning: Towards a new era for pluriliteracies and intercultural learning. *Latin American Journal of Content & Language Integrated Learning*, 8(2), 84-103.
- Coyle, D., & Meyer, O. (2021). *Beyond CLIL: Pluriliteracies teaching for deeper learning*. Cambridge University Press.
- Cruz, M., & Orange, E. (2016). 21st century skills in the teaching of foreign languages at primary and secondary schools. *Turkish Online Journal of Educational Technology*, 1-12.
- Davies, N., & Cobb, R. (2018). *The day war came*. London: Walker Books.
- Departamento de Educación, Cultura y Deporte del Gobierno de Aragón (2022). *Orden ECD/1112/2022, de 18 de julio, por la que se aprueban el currículo y las características de la evaluación de la Educación Primaria y se autoriza su*

- aplicación en los centros docentes de la Comunidad Autónoma de Aragón.*
Boletín Oficial de Aragón, BOA, 145 (27 de julio de 2022), 25614-26207
- DeVoogd, G. (2006). Question authority. *School Library Journal*, 52 (4), 48–52
- Dietz, G., & Mateos-Cortés, L. M. (2009). El discurso intercultural ante el paradigma de la diversidad. *Educación intercultural: perspectivas y propuestas*, 45-66.
- Education Council (2006) *Recommendation of the European Parliament and the Council of 18 December 2006 on key competencies for lifelong learning*. Brussels: Official Journal of the European Union, 30.12.2006
- El consejo, D. L. U. E. (2018). Recomendación del consejo de 22 de mayo de 2018 relativa a las competencias clave para el aprendizaje permanente (Texto pertinente a efectos del EEE). *D. Of. Unión Eur*, 2, 1-13. [https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32018H0604\(01\)](https://eur-lex.europa.eu/legal-content/ES/TXT/PDF/?uri=CELEX:32018H0604(01))
- European Commission, Directorate-General for Education, Youth, Sport and Culture, (2019). Key competences for lifelong learning. *Publications Office for the European Union*.
- European Commission (2004). Key competences for lifelong learning: a European reference framework. *Publications Office for the European Union*.
- Fauziati, E. (2007). Promoting Learners Autonomy Through Individualized Learning. *Lingua Cultura*, 1(2), 105-110.
- Felten, P. (2008). Visual literacy. *Change: The magazine of higher learning*, 40(6), 60-64.
- García, O., Bartlett, L., & Kleifgen, J. (2007). From biliteracy to pluriliteracies. *Handbook of multilingualism and multilingual communication*, 5, 207-228.
- García, S., & Lukes, S. (1999). *Ciudadanía: justicia social, identidad y participación*. Siglo Veintiuno de España.
- Giorgis, C., Johnson, N. J., Bonomo, A., Colbert, C., Conner, A., Kauffman, G., & Kulesza, D. (1999). Children's books: Visual literacy. *The Reading Teacher*, 53(2), 146-153.

- Gordon, J., Halasz, G., Krawczyk, M., Leney, T., Michel, A., Pepper, D., Putkiewicz, E. y Wi niewski, J. (2009). *Key Competences in Europe: Opening Doors for Lifelong Learners across the School Curriculum and Teacher Education*. Varsovia: CASE.
- Guilherme, M. (2000). Intercultural competence. In, M. S. Byram (Ed.), *M. Routledge Encyclopedia of Language Teaching and Learning*, (pp. 298-300). Routledge Taylor and Francis Group.
- Halliday, M.A.K. (1978) *Language as Social Semiotic*. Edward Arnold.
- Hattwig, D., Burgess, J., Bussert, K., & Medaille, A. (2011). *Visual literacy competency standards for higher education*. Chicago, IL: Association of College & Research Libraries.
- Hechter, M. (1993). Values research in the social and behavioral sciences. *The origin of values*, 1-28.
- Hitlin, S., & Piliavin, J. A. (2004). Values: Reviving a dormant concept. *Annu. Rev. Sociol.*, 30, 359-393.
- Horner, K., & Weber, J. J. (2017). *Introducing multilingualism: A social approach*. Routledge.
- Hoyos, G., & Martínez, M. (2004). ¿Qué significa educar en valores hoy. *Barcelona: Octaedro*.
- Humphrey Marshall, T. (1997). Ciudadanía y clase social. *REIS: Revista Española de Investigaciones Sociológicas*, (79), 297-297.
- Hymes, D. H. (1972). On communicative competence. In J. B. Pride, & J. Holmes (Eds.), *Sociolinguistics* (pp. 269-293). Baltimore: Penguin Books
- Janks, H. (2013). The importance of critical literacy. In *Moving critical literacies forward* (pp. 32-44). Routledge.
- Jewitt, C. (2015). Multimodal analysis. In *The Routledge handbook of language and digital communication* (pp. 69-84). Routledge.
- Kellner, D. (2002). Multiple literacies and critical pedagogies: New paradigms. In *Revolutionary pedagogies* (pp. 218-244). Routledge.

- Klette, K. (2018). Individualism and collectivism in Nordic schools: A comparative approach. In *Sustainable Modernity* (pp. 59-78). Routledge.
- Kluckhohn, C. (1951). Values and value-orientations in the theory of action: An exploration in definition and classification. In *Toward a general theory of action* (pp. 388-433). Harvard university press.
- Kress, G., & Van Leeuwen, T. (2021). *Reading images: The grammar of visual design*. Routledge.
- Lear, D. W., & Abbott, A. R. (2008). Foreign language professional standards and CSL: Achieving the 5 C's. *Michigan Journal of Community Service Learning*, 14(2), 76-86.
- Lewison, M., Flint, A. S., & Van Sluys, K. (2002). Taking on critical literacy: The journey of newcomers and novices. *Language arts*, 79(5), 382-392.
- Lewison, M., Leland, C., & Harste, J. C. (2014). *Creating critical classrooms: Reading and writing with an edge*. Routledge.
- Lightbown, P. M., & Spada, N. (2021). *How Languages Are Learned 5th Edition*. Oxford: Oxford University
- Liu, K. (2017). Creating classroom-based cross-cultural experiential learning in EFL. *English Teaching & Learning*, 41(4), 69–98.
- Llopis, J.A., and Ballester, R., (2001) *Valores y actitudes en la educación. Teorías y estrategias educativas*. Valencia: Tirant lo Blanch.
- López Peláez, A., Aguilar-Tablada, M. V., Erro-Garcés, A., & Pérez García, R. M. (2022). Superdiversity and social policies in a complex society: Social challenges in the 21st century. *Current Sociology*, 70(2), 166–192.
- Lundy, A. D., & Stephens, A. E. (2015). Beyond the literal: Teaching visual literacy in the 21st century classroom. *Procedia-Social and Behavioral Sciences*, 174, 1057-1060.
- Mackiewicz, W. (2002). Lifelong foreign language learning. In *European Seminar on Foreign Language Learning Needs in Education Systems* (Vol. 1, pp. 5-7).
- Marini, M. M. (2000). Social values and norms. *Encyclopedia of sociology*, 4, 2828-2840.

- Martín, M. M. (2004). Educar en valores es crear condiciones pedagógicas y sociales. In *¿Qué significa educar en valores hoy?* (pp. 17-44). Octaedro.
- Mathews, S., & Savarimuthu, A. (2020). *Role of Education in Transmitting Culture in Society*. Anthropology and Education.
- Meyer, O., Halbach, A., & Coyle, D. (2015). A pluriliteracies approach to teaching for learning. *Council of Europe*.
- Midalia, S. (1999). 'Textualising Gender'. *Interpretations*, 32(1), 27-32.
- Milner, K. (2017). *My Name is Not Refugee*. Barrington Stoke Picture Books.
- Moerdisuroso, I. (2014). Social semiotics and visual grammar: A contemporary approach to visual text research. *International Journal of Creative and Arts Studies*, 1(1), 80-91.
- Nunn, R., Brandt, C., & Deveci, T. (2016). Project-based learning as a holistic learning framework: Integrating 10 principles of critical reasoning and argumentation. *Asian ESP Journal*, 12(2), 9-53.
- Ortiz, J. M. P. (2003). La educación en valores y su práctica en el aula. *Tendencias pedagógicas*, (8), 69-88.
- Osler, A., & Starkey, H. (Eds.). (2005). *Citizenship and language learning: International perspectives*. Trentham Books.
- Painter, C., Martin, J. R., & Unsworth, L. (2012). *Reading visual narratives: Image analysis of children's picture books*. Equinox Publishing Ltd.
- Payá, M. (1997). *Educación en valores para una sociedad abierta y plural: Aproximación conceptual*. Desclée de Brouwer.
- Pennycook, A. (1999). Introduction: Critical approaches to TESOL. *TESOL quarterly*, 33(3), 329-348.
- Pérez Luño, A. E. (2002). Ciudadanía y definiciones. *Doxa: Cuadernos de Filosofía del Derecho*, 25, 177-211.
- Pertama, T., Rukmini, D., & Bharati, D. A. L. (2018). Implementation of Three Metafunctions in Verbal Language and Visual Image of Students' Textbook. *English Education Journal*, 8(4), 418-431.

- Piccardo, E. (2020). The Common European Framework of Reference (CEFR) in language education: Past, present, and future. *TIRF: Language Education in Review Series*, 15, 1-13.
- Piccardo, E., & North, B. (2019). *The action-oriented approach: A dynamic vision of language education*. Bristol: Multilingual Matters.
- Puig, M., & Morales, J. A. (2015). La formación de ciudadanos: conceptualización y desarrollo de la competencia social y cívica. *Educación XXI*, 18 (1), 259-282.
- Puren, C. (2004). De l'approche par les tâches à la perspective co-actionnelle. *Les cahiers de l'APLIUT. Pédagogie et Recherche*, 23(1), 10-26.
- Real Decreto 157/2022, de 1 de marzo (LOMLOE) por el que se establecen la ordenación y las enseñanzas mínimas de la Educación Primaria. *Boletín Oficial del Estado*, 52, de 2 de marzo de 2022.
- Rokeach M. (1973). *The Nature of Human Values*. New York: Free Press
- Rollano, D. (2004). *Educación en valores*. Vigo, España: Ideas propias
- Romero, C. G. (2003). Pluralismo, multiculturalismo e interculturalidad. Propuesta de clarificación y apuntes educativos. *Educación y futuro*, 8, 9-26.
- Runnels, J., & Runnels, V. (2019). Impact of the Common European Framework of Reference—A bibliometric analysis of research from 1990-2017. *CEFR Journal. Research and Practice*, 1(1), 18–32
- Schleppegrell, M. J. (2004) The Language of Schooling: A Functional Linguistics Perspective. Mahwah, NJ: Lawrence Erlbaum. In Handford, M., & Gee, J.P. (2012). *The Routledge Handbook of Discourse Analysis*. (pp. 21-34) Routledge.
- Schwartz, S. H., & Bilsky, W. (1987). Toward a universal psychological structure of human values. *Journal of personality and social psychology*, 53(3), 550.
- Sibbett, L. (2022). Critical democratic education in practice: Evidence from an experienced Teacher's classroom. *The Journal of Social Studies Research*, 46(1), 35-52.
- Storms, S. B. (2012). Preparing students for social action in a social justice education course: What works? *Equity & Excellence in Education*, 45(4), 547-560.

- Swain, M. (2006). *Languaging, agency and collaboration in advanced second language proficiency* (pp. 95-108). na.
- Swanwick, R., Wright, S., & Salter, J. (2016). Investigating deaf children's plural and diverse use of sign and spoken languages in a super diverse context. *Applied Linguistics Review*, 7(2), 117-147.
- Tetzlaff, L., Schmiedek, F., & Brod, G. (2021). Developing personalized education: A dynamic framework. *Educational Psychology Review*, 33, 863-882.
- The Graz Group. (2014). *Literacies through content and language integrated learning : Effective learning across subjects and languages*. Retrieved from the Council of Europe, European Centre for Modern Languages website: <http://www.ecml.at/F7/tabid/969/language/en-GB/Default.aspx>
- Thompson, D. S. (2019). Teaching students to critically read digital images: a visual literacy approach using the DIG method. *Journal of Visual Literacy*, 38(1-2), 110-119.
- Valle, J., & Manso, J. (2013). *Competencias clave como tendencia de la política educativa supranacional de la Unión Europea: Key competences as a trend in the supranational educational policies of the European Union*. Ministerio de Educación.
- Van der Ploeg, P. (2016). Dewey versus 'Dewey' on democracy and education. *Education, Citizenship and Social Justice*, 11(2), 145-159.
- Van Leeuwen, T. J. (2005). *Introducing social semiotics*. Londres: Routledge.
- Vasquez, V. (2007). Using the everyday to engage in critical literacy with young children. *New England Reading Association Journal*, 43(2), 6.
- Veugelers, W., & de Groot, I. (2019). Theory and practice of citizenship education. *Education for democratic intercultural citizenship*, 15, 14-41.
- Voogt, J., & Roblin, N. (2010). *21st-century skills. Discussion paper*. Enschede, Netherlands: University of Twente
- Wiseman, R. L. (2002). Intercultural communication competence. In W. B. Gudykunst & B. Mody (Eds.), *Handbook of international and intercultural communication* (2nd ed., pp. 207-224). Thousand Oaks, CA: Sage.

White, T. R. (2012). Visual literacy and cultural production: Examining Black masculinity through participatory community engagement. *Journal of Visual Literacy*, 31(1), 53-70.

APPENDICES

Appendix 1

Simplified version of the poem The day war came with no ending

THE DAY WAR CAME

by Nicola Davies

The day war came there were flowers on the window
At school, I learned about volcanoes, I made a picture of myself with wings.
But, just after lunch, while I watched a cloud shaped like a dolphin, war came.

It came across the playground.
It brought the roof down.
and turned my town to rubble.

War took everything; war took everyone
I was ragged, bloody, all alone.

I ran. Rode on the back of trucks, in buses;
walked over fields and roads and mountains,









I ran until I couldn't run.
But war had followed me.
It was underneath my skin, behind my eyes.

I walked and walked to drive war out of myself, until...



Appendix 2

Prior vocabulary as Scaffolding

VOCABULARY			
WAR	PLAYGROUND	RUBBLE	TRUCK
			
FIELD	THUNDER	ROOF	BLOODY
			

Source: own elaboration

Appendix 3

Group reflection of the poem analysis


**POEM THE DAY
WAR CAME**

GROUP REFLECTION AND ANALYSIS

1. What was the protagonist doing before the war came? How does she describe the arrival of the war?

2. What does the poem refer to when the protagonist says "But war had followed me. It was underneath my skin, behind my eyes"?

3. What does the image of the "empty chair" represent in the context of the poem?

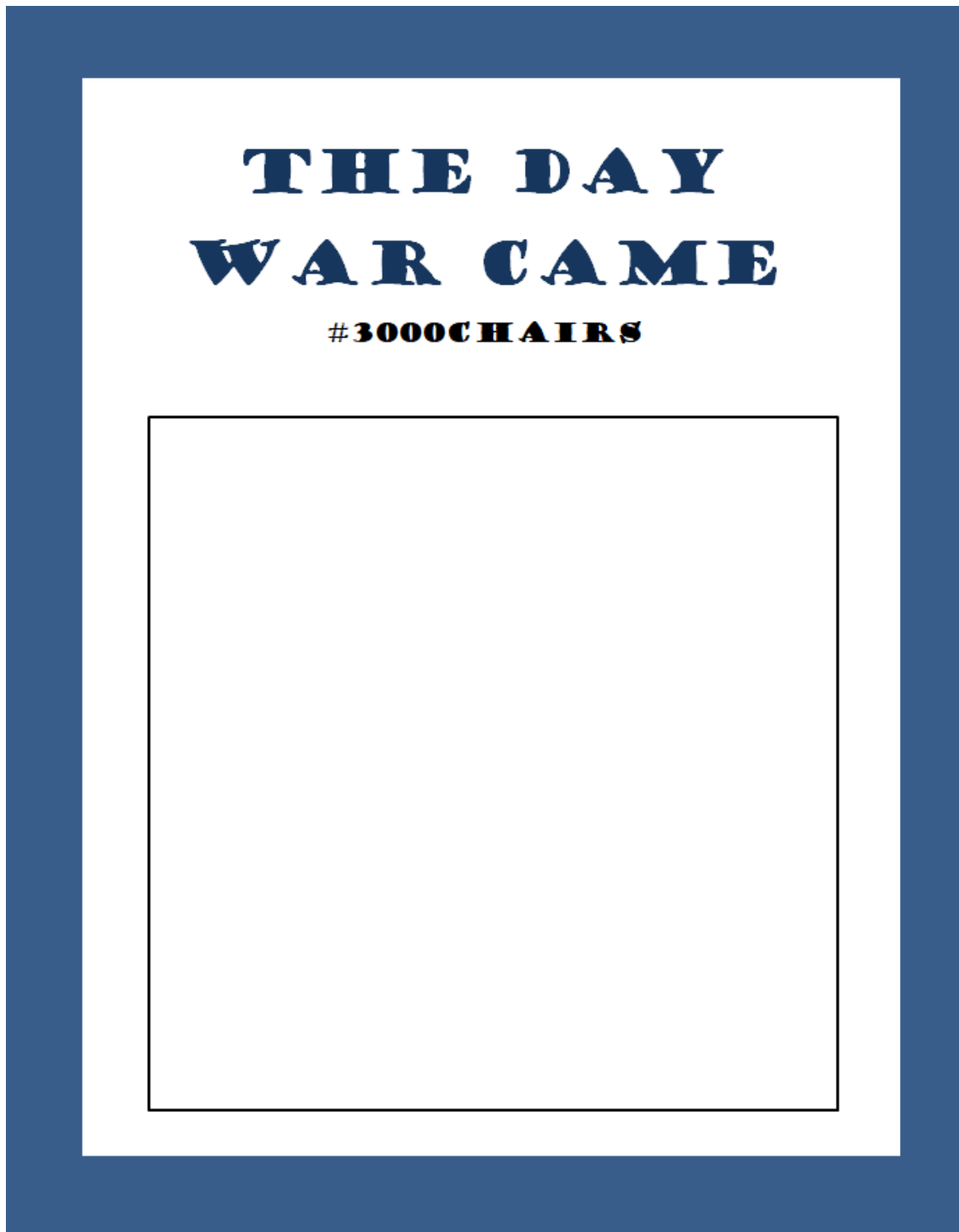


Why do you think the author uses such dull colours, few details and no decorative elements?

Source: own elaboration

Appendix 4

Designs for the campaign #3000chairs



Source: own elaboration

Appendix 5

Example of participation in the campaign #3000chairs

← **Post**

 **Oakwood Avenue Y6** @Y6Oaky **Seguir** ...

Just a few examples of our chair designs whilst studying *The Day War Came* by [@nicolakidsbooks](#). Such an incredibly mature group of Y6! [#3000chairs](#)

[Traducir post](#)







21:24 · 14/1/19 De Earth

3 Reposts **2** Citas **9** Me gusta

Appendix 6

Thinking routine worksheet


 I USED TO THINK 	 BUT NOW I THINK... 
REFUGEE	REFUGEE
IMMIGRANT	IMMIGRANT
WAR	WAR
EXILE	EXILE
HOME	HOME
ACCEPTANCE	ACCEPTANCE
EMPATHY	EMPATHY

Source: own elaboration


Appendix 7

Reading 1 worksheet

THE DAY WAR CAME



READING 1



What page or illustration has caught your attention the most? why?

What has the picture book told us so far? Brief summary

How would you like the story to continue?

Source: own elaboration

Appendix 8

Scaffolding worksheet for the debate

DISCUSSION - POSITION IN FAVOUR

Should all countries accept more refugees to give them a safe and new life away from conflict zones?

Greater cultural diversity in the country

Demographic benefits
(more population)

Contributing to economic growth

Human rights, we all deserve to be welcomed and respected.

Promotion of values such as empathy, tolerance and intercultural understanding.

Opportunity to exchange knowledge and skills

DISCUSSION - POSITION AGAINST

Should all countries accept more refugees to give them a safe and new life away from conflict zones?

Problems in finding employment

Large financial costs for the government

Labour exploitation: Migrants can be at risk of labour exploitation

Limited resources in the country (constraints on resources such as housing)

Uncontrolled immigration can increase security risks

Possible integration problems

Source: own elaboration

Appendix 9

Pair-work analysis worksheet

THE DAY WAR CAME

PAIR-WORK ANALYSIS

1. The author of the picture book uses very different colours between these pages. Why do you think this is? How does the mood of the story change?

PAGE 25



PAGE 29



2. When the young girl mentions that 'war had got here too,' what does she mean? Does she mean a real war, or a different type of war? (page 27)

Do you think that immigrant children may suffer internal wars because they do not feel welcome in their host countries?

3. What do you think the author is trying to reflect with the teacher's sentence "there is no room for you, there is no chair for you to sit on. You have to go away"?

Is it possible that, sometimes, we do not accept migrants in real life?

4. What do you think is the social message behind this image? What might the chairs represent?



5. What physical and personal characteristics make this character friendly?



Appendix 11

Children's possible poster



Appendix 12

Checklist for the poster

CHECKLIST



FOR THE POSTER




- THE TITLE OR MAIN MESSAGE OF THE POSTER IS EYE-CATCHING, LARGE AND CLEAR.
- THE INFORMATION IS FULLY RELATED TO THE SUBJECT MATTER
- THE POSTER IS NEAT AND TIDY WITH ENOUGH SPACE BETWEEN THINGS
- THE POSTER INCLUDES COOL PICTURES AND DRAWINGS WHICH FIT THE TOPIC
- THE POSTER INCLUDES INTERESTING AND RELEVANT INFORMATION AND FACTS
- WE HAVE USED INNOVATIVE AND CATCHY RESOURCES FOR DECORATING THE POSTER

Source: own elaboration

Appendix 13

Diagnostic assessment – Check List Worksheet

Students' name:	YES		NO
The student shows interest in the topic of the new learning situation, asks questions, participates and shows positive attitudes.			
The student listens respectfully to the teacher during the explanation of the instructions without interruptions and raising his hand if he has questions.			
The student participates actively if the teacher asks questions or creates interactive situations.			
The student shows appropriate behaviour when working individually and cooperatively.			
The student makes correct use of communication skills (speaking and writing) when completing the group sheet			
The student makes constant use of English to communicate, interact or participate and tries to avoid using the L1			

Source: own elaboration

Appendix 14

Rubric for the discussion of Lesson 3

Name of the student: _____				
	EXCELLENT	GOOD	SUFFICIENT	NEED TO IMPROVE
Participates in his/her team, shares ideas, respects and contributes to reach a common goal.				
Orally expresses ideas correctly and well-structured in the debate				
Provides coherent ideas on the social issue and defends his/her position.				
Engages and actively participates with enthusiasm and interest in the discussion.				

Source: own elaboration

Appendix 15

Rubric about the letters of lesson 5

RUBRIC ABOUT LETTERS OF LESSON 5				
	Advanced	Competent	Partially achieved	Need to improve
WRITTEN EXPRESSION	The letter has a clear structure, varied vocabulary, and near-perfect spelling.	The letter has a solid structure and adequate vocabulary, but has some grammatical errors.	The letter has a confusing structure, limited vocabulary, and some grammatical and spelling errors.	The letter has an unclear structure, inadequate vocabulary, and numerous grammatical errors.
GROUP WORK BEHAVIOUR	The student works with concentration, cooperating and with a positive attitude in the group.	The student works with a positive and efficient attitude, although there may be some minor distractions with the group mates.	The student shows a certain degree of concentration, but there are moments of inattention and distraction.	The individual is not focused on the task, lacks attention and commitment, and displays negative and defiant attitudes with the group mates.
CREATIVITY	Exceptional creativity, the letter conveys innovative and encouraging messages of support.	Adequate creativity, the letter conveys positive messages, although they could be more original.	Limited creativity, the letter conveys positive, but conventional messages.	Lack of creativity, the letter conveys generic messages, with no innovative ideas.
CLEANLINESS	The letter is impeccable, with no erasures or corrections and the handwriting is clear and legible.	Presentation is acceptable, letter has few erasures or corrections, and The handwriting is legible.	Presentation is a bit sloppy, the letter contains some erasures and the handwriting is irregular.	The presentation is very sloppy, the letter has many corrections and the handwriting is difficult to read.
TOTAL			/10	

Source: own elaboration

Appendix 16

Rubric Lesson 4

Name of the student: _____				
	EXCELLENT	GOOD	SUFFICIENT	NEED TO IMPROVE
The student shows interest and enthusiasm and participates actively in the development of the lesson.				
The student makes constant use of English in the different activities proposed.				
PAIR-WORK ACTIVITY				
The student collaborates with the partner and contributes with diverse ideas to complete the book analysis worksheet.				
The student demonstrates a willingness to listen to and consider the ideas of the peer.				
ROLE-PLAYING ACTIVITY				
The learner plays his or her assigned role well and demonstrates understanding of the character.				
The student understands the context of the role-play and conveys the appropriate emotions.				
The student speaks loudly, with good pronunciation and the message is perfectly understood.				

Source: own elaboration

Appendix 17

Rubric for assessing the poster and the oral presentation

Name of the student: _____				
	EXCELLENT	GOOD	SUFFICIENT	NEED TO IMPROVE
The student shows interest and enthusiasm and participates actively in the development of the lesson				
The student makes constant use of English in the different activities proposed.				
The student works well in a cooperative way, sharing ideas and respecting others' opinions.				
POSTERS' ELABORATION				
ORGANIZATION The poster has a clear structure, it is well-organised and the students have distributed the tasks correctly.				
CREATIVITY the poster presents original ideas combining bold colours and materials, photographs or other innovative resources				
WRITING SKILLS All the ideas are well written in good handwriting, with no spelling or punctuation mistakes.				
ORAL PRESENTATION				
ORAL EXPRESSION The student produces coherent and grammatically correct sentences and uses an appropriate volume.				
FLUENCY The student speaks at an appropriate pace with naturalness and spontaneity, making it easy to				

understand the whole message.				
EYE-CONTACT The student constantly looks at the audience and does not hide his gaze.				

Source: own elaboration

Appendix 18

Students' self-assessment

Student name: _____

Date: _____ Class: _____

	YES	NO
I have learned more about the social issue of immigration		
I have worked cooperatively and respectfully to achieve common goals.		
I have learned new vocabulary on the topic of refugees		
I have improved my ability to express my ideas clearly and coherently.		

- **Are you proud and satisfied with everything you have learned during this teaching unit? What has been your greatest learning?**

- **What did you find most interesting and what did you find most boring?**

- **Which communication skills have you improved the most? Why?**