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1. Introduction

The DIALLS Project aims to encourage children and young people to explore their cultural identities and social values, mapping the development of their cultural literacy and providing opportunities for them to discuss 'Europeanness'. Classroom discussions will be catalysed using different core Cultural Texts (wordless picturebooks and films) **produced in and around Europe** (including Israel as an associated partner country in the project) as part of a Cultural Literacy Learning Programme (CLLP). This deliverable (D2.2) presents a wider **Bibliography of Cultural Texts** from which the core texts for inclusion in the CLLP will be drawn. These Cultural Texts are understood in a context of the [Cultural Analysis Framework](#) a document analysing an understanding of cultural literacy as a social goal in the educational policy documents of Europe and of each country involved in the DIALLS Project.

DIALLS moves beyond a concept of cultural literacy as being about knowledge of culture (through exploration of literature and art for example) into a consideration of the disposition to explore different interpretations of it. It views cultural literacy as enabled by the response to and creation of cultural resources, thus centralising young people as the users and producers of culture. Becoming 'culturally literate' in this way, we will encourage our young generations (from pre-primary to secondary aged students) to be sensitive not only to their own identities and cultures, but also to empathise with those of others, enabling inclusion, intercultural dialogue and mutual understanding. This non-normative definition of cultural literacy emphasises tolerance, inclusion and empathy as essential intercultural competencies and from this perspective, a pluralistic society is an asset. For our purpose, 'Europeanness', the quality of being European, is understood as a discursive cultural identity (Lähdesmäki 2012) rather than a fixed and therefore restrictive concept. European culture is not seen as a set of facts and achievements that pertain to a certain pre-established group of people; but as an embodied, experiential, ongoing practice in the lives of young people in and around Europe. In particular, DIALLS suggests that the practicalities of cultural literacy should correspond to an increasingly multicultural, multiethnic, and multilingual social landscape of places, peoples, and persons. Europe is always changing; its borders shift and fluctuate, its identifiers expand and shrink and re-expand with a changing cultural landscape. It is no surprise that the 145 different texts that form the **Bibliography of Cultural Texts** included here make a heterogeneous and unpredictable corpus, to reflect a heterogeneous and unpredictable contemporary world.

The celebration of a diverse and multitudinous understanding of cultural literacy is the rationale behind the selection of the **Bibliography of Cultural Texts**. By including only **wordless** picturebooks and films we emphasise the visual over the verbal as an equalising influence on a transnational and transcultural readership. In the original proposal for DIALLS we built a flexibility that would allow us to include verbal texts from different European countries if we found that the non-verbal choices were limited. In fact, the range of wordless picturebooks and films that we were able to source meant we could easily include only non-verbal/wordless texts, following the example of the Silent Book project run by the International Board on Books for Young people (IBBY¹).

¹ <http://www.ibby.org/awards-activities/activities/silent-books?L=0>

1.1 The themes identified in the Cultural Analysis Framework

The [Cultural Analysis Framework](#)² (CAF) identifies eighteen key terms that are included within a wider concept of cultural literacy (Figure 1). These eighteen terms are: tolerance, empathy, inclusion, celebration of diversity, human rights, democracy, equality, solidarity, globalisation, sustainable development/climate change, citizenship, social and civic competence, active participation, cooperation, belonging, shared inheritances, cultural heritages, European narratives (see Glossary in Appendix 1). In the CAF these terms are presented in four main groups: Dispositions, Living Together, Social Responsibility, and Being European³.

Dispositions: Tolerance, Empathy, Inclusion

These themes are among the more universal of the eighteen. Tolerance, empathy and inclusion can be understood as an integral essence of the spirit of cultural literacy espoused by the Cultural Analysis Framework. These themes are perhaps the most applicable to children's literature when it is understood as a pedagogical social project (Stephens, 1992). While very many works of children's literature convey these themes, those listed in the Bibliography do so centrally. For example, *Mein Weg mit Vanessa*⁴ features a bullying storyline to clearly represent empathy and inclusion between a multicultural group of children.

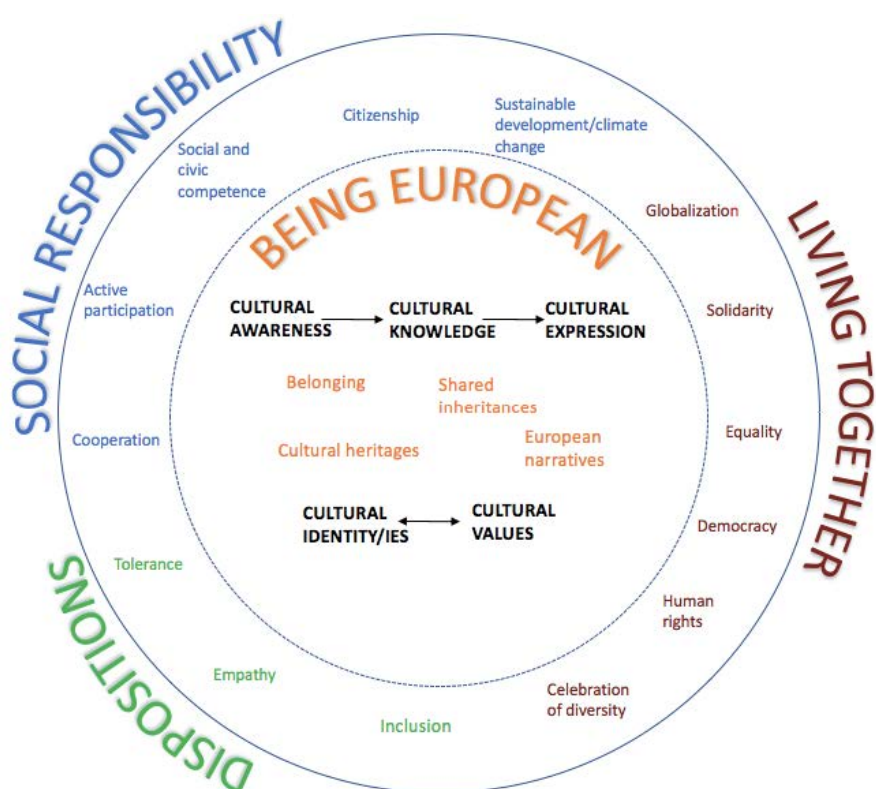


Figure 1 Themes for Cultural Literacy from the CAF

² <https://dialls2020.eu/wp-content/uploads/2018/10/D2.1-Cultural-Analysis-Framework.pdf>

³ In this Bibliography of Cultural Texts each entry is categorised according to its main themes, meaning that it is possible to quickly isolate which Cultural Texts reflect themes of Social Responsibility rather than Being European, and so on. The particular terms can be found in each entry itself. These entries can be accessed directly from the spreadsheet.

⁴ All references for the Cultural Texts can be found in Appendix 2

Living Together: Celebration of diversity, Human rights, Democracy, Equality, Solidarity, Globalisation

While tolerance, empathy, and inclusion are often represented between small groups of characters, the second group of themes conveys their application into a wider social context, and typically acknowledges a social issue or reality directly. Many texts in this section represent, and sometimes problematize, aspects of social integration and community building. For example, *Orizzonti*, a stark and tragic depiction of the migrant crisis, is a sombre prompt to explore the theme of human rights. Another example, *Out of the Blue*, which represents a cross-species rescue mission on a happy holiday, clearly depicts solidarity. Texts that celebrate diversity may do so explicitly or implicitly; a work may depict a multicultural narrative or may allegorise human diversity through the use of animal characters.

Social Responsibility: Sustainable development/climate change, Citizenship, Social and civic competence, Active participation, Cooperation

The themes in this group are in some way proactive: representing active engagement with the outside world and its issues, or depicting social problems that require discussion. The role of social responsibility is paramount to the success of European cohesion; themes of interdependence and coexistence are an important way to create dialogue about the conceptualization of European, and national, identities. Cultural Texts include *Free the Lines*, a picturebook for older children in which environmental issues are raised, and *Look Outside*, a story about first snow for young readers which depicts a pair of children engaging proactively with the outside world.

Being European: Belonging, Shared inheritances, Cultural heritages, European narratives

The last group addresses the more explicit and mimetic representations of Europeaness and the dilemmas of contemporary European identities. Texts designated in this group can be related to distinct cultural markers of Europeaness. For example, urban life in *Zaterdag* and *Excentric City*, and the conventions of fairy-tale narrative in *Attention, Fairy Passage* and *The Prince Charming & The Purple Princess*.

Each text was analysed in terms of its content and how it reflected the CAF themes. Some texts reflected multiple themes, and of course many of these overlapped. The figures below show first the overall distribution of broad themes within the texts, and then the distribution of subthemes within the broader themes. In the selection of 145 texts, these themes are well presented though it is interesting to note that themes of democracy, equality and citizenship seem to occur least frequently. In fact the themes overlap significantly and pedagogical affordance of each as a stimulus for discussion will allow us to ensure these themes are developed sufficiently within the Cultural Literacy Learning Programme (CLLP).

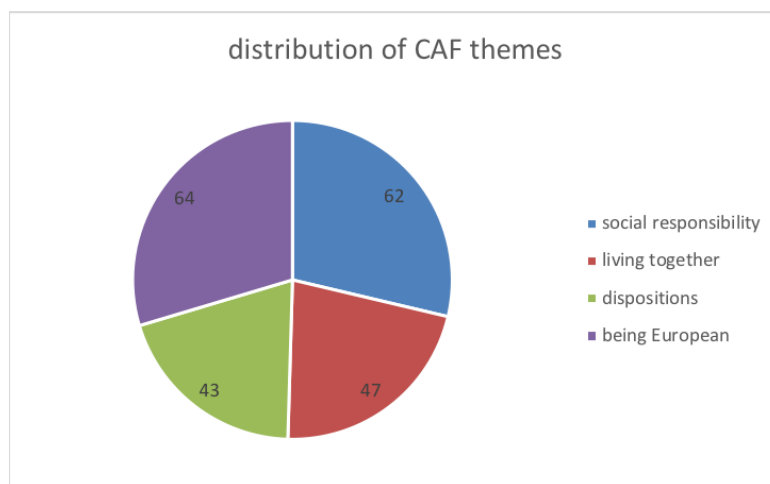


Figure 2 Distribution of CAF themes in 145 texts

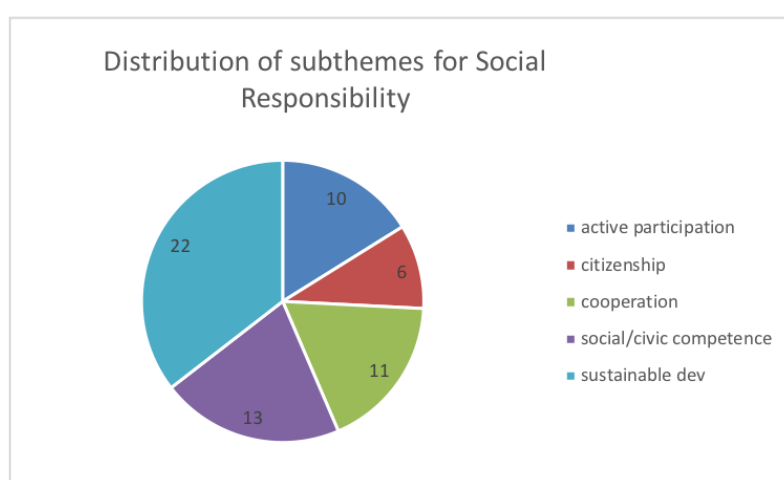


Figure 3 Distribution of subthemes for Social Responsibility

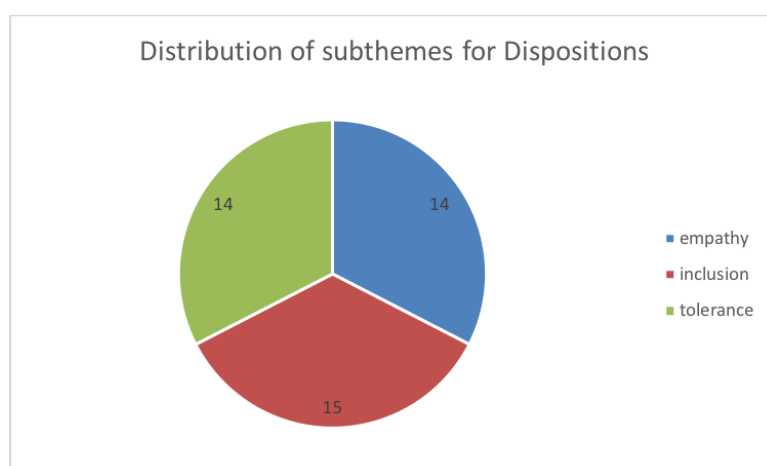


Figure 4 Distribution of subthemes for Dispositions

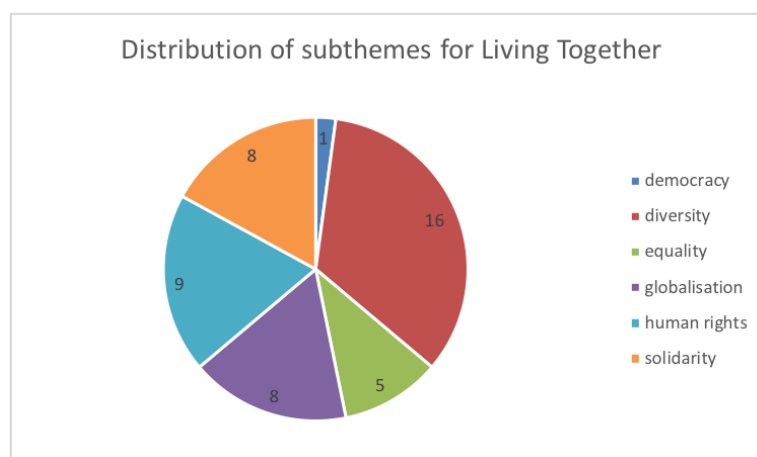


Figure 5 Distribution of subthemes for Living Together

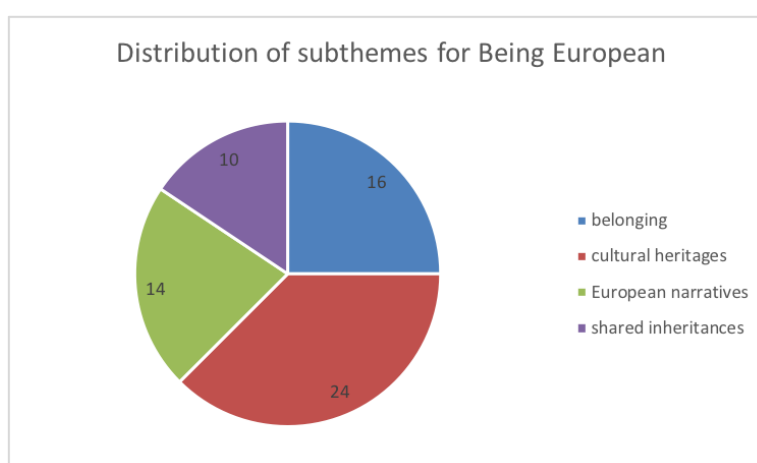


Figure 6 Distribution of subthemes for Being European

1.2 The importance of choosing ‘wordless’ texts

The thematic, aesthetic, modal, geographic, and cultural differences presented by the **Bibliography of Cultural Texts** are bridged by one important criterion: **all are wordless**. The corpus is comprised wholly of picturebooks without words and short films without dialogue. Wordless texts promote discussion between readers; their use “demands a heightened co-authoring role that requires taking risks with the imagination, activating intertextual and cultural knowledge and trusting in the readers’ ability to make sense of the story” (Arizpe, Colomer, & Martínez-Roldán, 2014, 37-38). By using wordless texts, it becomes not just possible but highly attractive to use the same texts in all sorts of language environments. While conventional worded texts are steered by the original language, and the merit of its translation, the wordless form is in essence egalitarian. By centring children and young people’s arguable propensity for visual learning, DIALLS affirms the political principle that children “are experts in their own lives” (Clark & Statham, 2005). Moreover, it provides children and educators alike with access to one of the most innovative and expanding areas of contemporary children’s media and publishing.

A key feature of the wordless text is that the reader (of film or book) must co-construct the narrative along with the visual sequence of images, to successfully make sense of the text as a whole. The effect of this is twofold. Firstly, readers are encouraged to take risks in their meaning-making. Secondly, readers need to consent to that process, unlike the linear model of comprehension that the funnel of a verbal narrative enforces. This process is particularly pertinent to the form of the wordless picturebook. As Arizpe writes:

it is the degree to which readers are expected to actively engage that marks the difference between picturebooks with and without words and which enables the reader to co-construct meaning. This point is fundamental when it comes to ensuring that any research with wordless picturebooks allows for enough time for readers to engage with the text, to read, re-read, and reflect before being asked to make sense of it (2014, 96-97).

The matter is more complex with wordless films. By definition, a film is durational; this bracketed temporality imposes a linear sequence on an otherwise purely visual narrative. As Maine, referring to Kress, notes, “One of the key differences between writing and image relates back to ... the linearity of language. In writing, as each word leads the next, there is a specific temporal reading pathway ... Images, on the other hand, afford alternative spatial pathways of reading” (2015, 23). However, this linear reading pathway is reaffirmed by the grounded use of each text, whether it is a picturebook or a film, because in the CLLP, the teacher is likely to lead the reading process in a large group environment. At other moments, single images from a picturebook and short film might be considered as part of a greater reading comprehension of the Cultural Text as a whole. This will permit a spatial, as well as linear, reading pathway, hence building upon the various merits of more typical understandings of visual literacy (see e.g. Maine, 2015).

The selection of wordless texts comprises two different forms: picturebooks and short films whose narratives and message are communicated visually (and through the use of a musical score for films). The contemporary picturebook has its roots in the early printing press; illustration was a luxury until the twentieth century (Salisbury & Styles, 2012). Although visual comprehension is seemingly more innate than verbal comprehension, the concept of the common picturebook emerges as a subsection of the printed word. By contrast, wordless films are an early aspect of the moving image, due to technological limitations and the cost of audio production⁵.

In Bosch’s (2014) typology of wordless picturebooks, there are three core examples of the wordless form (which can equally be applied to short films):

- The pure wordless picturebook. These are “those that do not contain any words in the visual narrative, except for the title, author’s name, and publisher’s credits” (Bosch, 2014 74). Pure wordless picturebooks in the selection include *Owl Bat*, *Bat Owl* and *The Chicken Thief*.
- The almost wordless picturebook. These are “narratives that mainly use visual signs to narrate a story but that also use written text. In an almost wordless picturebook the reader takes particular notice of the few texts that appear in the book given that coming across linguistic symbols is an unexpected circumstance when perusing a mainly visual work” (Ibid). Almost wordless picturebooks in the selection include *The Mediterranean* which technically opens with one sentence of verbal text.

⁵ An important irony here is that many traditional silent films from the first decades of cinema, while containing no audible speech, have on-screen words

- The false wordless picturebook. These are “books that are mistakenly considered almost wordless, when we are actually referring to illustrated books or common picturebooks” (Bosch, 2014 77). A false wordless picturebook considered in the longlist stage is *Baci*, although the category of this example remains debatable depending upon the interpretation of Bosch’s definition of the false wordless picturebook.

The majority of picturebooks selected in the **Bibliography of Cultural Texts** are pure wordless picturebooks (although, in every case, the words of the title of the text are instrumental in dictating the expectation of the reader or viewer). There are also several ‘almost wordless’ picturebooks included in the selection; these tend to include intra-iconic text, such as the signifier of “HOTEL” or “TAXI” in a cityscape, or an opening or closing line to situate the visual narrative without leading its meaning. These texts have been included as their application is not based wholly upon their pedigree as wordless picturebooks but recognises their suitability as translingual artefacts in Europe. It is our intention that any verbal text in any picturebook or short film need not be comprehended by any reader or viewer for the text to be understood overall. As Bosch notes, to define a wordless picturebook means to assume the intention of the author and publisher (p. 74), and hence almost wordless picturebooks are included in the overall spirit of the form and project.

This typology similarly applies to the selection of films that comprise approximately half of the **Bibliography of Cultural Texts**. The majority of films in the selection are pure wordless films, which means that no words appear or are spoken aside from the opening and closing credits. However, as with the picturebook selection, several films do contain intra-iconic text to contextualise a visual signifier (e.g. “SNACKS”). As with picturebooks, it is our hope that these signifying uses of verbal text are either relatively universal or irrelevant to the greater project of meaning making that guides each text. Some films in the corpus, such as *Speechless*, use a deliberately nonsensical audible language, to imitate language and challenge its comprehension. This has the effect of estranging the viewer from the lingual context, and thus offers a further type of wordlessness to challenge readers familiar with the form.

1.3 Selection process

Over 600 texts were reviewed to form a longlist of approximately 250 texts, which was subsequently finalised as the selection of 145 Cultural Texts. The selection process of the **Bibliography of Cultural Texts** negotiated the following principles:

- The texts should be produced in Europe or Israel (our associated country partner), or have European authors/illustrators/directors
- The selection of 145 Cultural Texts was determined from the longlist to reflect a geographically balanced range of countries of origin as far as possible. Although not every country in Europe is reflected in the corpus of 145 Cultural Texts, every country in Europe has been considered in the initial search and longlist.
- Throughout the selection process a ratio of 50:50 picturebook-film was sought. Shortlisting took place with this in mind.
- Gender parity is an important criterion for text selection, but did not require active selection. Instead, the text selection process more or less organically revealed a parity between male and female authors/directors (when this information was available). In the final selection, approximately 60% of the main parties behind each Cultural Text (e.g. author/director) are

women. When not obviously clear (e.g. through the use of a pronoun on a website) the gender of a producer or director was estimated, sensitively, by the research team. Hence, while gender parity was certainly met during the selection process, the data behind this claim is unofficial.

- The aspiration of an inclusive longlist did not only involve the selection of texts that celebrate diversity in their content. The strategy also involved seeking out ethnically and culturally diverse creators of films and picturebooks, where possible. Unfortunately, this revealed a consistent disparity in representation and authorship in European children's publishing and media⁶.
- It was also challenging to adequately represent areas of Europe in which fewer wordless picturebooks are created. The support of national delegates from the International Board on Books for Young People (IBBY) was very important to ensuring this matter received proper attention throughout the longlisting stage.
- With these aspirations in mind, the selection included countries outside Europe and Israel that have a direct connection to the premise of this project. For this reason, children's publishing and media in Palestine was considered and are included in the Bibliography.
- All types of film were eligible for consideration. These include: live action, stop motion, CGI, traditional animation, and mixed media. However, for the practicality of working with the texts in classrooms, all films in the corpus are less than ten minutes long. Similarly, overly long wordless picturebooks have been disregarded, as these are not ideal texts to navigate in a group environment.
- The original premise was for the Bibliography of Cultural Texts to be products of the twenty-first century. A small number of Cultural Texts produced at the end of the twentieth century are included, due to their suitability to the broader remit of the project.
- For example, the Lithuanian picturebook *What the Scissors Did? [Ką padarė žirklys?]* by Ieva Naginskaitė was originally published in 1961 as a product of the Soviet Union. This important early example of the wordless form was most likely inspired by early practitioners of the wordless picturebook in Western Europe, such as Bruno Munari. This picturebook, included in the corpus, was republished in 2018, twenty-eight years after Lithuania broke away from the Soviet Union in 1990 and fourteen years after Lithuania formally joined the European Union in 2004.

The exhaustive research and selection process involved multiple researchers and teachers in the UK, Cyprus, Finland, Lithuania and Portugal. This process necessitated contacting hundreds of authors, illustrators, publishers, publishing organisations, literacy organisations, illustration societies, film institutes and charities, film companies, production houses, film distributors, animation schools, notable media blogs, and film schools. The results comprise an essentially exhaustive list of the wordless picturebook market and short film scene in the twenty-first century in Europe and Israel. This signals both the extent of the depth of the research undertaken and, in particular, the relatively small size of the wordless picturebook market in contemporary European and Israeli publishing. The corpus cannot claim to have uncovered all wordless short films that fit our criteria, but instead intends to reflect the dynamic range of pedagogically innovative wordless films in production around Europe and Israel in the twenty-first century.

⁶ This is consistent with recent research by the Centre for Literacy in Primary Education which reports that only 4% of children's literature published in the UK in 2017 featured a Black, Asian or Minority Ethnic (BAME) character. <https://clpe.org.uk/library-and-resources/research/reflecting-realities-survey-ethnic-representation-within-uk-children>

The pedagogical value of each Cultural Text was paramount to the selection process. Indeed, the grounded use of the Cultural Text as a catalyst for discussion in a large group environment had an impact on the inclusion or exclusion of texts for the final selection. For example, a foundational area of the wordless picturebook is the wimmelbuch, or wimmelbook. This translates from German to English as “teeming book” and describes picturebooks inspired by the panoramic paintings of Pieter Bruegel the Elder (Rémi, 2011). The wimmelbook depicts panoramas of fictional or real environments, such as capital cities or country scenes. Although some of the texts do appear in the Bibliography, the wimmelbook was not prioritised in the corpus as the majority of wimmelbooks are less suitable for work in a large group, due to the detailed and distanced nature of the images. Similarly, many films were discounted for their complexity in a group environment, those these were often due to non-appropriate themes for the age-groups. This points to an interesting dilemma in the role of short films, insofar as there are fewer gatekeepers between film and child than in the international picturebook market. As a general rule, many wordless picturebooks were too ambiguous or conceptual for use in the project whereas many wordless films were too individualistic and/or had inappropriate themes for the age-group.

The **Bibliography of Cultural Texts** includes two main parts: an annotated bibliography providing an overview and context for each text, and identifying central CAF themes; and a database file that can be manipulated as data to isolate particular requirements. The spreadsheet is available on the DIALLS website in the Teachers’ Resources section (<https://dialls2020.eu>) and provides the opportunity to select texts based on by age range, country, media type, length and CAF theme. In this document it is presented as a spread sheet (Appendix 2).

1.4 References from introduction

Arizpe, E., Colomer, T. & Martínez-Roldán, C. (2014), *Visual Journeys through Wordless Narratives: An International Inquiry with Immigrant Children and The Arrival*. London: Bloomsbury.

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Bosch, E. (2014), Texts and Peritexts in Wordless and Almost Wordless Picturebooks. In B. Kümmerling-Meibauer (Ed.), *Picturebooks: Representation and Narration* (71-90). New York: Routledge.

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Rémi, C. (2011), Reading as playing: The cognitive challenge of the wimmelbook. In B. Kümmerling-Meibauer (Ed.), *Emergent Literacy: Children’s books from 0 to 3* (115-140). Amsterdam: John Benjamins.

Salisbury, M. & Styles, M. (2012), *Children’s Picturebooks: The art of visual storytelling*. London: Laurence King.

Stephens, J. (1992), *Language and Ideology in Children’s Fiction*. London: Longman Group.

2 Annotated Bibliography of Cultural Texts

Annotated Bibliography of Cultural Texts

A note on organisation

This Bibliography is arranged alphabetically by its title in English as one corpus, with no division between picturebooks and films. Where an official English title has not been available, a translation has been estimated. Certain titles, it has been decided, need no translation, and so at times the Original Title is interchangeable. The word “the” is not elided in this alphabetisation, so titles such as “The Mediterranean” or “The House” appear alphabetically in a subsection within the classification of the letter “T”. The reason for this is because most word processing software will automatically alphabetise a list of titles without regard for the repetition of “the”, and it is the intention of this bibliography to imitate the simplest form of presentation for educators to navigate. For ease, particularly in regard to the translation of this document, the gender of various animal characters is assumed throughout the description of various texts. Where some themes might be sensitive for some groups of children, a note has been included in parenthesis. That said, we assume that all teachers would review the Cultural Texts before showing them to their students to judge the suitability for their particular groups.

A

A Day at the Beach [Um dia na praia]

Picturebook. Bernardo Carvalho (Author/Illustrator). 2008. Planet Tangerina. Portugal. 32 pages.

This celebrated Portuguese wordless picturebook provides a fabulous route to discuss the human responsibility towards solving the issue of ocean and beach pollution. Children and young people who hear news about the excess of plastic in the ocean will find solace and good humour in this story, in which a man is so fed up of the mess on his local beach that he decides to take action. He picks up all the rubbish, assembling it into a large pile. The twist of the story comes as the reader sees that he has built a boat out of it. The clearly expressed themes of sustainable development and social responsibility result in a representation of proactive participation in rectifying this timely social issue. With this in mind, *A Day at the Beach* is a great example of a picturebook that fits both a younger and older audience. While 8-11 year olds will be able to unpick the themes of the work and connect it to their own experiences, 12-15 year olds will also be able to use the work to create dialogue in a classroom environment.

Age range: 8-11 years, 12-15 years

Key terms: sustainable development/climate change

A Priori

Short film. Maïté Schmitt (Director). 2017. Filmakademie Baden-Württemberg. France, Germany. 2D animation. 05:40 minutes.

This short animation by German/French animator Maïté Schmitt is all about overcoming a negative judgment to reach a shared common goal, with a particular focus upon sustainable development. Albert, a young librarian, is agitated by the invasion of moths attacking his treasured collection of books. Although he is initially prejudiced towards the bat who hangs around the library, he learns to overcome his animosity in order to protect the books and defeat the moths. The pair become friends and succeed in looking after the library. This witty and heart-warming short film is a great way to think about sameness and difference with 8-11 year olds. The film also creates a way to consider sustainable

development with younger viewers, because the success of the narrative depends upon recognition of the effect of the natural world (the moths) on an item of value to humans (the books).

Age range: 8-11 years

Key terms: sustainable development/climate change, inclusion

Alike

Short film. Daniel Martínez & Lara Rafa Cano Méndez (Directors). 2015. Spain. CGI. 08:02 minutes.

This father and son tale is about the apathy and low mood caused by overwork and isolation. A father is miserable at work while his son, still young, is optimistic about going to school. The son's cheerful moods get more and more repressed as his miserable experiences at school continue to worsen: before long, he does not hug his father at the end of school and each character becomes more and more isolated in his own misery. The beautifully rendered expressive faces of the father and son depict the drudge and toil of work and school, which is resolved at the end of the film as the father and son reconnect with nature and music to return to a state of happiness. The film is an important way to consider the role of work and school in contemporary life, and should serve as a catalyst for themes such as active participation and citizenship. A simplistic reading of the film suggests that work and school are boring. A deeper reading of the film suggests that work and school should be innovative and fulfilling pursuits so that citizens can take their place in society.

Age range: 8-11 years

Key terms: active participation, empathy

Ant

Short film. Julia Ocker (Director). 2017. Film Bilder. Germany. 2D animation. 03:37 minutes.

This film is by Film Bilder, the studio who made *Head Up*. This film, part of the Animanimals series by Julie Ocker, depicts the systematic and collective life of an ant colony. The military precision of the ants is an apt catalyst to discuss the social bonds that define contemporary communities, including Europe as a whole. The ants work together perfectly, except for the plucky little ant who leads the story. This ant has his own way of doing things; his creative spirit causes an important intervention in the systematised workings of the community. The other ants join in. At the end of the film, the ant believes the master ant will be angry with him — and so do we. But all is well: the master ant congratulates him for his successful thinking. This is a joyful, vibrant piece of animation with a clear and affirmative message about the role of innovation and outside-the-box thinking in the development of new strategies with which society can move forward. Children aged 8-11 years old will be able to structure a debate around these themes through considering this short film.

Age range: 4-7 years, 8-11 years

Key terms: social and civic competence, democracy

Attention, fairy passage! [Attenzione, passaggio fiabe!]

Picturebook. Mario Ramos (Author/Illustrator). 2010. Babalibri. Italy. 40 pages.

This picturebook is an example of postmodern narratives in contemporary visual storytelling. The use of road signage is juxtaposed with the revolving cast of typical fairy tales famous both in different parts of Europe and throughout the world. A little girl, fittingly dressed in red, is waved off by her mother as she goes into the forest on her bicycle. As she travels through the forest, the road signs warn her of the events up ahead: she passes Hansel and Gretel, the Three Little Pigs, a knight in shining armour on

his way to slay a dragon. This text gets to the heart of cultural literacy as an acquired knowledge, pushing us to question how our understanding of the text might change if we were *not* aware of these stories. Of course, the reader knows the end of the story before the little girl does – the girl leaves her bicycle outside as she goes inside to her grandmother’s house, ready to meet the wolf. (*This picturebook contains representations of pigs*).

Age range: 8-11 years

Key terms: shared inheritances

B

Babel

Picturebook. *Arnoud Wierstra (Author/Illustrator). 2016. Gottmer. Netherlands. 40 pages.*

This text is especially connected to the depiction of the Tower of Babel by Pieter Bruegel the Elder, painted in the 16th century and presently displayed at the Kunsthistorisches Museum in Vienna. The picturebook explores the theme of hubris — a man develops mechanical wings, Icarus-like, and carries them through the city of Babel to its highest heights. From there, he leaps, and the visual narratives cuts to a glossy, full-page reproduction of Bruegel's famous painting. On the next page, the sequence returns to black and white illustrations as we see the man soar off into the sky, only to tumble down to earth on the final page. The picturebook is a great way to open up a discussion of many important, and indeed divisive, topics: the role of religion in art and culture, the various ways that the story of Babel is interpreted, the story of Icarus, the role of canon. Of course, the work can also be used to consider the wordless picturebook as a form — the paintings of Bruegel are credited as a key source of inspiration for the wimmelbooks that mark the beginnings of the form in the mid-to-late twentieth century in Germany, Belgium, and the Netherlands. (*The text contains a direct reference to the Tower of Babel from the Old Testament and hence contains Biblical imagery and themes*).

Age range: 12-15 years

Key terms: cultural heritages

Baboon on the Moon

Short film. *Christopher Duriez (Director). 2002. Arts University at Bournemouth. UK. Stop motion. 06:00.*

This classic stop motion film was made in the UK in the early 2000s and used by the British Film Institute as part of their Starting Stories resource. A simple visual narrative is embedded with a complex set of themes: a baboon, stationed on the Moon, plays his trumpet mournfully as he looks at Earth from afar. The strength of this philosophical and affective film is its potential for discourse in numerous directions: the displacement of the baboon creates an opportunity to consider deforestation; the space setting provides a sense of universality to the themes of home, homelessness, and nostalgia; and the placement of a baboon on the Moon narrates the real-life use of animals in space travel in the twentieth century. This multifaceted way of considering home indicates a high usability in every age group: out of all books and films in the corpus, this film is highlighted for use with 4-7 year olds, 8-11 year olds, 12-15 year olds.

Age range: 4-7 years, 8-11 years, 12-15 years

Keywords: empathy, belonging

Bee & Me

Picturebook. *Alison Jay (Author/Illustrator). 2016. Old Barn Books. UK. 32 pages.*

A powerful exploration of the integral roles of bees in the environment becomes, at the same time, a beautiful story about unlikely friendship. Another example of Alison Jay's work is also in the corpus: *Out of the Blue*. *Bee & Me* includes a positive depiction of urban life: a little girl lives in a friendly, busy, brightly coloured city, until one day a bee flies through her window, exhausted. The little girl knows to feed bees sugar water, and the bee comes back to health. The magic begins as the rain falls outside; the bee returns, soaking wet, for more sugar water. This time, the bee stays, and grows bigger and bigger. Before long, the girl and the bee are best friends, and the girl flies around the city and the neighbouring countryside on its back. Eventually, time comes for the pair to say goodbye, and the bee goes off into the sky. The lush illustrations present themes such as: the climate, the circular connection between life and death, the relationship between human civilisation and the protection of the environment.

Age range: 8-11 years

Key terms: sustainable development/climate change

Belonging

Picturebook. *Jeannie Baker (Author/Illustrator). 2004. Walker. UK. 32 pages.*

The corpus would not be complete without this classic work by Jeannie Baker, a British-Australian author whose work using collage often interacts with themes pertinent to the DIALLS Project. One of the oldest picturebooks in the corpus, *Belonging* won several international picturebook awards when it was published in 2004. The visual narrative depicts a changing street in an urban area from the perspective of a bedroom window overlooking a garden and the world beyond. The story cleverly has multiple avenues of inquiry for its readers; we can consider the role of the family, as the house provides a place for the child to grow and explore, and we can consider the role of the families beyond our immediate line of vision. How many people share this space? How many people can this space reliably look after? In connection to this, The prominent depiction of advertising in the text opens a discussion of brands, money, consumerism, and power.

Age range: 8-11 years

Key terms: belonging

Big Finds a Trumpet

Short film. *Dan Castro (Director). 2017. Royal College of Art. UK. 2D animation. 04:20 minutes.*

Another submission from the Royal College of Art in the UK, this student film has a psychedelic aspect to its style of animation. Two characters, one big and one small, interact with a trumpet. Although at first all is well with the bigger character playing his trumpet, before long he has been playing it all night, and no one has been able to sleep. However, the narrative displays core values of tolerance, inclusion, and the celebration of diversity, as the characters learn to acknowledge the differences between them and seek compromise in their games. This short film is an endearing and idiosyncratic tale which presents a gentle way to discuss peaceful conflict resolution with younger children. Children aged 4-7 years old will be able to draw upon their own experiences of conflict and compromise to develop a moral message out of this short film.

Age range: 4-7 years

Keywords: celebration of diversity, inclusion

Birthday Gift [Doğum Günü Hediyesi]

Picturebook. *Behiç Ak (Author/Illustrator). 2007. Can Çocuk Yayınları. Turkey. 30 pages.*

This Turkish wordless picturebook begins with an almost cinematic introduction to the island towns that populate the shores of Turkey, Greece, and Cyprus. Readers unfamiliar with this part of the world will be excited by the interesting white-brick architecture that forms the little town as it emerges on the horizon of the beautiful blue sea as each page turns. It is a day of celebration – the main character is a little boy who wants to celebrate his birthday. His excitement to receive a big present is dampened when he opens each layer of wrapping paper to reveal another, smaller present. The children in the town gather round him as he unwraps layer after layer, before reaching the final gift: an egg, which hatches, to reveal a baby bird. This idiosyncratic wordless picturebook creates an opportunity to consider the role of gift-giving in acts of celebration – where do these ceremonies emerge from, and why are they important? This context opens up a broader way to consider ceremony and celebration as core components of community ethos and collective social/cultural identities.

Age range: 4-7 years

Key terms: cultural heritages

Bob

Short film. *Jacob Frey (Director). 2009. Filmakademie Baden-Württemberg. Germany. CGI. 03:10 minutes.*

The hero of this German CGI short film is a hamster racing after the love of his life on a hamster wheel. He chases the other hamster through a dramatic and scenic range of European environments: past the Tower of Pisa, across a canal in Venice, the Parthenon in Athens, along the Eiffel Tower. Viewers aged 8-11 years old will enjoy experiencing his great adventure across so many iconic European sights, opening up the opportunity to discuss which sights were recognised and what effect this has on our comprehension as viewers. As the narrative progresses, the settings become more and more global: the scenery switches to a Japanese watercolour backdrop. As the camera pans out, the premise becomes clear: the scenery is a rolling advertisement on a TV screen at the back of a pet shop, and the hero of the short film is in a different cage to his beloved, who rides its own wheel oblivious to him at the front of the shop. A twist at the end adds a way to discuss gender, if so desired. The themes raised by this film include freedom of movement, as the sense of freedom and confinement are so present in the two stages of the visual narrative.

Age range: 8-11 years

Key terms: European narratives

Boomerang [Bumerangas]

Short film. *Ilja Bereznickas (Director). 2012. Lithuania. 2D animation. 02:00 minutes.*

A man in a supermarket loads his trolley with an excessive amount of food. Back at home, this quickly becomes an excessive amount of waste, flung into a dump truck. The neighbouring houses and restaurants are also chucking an absurd amount of waste into the truck. Before long, it becomes clear that the whole planet is filled with waste. A rocket ship zooms off to the Moon, as though trashing the Moon will solve the problem of waste on Earth. Yet an alien on the Moon has another idea, and throws the waste back down to Earth. This short, sixty-second film packs a punch as a tool for dialogue. The clear themes of sustainable development/climate change can be developed to consider human rights

and citizenship. Viewers aged 8-11 years old, and perhaps 12-15 years old, will be inspired by the clear message of this animation from the Baltic region.

Age range: 8-11 years, 12-15 years

Key terms: sustainable development/climate change

Bounce Bounce

Picturebook. Brian Fitzgerald (Author/Illustrator). 2014. Carthusia. Ireland, Italy. 64 pages.

This funny story by Irish author Brian Fitzgerald won the Silent Book Contest in 2014, a notable prize coordinated by the publisher Carthusia in Italy. Younger children will develop a great sense of fun and imagination after exploring this curious visual narrative, in which an inquisitive creature goes on an adventure from the bottom of the ocean to the depths of outer space. This visual sequence expresses a sense of inclusion and openness that will allow young readers to explore ideas of freedom and agency. Bouncing from earth to sky, from sea to space, the character will get younger children excited by the wordless form and engaged with the ideas that can be expressed through its use. This narrative can be used to contrast other, more didactic titles, or to lead the creation of a parallel cultural text made by children in the classroom, through the visual tricks expressed in this wonderful adventure.

Age range: 4-7 years

Key terms: inclusion

Brick by Brick [Abasso I muri]

Picturebook. Giuliano Ferri (Author/Illustrator). 2016. Mineedition. Switzerland. 22 pages.

This wordless board book is well-suited to a story time session for children aged 4-7 years old. This gentle, friendly, and warmly illustrated title is a good way to introduce themes such as peaceful conflict resolution and borders to a junior audience. A set of animals slowly pull down a grey wall and turn the bricks into a bridge instead. This simple premise has a large potential for classroom discussion, providing a cue for young readers to consider what will occur once the bridge has been built, and why the wall was there. Walls and bridges are contentious and important symbols for children to discover as they develop their cultural literacy; this work provides an opportunity to assemble this knowledge through an allegorical and cosy depiction. The carefree representation of a subtly profound and contentious set of imagery provides an optimum way to extend the more difficult themes of European identity to the youngest participants of the project. (*This work contains pigs and dogs as characters*). Two works in the corpus that addresses the symbolism of walls for older readers is *The Illustrated City and Fences*.

Age range: 4-7 years

Key terms: cooperation, solidarity

C

Caged

Picturebook. Duncan Annand (Author/Illustrator). 2018. Tiny Owl. UK. 24 pages.

This evocative wordless picturebook is about freedom. It is an allegorical story about two men who build a cage in a forest to trap a flock of dazzlingly bright birds. Unbeknownst to the two men, another bird is watching, who swoops forward to save the day. Through the bird's actions, the cage breaks. As the birds escape, flying off in a riot of colour, the cage falls around the two men and traps them. The

powerful become the powerless and vice versa. This picturebook is told in a classy, charming line drawing style by a recent graduate of Cambridge School of Art in the UK. The themes that will emerge from this narrative are based around equality and freedom as springboards for discussion. This work can be used in connection to *Triangle at the Circus* as a way to discuss animal rights, while broader themes of confinement are reflected elsewhere in the corpus, *Fences*.

Age range: 4-7 years, 8-11 years

Key terms: equality

Capital

Picturebook. Afonso Cruz (Author/Illustrator). 2014. Pato Lógico. Portugal. 32 pages.

The symbol of the piggy bank is used throughout this highly stylised, conceptual wordless picturebook to explore themes of capitalism. This work is a good example of an ideologically loaded picturebook — whether you agree or disagree with the negative tone of the illustration, it is a fantastic way to look at ‘how’ and ‘why’ this effect is created. The piggy bank begins as an innocent object next to the bed of a sleeping child, but on each spread the piggy bank twists into a symbol of inequality and greed. A husband holds the piggy bank as he marries his wife; a piggy bank gnaws on the leg of a banker in a suit; the piggy bank grows and grows, swallowing a procession of bankers who tumbled along an escalator into its waiting jaws. Finally, the piggy bank is depicted as a planet in orbit of the sun, prompting attentive readers to question whether the Earth itself has become too dominated by consumerism and the creation of surplus wealth. This challenging, complex, and controversial picturebook is an important addition to the corpus. It is a great way to introduce teenage readers to the potential for serious themes in the wordless form.

Age range: 12-15 years

Key terms: globalisation, shared inheritances

Change! [Changeons!]

Picturebook. Francesco Guistozi (Author/Illustrator). 2017. La Joie de Lire. Switzerland. 40 pages.

The relationship between the ocean and human civilisation is put under a lens in this challenging panoramic depiction of a changing coastal urban environment. What begins as a harmonious pastoral depiction of human life on the seafront quickly darkens into a polluted urban sprawl of skyscrapers belching smog and oil into the water and the sky. The sustainability of city life is called into question: readers are able to contemplate, how secure is the relationship between urban development and the natural world? How can continued economic and population growth be developed in a way that promotes harmony rather than destruction over the natural world? Indeed, the issue of time is brought up by the visual narrative — how much time goes by as the world changes, how fast is too fast? The intricate panoramas of the changing urban scene do not exert their moral stance over the reader — rather, the reader must decode the patterned representation of advancing urban life to decode the moral of the story. This picturebook is a great example of a work that depicts issues of sustainable development and climate change without patronising its reader. With this in mind, it is very suitable for 12-15 year olds.

Age range: 12-15 years

Key terms: sustainable development/climate change, European narratives

Chiripajas

Short film. Olga Poliektova & Jaume Quiles (Directors). 2017. Russia, Spain. Live action/Stop motion. 01:30 minutes.

This bitesize short film is about a little turtle who gets trapped on the beach in ocean pollution and rubbish. He is only able to escape his imprisonment once a group of humans appear to fix the issue. Hence, this film suggests the power of human stewardship in the continued protection of the environment. The quirky production style and jaunty music make this a light-hearted and engaging tale with a serious message at its centre for children aged 4-7 years old and 8-11 years old to engage with. The personification of the turtle creates a friendly and affecting way to consider ultimately painful themes, such as pollution and the destruction of the environment.

Age range: 4-7 years, 8-11 years

Key terms: sustainable development/climate change, globalisation

Collision

Short film. Max Hattler (Director). 2005. Royal College of Art. Germany, UK. 2D animation. 02:20 minutes.

This short film is a kaleidoscope of political images between East and West that will be a good opportunity for dialogue in classrooms of 12-15 year olds. The kaleidoscopic sequence squares insignia of the United States of America against Islamic patterns and artwork; the effect, although contrasting, is ultimately harmonious. The film draws attention to the visual culture attached to specific identities — for example, the colours of a national flag and their interpretation in different cultural contexts, and Eastern versus Western styles of design. The intricacy of the geometric patterns may be hard for students to imitate in their own work, but the style is unique within the corpus, and provides an important and unusual stimulus for young people in their own creation of cultural artefacts.

Age range: 12-15 years

Keywords: cultural heritages

D

Dance [Dança]

Picturebook. João Fazenda (Author/Illustrator). 2015. Pato Lógico. Portugal. 32 pages.

This representation of a dance sequence between a man and a woman opens up the discussion of the need for freedom and the importance of art and leisure. A man in a grey suit attends his corporate job by day, but dreams of becoming a dancer with a beautiful woman. He does this by night, dancing against the rigidity of his normal life. Filled with colour and movement, the images of this work convey a sense of drama, passion, and rhythm to the reader. In this way, the picturebook expresses the importance of pursuing one's dreams and respecting one's own needs, even in a world that can demand so much. What makes us human? What makes us belong to the same cultural group? What unites us? The picturebook is a great tool to allow secondary-age young people to consider the judgments we make about other people and the particular needs and desires that constitute each of our identities – all through one man's yearning to escape his grey life and dance.

Age range: 12-15 years

Key terms: shared inheritances

Dangle

Short film. Phil Traill (Director). 2003. Trigger Happy Productions. France, UK. Live action. 06:00 minutes.

A man finds a red cord hanging incongruously from the sky. Immediately, we are presented with a choice as an obvious temptation becomes apparent. Should he pull it? He plays with the cord, swings it, and finally pulls it. All the lights go out and the sky darkens: it becomes night, the houses around him become dark. Unable to quite believe it, the man pulls it again and again, switching between day and night, exerting a sense of power over his natural surroundings. However, he pulls too hard, and the cord comes undone, tumbling from the sky into a pile at his feet, leaving the world plunged in darkness. This strange live action film shows the myriad of emotions that take hold of the man as he goes through this experience: confusion, suspicion, play, empowerment, and finally, devastation and alarm. Young people aged 12-15 years old will connect with the themes of empowerment and disempowerment implicated by his discovery of the cord and its eventual malfunction. The premise of the film uses very simple editing techniques between day and night, hence offering an interesting way for viewers to consider film techniques which can be emulated in the creation of their own cultural artefacts. The film provides a compelling way to consider a reality in which small actions can have big consequences.

Age range: 12-15 years

Key terms: active participation

Departure [Partida]

Picturebook. André Letria (Author/Illustrator). 2015. Pato Lógico. Portugal. Foldable.

This picturebook is an accordion book; its foldable quality challenges its reader to reconsider what a picturebook is and what a picturebook can 'do'. This picturebook is well-suited to group work as it can be unfolded upright on a surface and studied from every angle. This enables the reader to feel a sense of agency over the narrative, adding an embodied sense to the reading experience. The visual narrative is subtle, providing more of a snapshot of a moment in a larger, imagined narrative than an overall story. A man stands atop a block of ice somewhere in the Arctic. Why is the block of ice loose from the nearby iceberg? Is it melting? The man is crafty – using other pieces of ice, he turns the block into a barge, to sail away. The picturebook sits in the shadow of important themes such as the loss of ice in the arctic, climate change, and the diaspora. The picturebook is suitable as a catalyst for the creation of comparable artefacts in the second stage of the classroom project, because children will be challenged by the premise of the accordion book. The form has an easy aptitude for creative play in the classroom, as children create their own in response to CAF terms.

Age range: 8-11 years

Key terms: sustainable development/climate change

Diary of a Fridge

Short film. Joséphine Deroche (Director). 2011. Les Films du Nord. France. Live action. 08:30 minutes.

A husband and wife buy a second-hand fridge in 1971; the film focuses on the fridge in the mise-en-scène over the next decades as the family gets bigger, children get older, and so on. As the children become teenagers, the world changes around them. Hence, the film tracks two different narratives: the micro narrative of the family and the macro narrative of the world in which they live. Keen viewers will be interested to spot the different fashions and designs that accompany each decade. The film provides a powerful way to consider not only the shared inheritances between generations of people,

whether in families or across society, but also the role of technology as something taken for granted in everyday life. (*Contains cigarettes during a scene in the film in which the teenagers hold a house party while their parents are away*).

Age range: 12-15 years

Keywords: European narratives

Dog on a Digger

Picturebook. Kate Prendergast (Author/Illustrator). 2017. Old Barn Books. UK. 24 pages.

The mood of a dismal English day is spectacularly captured by Prendergast's subtle illustration. A man leaves his caravan in the morning, dog in tow, to go and work on the building site nearby. He chats to the lady who runs the snack van. As the two humans chat and go about their day, the dog realises something is wrong — a dog is stuck in the river. The three characters go to the aid of the dog and solve the problem after using the building machinery to rescue the dog. This is a sophisticated visual narrative that warrants a complex co-constructed dialogue on top of the visual sequence; within its pages, various themes are concealed: in particular, housing and shelter as shared inheritances, but also affective themes: empathy. The picturebook will enable children to consider the use of the wordless form to tell more traditionally narrative adventures. This work follows Prendergast's second book, *Dog on a Train* — the pair are totally separate stories.

Age range: 8-11 years

Key terms: cooperation

Dog on a Train

Picturebook. Kate Prendergast (Author/Illustrator). 2016. Old Barn Books. UK. 24 pages.

When a boy leaves his hat behind, the family dog knows what to do. This wordless picturebook uses the format of an adventure story to depict one dog returning his owner's hat to him. The dog manages to find the Tube station, board a train, push through the busy tunnel, and chase up the escalators to return the hat to his owner. The innocence of the dog to his surroundings mirrors the early city experiences of children everywhere. The picturebook creates the opportunity to consider different types of public transport, their role in society, and their representation in other works of children's literature.

Age range: 8-11 years

Key terms: cooperation

Dream of Living [Ονειρο για ζωή]

Short film. Alkisti Kokorikou & Pinelopi Kokkali (Directors). 2011. Illusion Drops. Greece. Claymation. 06:44 minutes.

Homelessness is an important issue all across the world. This issue can be connected thematically to many other examples in the corpus, in particular those addressing the migrant crisis. It is especially resonant with works in the corpus that show the successful acquisition of a home: *We had to Leave [Meidän pitää lähteä]*. It will also connect well with the representation of Dickensian poverty in *Shoe*. This sombre stop-motion Greek short film details the pain of an old man without a home who begs on the streets for money. Young people aged 12-15 years old will find the affective power of this film to be significant as a springboard to consider the role of homelessness in their own lives, and their understanding of it. Importantly, the film leads the viewer to consider the causes of homelessness and

alludes to dealing with mental illnesses. This is also notable as one of the few claymation short films in the corpus, demonstrating an important niche of the styles of animation generally found in children's and young people's media.

Age range: 8-11 years, 12-15 years

Keywords: human rights, belonging

E

Emptiness [Vazio]

Picturebook. Catarina Sobral (Author/Illustrator). 2014. Pato Lógico. Portugal. 32 pages.

Themes of loneliness and isolation are raised by this tender tale of a man named Mister Empty. Mister Empty travels around the town looking to feel fulfilled by different things. Work doesn't make him happy. Food doesn't make him happy. The artwork on the walls of the local gallery doesn't make him happy. The birds in the aviary don't make him happy either. His increasing sense of isolation and dissatisfaction is depicted in a warm and sophisticated manner. One day he bumps into someone else who is as empty as he is, and a connection of love is formed between them. This deceptively simple tale is an excellent example of the power of wordless storytelling; the reader acquires a large amount of information about Mister Empty without the need of a single word. The picturebook opens up a wonderful way to discuss the issue of loneliness and the need for love and compassion in our everyday life. How can society function if even one citizen is as lonely as Mister Empty? The cliff-hanger ending lets readers aged 12-15 years speculate on what happens next for Mister Empty, after he encounters a passer-by that makes him feel whole again.

Age range: 12-15 years

Key terms: empathy, belonging

Enough

Short film. Anna Mantzaris (Director). 2018. Royal College of Art. Sweden, UK. Stop motion. 02:00 minutes.

This witty stop motion film was created as a student project at the Royal College of Art in the UK by Anna Mantzaris. Mantzaris attributes her inspiration for the film to the cultural shift she experienced after moving from Sweden to the UK. Only two minutes in length, this film is the short side of short. The residents of a grey city have finally had 'enough' of the mundane stresses of normal life. Etiquette is broken and rules disobeyed as citizens snap in response to the onslaught of the pains of everyday life. This begins subtly: a man in a queue gives up the pretence of standing and leans against the person in front of him. It then becomes more and more absurd and dark. A waitress throws food at a diner. A pram is kicked down a slope. The high-quality and aesthetically superb stop motion is gentle enough to make the implied violence of these actions funny rather than cruel. Young people aged 12-15 years old will enjoy the anarchic undertones to this film, which serves as a great way to introduce the topic of citizenship. For example, the unspoken rules that indicate a successfully functioning society and what happens if these are broken.

Age range: 12-15 years

Key terms: citizenship

Excentric City

Picturebook. *Béatrice Coron (Author/Illustrator). 2014. Les Grandes Personnes. France. Leporello.*

Less a picturebook, more an experience, this work by Béatrice Coron defies definition. A leporello with cut paper, *Excentric City* opens to reveal an exquisite city scene that will encourage its readers to rethink what a book is. Open this work from one side to the other across a table, or gently curve the unfolding pages into a hexagon. Children of all ages will be able to explore the different representations of city life and celebration hidden in the black cut-out paper. With the addition of a lamp, the book provides an introduction to shadow theatre, casting an ornate silhouette onto the wall behind it, perfect to begin a group discussion about the ideas the images reveal

Age range: 4-7 years, 8-11 years, 12-15 years

Key terms: celebration of diversity, cultural heritages

F

Fables in Delirium: The Hen, The Elephant and The Snake [Les Fables en délire: La Poule, l'Eléphant et le Serpent]

Short film. *Fabrice Luang Vija (Director). 2011. Les Films du Nord. France. 2D animation. 04:40 minutes.*

Three unlikely animals are put together in this funny French cartoon. A hen, an elephant, and a snake provide a means to contemplate different environments, and the different cultural messages that we attach to each place. The green forest of the hen becomes the jungle of the elephant, before concluding in the yellow desert of the snake. Although the animals are not friendly at first, the film concludes with a good-humoured celebration of diversity between the elephant and the chicken. This funny and accessible cartoon provides a great introduction to wordless texts, which will be familiar to many young people in its similarity to mainstream cartoons.

Age range: 4-7 years, 8-11 years

Keywords: celebration of diversity, cooperation

Falling Letters [Bokstavsbar]

Short film. *Erik Rosenlund (Director). 2014. Checkoofilm. Denmark, Sweden. 2D animation. 04:15 minutes.*

This tender film comes from Sweden and Denmark. It is one of the only Cultural Texts in the corpus to address disability (the other is *In A Bubble*). The film spotlights learning difficulties in the classroom in this beautiful and affective depiction of the struggles of a boy in his school. The protagonist is unable to fully integrate into his school community due to the difficulties he faces; his isolation is depicted in a soft and sensitive manner. His skills — creativity, illustration — are emphasised to the viewer in contrast to his difficulty in engaging with the normal learning pathway taken by his classmates. The conclusion of the film, in which his father hugs him in the rain after he misses the bus home, demonstrates the power of compassion, empathy, and understanding in the integration of all citizens in contemporary culture. This film is a powerful way for young people to consider disability and/or social isolation, thus opening a dialogue about active participation in contemporary life within our communities.

Age range: 4-7 years, 8-11 years, 12-15 years

Keywords: active participation, celebration of diversity

Fences [Ploty]

Short film. Natalia Krawczuk (Director). 2015. Lodz Film School. Poland. 2D animation. 07:00 minutes.

This wonderful Polish non-narrative animation takes as its theme the constriction and confinement in which we often find ourselves. Viewers will be able to consider when barriers and borders are and are not necessary. In this regard, the film connects to *Enough*, as another thematic exploration of the role of frustration — and quashing frustration — in modern life. The composition of the visual sequence is an important way to consider the role of illustration in the emphasis of a theme; again and again, each frame draws our attention to the role of barriers in situations in which these might normally be overlooked. For example, the gates of the children's play park resemble a fortress; the suburban rows of houses look almost as though they are a military encampment. These representations are at times comic and at times full of despair — in all cases, the idea of rules surrounding freedom of movement is present. In this way, the short film is an excellent way to introduce topics such as freedom of movement and social and civic competence in the classroom. Indeed, the film, like *Enough*, could be considered a primer in social contract theory.

Age range: 12-15 years

Key terms: social and civic competence, active participation

Ferdo the Giant Bird [Ferdo, veliki ptič]

Picturebook. Andreja Peklar (Author/Illustrator). 2016. KUD Sodobnost International. Slovenia. 30 pages.

This work is the only Slovenian text in the corpus. Ferdo is a giant bird who lives peaceably with the villagers. He is hard at work assisting in the construction of new buildings, but when he goes to the well to take a drink of water, he drinks the entire water supply for the town. He flees the town after angering the villagers, but the matter is resolved once it starts to rain and the well is refilled. This eccentric tale represents several important touchstones for discussion in a class of 8-11 year olds: these include the role of industry, water supply (sustainable development), and alterity. The emotions conveyed by Ferdo's banishment from the village have clarity and complexity on the page. For this reason, the text is also a good way to tease out the role of emotion and belonging in questions of active participation in contemporary culture.

Age range: 8-11 years

Key terms: active participation

Flatlife

Short film. Jonas Geirnaert (Director). 2004. KASK. Belgium. 2D animation. 10:00 minutes.

In this short film Belgian animator Jonas Geirnaert brings to life the experience of urban cohabitation in his clever depiction of a busy block of flats. The perspective of the camera is upon a panorama of a building, so that we can see inside four different flats and the comings and goings of the residents. The actions of one resident have an impact on the other; hanging a painting on the wall, washing clothes, watching TV, and so on. Viewers will be engaged with the representation of networked cohabitation, as the residents both irritate and rely upon each other. This award-winning short film is a great way to consider the theme of social and civic competence as related to tolerance and inclusion. It draws attention to the interdependence of peoples, places, and persons, and asks us to reflect upon

something that we might normally overlook altogether: the experience of coexistence in contemporary culture.

Age range: 8-11 years

Keywords: cooperation

Foundations

Short film. Frederik Villumsen (Director). 2014. Nørhum. Denmark. 2D animation. 01:54 minutes.

This short film handles a large set of complex issues in under two minutes. A child on the beach prepares a sandcastle, intricately adorned with shells and plants to look like a well-loved home. As the waves begin to roll in, the child's mother comes to help. Although she tries to help defend the base of the sand castle, neither of them can stop the waves, and the castle looks sure to be destroyed. Just when all hope is lost, a group of strangers gather around to help defend the castle: each places a stone around the base of the castle to strengthen it against the rising waves. The film concludes with the juxtaposition of the strengthened, beautiful, newly secured sandcastle and the row of real-life houses that stand near the seafront just behind it. This film is rich with dialogue opportunities for 4-7 year olds and 8-11 year olds. The use of metaphors creates a tangible, accessible, and safe way to consider difficult themes. In particular, these include sustainable development/climate change, as the theme of coastal erosion is explicit, while the migration narrative is implicit to the premise of an eroded home — what happens when a home cannot be saved? Where is home, then? The symbolic loss of home also represents a way to consider *how* a home can be lost, beyond natural causes or climate change, such as a war and escape from violence. (*Contains dogs*).

Age range: 4-7 years, 8-11 years

Key terms: sustainable development/climate change, solidarity, belonging

Foxly's Feast

Picturebook. Owen Davey (Author/Illustrator). 2010. Templar Books. UK. 32 pages.

Foxly is a hungry fox in the countryside, and he can't wait to eat his dinner. This picturebook uses the theme of appetite and dinner time to challenge our assumptions about who eats and who eats whom. Each spread reveals Foxly talking to another animal in the countryside about dinner time. Does Foxly want to eat these animals? Or does he want to eat with them? Davey's tale encourages us to revise our expectations, and opens up a conversation about explicit and implicit cultural themes: vegetarianism, prejudice, and social eating. Educators may want to note that this text has also been published by the same publisher as a version containing a conventional worded narrative.

Age range: 4-7 years

Key terms: inclusion

Free Art

Short film. Nicolas Bro (Director). 2015. France. Mixed media. 03:30 minutes.

The difference between graffiti and street art is raised in this French mixed media short film. A man is on a street in an urban area. He spray paints a trio of birds onto the wall, and is amazed when the birds take on a life of their own and fly around the murals and graffiti that adorn the concrete. Eventually, the other visual signs on the walls join in, in a celebration of art and freedom that challenges a

normative understanding of what art is and what can art be. The countercultural, free-spirited vibe of this work will strike a chord with 12-15 year olds and provides a good stimulus for the creation of cultural artefacts in a classroom environment. The role of graffiti versus street art is sufficient in itself, but the symbolism of the film also provides a powerful means to consider freedom of movement, liberty, and how art can help us to express this. Another work in the corpus which uses, in a different way, the viscosity of graffiti is *Scribble*, a wordless picturebook by Palestinian artist Rina Hamed.

Age range: 8-11 years, 12-15 years

Keywords: social and civic competence, cultural heritages

Free the Lines

Picturebook. Clayton Junior (Author/Illustrator). 2016. words & pictures. Brazil, UK. 32 pages.

The striking two-tone graphics of this picturebook provide an innovative and uncomplicated depiction of an important part of contemporary life: sustainable development, including over-fishing, pollution, and industrialisation. A little boat voyages across the wide sea. An industrial trawler comes by, belching toxic black smoke into the clear sky. The sailor on the little boat does a small act of bravery, cutting at the nets of the trawler to release dozens upon dozens of fish back into the freedom of the water. The narrative provides an aperture for many different readers, including teenage readers, to contemplate the role of justice and equality in globalization and sustainable development. Although the focus is upon over-fishing, the text has clear application to explore the effect of humans on the climate and the need to ensure a sustainable future for all.

Age range: 12-15 years

Key terms: sustainable development/climate change, globalization

French Roast

Short film. Fabrice Joubert (Director). 2009. Pumpkin Factory. France. CGI. 08:17 minutes.

A businessman in a Parisian cafe shoos away a homeless man begging for money, before realising he has forgotten his wallet so he cannot pay for his espressos. Unsure what to do, he delays the bill by ordering more and more cups of coffee. He finds himself contemplating stealing money from the old nun sitting next to him. However, things are not as they seem: the nun turns out to be a bank robber and the beggar turns out to be a generous benefactor who pays his bill. This Oscar-nominated short film has a playful, topsy-turvy feel. The dilemma of the film presents an opportunity to consider the role of money in everyday life: wealth, poverty, and presumption. (*Contains alcohol and cigarettes*).

Age range: 8-11 years

Key terms: social and civic competence, inclusion

G

Going Fishing

Short film. Guldies (Director). 2018. Sweden. Stop motion. 03:00 minutes.

Swedish director Guldies uses metafictional elements to assemble this film, in which the viewer is constantly aware of the production surrounding it. A table top is dressed as a set, with two lamps on either side to light the scene of a house, a tree, a pond, a well. A real-life human hand — that of the

director, we assume — reaches into the set to manipulate it. The director even goes fishing in the pond and fries the fish he catches over a fire in the garden of the little house. This charming film allows viewers to think about home and sustenance. What do we need to feel at home? What do our communities need to function? And how aware are we of these features as we live our daily lives?

Age range: 12-15 years

Keywords: sustainable development/climate change

Goldilocks and the Three Bears [Boucle d'or & les trois ours]

Picturebook. Rascal (Author/Illustrator). 2015/2002. Ecole des loisirs. France. 24 pages.

Rascal's version of the classic fairy tale is similar to the postmodern retellings of Little Red Riding Hood that can be found in *Attention: Fairy Passage!* The picturebook challenges the reader about our expectations and our knowledge; it is an interesting and engaging way to frame a discussion about cultural literacy — how does the story “work” if we do not recognise the characters? Is sense still made? The use of simple iconic prints makes the picturebook an interesting item to decode rather than read in a straightforward manner. With this in mind, it is interesting to consider how the text can provide young readers with the scope to create their own: how can a narrative understanding of contemporary European identities be concentrated into a selection of different images?

Age range: 8-11 years

Key terms: cultural heritages

Goodbye Toys [Ciao Ciao Giocattoli]

Picturebook. Marta Pantaleo (Author/Illustrator). 2016. Carthusia. Italy. 24 pages.

This intriguing wordless picturebook is about saying goodbye to possessions after moving house, which thematically connects the book to another title in the corpus, *Shambles*. The experience of moving to a new town and a new house is vividly represented in the striking block colour illustrations. The process of moving is juxtaposed with the adventure posters of the main character. These posters fill the page, disrupting the visual sequence, and challenging the reader to make sense of what is real and what is not real. The excitement of the day is captured by the boy's decision to pack up his possessions to give to a toy shop. The story closes with the boy passing his possessions to the property of the shop, and the final image shows other children playing with the toys he donated. This picturebook is surprisingly ambiguous, but offers a large amount of stimulus for children to create their own versions of events. This can lead to a written exercise, or a dialogic exchange, with themes of possession, relocation, charity, and community at its centre.

Age range: 8-11 years, 12-15 years

Key terms: active participation

H

Heads Up

Short film. Gottfried Mentor (Director). 2015. Film Bilder. Germany. CGI. 03:00 minutes.

This CGI short film, produced by Gottfried Mentor at Film Bilder in Germany, is about celebrating difference and overcoming difficulties through teamwork and solidarity. Two goats, one adult and one small, are trotting along a mountain top. The baby goat cannot work out how to walk, and so hops

along instead, banging into the parent. The parent goat, it turns out, is scared of heights, while the baby goat hops straight over the gap in the mountain top. Children aged 4-7 years old will find it exciting to see the parent and child overcome their differences and learn unexpected skills from each other. Before long, the parent goat has managed to get over the gap by imitating the baby goat, and the pair hop away together happily. This friendly and warm tale is an effective way to consider themes of cooperation and the celebration of diversity. We all have different skills, but through cohesion and solidarity it becomes possible to turn our weaknesses into strengths for the purpose of mutual benefit.

Age range: 4-7 years

Key terms: celebration of diversity, cooperation

Horizons [Orizzonti]

Picturebook. *Paola Formica (Author/Illustrator). 2015. Carthusia. Italy. 36 pages.*

This powerful wordless picturebook is another example of a text dealing directly with the theme of the migrant crisis. Although this picturebook is ultimately tragic, the tragedy is handled indirectly through the use of a powerful metaphor. This creates a great way for young people to think about using symbols in visual storytelling to express meaning and the direction of a narrative. A black boy in an unnamed country flees persecution with his peers. He races across the desert and joins a caravan loaded with people and bound for the sea. They are able to board a boat, and the final double-spread in his journey depicts the group of men traveling in the darkness, looking powerless and afraid. The scene changes; a white boy, presumably on an Italian shore, strolls along a beach. He sees a shell, and as he picks it up, we see the hand of the other boy reaching out for it at the same time. Yet in the next image, that boy is nowhere to be seen. The white boy holds the seashell to his ear, perturbed. What does he hear? What does this ambiguous symbol mean? This work can be used alongside other examples in the selection: *Mediterraneo* and *Migrando*. In particular, children may wish to discuss the ethics of the clear divide between black and white skin colours represented in this text. A more positive, optimistic depiction of the migrant crisis is available in *We Had to Leave* while the German film *Speechless* provides a filmic equivalent to this important area of European and global identity.

Age range: 8-11 years, 12-15 years

Key terms: human rights

Hurdy Gurdy

Short film. *Daniel Seideneder & Daniel Pfeiffer (Directors). 2011. Germany. Mixed media. 03:30 minutes.*

This depiction of scenes from everyday life is comparable to the wimmelbook: a form of wordless picturebook where the panoramic depiction of affirmative scenes from contemporary life evokes an optimistic sense of European community and identity. The experiences of navigating contemporary Europe, together and apart, same while different, are the themes of this short film. Real-life footage is cut alongside miniature model versions of reality. These include a diverse range of transport and types of housing: trains, airplanes, boats, ferries, taxis, cars; 1960s housing blocks, Victorian terraces, medieval old towns. The use of real and miniaturised footage calls attention to what is a 'real' image and what is not. The human figures in the live action footage, getting through their day, begin to look as cutesy and unreal as the miniature statues that fill the miniature model scenes. The film draws attention to the movement of people, and the role of industrialization and modernity in the creation of this movement. This is an affirmative and positive depiction of a contemporary European (German)

society with great potential for use with children aged 4-7 years old to explore the social and geographic connections between peoples and places.

Age range: 4-7 years

Keywords: cultural heritages

|

I Walk with Vanessa [Mein Weg mit Vanessa]

Picturebook. Kerascoët (Authors/Illustrators). 2018. Aladin Verlag. France, Germany. 40 pages.

French-authored and first published in Germany, this fabulous wordless picturebook presents a realistic storyline that some readers will know all too well. Vanessa is new in town and feels isolated at her school. The story gets going when a classmate decides to bully Vanessa. Upset, she flees in tears. The other children feel powerless over the act of bullying and hang their heads in shame. However, the picturebook concludes by the children realising the strength of unity and teamwork. Vanessa is empowered to participate in her new school: she no longer walks alone, but within a crowd of allies and friends. The final scene of the picturebook shows Vanessa at the gates of her school in a vibrantly illustrated crowd of multicultural classmates; the crowd keeps getting bigger. This picturebook is notable as one of the best and most positive representations of a multicultural and multi-ethnic community of children.

Age range: 4-7 years, 8-11 years

Key terms social and civic competence, empathy

I'm Out of Here [JEG RØMMER]

Picturebook. Mari Kanstad Johnson (Author/Illustrator). 2018. Gyldendal. Norway. 40 pages.

Moving house is seldom a stress-free experience – particularly for young people, who can feel disempowered by being relocated by their parents. The angst and woe of the protagonist of Mari Kanstad Johnson's award-winning wordless picturebook is vividly represented in a bold and eccentric style. The depiction of the stress of moving house begins with the endpapers, which show the protagonist saying goodbye to her friends and leaning mournfully out the car window as her parents drive her away from home. She is bullied in her new school and lonely in her new home, until one night she follows a strange white light across the lake by the new house and discovers a mysterious island full of friendly glowing rabbits. She wins friends at her new school by smuggling one of the magical rabbits into her school bag, but it isn't long before she does the right thing and returns the rabbit to its home. Will she still be accepted at the school without the rabbit? This intriguing story is a poetic visual representation of the struggles of loneliness and relocation, with great potential to lead a wide-ranging classroom discussion.

Age range: 12-15 years

Key terms: belonging

Ice Dream

Short Film. Julie Fournier (Director). 2018. France. CGI. 03:50 minutes.

A penguin at an oceanarium dreams of becoming an ice cream seller. He uses the snow in his pen to imitate the actions of the vendor who sells ice creams on the other side of the glass. He escapes the pen and makes his way into the ice cream stall to prove his abilities to the vendor. The vendor crowns him as an ice cream vendor, and the penguin lives happily ever after fulfilling his dreams of selling ice

cream. This film is about inclusion and active participation: the role of work and vocation is emphasised by the penguin's desire to find happiness through an occupation. With this in mind, viewers can enter dialogue about hopes for the future, possible careers, and the opportunities to be happy (or even the lack thereof).

Age range: 4-7 years

Keywords: active participation, inclusion

In A Bubble [Dans sa bulle]

Picturebook. Marie Bretin (Author/Illustrator). 2016. Voce Verso. France. 28 pages.

This picture is, along with *Bokstavs barn*, the only text in the corpus to consider the topic of disability. It is the only work to represent deafness. The story represents a happy, regular day in the life of a young girl. Some drama enters the narrative when a fight breaks out in the playground. The girl stops the fight and befriends the victim. He visits for tea and the pair bond. Readers may need to look at the work several times before they work out the difference between its protagonist and the other characters. The title may provide a clue that she is deaf. Sensitively handled, this work becomes a good cue to discuss disability. As a story, it is a stellar depiction of friendship, conflict resolution, and empowerment. Once the disability is understood, it can be reread to consider the representations of the senses that arise on each page: the illustrations manage to convey the experience of smelling, tasting, feeling, and hearing in a way that most visual texts do not address.

Age range: 8-11 years

Key terms: active participation, empathy

In A Cage [La Cage]

Short film. Loïc Bruyère (Director). 2016. France. 2D animation. 06:46 minutes.

A bear is stuck in a cage for display in a park, with no hope of escape. This jaunty French short film is about freedom and musicality, as the bear conspires with a group of nearby birds to be set free from his enclosure. The representation of tolerance and cooperation are sophisticated and multifaceted; attentive viewers will spot the level of respect offered by the bear to the birds, and vice versa, with regard to their different abilities. This excellent work demonstrates, with a carnivalesque flourish, the will to overcome differences for the pursuit of mutual aid. Other works in the corpus themed around cages are *Caged* for the same age range and *Fences* for older viewers. The idea of confinement can be used to discuss the good and bad aspects of containment and borders in contemporary life.

Age range: 8-11 years

Keywords: solidarity, tolerance

In the Silence of the Forest [En el Silencio del bosque]

Picturebook. Cristina Perez Navarro (Author/Illustrator). 2010. A buen paso. Spain. 48 pages.

Expectations are challenged in this postmodern picturebook. A little girl, dressed in red, is lost in a forest, and comes across a bear. However, the bear is not a threat and becomes her friend. The girl and the bear have a lovely time together: through his company, the girl is able to embrace the joy of the outside world, rather than being intimidated by it. After watching the sky together on a hilltop, the girl says goodbye to the bear and disappears through a crack in the image. It becomes clear that all has not been what it seems — the bear sits, on the final page, reading a picturebook with a picture of

the little girl upon it. What happened? What is real, and what is not real? The picturebook is a nice way to tease out the possibilities of metafiction in the representation of a cultural theme.

Age range: 4-7 years

Key terms: solidarity

Inside Outside [Dedan Dehors]

Picturebook. *Anne-Margot Ramstein & Matthias Aregui (Authors/Illustrators). 2017. Albin Michel Jeunesse. France. 48 pages.*

Readers are asked to consider what it means to be inside and outside in this large, vibrantly coloured book of compare-contrast images. The comparison between the left and right image demands an exploration of perspective and expectation, creating a new way to understand the familiar and unfamiliar. A dog the size of the page fills his pen on one page; while on the other, the pen is merely a small feature of a garden scene. The premise invites readers to rediscover otherwise normal objects and scenes in new and unexpected ways. This book is a large, hardback picturebook which suits group work very well.

Age range: 8-11 years, 12-15 years

Key terms: tolerance

International Father's Day [Starptautiskā Tēva Diena]

Short film. *Edmunds Jansons (Director). 2012. Estonian Academy of Arts. Latvia, Estonia. 2D animation. 05:00 minutes.*

This student film is directed by Latvian filmmaker Edmunds Jansons at the Estonian Academy of the Arts. This film is about the bonds between father and child, whether human or animal, in a highly stylized and aesthetically vibrant depiction of the relationship between a bird and his children in a tree as a parade takes place below. The depiction of the parade is cheerful, involving music, which creates a window for young people to see their own forms of celebration in comparison or contrast. The parallel story between the bird and his children depicts a universal message of love and protection between father and child, which can be duly extended to consider the role of belonging as inherent to identity. In particular, its practicalities: sustenance, nurturing, the safety of home.

Age range: 4-7 years, 8-11 years

Keywords: shared inheritances, cultural heritages, belonging

Island [Eiland]

Picturebook. *Mark Janssen (Author/Illustrator). 2018. Lemniscaat. Netherlands. 32 pages.*

A family are lost at sea after a great storm, until they wash ashore an island. It just so happens that this island is the top of a gigantic turtle, which snoozes beneath the waves. Do the family know this? Or are they simply glad to be safe? The visual narrative follows the father and daughter through the seasons as they cohabit on the island space, while beneath the surface of the water readers can understand a broader narrative of sea-life, and human reliance on coastal and island environments. Just as the island gets cosy, a huge ship arrives full of other people, ready to save the father and daughter from their isolation. As the family are helped up a rope ladder to the deck of the ship, the daughter throws herself down into the water. On the next page, it becomes clear why: to thank the turtle for providing a place of shelter while her and her father waited for rescue in a situation of duress.

This beautiful and evocative picturebook provides a vibrant way to consider home, cooperation, and cohesion between humans and nature.

Age range: 4-7 years

Key terms: cooperation

J

Jubilee [Jubilé]

Short film. Coralie Soudet, Charlotte Piogé, Marion Duvert, Marie El Kadiri, Agathe Marmion (Directors). 2016. MOPA. France. CGI. 07:27.

This buoyant short film is made in France but represents British culture. What begins with the Queen's hat getting blown into the wind turns into a mad dash around London for one of her dutiful guards, accompanied by her devoted corgi. Although the film is light-heartedly patriotic, there are important signifiers of inequality and heterogeneity that backdrop the guard's faithful pursuit: a homeless man sits in a sleeping bag against a wall; a punk scowls in a park as the guard rushes by. The film is also notable for its references to the importance of London as a multicultural city. While the narrative of the pompous guard chasing the hat with the corgi is compelling and fun, some viewers may wonder if the real narratives of the film are hidden in these minor characters who we encounter along the way. This film also provides a clear way to discuss capital cities, the royalty, and the history and resonance of these two concepts.

Age range: 8-11 years

Key terms: cultural heritages, celebration of diversity

K

Knight [ἵππος]

Short film. Thanasis Radolgou (Director). 2013. Greece. CGI. 05:00 minutes.

An empty chess board is a point of contemplation in this Greek short film. A knight, alone on a chess board, is tired of being in the same place: he manages to tip himself onto the floor and finds a whole new experience with other toys. When he eventually makes his way back to the chess board, with the help of his new friends, he decides to challenge his preconceived idea of who he is and what he, as a knight on a chess board, should do. This friendly film uses the idea of a chess board to present a narrative of friendship, cooperation, and inclusion. The consistent emphasis on the thoughts and feelings of the knight, depicted through his expressive face, encourages the attentive viewer to contemplate the need for agency and belonging to acquire a sense of identity in the navigation of one's environment. The role of chess as an important piece of international cultural history adds a theme of shared inheritance, allowing viewers aged 8-11 years old to consider whether the meaning of the film would change were we not familiar with the concept of the game of chess, and the limited movement in which the knight is framed.

Age range: 8-11 years

Key terms: cooperation, inclusion, shared inheritance

L

Laymun

Short film. *Catherine Prowse & Hannah Quinn (Directors). 2017. Kingston School of Art. UK. 2D animation. 04:41.*

Catherine Prowse and Hannah Quinn's powerful film is about a woman who finds solace during a war by growing lemons in her garden. A set crafted out of paper depicts a war-torn, wounded cityscape. From the ruins walks the main character, hugging her daughter, before turning to her secret garden in a small greenhouse in an alleyway in her house. In this private space, she grows lemon trees, and shares them with the other citizens even as bombs rain down on the buildings around them. As the war rages, it is finally time to flee for good: the greenhouse is destroyed. As she walks away from the wreckage to board a van bound for safety, she comes across one surviving lemon. She passes it to her daughter to smell as a reminder of the possibility of peace, and the van pulls away. Young people aged 12-15 years will enjoy discussing the role of gardens and nature in environments of war and destitution. This is also a good way to consider the idea of the garden as a potent source of inspiration in literature.

Age range: 12-15 years

Key terms: solidarity, empathy, European narratives

Little Red Riding Hood (France) [Le Petit Chaperon rouge]

Picturebook. *Rascal (Author/Illustrator). 2002. Pastel. France. 26 pages.*

Rascal's version of Little Red Riding Hood is a postmodern retelling of the classic fairy tale. The picturebook evokes the minimalist graphics of an early video game, using simple iconic depictions of symbols from the fairy tale to challenge the reader to tie together the sequence of events into a narrative. This work can be used alongside the other wordless retelling of Little Red Riding Hood, published in Spain. Young people can consider, in their cultural artefacts, how to concentrate a narrative into a set visual sequence, and how this interacts upon the prior knowledge of the reader.

Age range: 8-11 years

Key terms: cultural heritages

Look Outside [Guarda Fuori]

Picturebook. *Silvia Borando (Author/Illustrator). 2017. Minibombo. Italy. 44 pages.*

Although summertime on the beach is a common theme across the corpus, representations of winter are harder to come by. The magical experience of witnessing a new snowfall for the first time is encapsulated in this charming tale. Two children look out from their house at the falling snow and observe a group of animals that appear to be stalking a little bird. To make matters worse, a bear appears on the other side of the bird, so it is cornered on all sides. The children rush outside to defend the small creature, only to find that the animals are not enemies after all. Instead, the animals have gone into the house and wave to the children from the window, wrapped in blankets and drinking hot chocolate. This light-hearted, friendly story represents themes of home and shelter in a harsh winter climate. The meaning of each visual sign is led by the rich palette of colour – the fierce white of the falling snow, the warm and inviting yellow of the inside of the house. Children aged 4-7 years will find much to talk about after considering this charming Italian tale.

Age range: 4-7 years

Key terms: active participation, belonging

Loup Noir

Picturebook. Antoine Guilloppé (Author/Illustrator). 2004. Casterman. France. 28 pages.

Winter is here. A boy is walking through the snowy woods at night-time, alone. As snow falls, the suspense builds: he is being followed by a wolf. The boy begins to run forwards through the snow. The wolf opens its jaws in glee, leaping across the snowy scene to pounce on the boy – and hug him! This stylish, monochrome wordless picturebook provides a suspenseful narrative playing upon a classic source of fear: walking home through the woods alone as animals watch you from afar. The change of tone signalled by the reader's realisation that the wolf is a friend rather than an enemy will surprise young readers, and provide a blueprint for how their own cultural artefacts can challenge expectation in order to pursue a cultural and social goal. The endpapers reveal the lights of a town in the darkness of the scene, hinting at a point of discussion in the relationship between wolves and humans, fear and darkness.

Age range: 8-11 years

Key terms: empathy

Lucky Dip

Short film. Emily Skinner (Director). 2001. UK. Stop motion. 03:15 minutes.

This remarkable stop motion short film has a quintessential, hard-to-define sombre tone. A young girl visits a fairground pier on a grey and rainy day. She enters an arcade and attempts to win a toy rabbit from a machine, all the time watched over by a seemingly threatening figure with facial piercings. The twist comes as the rabbit, once won, turns out to be not such a cuddly toy as she expected – while the scary man is kind and helpful to her. The tale provides a way to discuss pre-judgement and the importance of different perspectives. The moody and eccentric aesthetic of this short film will provide a memorable experience for young viewers as they consider themes of tolerance and expectation in their own lives.

Age range: 8-11 years

Key terms: tolerance

M

Maa Baa

Short film. Ahmad Saleh (Director). 2016. Germany, Palestine. 2D animation. 05:00 minutes.

This short animation by German-Palestinian director Ahmad Saleh is a fantastic way to deal with the challenging social issues of alterity and division. In what begins as a simple tale of two rival factions of sheep, one which "maas" and one which "baas", the fear of the 'other' is overcome and the similarities that bind us are emphasised. The new-born sheep in each tribe come together out of curiosity and disprove the difference between two groups. This tale is deceptively sophisticated and can be used in classes of older children or young people: unlike most of the corpus, it is suitable for all ages. Its premise centres essential topics related to DIALLS: the power of dialogue as a solution to the predicament of difference. In particular, viewers may enjoy the visual representation of speech as a way to consider the role of language in conflict and its resolution.

Age range: 4-7 years, 8-11 years, 12-15 years

Key terms: celebration of diversity, tolerance

Machine [Máquina]

Picturebook. *Jaime Ferraz (Author/Illustrator). 2017. Pato Lógico. Portugal. 32 pages.*

The ubiquity of technology is the theme of this Portuguese wordless picturebook. A boy plays on a computer tablet in a world filled with robotics and gadgets — the world is no different to our own, but the illustrations emphasise the abundance, or dirge, of gadgets that constitute modern living. The illustrations, strikingly stylised in blue and marmalade orange, skilfully prompt the reader to question this abundance. Is it an overreliance? The boy takes a trip to the park with his grandfather, but even there, the passers-by are on their mobile phones. Sat on a bench beneath some trees, the grandfather passes the boy a present. What could it be? It's a book. As he opens the pages, the boy enters a world of adventure unrelated to the abundance of technology. The endpapers of the picturebook make the ideological stance of the author even clearer: the book sits prominently on a table top, while on the floor all electrical devices have been unplugged. This picturebooks provides a catalyst for the discussion of the role of technology in the lives of young people.

Age range: 12-15 years

Key terms: cultural heritages

Migrating [Migrando]

Picturebook. *Mariana Chiesa Mateos (Author/Illustrator). 2010. Orecchio Acerbo. Argentina, Italy, Spain. 68 pages.*

This picturebook is one of several in the corpus that deal with the issue of the migrant crisis. Unlike the other examples of this subsection, *Migrando* is a reversible, two-sided picturebook. Each side of the picturebook reveals a different narrative depiction of migration from violence to a place of safety. The two narratives create a dialogue between past and present, East and West, raising an important topic for discussion. Who is the migrant, and who is the citizen? Who is homeless and who is home? The first side of the picturebook details the migration of Spanish citizens to Argentina during the Spanish Civil War in the 1930s. The second side of the picturebook conjures up a beach scene on the shores of contemporary Europe – the illusion of leisure is shattered by the arrival of a boat packed with migrants from the global south. The connection between the two narratives is cleverly revealed through the use of the wordless form. Attentive readers will spot that the first story is revealed to the granddaughter of an original Spanish refugee. The granddaughter, flying home, spots the migrant ship on the sea from the window of the plane as she ponders her grandmother's tale. In this way, the picturebook skilfully represents migration as an inherent to Europe and its history.

Age range: 12-15 years

Key terms: social responsibility, European narratives, shared inheritances

Miriam's Stray Dog [Miriami kodutu koer]

Short film. *Andres Tenusaar (Director). 2015. Nukufilm. Estonia. Stop motion. 05:00 minutes.*

This film is taken from the long-running Miriam series by celebrated Baltic studio Nukufilm in Tallinn, Estonia. This film is important as a realistic stop-motion depiction of contemporary life in Estonia: Miriam and her happy family have a normal life that many children around Europe, although not all, will find relatable. The excitement begins when a stray dog is found. The family take the dog in for the night, but the pet chicken is not happy. However, all's well that ends well once the owner arrives to claim her dog. This beautiful example of Baltic stop-motion is a great way to talk about domestic

environments and pet ownership as cultural norms. A snowy, wintry climate is depicted. The family are represented as modern, relaxed, and friendly.

Age range: 4-7 years, 8-11 years

Key terms: cultural heritage, active participation, social and civic competence

Mobile

Short film. Verena Fels (Director). 2010. Filmakademie Baden-Württemberg. Germany. CGI. 06:25 minutes.

A big toy cow hangs at the end of a mobile above a crib. At the other end, there are smaller toys hanging together. The mobile hangs at a delicate balance, and when the cow tries to get closer to her friends, the balance is skewed. This charming, award-winning German animation is a great way to consider the delicate equilibrium that constitutes a successful society. As the cow shifts towards her friends, the inevitable happens: the mobile tips sideways, and the toys scatter into the air. A moment of bona fide crescendo occurs as the toys sail through the sky, open-mouthed in terror. However, all is well that ends well, when the toys land in a different pattern that still maintains balance. This time, the toys are evenly spread rather than one-sided, with the cow right at the centre. The film depicts the human need for contact alongside a greater metaphor for the fragility — but flexibility — of social cohesion.

Age range: 8-11 years

Key terms: cooperation, celebration of diversity, tolerance

My Museum

Picturebook. Joanne Liu (Author/Illustrator). 2017. Prestel. Germany. 32 pages.

A little boy visits a famous European art gallery with his mother. He loves walking around on his own, but it isn't always the artwork that catches his attention. Joanne Liu's depiction of a trip to a prestigious art gallery provides a warm and good-humoured way to inspire upper-primary children to think about their experiences of art. The illustrations are cleverly pitched from the perspective of the small boy, with an emphasis placed upon art as "found objects" rather than the masterpieces that hang on the walls of the gallery. The tattoos of a visitor and the tangle of plants in a pot are treated as comparable to the canonical works in the background of each illustration. This equivalence between high and low art asks the reader to reconsider *what* art is and *why* we keep it in galleries in the first place.

Age range: 8-11 years, 12-15 years

Key terms: cultural heritages

My Street: A World of Difference [Mijn straat, een wereld van verschil]

Picturebook. Ann de Bode (Author/Illustrator). 2012. De Eenhoorn. Belgium. 16 pages.

This large board book depicts different families and businesses on a busy multicultural street in a European city. The reader is able to contemplate the meaning of cultural identity through the different settings and contexts expressed in each panorama. Attentive readers will spot connections between each image, which is resolved in the final page of the book, in which the different groups of people come together for a celebration. This powerful work encourages readers to explore ideas of identity and difference in its explicit depiction of multicultural and multi-ethnic Europe. Children will be able

to consider the cultural significance of different types of food and shops in the construction of contemporary identities and European life. This includes the depiction of different faiths.

Age range: 8-11 years

Key terms: celebration of diversity, cultural heritages

N

Neighbourwood

Short film. Eddy Hohf, Patrik Knittel & Fynn Große-Bley (Directors). 2016. Filmakademie Baden-Württemberg. Germany. CGI. 04:00 minutes.

This charming German CGI film features a wise old owl, the latest in a long line of prestigious academics. Under the weight of his ancestry and cultural heritage, he becomes frustrated by the arrival of a new neighbour, the woodpecker, who moves onto the next tree branch along from his house. The woodpecker makes noise pecking at the tree as he puts together his house, and the owl cannot concentrate on his research. Through the owl's inability to control his anger, he sets forth a set of events that spring his own home off the tree branch out into the sky. However, as he watches his home spiral off into the horizon, he finds the solution to the mathematical equation that he has been evading him. In gratitude, he hugs the woodpecker. The story, told from the perspective of the owl, suggests that difference and disagreement can be, rather than an impediment, an opportunity for growth, self-reflection, and transformation. The film also warns against the danger of acting unkindly towards others.

Age range: 4-7 years

Keywords: tolerance

Nightshift [Yövuoro]

Short film. Samppa Kukkonen, Sara Wahl & Simo Koivunen (Directors). 2004. Finland. Stop motion.

This short film, made in Finland, has a similar premise as *Owl Bat, Bat Owl*. A bat is perfectly content in his tree until a new bird arrives. The bird lives in the daytime, while the bat is nocturnal. The bird makes the most annoying noises throughout the daytime while the bat is trying to sleep. The pair find gentle resolution as the bat goes out at night to catch insects and gives them to the bird's chicks who nest in a hole in the tree. This film provides viewers aged 8-11 years old with a great way to consider identity and community by pondering the similarities and differences between the birds and the bats, and how much these should rightly divide them. The film also opens up a way to discuss the role of habitat and sustenance in notions of home, as well as the geographic consideration of Europe as a space of varied climates and habitats for different animals.

Age range: 8-11 years

Keywords: cooperation, inclusion

November [Novembre]

Short film. Marjolaine Perreten (Director). 2015. France, Switzerland. 2D animation. 04:04 minutes.

The animals that live along a riverbank prepare for a long, cold winter in this gently told, beautifully animated short film by Swiss animator Marjolaine Perreten. As the rain falls and the sky grows grey, each animal is shown to have its own particular battle as the seasons change from autumn to winter.

Although the representation is not realistic — the hedgehog and the snails ride a little boat together — the depiction of a particular European season is very realistic. The film creates the opportunity to contemplate hibernation and habitats, to consider the importance of food and shelter in the role of winter in everyday life. Themes such as migration and sustainable development/climate change are implicit in the narrative. The peaceful atmosphere of the film positions it as an example of affirmative representation of positive European values.

Age range: 4-7 years

Keywords: cooperation, solidarity, shared inheritances

O

Office Noise

Short film. Torben Sættrup (Director). 2008. The Animation Workshop. Denmark. CGI. 03:45 minutes.

The Animation Workshop in Viborg, Denmark, is one of the most important centres for animation in Europe. This short film explores similar themes to *Enough* in its depiction of a chicken office worker who becomes driven mad with irritation by his elephant co-worker. In essence, the film is a guide to how *not* to resolve conflict in the office, and provides a humorous way for young people aged 12-15 years old to debate the roles of conflict and coexistence in contemporary life. Viewers will be able to consider how the situation could have been resolved, drawing upon their own experiences of coexistence to do so. The drama between the chicken and the elephant presents two different perspectives, and the discussion of the film can be led from these two alternating vantage points. The key themes applicable to this film are: cooperation and empathy. The friction between the two characters can be extended into a greater understanding of coexistence, boundaries, and respectful communication.

Age range: 12-15 years

Keywords: cooperation, empathy

On the Trail

Picturebook. Anna Ring (Author/Illustrator). 2016. Estonian Comics Society. Estonia. Unpaged.

There are very few wordless picturebooks produced in the Baltic region. Indeed, this work, by Anna Ring and published by the Estonian Comics Society, is the only contemporary example of the form. It is a pleasure to explore the wonderful world created in this story, in which a father and his daughter have their food stolen by a stray cat that bursts into the house when they are not looking. The hunt to find the missing food and the stray cat becomes a tour of their interesting town for the reader, which has a specifically Central-Eastern European depiction. The stray cat strikes again when she steals a line of sausages from the butcher. The father and daughter pursue the cat, but make a great discovery: the cat is looking after her kittens in a cave. The picturebook becomes a gentle exploration of the social values surrounding family, belonging, and shared inheritances.

Age range: 4-7 years, 8-11 years

Key terms: social and civic competence, solidarity, empathy

Once upon a Snowstorm

Picturebook. Richard Johnson (Author/Illustrator). 2018. Faber. UK. 36 page.

A harsh winter landscape is the centrepiece of this story, as a little boy gets lost in the woods as snow falls. Collecting wood with his father, the pair are separated when a blizzard descends upon the

otherwise idyllic scene. The boy takes shelter in a cave, and wakes to find all the animals of the woodland gathered around him in curiosity. An important double spread shows the faces of every different animal including humans, providing an interesting perspective on equality between species. The boy has a great time with the animals, and is included in all their fun. Eventually, the story resolves, as the boy is returned to his father by the animals. This atmospheric picturebook is an enjoyable way to consider the role of security, sustenance, and shelter in the creation of personal identity and understandings of home.

Age range: 4-7 years

Key terms: empathy

Otherwise [Anders Artig]

Short film. Christina Schindler (Director). 2002. Trickfilmproduktion. Germany. 2D animation .06:35 minutes.

Once a group of chameleons hatch, they quickly realise that one of them is different. Not only is he incapable of changing his colour to adapt to his environment, he behaves differently to the rest, acting independently and 'otherwise'. This classic animation from Germany provides a powerful metaphor to consider sameness and difference in an allegorical and nonthreatening way. The resolution of the film is a celebration of diversity and an urge to the viewers to consider the role of tolerance and understanding in the stability of any community.

Age range: 8-11 years

Key terms: celebration of diversity, tolerance

Out from the Deep [Iz Dubine]

Short film. Katrin Novaković (Director). 2014. Bonobo Studio. Croatia. Stop motion. 06:45 minutes.

This Croatian short film is made in stylish and eccentric stop-motion. A group of residents in a block of flats in an area of the city can see each other as they go about their lives. Attentive viewers aged 8-12 years old will enjoy this spectacle of coexistence among isolated individuals in a city environment. When one of the residents finds a book of old photos, the music begins: he rises to the roof of the building and plays his saxophone until all the neighbours open up their curtains to see what the commotion is. The music is so enticing that an octopus emerges from the nearby sea to join in. At the beckoning of the octopus, all the residents pull out an instrument and join in with the saxophonist. This highly individual take on themes of coexistence demonstrates how music can bring people together. This film provides an opportunity discuss themes of isolation in urban space and the resolution of that issue. Questions of cultural heritages are also developed.

Age range: 8-11 years

Keywords: inclusion, cultural heritages

Out of the Blue

Picturebook. Alison Jay (Author/Illustrator). 2014. Barefoot Books. UK. 32 pages.

Alison Jay creates an evocative story that children aged 8-11 years old are sure to enjoy. A summer holiday to the seaside becomes more memorable than ever when a giant squid is beached upon the shore. Holiday-makers, birds, dolphins and sharks all work together to return the giant squid to the water, demonstrating the interrelated connection between animals, humans, and nature on the coast. The story provides a wonderful platform for the discussion of environmental as well as social themes.

How many children regularly visit the beach with their family as a source of leisure? Why do we go on holiday, anyway? When we visit the beach, what do we expect to find there? Jay's wordless picturebook invites these questions through the aesthetically superb, highly individual, use of cracked-varnish oil paint illustration. Children can be motivated to consider the role of lighthouses and coastal communities in contemporary life, and will find plenty of opportunities to chime their own experiences with that of the children in the story. The picturebook contains optional endpapers (in English) with prompts to discuss marine conservation and the protection of the environment.

Age range: 8-11 years

Key terms: cultural heritages, solidarity

Overseas [Outremer]

Short film. Hadrien Bonnet & Adrien Calle (Directors). 2017. Gobelins. France. 2D animation. 03:47 minutes.

An elderly person lives in a beautiful cottage by the beach and passes time painting the sea beyond the window. Unbeknownst to this person, a boy hides in the cottage. The boy is sent into a panic by the pictures of the sea. He runs from the house towards the jetty, where his truth becomes clear to the viewer: he became orphaned after an accident in an ocean passage on a dark and stormy night. He relives the memory in a stunning visual sequence of drama on the high seas. As he sinks into the twisting depths of the ocean a hand reaches out to help him — the old person pulls him from his distress and offers him kindness and solidarity. Although this film is not explicitly about the migrant crisis, his identity as an orphaned refugee is palpable to the attentive viewer. This has clear cues for discussion about the serious themes related to this contemporary social issue.

Age range: 8-11 years, 12-15 years

Keywords: empathy, European narratives

Owl Bat, Bat Owl

Picturebook. Marie-Louise Fitzpatrick (Author/Illustrator). 2016. Walker. Ireland, UK. Unpaged.

Children aged 4-7 years old will find plenty to discuss in this story of sameness and difference. A family of owls are disturbed when a family of bats come to share the other side of their tree branch. At first the two families have nothing in common and do not want to accommodate each other's needs. However, when a large storm wreaks havoc on the tree, the importance of solidarity and social cohesion becomes clear to owls and bats alike. This picturebook provides a gentle way to introduce younger children to themes of cooperation, belonging, diversity and tolerance between different groups of people. The simple, subtle illustrations depict the initially begrudging but ultimately affirming relationship between the two groups. In particular, the attention to detail in the faces of the animals will provoke emotional enquiry from young readers. The use of frame-breaking adds a touch of bona fide drama to the moment of crisis that leads to the narrative's resolution.

Age range: 4-7 years old

Key terms: cooperation, tolerance

P

Papa's Boy

Short film. Leevi Lemmetty (Director). 2010. Ink and Light. Finland, Ireland. CGI. 03:00 minutes.

This CGI short film, co-produced in Ireland and Finland, is about masculinity and femininity. The film was originally prepared as part of a project celebrating the music of Chopin. Although knowledge of Chopin is by no mean requisite to the success of the film, this information adds a layer of European context to the film's value as a pedagogical tool. A little mouse, coded as a boy, is not living up to his father's expectations. While his father was a famous boxer, he is interested in ballet dancing and dances around in a tutu. However, his moment to shine comes when a cat attacks his father. Through ballet, the boy is able to escape the clutches of the cat and save his father. The moral of the story is clear: celebrate difference and love your loved ones for who they are. Children aged 4-7 will be able to respond broadly to this film, while children aged 8-11 years old will be able to create a reflexive debate around the issues this raises: gender nonconformity, family, tolerance — even the ethics of the food chain between cats and mice. It is interesting to consider how the notion of gender roles might, or might not, enter the dialogue when this film is used with 12-15 year olds.

Age range: 4-7 years, 8-11 years, 12-15 years

Keywords: tolerance, equality, European narratives

Piccolo Concerto

Short film. Ceylan Beyoglu (Director). 2016. Storykid Studio. Germany, Turkey. 2D animation. 06:00 minutes.

This film uses musicality to express themes of social cohesion and social identity. A band of instruments are playing their familiar song, but a little flute is unable able to play along. Instead, he must go and find his own music. The focus on rhythm and musicality will permit viewers to contemplate social growth and identity; this creates an ideal way to discuss the role of music in everyday life, between and across cultures. For example, the role of different types of music at different forms of celebration and ceremony.

Age range: 4- 7 years

Keywords: belonging, cultural heritages

Pipsqueak Prince [Le Trop petit prince]

Short film. Zoïa Trofimova (Director). 2002. France, Russia. 2D animation. 07:00 minutes.

It's a beautiful day, and the Pipsqueak Prince notices that there's a dirty mark on the sun. This short animation by Russian-French filmmaker Zoïa Trofimova follows the Prince as he endeavours against all odds to clean the sun. As the sun sets and comes nearer to the Earth, he finds he is able to reach and clean it. Contented, he goes to bed as night falls. It is here that the twist is revealed: the waste pipe from his house emerges on the other side of the planet, and is the cause of the sun's mess. As the sun moves around the planet, waste falls onto the sun, only to start the cleaning process all over again. The theme of sustainable development/climate change is present as the impact of the actions on one side of the planet are shown to have consequences on the other.

Age range: 8-11 years, 12-15 years

Keywords: sustainable development/climate change

Professional Crocodile [Professione Coccodrillo]

Picturebook. Marichiara Di Giorgio & Giovanna Zoboli (Authors/Illustrators). 2017. Topipittori. Italy. 32 pages.

In this notable Italian picturebook, beautiful watercolour illustrations reveal a day in the life of a professional crocodile. Young people between the ages of 12-15 years old will find much to discuss after considering this ambiguous and surprisingly philosophical tale. The eponymous crocodile has apparently the same routine as many professional humans: wake up, take a shower, eat breakfast, go shopping, and stand on a crowded city train. The point of the tale becomes clear when the time comes for the crocodile to go to work – in a zoo. The crocodile undresses, changing from his smart winter attire until he is as naked as a crocodile in the wild. The final spreads of the picturebook depict the crocodile as he is seen by visitors to the zoo – a dangerous animal in captivity, a symbol of the unknown and the wild, rather than the commonplace and the domestic. This twist asks the reader to question the role that each of us plays in our community. Kurt Vonnegut's (1962) famous quote comes to mind: "We are what we pretend to be, so we must be careful about what we pretend to be."

Age range: 14-15 years

Key terms: citizenship, belonging

R

Red Riding Hood (Spain) [Caperucita Roja]

Picturebook. Pedro Perles (Author/Illustrator). 2010. Mil y un cuentos. Spain. 80 pages.

This challenging wordless retelling of Little Red Riding Hood is another example of a postmodern version of a fairy tale. These retellings provide a bold and innovative way to consider cultural literacy, as readers most usually draw upon their own cultural knowledge of fairy tales in order to assemble meaning from an, at times, deliberately oblique visual narrative. Pedro Perles' haunting illustrations carry a touch of the surreal, providing a complex and sometimes ambiguous depiction of the signifiers of the famous tale. Readers will be challenged to consider how they might mediate familiar narratives in a wordless texts, and how the removal of words makes the familiar unfamiliar.

Age range: 8-11 years

Key terms: cultural heritages

Red Thread [Punainen lanka]

Picturebook. Filippa Hella (Author/Illustrator). 2016. Self-published. Finland. 50 pages.

This Finnish wordless picturebook is self-published by the artist Filippa Hella. It uses a simple concept: a girl plays with a ball of red wool in negative space. The red thread rises above her and becomes all sorts of different things — a heart rate on a computer screen, the strings of a corset, a tightrope, a hammock. This picturebook provides an interesting way for children to discuss how meaning can be made through the use of symbols, and how those symbols can change to represent different things.

Age range: 8-11years, 12-15 years

Key terms: active participation, belonging

Regeneration

Short film. Freddie Barber (Director). 2007. Abingdon Film Unit. UK. Stop motion. 01:00 minutes.

This one-minute long short film was created via the Abingdon Film Unit, a small organisation that works with a school in the UK to produce professional quality short films. The premise is simple: a stop-motion sequence of hand-drawn pencil illustration depicts the theme of regeneration. A

beautiful garden grows as harmonious music plays, before the scene changes: in its place, the skyline of a busy city rises, as the audio changes to the noise of honking cars and revving engines. A plane comes from across the sky, and a bomb is dropped on the city. With an explosion, the city is destroyed, and the process begins again: the first flowers grow from the wreckage, the harmonious music returns, as the credits begin to roll. The themes that emerge from this film include the role of war and conflict in our contemporary understanding of an urban identity. Viewers aged 12-15 years old will be able to draw upon their own cultural and social knowledge to consider which cities, in particular, come to mind after watching the film. The theme of sustainable development/climate change is also present in this short film, as the narrative starts and ends with the harmony of the natural world, in comparison to the risks imposed by human civilisation.

Age range: 12-15 years

Keywords: sustainable development/climate change

S

Saturday [Zaterdag]

Picturebook. *Saskia Halfmouw (Author/Illustrator). 2018. Leopold. Netherlands. 32 pages.*

A conversation about weekends and leisure can be provoked by this book, which includes strong gender-positive representations in its depiction of life at the weekend in an unnamed Dutch town. The inhabitants of the town spend their weekend doing all sorts of activities – whether work or play. These activities include trips to the library, the swimming pool, the supermarket, a football match. Throughout the text, a multi-cultural diverse group of people is shown to participate in their local community. The effect is empowering; the message of the picturebook affirms the celebration of diversity as integral to the core values of Europe. As a classroom tool, the picturebook creates the opportunity to reflect upon work and leisure in the context of the life of the reader. This opportunity may also include the reflection upon an unproblematic and harmonious representation of ethnic, cultural, and gender diversity in an average Western European locale.

Age range: 8-11 years

Key terms: cultural heritages, celebration of diversity

Scribble [خربشة]

Picturebook. *Rinad Hamed (Author/Illustrator). 2015. Al Hadaek Group. Lebanon, Palestine. 28 pages.*

This item is the only Palestinian picturebook represented in the corpus. Published in Lebanon and authored by Palestinian citizen Rinad Hamed, *Scribble* considers the role of art in childhood and the home. A boy and his sister draw all over the walls of their house using everything, including their bodies as a canvas. Their mother arrives, to tell off the pair sternly, but she ends up laughing and joining in. The visual narrative ends with the mother helping her children to paint on the walls, turning the house into a mural of family love. The picturebook is an interesting way for children to think about the relationship between parents and children in the home.

Age range: 4-7 years

Key terms: cooperation

Shadows [Ombres]

Picturebook. Marta Monteiro (Author/Illustrator). 2017. Pato Lógico. Portugal. 32 pages.

Everyone has a shadow. In this picturebook, everyone's shadow displays their true desires. A policeman begins his day, but his shadow wants him to stay in bed. He misses his train, but his shadow just manages to board it. The use of the shadow to depict another reality emphasises the potential of visual storytelling and will inspire young readers to consider similar strategies of visualising mental processes without words. The beautifully illustrated city scenes provide a pleasing way to consider the role of private emotions and public behaviour in everyday life, demonstrating the possibilities of the wordless form to readers aged 8-11 years.

Age range: 8-11 years

Key terms: belonging

Shambles [Balbúrdia]

Picturebook. Teresa Cortez (Author/Illustrator). 2015. Pato Lógico. Portugal. 32 pages.

This is a warm, rich tale about having too many toys. A young boy lives in a very messy bedroom cluttered full of toys. He ignores the mess, and it grows and grows, until suddenly it takes on a life of its own. The boy is chased out of the bedroom by the mound of toys, and realises that he needs to clean up. The picturebook responds to concerns about consumer society, such as the tension between needing and wanting when it comes to possessions. The visual narrative creates an opportunity to discuss the responsibility of living sustainably and over-consumption. Children aged 8-11 years will find much to talk about as they debate the value of some items over others, and our responsibility over ensuring our own environment is tidy, clean, and organised.

Age range: 4-7 years, 8-11 years

Key terms: sustainable development/climate change

Shoe

Short film. Qian Shi (Director). 2010. Norway. 2D animation. 03:45 minutes.

This evocative film was made in Norway. It was inspired by the Museum of Childhood in Edinburgh, and set in London, drawing upon a Dickensian atmosphere of poverty and destitution. The main theme in this film is poverty: a father and daughter struggle to exist in a London slum, but the girl finds contentment through creating a doll out of an old shoe. In three minutes, the short film aptly constructs the reality of the girl and her father and the poverty they endure, allowing viewers to contemplate the various realities that the film mirrors. Can poverty — in particular, slums — be understood as a European narrative? How does present day Europe contrast itself to the history of slums in the continent? An additional key aspect of the film is empathy between father and daughter, and then the empathy of the viewer. The London slum is superbly represented; the images of the slum can be considered at length in classroom exercises to explore the idea of what a slum, or drastically impoverished area, is today.

Age range: 4-7 years, 8-11 years

Keywords: solidarity, empathy, European narratives

Shuma

Short film. Lucija Mrzljak (Director). 2016. Estonian Academy of Arts. Croatia, Estonia. 2D animation. 06:05 minutes.

This beautiful short film was produced at the Estonian Academy of Arts in Tallinn. A woman travels across a flooded landscape from her sunken house and meets a tree with a face. They become friends and share an apple. From the attic of her house, she watches the tree, and attends to its needs, even knitting it a hat when it gets cold. This does not stop the rain from falling or keep the flood from rising. This strange and special film is complex and ambiguous, offering interesting potential for viewers aged 12-15 years. The themes expressed by the film are sustainable development/climate change, opening up a consideration of the relationship between humans and water in and around Europe, particularly bearing in mind the role of global warming. Indeed, the film demonstrates how the various realities of climate change can be stylized in an artistic project without an upfront explicit message. With this in mind, *Shuma* can work well in relation to some picturebooks related to sustainable development/climate change for this age group, such as *Free The Lines* and *The Dance of the Sea*.

Age range: 12-15 years

Keywords: sustainable development/climate change

Speechless

Short film. Robin Polák (Director). 2016. Czech Republic, Germany. Live action. 06:00 minutes.

This challenging and profound film may at first confuse viewers expecting a wordless film. The German/Czech production uses the pretence of speech, with actors speaking in a deliberately nonsensical language. The effect of this is to estrange the viewer from the words spoken, allowing us to focus more upon what we *think* is being said and its context to the visual sequence. This technique puts us in the position of the little boy who is lost in a department store. A mother, shopping for toys with her daughter, tries to help him. Guessing that he does not speak the language, she gestures with toy vehicles to work out where he has come from. The boy grabs a plastic tub and fills it with miniature figures, to represent a crowded boat of migrants seeking asylum on the shores of Europe. He tips the boat on to the floor, highlighting the devastating outcome of the journey. This powerful film is a challenging, complex, highly affecting, but very powerful tool to stimulate discussion with an older set of children. The use of the nonsensical language can also be used to consider the role of language as part of cultural identities.

Age range: 12-15 years

Keywords: inclusion, European narratives

Super Big [Super Grand]

Short film. Marjolaine Perreten (Director). 2014. France, Switzerland. 2D animation. 01:32 minutes.

A giant girl in a superhero cape arrives in a city on an island and scares all the tiny citizens. Although she tries to show her benevolence by helping the citizens, they remain afraid of her. A volcano on the far side of the island begins to belch smoke as an eruption develops, and the 'super big' girl is unable to stop it without the help of her, even larger, mother. This short, eccentric film touches upon numerous issues concerning contemporary life, such as natural disasters and urban development, to convey a simple message about challenging assumption. The weakness of the 'super big' girl contrasts with the citizens' fear of her, prompting the viewer to second guess their own expectations, and hence

introducing a theme of tolerance. This sweet Swiss cartoon has the same animator as another title in the corpus, *November*, although thematically the two are very different.

Age range: 4-7 years, 8-11 years, 12-15 years

Keywords: tolerance

T

Taps

Short film. Matthew Gravelle (Director). 2003. UK. 2D animation. 03:00 minutes.

Matthew Gravelle's clever and aesthetically superb short film manages to communicate themes of solidarity and inclusion even though the main characters are a set of creaky kitchen taps. The three taps, lined next to each other, make a musical dialogue as each one drips. One of the taps cannot match the same tune as the other two; they turn, with a creak, to glower at it in frustration. The arrival of a human, who attaches a hose onto one of the taps, adds another layer of complexity to the narrative, as we see the story from the confused perspective of the taps. This clever film has a fabulous rhythm, creating a lovely way to consider how musicality can express the themes of the DIALLS project. Children aged 8-11 years old will be compelled to make their own parallel texts with the same innate use of music and rhythm to shape a representation of sameness and difference.

Age range: 8-11 years

Keywords: inclusion

Thaumatrope, the 2 sides of life

Short film. Effie Pappa (Director). 2008. Technological Educational Institute of Athens. Greece. 2D animation. 01:30 minutes.

This film will provide viewers with a way to create their own thaumatrope: a scientific toy created in the 19th century where a piece of card is spun so that the images on either side of it blur together. This brief, sixty-second short film made at the Technological Educational Institute of Athens in Greece uses the representation of the thaumatrope to prompt discussion about nature and humanity. A man plants a tree, but, as the thaumatrope spins, the scene sets on fire. Young people aged 12-15 years old will be able to explore the thaumatrope as a way to discuss important social issues and themes pertinent to the purpose of the DIALLS project, perhaps in the creation of their own cultural artefacts. This can either involve two contrasting images on either side, or two different images that represent movement once the toy is spun.

Age range: 8-11 years, 12-15 years

Keywords: sustainable development/climate change

The Amazing Little Worm

Short film. Anna Gentilini (Director). 2017. Central Saint Martins. Austria, UK. 2D animation. 03:31 minutes.

The eponymous worm in this short film is frustrated with his identity and would like to be something else. He tries to befriend a pair of caterpillars, but fails to successfully adopt their metamorphosis into butterflies. He even makes a pair of wings out of poppy leaves, but he is unable to fly and gets chased by birds. In a state of sadness, he pulls out a scrap of paper and reveals that the butterfly is not the first animal he has wanted to imitate; next up on his list is a hedgehog. This sweet animation is about

accepting yourself for who you are, rather than trying to be something you are not. The film provides a good way to consider themes of inclusion and the celebration of diversity. From an environmental perspective, there is also the possibility to consider the role of worms in the environment and their necessity for successful agriculture.

Age range: 4-7 years, 8-11 years

Keywords: inclusion, belonging

The Big Dog [Der große Hund]

Picturebook. Beatrice Rodriguez (Author/Illustrator). 2011. Peter Hammer. France, Germany. 24 pages.

The protagonist of this wordless picturebook is scared to start a new school, no matter how much his mother reassures him. The walk to school is frightening: the dog that barks as he walks by, the man who scowls at him from the park bench. The boy befriends the dog though later discovers that its owner has become ill, and now the dog needs the boys help. The story ends with a tone of happiness, hope and solidarity between young and old, as the elderly owner waves to the boy and the dog from the window of his room in a nursing home. This impactful picturebook is resonant with strong emotions: loneliness, isolation, fear, anxiety, relief, and joy. It has clear application to discuss citizenship: how we engage with our local community for the greater good.

Age range: 8-11 years

Key terms: citizenship, empathy

The Box

Short film. Merve Cirisoglu Cotur (Director). 2017. Turkey, UK. 2D animation. 06:48 minutes.

This powerful short film is about the Syrian civil war — a reality of contemporary life, and a component of the present migrant crisis. A small boy plays in a box in his room with his pet cat as fireworks go off outside. However, the fireworks change into an explosion instead. When the boy wakes he is inside his box but in a refugee camp, surrounded by danger and poverty. As the story progresses he moves from one danger into another, before finally seeking rescue. This at times heart-breaking short film by London-based Turkish animator Merve Cirisoglu Cotur is a powerful look at the Syrian war that humanizes the migrant crisis. The different metaphors that the box stands for throughout the film provide a way to consider the application of symbolism in the expression of cultural identity.

Age range: 8-9 years, 12-15 years

Keywords: human rights, European narratives, belonging

The Broken Boiler [Taikapuikot]

Picturebook. Meria Palin (Author/Illustrator). 2018. Finland, UK. 32 pages.

This picturebook highlights the importance of titles in 'wordless' narratives. In this picturebook, the title provides a cue to comprehending the story: a broken boiler in a cold winter, and a parent knitting for her family to keep everyone warm. She knits and knits, and soon everyone in the house is dressed in knitwear. At the end of the story, even the house is wrapped up in a gigantic scarf. This picturebook offers a positive way to think about sustainable development and climate change, providing children an opportunity to consider the history of energy sources. By considering the roles between parent and

child in the story, children will be able to consider the systems of shelter and sustenance that enable the growth and development of families in society.

Age range: 4-7 years

Key terms: sustainable development/climate change

The Chicken Thief [Le voleur de Poule]

Picturebook. Beatrice Rodriguez (Author/Illustrator). 2010. Autrement. France. 28 pages.

This notable work by Beatrice Rodriguez has been published in many different countries. The other text by Rodriguez in the corpus is *The Big Dog*. *The Chicken Thief* is a strong and funny representation of themes of home, belonging, identity, and inclusion. A bear and a rabbit enjoy lunch in their garden, when suddenly a fox springs from the bushes to grab one of their chickens. A chase begins: the bear and fox run after the fleeing fox through different scenes: through woods, over mountains, across the sea. However, keen readers will spot something changing as the narrative progresses: the fox and chicken are not enemies but friends, and their relationship becomes more and more gentle as the chase becomes more and more fraught. When the bear and rabbit finally reach their targets, they see the fox and chicken cuddling in front of a warm fire in a cosy cottage on an island. The conclusion of the story is happy: all the animals unite as friends, and the fox and chicken bid farewell to the bear and rabbit, who sail off to return home. This light-hearted picturebook challenges the expectations of its reader and provides a good catalyst for the discussion of living together and the celebration of diversity.

Age range: 8-11 years

Key terms: tolerance, inclusion

The City [La Ciudad]

The Countryside [El campo]

Picturebook. Rosa Capdevila (Author/Illustrator). 2016. Spain. 12 pages (each).

Although wimmelbooks are rare in the corpus, as they offer pedagogical challenges in the size and detail of their images, an exception has been made for these two fantastic Spanish books. They can be used in connection to create discussion about urban and country living and the role of either environments in who we are today. They feature the best aspects of the contemporary wimmelbook: a celebration of diversity, a broad use of visual signifiers to stimulate dialogue in all sorts of directions, including themes of pollution, and civic and social competence. These large, short books contain sequences of panoramas depicting the everyday experiences of city life and country living in Spain. The final pages of each book take us inside a 'typical' city house and a 'typical' country house, to reveal families eating dinner. Readers can use these books as a springboard to consider how their own lives would be represented in this sort of book — or, indeed, if the representation feels authentic to them. The dialogic potential between these two works add to the effect of the original.

Age range: 4-7 years, 8-11 years

Key terms: European narratives

The Dance of the Sea [La Danse de la Mer]

Picturebook. Laetitia Devernay (Author/Illustrator). 2016. La Joie de Lire. France, Switzerland. 68 pages.

The ocean is the main character in this beautiful French wordless picturebook. Intricate and poetic line drawings depict the passage of ships across a sea that is both calm and chaotic. The sea is personified as dancing women who begin by permitting the safe passage of ships but, as a storm comes, create a violent sequence of events leading to the destruction of the ships. This picturebook is

a wonderful choice for older readers who wish to discuss the role of the sea as part of European cultural heritage – the ethics of relevant mythology, such as Sirens and Harpies, can also be discussed. It is a fantastic springboard to discuss personification as a strategy in the creation of a cultural text — where else is the sea represented as a woman? Is that a usual comparison? What do we think about it? Is it good, or is it bad? By providing the means to discuss the role of personification in the depiction of the sea, this picturebook becomes a catalyst for the bona fide discussion of compelling topics: climate change, feminism, pollution, and natural disaster.

Age range: 12-15 years

Key terms: sustainable development/climate change

The Dog who was a Cat Inside

Short film. Siri Melchior (Director). 2002. Denmark, UK. 2D animation. 03:13 minutes.

This is the second film by Siri Melchior in the corpus after the fantastic *Whistleless*. The premise of this short film is a dog and a cat that share the same body: although this sounds complicated, it is a clever use of the visual wordless form, clearly depicting a sense of identity ambivalence that all can relate to. The dog and the cat are in an accelerating conflict, fighting and hurting one another within the same body. There is no hope for resolution until the pair find themselves submerged in water — while they fight, they cannot hope to surface, and so the pair must work together to swim in tandem in order to survive. This sends a powerful message about tolerance and celebration of diversity for viewers aged 8-11 years old or even 12-15 years old.

Age range: 8-11 years, 12-15 years

Key words: celebration of diversity

The Elephant and the Bicycle [Le Velo de l'éléphant]

Short film. Olesya Shchukina (Director). 2014. Folimage / La Boite. France, Russia. Paper cut-out. 09:05 minutes.

This French production by Russian animator Olesya Shchukina is a tender and important tale about sustainable development, social and civic competence, and active participation in one's community. The star of the film is the elephant, who works as the street cleaner in a beautifully animated picturesque town. However, the elephant's life changes when he sees an advertisement for a bicycle filling up a huge billboard in the centre of town. Despite working as a street cleaner, the elephant has no money. Driven with his hunger for the bicycle, the elephant works maniacally until he has saved up the right amount of cash. Yet when he buys the bicycle he makes an awful discovery: it's designed for a little human, not a huge elephant. Devastated and depressed, the elephant hides in his house. Outside, waste builds upon in the town, until the town square is a mountain of festering black bin bags. The elephant decides to add his bicycle to the pile of rubbish, before changing his mind, and offering it to a little girl instead. Children aged 8-11 years old will respond to this surprisingly profound depiction, involving themes such as: money, waste, depression, alterity, consumerism. The ambiguity of the ending of the film, in which the elephant apparently returns to this old role as the street cleaner, will also instigate discussion about social and civic competence. Some viewers may be undecided whether or not it count as a happy ending.

Age range: 8-11 years old

Keywords: social and civic competence, sustainable development/climate change

The Giant Carrot [La Carotte géante]

Short film. Pascale Hecquet (Director). 2013. France. 2D animation. 05:45 minutes.

Boldly coloured and cleanly cut computer animation depicts this tale of a family with a giant carrot growing in the vegetable patch. It is only through teamwork that the family are able to uproot the giant carrot. Even the pets join in: the dog, the cat, even the pet mouse. Once the giant carrot is removed from the ground, all the family, animals included, celebrate by enjoying a hearty carrot soup. The teamwork is so successful that the film ends with the family and their animals stood on each other's shoulders to reach a giant apple that hangs from the top of the tree. Themes of cooperation and the celebration of diversity are explicit, while the representation of food and gardening can be further developed in class discussion to explore sustainable development/climate change.

Age range: 4-7 years, 8-11 years

Keywords: celebration of diversity, inclusion

The Great Migration [La Grande Migration]

Short film. Iouri Tcherenkov (Director). 1998. Folimage. France. 2D animation. 07:51 minutes.

Although this film is one of the oldest works in the corpus, produced at the end of the 1990s, it is a great example of how to treat a sensitive subject (migration) with allegorical good humour. The film follows a flock of birds migrating to a warmer climate for the winter. One bird has a hard time making his way in the right direction. The film ends with a hint of frustration that will compel viewers to consider what home means anyway, as the birds find themselves back where they were at the beginning. It is possible to use this film to bring about sensitive discussions of home and belonging.

Age range: 8-11 years, 12-15 years

Keywords: European narratives, empathy, belonging.

The Hedgehog and the City [Igel und die Stadt]

Short film. Evalds Lacis (Director). 2013. Animācijas Brigade. Germany, Latvia. Stop motion. 10:22 minutes.

This beautiful example of Baltic (Latvian) stop-motion begins with a depiction of the role of industry in a changing landscape: a snowy forest scene is obliterated, and a city pops up in its place. In the centre of the city square is a park in which reside a group of wild animals. The majority of the narrative involves the animals doing their utmost to participate in civic and social life: they assist the humans by working in a myriad of different roles to be paid in cash. As they go about their roles, the film depicts a variety of commonplace interactions in normal life: child-raising, nightlife, street food vendors. The twist is revealed at the end as the animals come together in the square at night to count their acquired funds. The big pile of cash in the middle of the square is enough to bulldoze the city and return to the wilderness. The film closes with the animals eradicating the urban space and bringing back their old habitat. While the film represents the issue of cultural heritages in its representation of a binary between nature/city and animal/human, the thrust of the narrative depicts subversive approaches to work.

Age range: 8-11 years

Key terms: social and civic competence, cultural heritages

The House

Short film. Veronika Zacharová (Director). 2016. Tomas Bata University. Czech Republic. 2D animation. 05:00 minutes.

Czech filmmaker Veronika Zacharová offers viewers aged 8-11 years old a remarkably unique look at the universal themes of home and belonging. When a family leave their house for a new apartment in the centre of the city, the house uproots itself in order to follow them and win them back. A tale of rivalry between old and new technologies and ways of living begins, as the house follows the only clue available: a brochure for a block of high-tech housing in the middle of the city. The tempo of the film is buoyant and its narrative is exciting; the emotional significance of the film will prompt a positive discussion about the changing environment in which we live where we call home. From a position of European narratives, it becomes possible to use this film to consider the relationship between villages and cities as a migratory pattern in modern life. In this regard, the work connects to *The Return* as an example of the sometimes strained but always important relationship between the countryside and the city.

Age range: 8-11 years

Keywords: sustainable development/climate change, European narratives

The Illustrated City [Kuvitettu kaupunki]

Short film. Jan Andersson (Director). 2010. Osuuskunta Animaatiokopla. Finland. Mixed media. 04:17.

This challenging film is themed around the social unrest that underpins so many periods of change in European history. The film chronicles the frenetic and politically dramatic passage of time in an unnamed city via the story of an individual wall in the midst of a changing social, political, and cultural environment. As days and nights pass, the wall changes: graffiti adorns it, and is scrubbed off, and then reappears. Later, adverts cover the wall: bright and glossy emblems of modernity selling hamburgers. This symbol of capitalism is then replaced by political posters advocating for change. Towards the end of the film, bombs begin to explode, and the screen fills with smoke. Yet the wall is not destroyed, and new graffiti — this time, the vivid green of vines, emblematic of hope and nature — spreads across the damaged surface. The use of anarchy symbols and rock music positions this film as expressing a counterculture ideology. Its use in classes can facilitate a discussion of how to decode that ideology from its construction in the text; the navigation of symbols and political messaging. Secondly, it provokes a consideration of the role of walls as continuous in a changing, tumultuous Europe, and hence connects to *Fences*.

Age range: 12-15 years

Themes: cultural heritages, European narratives, human rights

The Law of the Jungle

Short film. Pascale Hecquet (Director). 2015. Belgium, France. 2D animation. 06:06 minutes.

A little monkey in a jungle has his eye on a huge bunch of bananas, but no matter what he does, he cannot reach it. When a big monkey succeeds where he has failed, all seems lost, but then a gorilla appears to make things even more complicated. The three animals debate over how to divide the banana. Through using his cunning, the first monkey manages to ensure he gets a decent amount to eat, while conflict is avoided. This vibrant, cheerful short film by French creator Pascale Hecquet contains themes of social and civic competence, as children will be able to enter dialogue about justice, fairness, and equality through the debate between the three animals. To add a theme of sustainable

development/climate change, this film could be used as an extension of *Where is the Elephant?* by Barroux.

Age range: 8-11 years

Keywords: social and civic competence, equality.

The Little Red Plane

Short film. Charlotte Blacker (Director). 2010. University of Central Lancashire. UK. Stop motion. 2010.

This stop-motion animation is made out of wool: the knitted adventure of a boy and his pet cat who fly around the world delivering parcels in the eponymous red plane. This exquisite work was produced as a student film by Charlotte Blacker at the University of Central Lancashire and went on to win several awards. Several of the other representations of migration and travel in the corpus are problematic or tragic, such as the migrant crisis narratives: *The Box*, *Bon Voyage*, and *Speechless*. This film provides a more positive counterpoint to these complex examples and provides an optimistic implicit representation of the benefits of travel and communication across borders and peoples. The innovative technique used to create this film (it is the only knitted film in the corpus) also positions it as a good example for children to consider as they pursue the creation of their own cultural artefacts.

Age range: 4-7 years, 8-11 years

Keywords: globalisation

The Mediterranean [Mediterraneo]

Picturebook. Armin Greder (Author/Illustrator). 2017. Orecchio Acerbo. Australia, Italy, Switzerland. 35 pages.

This example of a picturebook dealing with the theme of the migrant crisis is less hopeful than the others. Indeed, the picturebook can be read as a memorial for the lives lost in the passage across the Mediterranean. The story opens with the stark body of a man plunging into the depths of the dark sea, before reversing in time to show the reader what circumstances led the man to his death. Violence in an unnamed country leads a community to escape for their lives as their town burns to the ground. Crammed aboard a ship, they seek safe passage across the Mediterranean. This stunning, difficult, painful work is an exemplar of the wordless form. It demonstrates the powerful meaning-making potentiality of this type of picturebook as readers are challenged to consider whether the passengers will survive the crossing, and, if the passengers reach the shore, what sanctuary they will find there. Turning the pages of the visual narrative will encourage readers to speak the unspeakable reality of the migrant crisis. In this way, *The Mediterranean* is a powerful tool in groups keen to seriously discuss one of the most challenging issues facing the shores of Europe today.

Age range: 12-15 years

Key terms: European narratives, human rights

The Mitten [La Moufle]

Short film. Clementine Robach (Director). 2014. Les Films du Nord. France. 2D animation. 08:10 minutes.

A charming film, this beautiful depiction of the approach of winter in the countryside will compel children aged 8-11 years old to discuss the importance of shelter and sustenance in a harsh environment. As snow falls, a girl and her grandparents prepare for a long winter in their small country home. The girl leaves her red mitten out in the snow, and it becomes a home for all sorts of animals as a source of shelter. The conclusion to the narrative, in which we see the grandmother preparing to

knit a new glove, shows the relationship between the humans and animals in winter as harmonious and mutually supportive. This film can be used to explore potentially challenging themes — the necessity of a home for well-being, the need for safety and shelter — through their positive representation. The aesthetic quality of the short film is superb: the magical, cosy sentiment resonates in the generously warm animation style.

Age range: 8-11 years

Keywords: solidarity, shared inheritances, belonging

The Prince Charming / The Purple Princess [Il principi azzurro / la principessa fuxia]

Picturebook. Riccardo Francaviglia & Margherita Sgarlata (Authors/Illustrators). 2018. Carthusia. Italy. 36 pages.

This is the second reversible picturebook in the corpus: the other is the *Migrating [Migrando]* which is themed around the migrant crisis. The wordless form is to put to use to provide two different ways of consider the same story. One side of the wordless picturebook depicts a clichéd story of a courageous prince, while the other depicts the Purple Princess, whose life is less grand. The use of the reversible double narrative invites children to engage critically with the premise of the narrative on offer. Children between 8-11 years old will be able to look at both stories from different perspectives produce different responses. By using many clichés of folklore and fairy tale to challenge its reader to second guess their expectation and re-interpret what they already know, the picturebook reminds us to look at the details and see beyond assumption. The illustrations are rich, vibrant, and accessible, while the reversible form will give readers some interesting ideas in the creation of their own cultural artefacts.

Age range: 8-11 years

Key terms: shared inheritances, equality

The Red Herring

Short film. Leevi Lemmetty (Director). 2017. Ink and Light. Finland, Ireland. Stop motion. 06:37 minutes.

This Finnish-Irish co-production is by some of the same makers as *Papa's Boy*. A community of penguins are used to traditional methods of fishing, but a pair of suave penguin businessmen arrive to propose a new method. A huge machine is installed, efficiently pumping fish out of the water until the tower of fish is so high that the ice begins to crack. This film provides an accessible way to discuss themes of sustainable development/climate change, and pairs well with some of the picturebooks in the corpus, including *Free the Lines*. The film concludes with a sense of equality and community between the penguins once the businessmen and their dangerous machines have been vanquished. This film can lead to important discussions about contemporary environmental issues: such as over-fishing, fracking, and the ethics of big business hegemony.

Age range: 8-11 years

Keywords: sustainable development/climate change, equality

The Return [O Regresso]

Short film. Natalia Chernysheva (Director). 2013. France, Russia. 2D animation. 03:00 minutes.

The Return [O Regresso]

Picturebook. Natalia Chernysheva (Author/Illustrator). 2014. Bruua. France, Portugal, Russia. 36 pages.

This is a short film with a picturebook version. A woman returns home from her exciting life in the city to visit her grandmother, but finds that she is a giant compared to her, representing her sense of maturity and new-found independence. However, as she reconnects with her grandmother, she shrinks, returning to childhood. This simple idea is beautifully represented, demonstrating the power of wordless storytelling to depict what might take many words to explain. The film and book could be discussed together to explore differences between storytelling modes. Young people aged 12-15 years old will be able to relate to the story and consider the value of 'home'.

Age range: 12-15 years

Keywords: belonging

The Surprise [La Surprise]

Picturebook. Janik Coat (Author/Illustrator). 2010. MeMo. France. 44 pages.

In this picturebook Janik Coat represents the crisis by a family pet after the introduction of a firstborn child. The family cat knows something is amiss – can the reader work out what? As the couple's pregnancy develops, the cat grows more and more anxious, before disappearing into the nearby woods as the birth approaches. With the new baby at home, the cat is nowhere to be seen until a surprise appears at the front door. The cat has also had offspring, and the tale concludes with the new baby and the new kittens sharing the same space, while the two new mothers bond, cat and human alike. Boldly told in vibrantly coloured cut-out illustrations, this picturebook creates a story with several points of dialogue for the younger reader: fear of change and the unknown, the relationship between cats and humans across time and in different cultures, and the social dynamics of family in a contemporary domestic environment.

Age range: 4-7 years

Key terms: cultural heritages

The Treehouse [De Boomhut]

Picturebook. Marije Tolman & Ronald Tolman (Authors/Illustrators). 2009. Lemniscaat. Netherlands. 32 pages.

This work is a beautifully evocative and ambiguous wordless depiction of a treehouse in different scenes, times, and environments. The treehouse stands in a body of water. A polar bear approaches it and seeks shelter upon it; on the next page, a brown bear joins it. The rest of the story depicts the bond between the two bears as seasons change on the treehouse. Flamingos, rhinos, and pandas all come and go as the world changes around the two bears, but the treehouse remains their home. Although the themes present in this text are implicit compared to other examples in the corpus, this work is a compelling and stirring representation of home, belonging, and celebration of diversity. 8-11 year old readers will find this work endearingly relatable and magical in its composition.

Age range: 8-11 years

Key terms: globalisation

The Whale, The Boy, and the Sea In Between Them [Η φάλαινα, το αγόρι και η θάλασσα ανάμεσα τους]

Picturebook. ΠΕΡΣΑ ΖΑΧΑΡΙΑ (Author/Illustrator). 2018. Greece. Unpaged.

This atmospheric and ambiguous Greek wordless picturebook depicts a moment of empathy between a boy and a whale. This subtlety and ambiguity will be an important springboard for conversation for children aged 8-11 years as they contemplate this text. As the whale and the boy meet in the same part of the ocean, readers might expect a moment of conflict, but instead the pair bond before going in their own direction. This provides a way to consider the role of humans as stewards over the natural world, in order for children to be able to draw upon and share their knowledge of the natural world and our role in it.

Age range: 8-11 years

Key terms: cultural heritages, sustainable development/climate change

The White Book [Il Libro Bianco]

Picturebook. Silvia Borando (Author/Illustrator). 2013. Minibombo. Italy. 48 pages.

A sense of agency is key to this conceptual work, in which the role of children in creating their own lives is represented through the depiction of a small boy who paints and repaints the page. Similar to the classic worded picturebook, *Harold and the Purple Crayon* (Johnson, 1955), this work turns the pages of the book into a blank canvas for its main character to experiment and explore their identity through art and play. Children will be able to model their own creation around this impetus. Through this story, the reader can see the ability of humans to scare ourselves through our own creations, but it ultimately ends with happiness: a little dog is painted and rushes out to hug and kiss the boy as the narrative finishes.

Age range: 4-7 years, 8-11 years

Key terms: belonging

The Yellow Balloon [De gele ballon]

Picturebook. Charlotte Dematons (Author/Illustrator). 2003. Lemniscaat. Netherlands. 28 pages.

This powerful book is a reminder of how small the planet really is. We see different panoramas on each page, depicting different scenes from around the world, brought to life by vivid colour. The intricacy of the wimmelbook is avoided by the clarity of the images; each spread depicts one core idea represented in one scene. These include the deforestation of the rainforest, the role of shanty towns, agriculture, oases in the desert. Although each spread contains many different smaller stories, playing upon the exploratory role of the wimmelbook, they also work in contrast to create an effect of global citizenship. Themes raised by this title include globalisation and its effects on communities and cultures around the world: leading to cues to discuss the interconnected nature of modern life. This work is a powerful impetus for the development of a parallel cultural text made by children — ‘If you were going to draw the world, what would you draw?’

Age range: 8-11 years

Key terms: globalisation

Threads [Tråder]

Short film. Torill Kove (Author/Illustrator). 2017. Mikrofilm. Norway. 2D animation. 08:50 minutes.

A mother and child are connected by a red thread. As the years go by, the thread stays the same, even as the relationship between the two changes. At the end of the film, the daughter has her own child, and the pattern begins anew. This powerful film uses the symbol metaphor of the red thread to

explore the social and emotional bonds that bind family members. This can be used to consider a more general understanding of society as interdependent upon the resilient connections between peoples, places, and persons. Norwegian animator Torill Kove uses a clean animation style to express these themes in a warm and surprisingly intimate way. Viewers aged 12-15 years old will find the premise of the film compelling as a catalyst to discuss their own lives and the roles played by social bonds and familial ties in setting them out into the world. How much can we really see ourselves as independent?

Age range: 12-15 years

Keywords: active participation, belonging

To the Market [Naar de Markt]

Picturebook. Noëlle Smit (Author/Illustrator). 2017. Querido. Netherlands. 32 pages.

This book is a simple depiction of a mother and daughter taking a trip to their local market. The reader is privy to a range of experiences, including a diverse set of foods and goods, sold by a multi-cultural and multi-ethnic array of tradespeople. The effect of this is celebratory – as the pair make their way around the market, it becomes clear that European identity is by definition diverse. The vibrant, friendly visual narrative creates a way for young readers aged 4-7 years to consider the role of food and shopping in their own life, such as what role the market plays in the reader's community, and how the marketplace is at the roots of social European identities.

Age range: 4-7 years

Key terms: celebration of diversity, cultural heritages

Topsy Turvy World [Verrückte Welt]

Picturebook. ATAK (Author/Illustrator). 2013. Flying Eye Books. Germany, UK. 26 pages.

German artist ATAK presents a carnivalesque theme of power negotiation in this representation of an upside down world. The banker begs on the street corner while the punk hands over spare change; the mouse chases the cat; a horse rides a jockey; a team of firefighters fight a flood with fire. The picturebook invites children and teenagers to think about social hierarchy and cultural norms – what do we expect? What would surprise us? How would this book be different if we were the authors? The role of carnival – the mundus operandi – is important to the connections humans make as they move around the world: an introduction to it through this work will provide a great springboard for children to create their own comparable cultural artefacts.

Age range: 4-7 years

Key terms: equality

Triangle at the Circus [Triangolo al circo]

Picturebook. Silvia Borando (Author/Illustrator). 2015. Minibombo. Italy. 28 pages.

This early concept book provides a selection of vivid representations of the circus for young people to explore. Clowns juggle, trumpeters trumpet, a snake-charmer charms a snake. Children will be able to interact with the joyous depiction of circus to consider their own understanding of celebration and leisure. The inclusion of lions and elephants in the circus scene creates an opportunity to consider the history of the circus and its role in Europe. Thus, the picturebook provides a pleasing way to consider

shared inheritances and European narratives for young children by presenting vivid snapshots of circus scenes.

Age range: 4-7 years

Key terms: cultural heritages

Tripe and Onions [Szalontüdö]

Short film. Márton Szirmai (Author/Illustrator). 2006. Hungary. Live action. 06:50 minutes.

Live action films appear infrequently in the corpus, as do Hungarian films. This live action short is similar to *French Roast* in its use of an upside-down protagonist: a scruffy man, perhaps homeless, appears to eat the lunch of a Hungarian businessman at a food stall. The meal is a traditional Hungarian dish of tripe and onions. The dish may provoke an ambivalent response in the palette of the viewer, and calls attention to the foods and drinks that we know to be normal and find fundamental to our identities. The dish becomes the bridge between the two men, a way to pinpoint a moment of change in national identity and a binary between old and new, past and present. Young people aged 12-15 years will be able to tease out these important themes and interpret its relevance to their own lives — and to their own meals.

Age range: 12-15 years

Keywords: shared inheritances

Two Friends [Deux Amis]

Short film. Natalia Chernysheva (Director). 2014. France, Russia. 2D animation. 04:04 minutes.

The animation in this French film is comparable to that of *November*. An unlikely friendship between a tadpole and caterpillar progresses as each grows up into two very different beings: a frog and a butterfly. The film centres the classic theme of metamorphosis and the issues of sameness and difference that can arise from this, with an interesting twist when the butterfly goes missing. Told in a stylish visual animation style, this short tale is a good-humoured means to consider friendship and solidarity in a changing world of unfixed identities.

Age range: 4-7 years, 8-11 years

Keywords: cooperation, tolerance

U

Unplugged

Short film. Helen Alexander (Director). 2008. Technological Educational Institute of Athens. Greece. Claymation. 01:30 minutes.

This short and simple film is about renewable energy. It is the only work in the Bibliography to directly and explicitly address this important concept for the future of Europe. At only 90 seconds long, the film is a perfectly bitesize film for students to watch and perhaps re-watch before beginning discussion. A penguin wants to play his guitar on a shelf of ice but is unable to do so because there is no electricity. However, with the help of the friendly seal, the penguin works out how to use the sun to power his

guitar without causing anyone else harm. The film provides an opening for a discussion about renewable energy and climate change with children aged 8-11 years old.

Age range: 8-11 years

Keywords: sustainable development/climate change.

V

View from Above [Vu d'en haut]

Picturebook. *Marie Poirier (Author/Illustrator). 2016. Les Grandes Personnes. France. Unpaged.*

This short early concept book is stylistically bold and uses a simple premise: what do things look like from above? A hot summer day is the scene of the story: readers will be able to spot the bird's eye view of a small town with hot yellow lawns spreading out in every direction. The story focuses upon the fun and leisure shared between two children, who play in a paddling pool in the sun. The picturebook provides a friendly snapshot of a happy time. Importantly, it is an effective text for use to inspire children to produce their own cultural artefacts. What does the school look like from above? The town? The country? The continent? With this in mind, a simple story about playing in a paddling pool becomes a way to think about the interconnected nature of places, peoples and things.

Age range: 4-7 years

Key terms: cultural heritages

W

Walls Walls [Murs Murs]

Picturebook. *Agathe Halais (Author/Illustrator). 2015. Voce Verso. France. 44 pages.*

This highly ambiguous picturebook presents a sophisticated and atmospheric narrative about relocation and identity within time and space. A girl views a new home with her parents. While the parents are led by the estate agent, the girl wanders on her own through the house. Through the detailed line drawings, the house begins to reflect her attitude towards it, as floral wallpapers turn into monstrous designs, a darkened room becomes a haunting space, and the intricate patterns of the walls turn into the same pattern as her dress. The effect of this is of instability and identity impermanence: how much do our surroundings, and the clothes we wear, interact with who we are, and indeed shape who we are? How can readers relate to moving house, moving towns? How is this similar, and different, to moving from country to country, border to border, state to state?

Age range: 12-15 years

Key terms: belonging

Waterloo & Trafalgar

Picturebook. *Olivier Tallec (Author/Illustrator). 2012. Enchanted Lion. France, US. Unpaged.*

War and violence are integral to the history of Europe as well as its present, but the explicit representation of these themes can be challenging in a classroom context. This picturebook by French artist Olivier Tallec gently raises these themes in a good-humoured, non-violent way. Two rival soldiers sit on either side of a trench-like battle field at a standstill. The scene raises significant similarities to the First World War. This connection is made through a friendly, cartoonish, colourful manner, opening up the possibility for discussion of the real-life violence that the picturebook eludes. The

tension that runs throughout the picturebook collapses at the conclusion of the visual narrative; the image pans out from the close-up of the two characters, and the reader realises that the pair are in the *same* arena, not on either side of a divide. The editor's note at the beginning of the text introduces the historical context of the names: for this reason, the picturebook can be used directly to explore conflict in the shaping of European history.

Age range: 12-15 years

Key terms: social and civic competence, European narratives

We Had to Leave [Meidän piti lähteä]

Picturebook. Sanna Pelliccioni (Author/Illustrator). 2018. Kustantamo S&S. Finland. 41 pages.

This is another example of a wordless picturebook that deals with the topic of the migrant crisis. *We Had to Leave* is gentler and happier than the other examples in the corpus: *Migrando*, *Orizzonti*, and *Mediterraneo*. Whereas the majority of wordless picturebooks that treat this subject do so as a tragedy, this Finnish example of the subgenre does so as a message of hope. A family flee violence in a warm country and join a trail of refugees towards the ocean. Reaching the beach, they board boats, and are carried through stormy seas to a foreign land. The text does not stop there, but shows the arrival of the migrants and their eventual successful documentation and integration into an unnamed country. The petals that fall from the trees in the first picture are mirrored in the children's experience of first snowfall at the close of the novel. The visual storytelling is exquisite and children will be able to model their own creations on the sophisticated techniques used in the construction of this narrative. For example, many pages emphasise one sole object in order to provide a key to a change in the narrative. This beautiful and uplifting wordless picturebook is an important contrast to the tragedies that carry the weight of other texts dealing with the same themes. It is particularly important as an example of the wordless picturebook that offers an affirmative representation of new citizenship for refugees.

Age range: 8-11 years

Key terms: human rights, belonging, citizenship

What a Masterpiece! [Che Capolavoro!]

Picturebook. Riccardo Guasco (Author/Illustrator). 2018. Carthusia. Italy. 36 pages.

This picturebook takes canonical examples of classic and modern art to explore the universality of artwork in everyday life. The main character is surrounded by signifiers of art and culture - from Banksy to Salvador Dali, from Einstein to the Eiffel Tower - to suggest the meaning of art even when we are not aware of it. The text provides a powerful stimulus to consider the importance of art to the history of Europe and the idea of a European heritage and identity. Many older children will recognise the works of art in this book, and the book provides an interesting catalyst to consider whether or not this cultural knowledge is fundamental to 'Europeanness'. Indeed, the theme of art is so wide-ranging and polysemous that the text presents a window to other themes: the social and economic histories of Europe, as well as the role of the canon in the classroom.

Age range: 8-11 years, 12-15 years

Key terms: shared inheritances

What the Scissors Did? [Ką padarė žirklys?]

Picturebook. Ieva Naginskaitė (Author/Illustrator). 1961/2018. Lithuania. Unpaged.

The majority of wordless picturebooks produced in Europe are produced in Northern and Western European countries. However, the oldest example of the form used in this corpus is a Lithuanian wordless picturebook originally published in 1961. It has been republished in a special edition in 2018. Lithuania, like Europe as a whole, has undergone significant levels of change between these two dates, and a contemporary reading of the picturebook enables an exploration of the role of the past in shaping the present. This work, inspired by early Italian picturebooks such as those by Bruno Munari, is at times a surreal look at different professions and types of leisure: beekeepers, chef, sailors, chimney sweep. It is a light-hearted picturebook of cultural value as an early example of wordless picturebooks produced in what is now the Eastern side of the European Union.

Age range: 4-7 years

Key terms: shared inheritances

When the Night Fell [כשירד הלילה]

Picturebook. Miri Leshem-Pelly (Author/Illustrator). 1999. Hakibbutz Hameuhad. Israel. 37 pages.

This vibrantly illustrated wordless picturebook explores the role of creation and creativity in the imagination of children. A young girl draws a group of monsters, an elephant, and a little girl on a sheet of paper with a set of pencils. The figures look scared and unhappy, perhaps reflecting the anxiety of their creator. As the young girl goes to sleep, the illustrations come alive and climb from the page into the dark of the room. Picking up the pencils left behind by the sleeping girl, the illustrations modify themselves, drawing wings onto their bodies in order to fly happily around the bedroom. Attentive readers will spot the room getting lighter and lighter as sunrise nears. At dawn, the illustrations return to the empty page, as if they were never alive at all. The little girl gasps as she looks at her drawings from the previous night, because the figures are no longer scared and unhappy, but now wear expressions of happiness and friendship. This Israeli wordless picturebook provides a tender way to consider themes such as inclusion and empathy.

Age range: 4-7 years

Key terms: inclusion

Where is the Elephant?

Picturebook. Barroux (Author/Illustrator). 2015. Egmont Press. France, UK. 32 pages.

Children, like adults, quickly develop sophisticated expectations of genre and style – for example, seeking to see the similarities that define certain types of picturebooks. This picturebook by French artist Barroux plays upon these expectations by using the panoramic, ludic format of picturebooks like *Where's Wally* to deliver an environmental message. Children will not be disconcerted by the premise of the visual narrative: a large rainforest fills the page, and the reader must spot the elephant and their friends hidden behind the trees. However, as the pages turn, the rainforest begins to disappear, and so the animals run out of places to hide. The ludic aspect of the title turns into a deeply important message about deforestation. The ending is not unhappy, however – the animals escape the zoo in which they are finally confined once the rainforest has been swallowed up by a grey city. They flee across the sea to find somewhere new to live. This ending provides a solace for children who might find the seriousness of the undertones of the text upsetting, but it equally raises new questions: in

real life, is there somewhere new to live? How many rainforests are there to run to? What, in our role as Europeans and Israelis, can we do to help?

Age range: 4-7 years

Key terms: sustainable development/climate change

Where's the Starfish?

Picturebook. Barroux (Author/Illustrator). 2016. Egmont Press. France, UK. 32 pages.

Barroux's sequel to *Where's the Elephant* plays upon the same premise. The ludic format of the wimmelbook, such as *Where's Wally*, becomes a catalyst for an important message about protecting the environment. Children will have great fun spotting the starfish in the sea-life panoramas that fill each double spread, yet as the pages turn the underlying message becomes apparent. The fish run out of room as more and more rubbish fills the pages; the mood of the picturebook turns from cheerful ocean life to the pain of a polluted, deteriorating habitat. Children will be able to consider their own expectations – was the twist expected? Did the change of tone surprise them? Furthermore, connections can be made about the role of sustainable development in the future of the environment: issues such as excessive plastic, waste disposal, and endangered species can be pulled out and explored in a classroom environment

Age range: 4-7 years

Key terms: sustainable development/climate change

Whistleless [Fløjteløs]

Short film. Siri Melchior (Director). 2009. Tegnefilm. Denmark. 2D animation. 04:49 minutes.

Siri Melchior's short animation is about a little bird who cannot whistle no matter how hard it tries. Entirely set to a musical score, this short film has a calm and positive tone. As the bird fails to whistle, it finds out that whistling happens all over the city in which the birds live. The trains whistle, a little girl whistles, and so do the traffic inspectors directing the rhythmic rush of cars and trucks on the roads. Viewers will celebrate when the little bird finally manages to whistle. The film opens up a dialogue about tolerance, through the representation of different ways of expression: the train, the girl, the detective, the birds, all whistle and move to the same rhythm. This tolerance also places the text as a positive way to look at the celebration of diversity, on an implicit level.

Age range: 8-11 years

Keywords: tolerance, celebration of diversity

Who is this Coming? [Kim Bu Gelen?]

Picturebook. Gökçe İrten (Author/Illustrator). 2017. Günışığı Kitaplığı. Turkey. 40 pages.

A game of chess between chickens is disturbed by the loud footsteps of a passing giraffe in this eccentric Turkish wordless picturebook. The chickens try hard to get the attention of the giraffe and the picturebook ends with the arrival of an even bigger creature that scares away all the animals. This funny and idiosyncratic tale is included because of its use of 'language'. The conversation between the chickens is depicted in a constant flurry of onomatopoeia that makes plain the role of talk in the narrative's resolution but does not provide access to the contents of that talk. Hence, the use of language is intra-iconic. In this way, readers must impose their own meaning onto the conversation between the chickens. The role of intra-iconic language in the text can provide a funny, indeed *loud*, way to discuss why and how we talk to each other and the role of dialogue in the resolution of conflict.

The focus on language in this text provides a route into the theme of shared inheritances: the role of language in culture and society.

Age range: 4-7 years

Key terms: tolerance, shared inheritances

Why? [Zachem?]

Picturebook. *Nikolai Popov (Author/Illustrator). 1995/2010. Mineedition. Russia, Switzerland. 40 pages.*

This famous Russian wordless picturebook is one of the oldest picturebooks in the selection, as it was published at the end of the twentieth century. It has been re-published many times since in many different countries: sometimes with words, and sometimes without. The visual narrative begins with a deceptively innocent premise: the disagreement between some frogs and mice develops into a violent, miserable war between two sides. The word of the title of the picturebook provides an obvious cue for discussion as the visual narrative progresses; as the sequence unfolds, the moral of the purposelessness of war and bloodshed becomes clearer and clearer to attentive readers. Although it will need to be handled carefully in a classroom context, this picturebook shows the power of the wordless form at its best, highlighting the power of dialogue created through the silence of a visual narrative. (*Contains scenes of warfare*).

Age range: 12-15 years

Key terms: European narratives

Z

Zoo [Tierenduin]

Picturebook. *Geert Vervaeke (Author/Illustrator). 2018. Lannoo. Belgium. 48 pages.*

This look-and-search book challenges the reader to see things differently. The mouth of a tiger hides the face of a sloth; the teeth of a snake become the icebergs upon which a polar bear roams. The book asks us to reconsider what we expect to see not just in an animal but in an image – how can visual narratives conceal meaning and reshape context? As a cue to discuss the need to access the familiar and unfamiliar as we move through the world, the picturebook creates a fabulous teaching opportunity to consider the role of sight and expectation in our everyday lives. This connects to famous examples of illusions, and forms an accessible inspiration for children to create their cultural artefacts in response.

Age range: 8-11 years

Key terms: tolerance

3 Appendices

3.1 Glossary of CAF terms

Group	Concept	Definition
Dispositions	Tolerance	<p>‘Tolerance is respect, acceptance and appreciation of the rich diversity of our world's cultures, our forms of expression and ways of being human. It is fostered by knowledge, openness, communication, and freedom of thought, conscience and belief. Tolerance is harmony in difference [--] Tolerance is, above all, an active attitude prompted by recognition of the universal human rights and fundamental freedoms of others’ (UNESCO 1995, 5).</p> <p>Tolerance includes prevention of bullying and an open attitude towards diversity of cultural expression.</p>
	Empathy	<p>Empathy has been defined as ‘what happens when we put ourselves into another’s situation and experience that person’s emotions as if they were our own’ (Lipman 2003, 269).</p> <p>Empathy includes mutual understanding.</p>
	Inclusion	<p>Inclusion may be defined as the attitudes and actions underpinning an individual’s participation in dialogue across diversity. To facilitate collaboration, individuals should value diversity, respect others and be willing both to overcome prejudices and to compromise (European Parliament, Council of the European Union 2006).</p>
Living Together	Celebration of diversity	Celebrating cultural differences. This includes learning to know one’s own culture, appreciating it and developing one’s own cultural identity.
	Human rights	The ‘rights and fundamental freedoms in every aspect of people’s lives’ (CofE 2010, 8).
	Democracy	Giving citizens the opportunity to participate directly in both procedural and social dimensions of decision making.
	Equality	Actively seeking to achieve the state of being equal, especially in status, rights, or opportunities.
	Solidarity	To act jointly, sharing both advantages (i.e. prosperity) and burdens equally and justly. This invokes a sense of social responsibility and is implicitly linked to empathy.
	Globalisation	The process of interaction and integration between people, companies, and governments worldwide.
Social Responsibility	Sustainable development/cli mate change	<p>This relates to societal and economic issues and is defined as ‘meeting the needs of present generations without jeopardizing the ability of future generations to meet their own needs’ (i.e. ensuring a better quality of life for everyone, now and for generations to come). One aspect of sustainable development is tackling climate change.</p>
	Citizenship	<p>Being a member of a country and having rights and responsibilities because of it. Any national of an EU country is considered to be a citizen of the EU. EU citizenship does not replace national citizenship: it is an addition to it.</p>

		Citizenship is linked to tolerance and democracy, with active citizenship defined as ‘building an open and democratic society’ (CofEU & EC 2015, 25).
	Social and civic competence	These include personal, interpersonal and intercultural competence and cover all forms of behaviour that equip individuals to participate in an effective and constructive way in social and working life, and particularly in increasingly diverse societies, and to resolve conflict where necessary. Civic competence equips individuals to fully participate in civic life, based on knowledge of social and political concepts and structures and a commitment to active and democratic participation (EP & CofEU 2006).
	Active participation	Refers to individual’s involvement in relation to the civic, political, social, economic, legal and cultural spheres of society.
	Cooperation	Working together for common good. This occurs at a variety of levels, from between individuals to countries.
Being European	Belonging	A means of conceptualising membership in shared communities, (e.g. families, school, clubs, localities) or a feeling of belonging to a community.
	Shared inheritances	This is associated with cultural heritages, as expressed through the notion of a shared cultural background. In this sense it is linked to the idea of ‘common heritage’, which is defined as the shared “ideals and principles” by the Council of Europe (see for example CofE 2014b, 1). Languages are also part of a ‘shared inheritance’ (CofEC 2008b, 3).
	Cultural heritages	Expressions of the ways of living developed by a community and passed on from generation to generation, including customs, practices, places, objects, artistic expressions and values.
	European narratives	The common stories that historically have shaped what Europe is today and how Europeans see it.

3.2 Database of Bibliography of Cultural Texts

English Title	Original Title	Author/Director	Gender of Author/Director	Year of Production	Related Countries	Media Type	Page Numbers	Film Length	4-7 years	8-11 years	12-15 years	Social Responsibility	Living Together	Dispositions	Being European
A day at the beach	Um dia na praia	Bernardo P. Carvalho	Male	2008	Portugal	Picturebook	32 pages			✓	✓	sustainable dev			
A priori	A priori	Schmitt, Maïté	Female	2017	Germany	Film		05:40		✓		sustainable dev		inclusion	
Alike	Alike	Daniel Martinez, Lara Rafa Cano Méndez	Mixed	2015	Spain	Film		08:02		✓		active participation		empathy	
Ant	Ant	Julia Ocker	Female	2017	Germany	Film		03:37	✓	✓		social/civic competence	democracy		
Attention, fairy passage!	Attenzione, Passagio Fiabe!	Mario Ramos	Male	2010	Italy	Picturebook	40 pages			✓					shared inheritances
Babel	Babel	Arnoud Wierstra	Male	2016	Netherlands	Picturebook	40 pages				✓				cultural heritages
Baboon on the Moon	Baboon on the Moon	Christopher Duriez	Male	2002	UK	Film		06:00	✓	✓	✓			empathy	belonging
Bee & Me	Bee & Me	Alison Jay	Female	2016	UK	Picturebook	32 pages			✓		sustainable dev			
Belonging	Belonging	Jeannie Baker	Female	2004	Australia, UK	Picturebook	32 pages			✓					belonging
Big Finds a Trumpet	Big Finds a Trumpet	Dan Castro	Male	2017	UK	Film		04:20	✓				diversity	inclusion	
Birthday Gift	Doğum Günü Hediyesi	Behiç Ak	Female	2007	Turkey	Picturebook	30 pages		✓						cultural heritages
Bob	Bob	Jacob Frey	Male	2009	Germany	Film		03:10		✓	✓				European narratives
Boomerang	Bumerangas	Ilja Bereznickas	Male	2012	Lithuania	Film		02:00		✓	✓	sustainable dev			
Bounce Bounce	Bounce Bounce	Brian Fitzgerald	Male	2014	Ireland, Italy	Picturebook	64 pages		✓					inclusion	
Brick By Brick	Abasso i muri [Down the walls]	Giuliano Ferri	Male	2016	Switzerland	Picturebook	22 pages		✓			cooperation	solidarity		
Caged	Caged	Duncan Annand	Male	2018	UK	Picturebook	24 pages		✓	✓			equality		
Capital	Capital	Afonso Cruz	Male	2014	Portugal	Picturebook	32 pages				✓		globalisation		shared inheritances
Change!	Changeons!	Francesco Guistozi	Male	2017	Switzerland	Picturebook	40 pages				✓	sustainable dev			European narratives
Chiripajas	Chiripajas	Olga Poliektova, Jaume	Mixed	2017	Russia, Spain	Film		01:30	✓	✓		sustainable dev	globalisation		
Collision	Collision	Max Hattler	Male	2005	Germany, UK	Film		02:20			✓				cultural heritages
Dance	Dança	João Fazenda	Male	2015	Portugal	Picturebook	32 pages				✓				shared inheritances
Dangle	Dangle	Phil Traill	Male	2003	France, UK	Film		06:00			✓	social/civic competence			
Departure	Partida	André Letria	Male	2015	Portugal	Picturebook	Foldable			✓		sustainable dev			
Diary of a Fridge	Diary of a Fridge	Joséphine Derohe	Female	2011	France	Film		08:30			✓				European narratives
Dog On A Digger	Dog On A Digger	Kate Prendergast	Female	2017	UK	Picturebook	24 pages			✓		cooperation			
Dog On A Train	Dog On A Train	Kate Prendergast	Female	2016	UK	Picturebook	24 pages			✓		cooperation			
Dream of living	Όνειρο για ζωή	Alkisti Kokorikou,	Unclear/Unstated	2011	Greece	Film		06:44		✓	✓		human rights		belonging
Emptiness	Vazio	Catarina Sobral	Female	2014	Portugal	Picturebook	32 pages				✓			empathy	belonging
Enough	Enough	Anna Mantzaris	Female	2018	UK	Film		02:00			✓	citizenship			
Excentric City	Excentric City	Béatrice Coron	Female	2014	France, US	Picturebook	Leporello		✓	✓	✓		diversity		cultural heritages
Fables in Delirium: The Hen, the Elephant and the Snake	Les Fables en délire: La Poule, l'Éléphant et le Serpent	Fabrice Luang Vija	Male	2011	France	Film		04:40	✓	✓		cooperation	diversity		
Falling Letters	Bokstavsbar	Erik Rosenlund	Male	2014	Denmark, Sweden	Film		04:15	✓	✓	✓	active participation	diversity		
Fences	Ploty	Natalia Krawczuk	Female	2015	Poland	Film		07:00			✓	social/civic competence			cultural heritages
Ferdo the Giant Bird	Ferdo, veliki ptič	Andreja Peklar	Female	2016	Slovenia	Picturebook	30 pages			✓		active participation			
FLATLIFE	FLATLIFE	Jonas Geirnaert	Male	2004	Belgium	Film		10:00		✓		social/civic competence		tolerance	
Foundations	Foundations	Frederik Villumsen	Male	2014	Denmark	Film		01:54	✓	✓		sustainable dev	human rights		
Foxly's Feast	Foxly's Feast	Owen Davey	Male	2010	UK	Picturebook	32 pages		✓					inclusion	
Free Art	Free Art	Nicolas Bro	Male	2015	France	Film		03:30		✓	✓	social/civic competence			cultural heritages
Free the Lines	Free the Lines	Clayton Junior	Male	2016	Brazil, UK	Picturebook	32 pages				✓	sustainable dev	globalisation		

English Title	Original Title	Author/Director	Gender of Author/Director	Year of Production	Related Countries	Media Type	Page Numbers	Film Length	4-7 years	8-11 years	12-15 years	Social Responsibility	Living Together	Dispositions	Being European
French Roast	French Roast	Fabrice Joubert	Male	2009	France	Film		08:17		✓		social/civic competence		inclusion	
Going Fishing	Going Fishing	Guldies	Unclear/Unstated	2018	Sweden	Film		03:00			✓	sustainable dev			
Goldilocks and the three bears	Boucle d'or & les trois ours	Rascal	Unclear/Unstated	2015 [2002]	France	Picturebook	24 pages			✓					cultural heritages
Goodbye Toys	CIAO CIAO GIOCATTOLI	MARTA PANTALEO	Female	2016	Italy	Picturebook	36 pages			✓	✓	active participation			
Heads Up	HeadsUp	Mentor Gottfried	Male	2015	UK	Film		03:00	✓			cooperation	diversity		
Horizons	Orizzonti	Paola Formica	Female	2015	Italy	Picturebook	36 pages			✓	✓		human rights		
Hurdy Gurdy	Hurdy Gurdy	Daniel Seideneder, Daniel Pfeiffer	Male	2011	Germany	Film		03:30	✓						cultural heritages
I Walk with Vanessa	Mein Weg mit Vanessa	Kerascoët	Mixed	2018	France, Germany, US	Picturebook	40 pages		✓	✓		social/civic competence		empathy	
I'm Out of Here	JEG RØMMER	Mari Kanstad Johnsen	Female	2016	Norway	Picturebook	40 pages				✓				belonging
Ice Dream	Ice Dream	Julie Fournier	Female	2018	France	Film		03:50	✓			active participation		inclusion	
In A Bubble	Dans sa bulle	Marie Bretin	Female	2016	France	Picturebook	28 pages			✓		active participation		empathy	
In A Cage	La Cage	Loïc Bruyère	Male	2016	France	Film		06:46		✓			solidarity	tolerance	
In The Silence of the Forest	En el Silencio del bosque	Cristina Perez Navarro	Female	2010	Spain	Picturebook	48 pages		✓				solidarity		
Inside Outside	Dedans Dehors	Anne-Margot Ramstein, Matthias Aregui	Mixed	2017	France	Picturebook	48 pages			✓	✓			tolerance	
International Father's Day	Starptautiskā Tēva Diena	Edmunds Jansons	Male	2012	Latvia	Film		05:00	✓	✓					shared inheritances
Island	Eiland	Mark Janssen	Male	2018	Netherlands	Picturebook	32 pages		✓			cooperation			
Jubilee	Jubilé	Coralie Soudet, Charlotte Piogé, Marion Duvert, Marie El Kadiri, Agathe Marmion		2016	France	Film		07:27		✓			diversity		cultural heritages
Knight	Ἕρως	Thanasis Radolgu	Unclear/Unstated	2013	Greece	Film		05:00		✓				tolerance	
Laymun	Laymun	Catherine Prowse, Hannah Quinn	Female	2017	UK	Film		04:41			✓		solidarity		European narratives
Little Red Riding Hood	Le petit chaperon rouge	Rascal	Male	2002	France	Picturebook	26 pages			✓					cultural heritages
Look Outside	Guarda Fuori	Silvia Borando	Female	2017	Italy	Picturebook	44 pages		✓			active participation			belonging
Loup Noir	Loup Noir	Antoine Guilloppé	Male	2004	France	Picturebook	28 pages			✓				empathy	
Lucky Dip	Lucky Dip	Emily Skinner	Female	2001	UK	Film		03:15		✓			diversity		cultural heritages
Maa Baa	Maa Baa	Ahmad Saleh	Male	2015	Germany	Film		05:00	✓	✓	✓		diversity	tolerance	
Machine	Máquina	Jaime Ferraz	Male	2017	Portugal	Picturebook	32 pages				✓				cultural heritages
Migrating	Migrando	Mariana Chiesa Mateos	Female	2010	Argentina, Italy, Spain	Picturebook	68 pages				✓		human rights		European narratives
Miriam's stray dog	Miriami kodutu koer	Andres Tenusaar	Male	2015	Estonia	Film		05:00	✓						cultural heritages
Mobile	Mobile	Verena Fels	Female	2010	Germany	Film		06:25		✓			diversity	tolerance	
My Museum	My Museum	Joanne Liu	Female	2017	Germany	Picturebook	32 pages			✓	✓				cultural heritages
My street: A World of Difference	Mijn straat: een wereld van verschil	Ann de Bode	Female	2012	Belgium	Picturebook	16 pages			✓			diversity		cultural heritages
Neighbourwood	Neighbourwood	Eddy Hohf, Patrik Knittel, Fynn Große-Bley	Male	2016	Germany	Film		04:00	✓	✓				inclusion	

English Title	Original Title	Author/Director	Gender of Author/Director	Year of Production	Related Countries	Media Type	Page Numbers	Film Length	4-7 years	8-11 years	12-15 years	Social Responsibility	Living Together	Dispositions	Being European
Nightshift	Yövuoro	Samppa Kukkonen, Sara Wahl, Simo Koivunen	Mixed	2004	Finland	Film		06:19		✓		cooperation		inclusion	
November	Novembre	Marjolaine Perreten	Female	2015	France, Switzerland	Film		04:04	✓			cooperation	solidarity		
Office Noise	Office Noise	Torben Sættrup	Male	2008	Denmark	Film		03:45			✓	citizenship		empathy	
On the Trail	On the Trail	Anna Ring	Female	2016	Estonia	Picturebook	Unpaged		✓	✓		social/civic competence	solidarity	empathy	
Once Upon a Snowstorm	Once Upon a Snowstorm	Richard Johnson	Male	2018	UK	Picturebook	36 pages		✓					empathy	
Otherwise	Anders Artig	Christina Schindler	Female	2002	UK	Film		06:35		✓			diversity	tolerance	
Out from the Deep	Iz Dubine	Katrin Novaković	Female	2014	Croatia	Film		06:45			✓			inclusion	cultural heritages
Out of the Blue	Out of the Blue	Jay, Alison	Female	2014	UK, US	Picturebook	32 pages			✓			solidarity		cultural heritages
Overseas	Outremer	Hadrien Bonnet, Adrien Calle	Male	2017	France	Film		03:47		✓	✓			empathy	European narratives
Owl Bat, Bat Owl	Owl Bat, Bat Owl	Marie-Louise Fitzpatrick	Female	2016	Ireland, UK	Picturebook	Unpaged		✓			cooperation		tolerance	
Papa's Boy	ISÄN POIKA	Leevi Lemmetty	Male	2010	Finland, Ireland	Film		03:00		✓		active participation	equality	inclusion	
Piccolo Concerto	Piccolo Concerto	Ceylan Beyoglu	Female	2016	Germany, Turkey	Film		06:00	✓						belonging
Pipsqueak Prince	Le Trop petit prince	Zoia Trofimova	Female	2002	France, Russia	Film		07:00		✓	✓	sustainable dev			
Professional Crocodile	Professione Coccodrillo	Marichiera Di Giorgio, Giovanna Zoboli	Female	2017	Italy	Picturebook	32 pages				✓	citizenship			
Red Riding Hood	Caperucita Roja	Pedro Perles	Male	2010	Spain	Picturebook	80 pages			✓					cultural heritages
Red Thread	Punainen lanka	Filippa Hella	Female	2016	Finland	Picturebook	50 pages			✓	✓	active participation			belonging
Regeneration	Regeneration	Freddie Barber	Male	2007	UK	Film		01:00			✓	sustainable dev			
Saturday	Zaterdag	Saskia Halfmouw	Female	2018	Netherlands	Picturebook	32 pages			✓			diversity		cultural heritages
Scribble	Kharbasha خربشة	Rinad Hamed	Female	2015	Palestine, Lebanon	Picturebook	28 pages		✓			cooperation			
Shadows	Sombras	Marta Monteiro	Female	2017	Portugal	Picturebook	32 pages			✓					belonging
Shambles	Balbúrdia	Teresa Cortez	Female	2015	Portugal	Picturebook	32 pages		✓	✓		sustainable dev			
Shoe	Shoe	Qian Shi	Unclear/Unstated	2010	Norway	Film		03:45	✓	✓			human rights	empathy	
Shuma	Shuma	Lucija Mrzljak	Female	2016	Croatia, Estonia	Film		06:05			✓	sustainable dev			
Speechless	Speechless	Robin Polák	Male	2016	Czech Republic, Germany	Film		06:00			✓		human rights	inclusion	European narratives
Super Big	Super Grand	Marjolaine Perreten	Female	2014	France, Switzerland	Film		01:32	✓	✓	✓			tolerance	
Taps	Taps	Matthew Gravelle	Male	2003	UK	Film		03:00	✓	✓				inclusion	
Thaumatrope, the 2 sides of life	Thaumatrope, the 2 sides of life	Effie Pappa	Female	2008	Greece	Film		01:30			✓	sustainable dev			
The Amazing Little Worm	The Amazing Little Worm	Gentilini, Anna	Female	2017	Austria, UK	Film		03:31		✓				inclusion	belonging
The Big Dog	Der große Hund	Beatrice Rodriguez	Female	2011	France, Germany	Picturebook	24 pages		✓	✓		citizenship		empathy	
The Box	The Box	Merve Cirisoglu Cotur	Unclear/Unstated	2017	Turkey, UK	Film		06:48		✓	✓		human rights		European narratives
The Broken Boiler	Taikapuikot	Meria Palin	Female	2018	Finland, UK	Picturebook	32 pages		✓			social/civic competence			
The Chicken Thief	Le voleur de Poule	Beatrice Rodriguez	Female	2010	France	Picturebook	24 pages			✓				tolerance	
The City	La Ciudad	Capdevila, Roser	Female	2016	Spain	Picturebook	12 pages		✓	✓					European narratives
The Countryside	El campo	Capdevila, Roser	Female	2016	Spain	Picturebook	12 pages		✓	✓					European narratives
The Dance of the Sea	La Danse de la Mer	Laetitia Devernay	Female	2016	Switzerland	Picturebook	68 pages				✓	sustainable dev			
The Dog Who Was A Cat Inside	The Dog Who Was A Cat Inside	Siri Melchior	Female	2002	Denmark, UK	Film		03:13		✓	✓		diversity		
The Elephant and the Bicycle	Le Velo de l'elephant	Olesya Shchukina	Female	2014	France	Film		09:05		✓		social/civic competence			
The Giant Carrot	La Carotte géante	Pascale Hecquet	Female	2013	France	Film		05:45	✓	✓			diversity	inclusion	
The Great Migration	La Grande migration	Iouri Tcherenkov	Male	1998	France	Film		07:51		✓	✓			empathy	belonging

English Title	Original Title	Author/Director	Gender of Author/Director	Year of Production	Related Countries	Media Type	Page Numbers	Film Length	4-7 years	8-11 years	12-15 years	Social Responsibility	Living Together	Dispositions	Being European
The Hedgehog and the City	Igel und die Stadt	Evalds Lacis	Male	2013	Germany	Film		10:22		✓		social/civic competence			
The House	Domek	Veronika Zacharová	Female	2016	Czech Republic	Film		05:00		✓		sustainable dev			European narratives
The Illustrated City	Kuvitettu kaupunki	Jan Andersson	Male	2010	Finland	Film		04:17			✓	active participation			
The Law of the Jungle	La Loi du plus fort	Pascale Hecquet	Female	2015	Belgium, France	Film		06:06		✓		social/civic competence			
The Little Red Plane	The Little Red Plane	Charlotte Blacker	Female	2010	UK	Film		03:30	✓	✓			globalisation		
The Mediterranean	Mediterraneo	Armin Greder	Male	2017	Italy, Switzerland, Australia	Picturebook	35 pages				✓		human rights		European narratives
The Mitten	La Moufle	Clementine Robach	Female	2014	France	Film		08:10		✓			solidarity		shared inheritances
The Prince Charming & The Purple Princess	Il principi azzurro, la principessa fuxia	Riccardo Francaviglia, Margherita Sgarlata	Mixed	2018	Italy	Picturebook	36 pages			✓			equality		shared inheritances
The Red Herring	Pipopingiini	Leevi Lemmetty	Male	2017	Finland, Ireland	Film		06:37		✓		sustainable dev	equality		
The Return	O Regresso	Natalia Chernysheva	Female	2014	Portugal, Russia	Picturebook	36 pages				✓				belonging
The Return	O Regresso	Natalia Chernysheva	Female	2013	France, Russia	Film		03:00			✓				belonging
The Surprise	La Surprise	Janik Coat	Female	2010	France	Picturebook	44 pages		✓						cultural heritages
The Treehouse	De Boomhut	Marije Tolman, Ronald Tolman	Mixed	2009	Netherlands	Picturebook	32 pages			✓			globalisation		
The whale, the boy and the sea in between them	Η φάλαινα, το αγόρι και η θάλασσα ανάμεσα τους	ΠΕΡΣΑ ΖΑΧΑΡΙΑ	Female	2018	Greece	Picturebook	Unpaged			✓		sustainable dev			cultural heritages
The White Book	Il Libro Bianco	Borando, Silvia, Pica, Elisabetta & Clerici, Lorenzo	Mixed	2013	Italy	Picturebook	48 pages		✓	✓					belonging
The Yellow Balloon	De gele ballon	Charlotte Dematons	Female	2003	Netherlands	Picturebook	28 pages			✓			globalisation		
THREADS	Tråder	Torill Kove	Female	2017	Norway	Film		08:50			✓	citizenship		empathy	
To the Market	Naar de Markt	Noëlle Smit	Female	2017	Netherlands	Picturebook	32 pages		✓				diversity		cultural heritages
Topsy Turvy World	Verrückte Welt	Atak	Male	2013	Germany, UK	Picturebook	26 pages			✓			equality		
Triangle at the circus	Triangolo al circo	Borando, Silvia	Female	2015	Italy	Picturebook	28 pages		✓						cultural heritages
Tripe and Onions	Szalontüdő	Márton Szirmai	Male	2006	Hungary	Film		06:50			✓				shared inheritances
Two Friends	Deux amis	Natalia Chernysheva	Female	2014	France, Russia	Film		04:04	✓	✓		cooperation		tolerance	
Unplugged	Unplugged	Helen Alexander	Female	2008	Greece	Film		01:30		✓		sustainable dev			
View from above	Vu d'en haut	Marie Poirier	Female	2016	France	Picturebook	Unpaged		✓						cultural heritages
Walls Walls	Murs Murs	Agathe Halais	Female	2015	France	Picturebook	44 pages				✓				belonging
Waterloo & Trafalgar	Waterloo & Trafalgar	Olivier Tallec	Male	2012	US	Picturebook	Unpaged				✓	social/civic competence			European narratives
We Had to Leave	Meidän piti lähteä	Sanna Pelliccioni	Female	2018	Finland	Picturebook	41 pages			✓		citizenship	human rights		belonging
What A Masterpiece!	Che Capolavoro!	Riccardo Guasco	Male	2018	Italy	Picturebook	36 pages			✓	✓				shared inheritances
What the scissors did?	Ką padarė žirklės?	Ieva Naginskaitė	Male	2018 [1961]	Lithuania	Picturebook	Unpaged			✓					shared inheritances
When the Night Fell	כשירד הלילה	Miri Leshem-Pelly	Female	1999	Israel	Picturebook	37 pages		✓					inclusion	
Where is the Elephant?	Where is the Elephant?	Barroux	Male	2015	France, UK	Picturebook	32 pages		✓			sustainable dev	globalisation		
Where is the Starfish?	Where is the Starfish?	Barroux	Male	2016	France, UK	Picturebook	Unpaged		✓			sustainable dev	globalisation		
Whistleless	Fløjteløs	Siri Melchior	Female	2009	Denmark	Film		04:49		✓			diversity	tolerance	
Who Is This Coming?	Kim Bu Gelen?	Gökçe İrten	Female	2017	Turkey	Picturebook	40 pages		✓					tolerance	shared inheritances
Why?	Zachem?	Nikolai Popov	Male	2010 [1995]	Russia, Switzerland	Picturebook	40 pages				✓				European narratives
Zoo	Tierenduin	Geert Vervaeke	Female	2018	Belgium	Picturebook	48 pages			✓				tolerance	