



This project has received funding from the European Union's Horizon 2020 research and innovation Program under grant agreement No 770045

**EU Grant Agreement number: 770045**

**Project acronym: DIALLS**

**Project title: Dialogue and Argumentation for Cultural Literacy Learning in Schools**

**Work Package: WP2 Selection and Analysis of Cultural Texts**

**Title of deliverable: D2.3 Selection of Cultural Texts for CLLP**

Due date of deliverable: 31<sup>st</sup> January 2019

Actual submission date: 23<sup>rd</sup> January 2019

Principal author: Victoria Cook (UCAM)

Contributors:

University of Cambridge (UCAM): Fiona Maine (PI), Gabriel Duckels,  
Universidade NOVA de Lisboa (NOVA): Fabrizio Macagno (PI), Chrysi Rapanta, Dilar Cascalheira

University of Jyväskylä (JYU): Tuuli Lähdesmäki (PI), Susanne Ylönen  
University of Vilnius (VU): Irena Zaleskiene (PI), Lilija Duoblienė, Vaiva Juškienė, Daina Valančienė Ramune Badaukiene, Dainora Eigminiene

University of Nicosia (UNIC): Maria Evagorou (PI), Maria Hadjianastasi, Marina Rodosthenous, Elena Papanastasiou, Agni Stylianou, Christiana Karoushiou, Maria Vrikki

Organization name of lead beneficiary for this deliverable: University of Cambridge (UCAM), UK

Type: Report. Version 1

Dissemination Level		
<b>PU</b>	Public	X
<b>PP</b>	Restricted to other programme participants (including the Commission Services)	
<b>RE</b>	Restricted to a group specified by the consortium (including the Commission Services)	
<b>Co</b>	Confidential, only for members of the consortium (including the Commission Services)	

All rights reserved. This document has been published thanks to the support of the European Union's Horizon 2020 research and innovation Programme under grant agreement No 770045

The information and views set out in this publication are those of the author(s) only and do not reflect any collective opinion of the DIALLS consortium, nor do they reflect the official opinion of the European Commission. Neither the European Commission nor any person acting on behalf of the European Commission is responsible for the use which might be made of the following information.

## Table of contents

<b>1. Introduction .....</b>	<b>2</b>
<b>1.1. Process for gaining feedback from schools .....</b>	<b>2</b>
<b>1.2. Student perspectives .....</b>	<b>4</b>
<b>1.3. Criteria for the selection of the 45 Core Cultural Texts .....</b>	<b>11</b>
<b>2. The 45 core set of Cultural Texts .....</b>	<b>13</b>
<b>3. Appendices.....</b>	<b>35</b>
<b>3.1. Ranking of texts lesson plan suggestion for 5-6, 8-9 and 14-15 year olds .....</b>	<b>36</b>
<b>3.2. Glossary of key themes from the Cultural Analysis Framework .....</b>	<b>39</b>

## List of Figures

Figure 1: The countries of production of the core set Cultural Texts .....	15
Figure 2: Gender of authors/directors in the Core Set .....	16

## List of Tables

Table 1: A summary of the responses received in schools.....	4
Table 2: How good would the film be to discuss in the class? .....	5
Table 3: Breakdown of rating for films, by age and group/whole class.....	6
Table 4: How good would the book be to discuss in the class? .....	8
Table 5: Breakdown of rating for books, by age and group/whole class .....	10
Table 6: The Core Set of Cultural Texts .....	14

## 1. Introduction

This document details the process by which the 45 core texts to be used in the Cultural Literacy Learning Project (CLLP) were selected from the broader set of 145 texts (see Bibliography of Cultural Texts [www.dialls2020.eu/publications](http://www.dialls2020.eu/publications)). It includes a description of the process to gain feedback from classes of appropriately aged children; the criteria used to then make the final selection and reports of the student perspectives that were gained.

### 1.1. Process for gaining feedback from schools

Schools in England, Portugal, Lithuania and Cyprus were chosen to trial a selection of texts from those longlisted for the Bibliography of 145 Cultural Texts. A minimum of three classes from schools in each country were purposively sampled using pre-existing connections between researchers and teachers. Each of the three classes covered the three age ranges for the research (5-6 years, 8-9 years and 14-15 years). The aim of the feedback was partly to confirm our evaluations as researchers on the suitability of a text, including its relevance for the intended age range or its potential value for generating discussions. On other occasions, texts were specifically chosen where we were uncertain about how they would be received or how practical they would be for use in the classroom, thus enabling their suitability to be assessed.

25 texts (15 Picturebooks and 10 films) were allocated to each country for each age range. Each text was allocated to a minimum of two countries to ensure that a wide range of feedback on each text was received. Given time constraints, not all texts were reviewed in all countries, but to ensure consistency a minimum of seven texts (five picturebooks and two films) were allocated to each country. It was stipulated that these texts must be reviewed, with other texts being reviewed if time allowed. To ensure that some countries reviewed the same texts, two countries shared the same seven texts.

Students from each of the three age ranges were invited to provide feedback using an online feedback form. The sessions, which were either led by a researcher or a teacher, followed a

similar format in each country (Appendix 3.1). Students were asked to read/watch the picturebooks/films and then discuss them (either in groups or as a whole class) using a series of talk prompts. The students then provided feedback, either as a whole class or in groups, on each text. The feedback covered the following:

- a 5 star rating based on how good the text would be to discuss in class
- an open response question where the students were asked to explain their choice of rating
- an open response question inviting students to consider what questions/ideas they would like to discuss having read/watched the picturebook/film.

## 1.2. Student perspectives

Table 1 provides a summary of the responses received from the feedback in schools. A total of 288 responses were received, with most responses being collected in groups across all age ranges. More books were reviewed than films, which is in-keeping with the allocations of texts to each country. It was anticipated that fewer films would be reviewed owing to time constraints in schools.

<b>Age range</b>	<b>Group Film</b>	<b>Group Book</b>	<b>Whole class Film</b>	<b>Whole class Book</b>	<b>Total</b>
5-6 years	11	20	3	8	<b>42</b>
8-9 years	30	51	18	12	<b>111</b>
14-15 years	31	92	8	4	<b>135</b>
<b>Total</b>	<b>72</b>	<b>163</b>	<b>29</b>	<b>24</b>	<b>288</b>

Table 1: A summary of the responses received in schools

Table 2 summarises the overall ratings that each film received. The films highlighted in grey have been selected for the core set of Cultural Texts. Most of the films that were reviewed were very well received. Only one film, *Shoe* received the lowest rating and only seven films received a 2 star rating. Given this generally positive response, it follows that some films that have not been included in the core set were also very well received, particularly *La Poule*, *l'Éléphant et le Serpent (Les Fables en délire)*, *Maa Baa* and *Pipsqueak Prince*. This reflects the quality of the films in the Bibliography of Cultural Texts from which the final selection was made.

Film title	Total number of 1 star ratings	Total number of 2 star ratings	Total number of 3 star ratings	Total number of 4 star ratings	Total number of 5 star ratings
Ant		1	1	3	11
Chiripajas					1
Dangle			4	3	
Enough			1		
Habitat for Humanity			1	1	3
International Father's Day				3	
La Cage					2
La Grande migration		1		2	1
La Poule, l'Eléphant et le Serpent (Les Fables en délire)		1	1	1	10
Lucky Dip				1	
Maa Baa		1	1		7
Novembre			1	1	
Papa's Boy		2	5	4	5
Pipsqueak Prince				1	6
Shoe	1				
Speechless		1	3	4	3
Super Grand				1	
The Dog Who Was A Cat Inside				1	
<b>TOTAL</b>	<b>1</b>	<b>7</b>	<b>18</b>	<b>26</b>	<b>49</b>

Table 2: How good would the film be to discuss in the class?  
The films highlighted in grey are part of the core set. 1 = boring and 5 = excellent.

Table 3 provides a more detailed breakdown of the ratings for each film by age range and group/whole class. Here we can see that some films were reviewed by more than one age group. For example, *Papa's Boy* was reviewed by 8-9 year olds and 14-15 year olds. However, in the core set of Cultural Texts *Papa's Boy* is only included for 8-9 year olds. Interestingly, this film appears to have been better received by the younger age group, having received no 5 star reviews by 14-15 year olds, but five 5 star reviews by 8-9 year olds. The feedback from the students explaining their choice of rating supports the decision that this film is more appropriate for younger children, with one group review from 14-15 year olds stating that "We thought it had a good meaning behind it however, the pictures would be better for younger children but they might not understand the story behind it". Despite this concern that the story might not be easily understood by younger children, three groups of 8-9 year olds reported that "the story was easy", thus supporting the decision to include this text for 8-9 year olds.

*Ant* and *Chiripajas* were both only reviewed by 8-9 year olds; however, it was decided that both films were more suitable for 5-6 year olds in the core set. Whilst both films were well received, *Ant* received many more responses. When the open response data from the student feedback is explored we can see that one group thought that *Ant* was ‘childish’ and that six responses (two group and four whole class) said that the story was ‘easy to understand’. This feedback supported the decision to move this film into a younger age category for the core set of Cultural Texts.

Age range	Group					whole class				
	1	2	3	4	5	1	2	3	4	5
<b>5-6 years</b>										
Habitat for Humanity			1		1					1
International Father's Day				3						
La Poule, l'Eléphant et le Serpent (Les Fables en délire)				1	1					1
Maa Baa					2					
Novembre			1	1						
Shoe						1				
<b>8-9 years</b>										
Ant		1	1	3	6					5
Chiripajas										1
Habitat for Humanity					1					1
La Cage										2
La Grande migration					1				2	
La Poule, l'Eléphant et le Serpent (Les Fables en délire)		1	1		8					
Lucky Dip									1	
Maa Baa		1	1		5					
Papa's Boy									1	5
<b>14-15 years</b>										
Dangle			4	2						1
Enough									1	
La Grande migration								1		
Papa's Boy		2	4	3						1
Pipsqueak Prince				1	6					
Speechless		1	3	4	1					2
Super Grand										1
The Dog Who Was A Cat Inside										1

Table 3: Breakdown of rating for films, by age and group/whole class  
1 = boring and 5 = excellent

Table 4 summarises the overall ratings of each picturebook that was reviewed. The picturebooks highlighted in grey have been selected for the core set of Cultural Texts. Generally the picturebooks that were reviewed were well received, with only five texts receiving the lowest rating. Of those texts that are in the core set, *Mein Weg mit Vanessa (I walk with Vanessa)* received 14 5 star responses, and *On the Trail* also received very positive ratings. However, *Excentric City* from the core set received a more mixed response, but the feedback for this text was limited to only three responses. *The Mediterranean*, which is also in the core set, also received a more muted response, with eight 3 star reviews. However, as an excellent example of European narratives it was deemed important to include this in the core set. Once again, some texts that have not been included in the core set were very well received, particularly *JEG RØMMER*, *O Regresso* and *Past and Present*. This reflects the quality of the picturebooks in the Bibliography of Cultural Texts from which the final selection was made.



<b>Book title</b>	<b>Total number of 1 star ratings</b>	<b>Total number of 2 star ratings</b>	<b>Total number of 3 star ratings</b>	<b>Total number of 4 star ratings</b>	<b>Total number of 5 star ratings</b>
Balbúrdia				2	
CHE CAPOLAVORO!		1	5	6	1
Dança				1	
Dedans Dehors		3	3	4	2
Der große Hund			1	1	4
El campo		1	1	1	
Et Puis			1		
Excentric City		1	1	1	
Free the Lines			1	2	
JEG RØMMER				1	5
Kim Bu Gelen ?	1				
La Ciudad		2	1	1	
La surprise		1	1		
Máquina				1	
Meidän piti lähteä				1	4
Mein Weg mit Vanessa					14
Migrando		2	2	2	
Murs Murs				1	
My Museum			2	1	1
O Regresso			2	2	3
On The Trail	1			4	3
Orizzonti	1		1	1	1
Out of the Blue					2
Owl Bat, Bat Owl					1
Past and Present				2	6
Professione Coccodillo		3		4	3
Sombras				1	
The Mediterranean		1	8	5	1
Tierenduin	1	6	3	3	2
Um dia na praia	1	2	5	7	5
Where Is The Elephant?		1			2
Where Is The Starfish?			1	1	2
Zaterdag			1		
<b>TOTAL</b>	<b>5</b>	<b>24</b>	<b>40</b>	<b>56</b>	<b>62</b>

Table 4: How good would the book be to discuss in the class?  
The books highlighted in grey are part of the core set. 1 = boring and 5 = excellent

Table 5 provides a more detailed breakdown of the ratings for each picturebook by age range and group/whole class. Some picturebooks were reviewed by more than one age group. For example *Der große Hund* was reviewed by both 5-6 year olds and 8-9 year olds, but it has not been selected for the core set because it did not work as well in the classroom as was expected. In part this may have been because, as the feedback suggested, the pictures were “difficult to understand” and “not clear”.

*'Mein Weg mit Vanessa'* was also reviewed by 5-6 year olds and 8-9 year olds, but it has only been included in the core set for 5-6 year olds. The feedback from the students suggested that this was the most appropriate age for this text, with one group of 5-6 year olds noting that "We liked the story and the pictures because it was a story in a school with a young girl similar to our age" whilst another group of the same age reported that "This book was closer to the experiences of the students since it dealt with a school setting and children, so they were looking at it more closely compared to the other books". Across both age ranges, however, the book was appreciated; one group of 8-9 year olds stated that "I thought that it explained a lot using only pictures which is really hard to do".

*On the trail* was reviewed by 5-6 year olds and 8-9 years olds, but it is only included in the core set for 5-6 year olds. Apart from one 1 star review, the text was well received by both age groups so the decision to allocate it to the younger children reflected the suitability of the narrative to younger children. *Excentric City* was reviewed by 8-9 years olds and 14-15 year olds, but it is included in the core set for 14-15 year olds only. The text was chosen due to its potential for stimulating novel ideas for cultural artefact production, but given the ambiguity of the text it was limited to the older age range. This reflected the feedback from groups of 14-15 year olds, who reported that "It was very complicated and we got confused" and "It's very appealing to the eye with the aesthetics and interesting to look at. We didn't really understand the story at all that was trying to be put across in the books pictures".

*My Museum* was reviewed by 8-9 years olds and 14-15 year olds, but it is included in the core set for only 8-9 year olds as it was deemed to be more appropriate for this age range. This was supported by the feedback from students, with one group of 14-15 year olds stating that "It is appealing to younger readers as there is many bright colours".

Age range	group					whole class				
	1	2	3	4	5	1	2	3	4	5
<b>5-6 years</b>										
Balbúrdia				1					1	
Der große Hund			1		1					
El campo		1	1							
La Ciudad		2	1							
La surprise		1						1		
Mein Weg mit Vanessa					2					1
On The Trail	1			2						1
Owl Bat, Bat Owl					1					
Tierenduin	1									1
Where Is The Elephant?		1								2
Where Is The Starfish?			1	1	1					1
<b>8-9 years</b>										
CHE CAPOLAVORO!				1					2	
Dedans Dehors		2	3		2		1			
Der große Hund				1	1					2
El campo									1	
Excentric City									1	
Kim Bu Gelen ?	1									
La Ciudad									1	
Meidän piti lähteä				1	4					
Mein Weg mit Vanessa					11					
My Museum			1							
On The Trail				2						2
Out of the Blue					1					1
Sombras				1						
Tierenduin		3	2	2	1				1	
Um dia na praia	1		1	3	5					
Zaterdag			1							
<b>14-15 years</b>										
CHE CAPOLAVORO!		1	5	3	1					
Dança				1						
Dedans Dehors				4						
Et Puis			1							
Excentric City		1	1							
Free the Lines			1	1					1	
JEG RØMMER				1	5					
Máquina				1						
Migrando		2	2	2						
Murs Murs				1						
My Museum			1		1				1	
O Regresso			2	1	3				1	
Orizzonti	1		1	1	1					
Past and Present				1	6				1	
Professione Coccodillo		3		4	3					
The Mediterranean		1	8	5	1					
Tierenduin		3	1							
Um dia na praia		2	4	4						

Table 5: Breakdown of rating for books, by age and group/whole class  
1 = boring and 5 = excellent

### 1.3. Criteria for the selection of the 45 Core Cultural Texts

The Bibliography of 145 Cultural Texts was reviewed to select the core set of 45 Cultural Texts to be used in the Cultural Literacy Learning Programme (CLLP). During the rigorous and systematic selection process the following criteria were negotiated:

- Written feedback from all the partners who contributed to the Bibliography of 145 Cultural Texts was collated and reviewed (UCAM, UNIC, JYU, NOVA, VU). This ensured that the final selection of the core set of 45 Cultural Texts was a collaborative activity. The feedback covered observations on the suitability of the texts for use in the classroom, ideas for their use and suggestions for texts to include in the core set.
- It was intended that the country in which the texts were produced should reflect a geographically balanced range of countries from Europe and Israel (included as an associated partner country in DIALLS). Where possible, all partner countries (or their close geographical neighbours) should be represented.
- The gender distribution of authors/directors should be broadly equal, in line with our commitment to gender equality in our grant agreement (in fact in the 145 texts, 60% of the leading authors/filmmakers behind each Cultural Text were women).
- The themes from each of the four main categories in the Cultural Analysis Framework (CAF) should be equally represented (Dispositions, Living Together, Social Responsibility and Being European) (Appendix 3.2).
- Within the theme 'Social Responsibility' many of the sub-themes were overlapping. However, 'sustainable development/climate change' was a discrete sub-theme that was therefore drawn out separately. This created a total of five categories under which texts were selected, with an average of three texts chosen for each category. Thus a total of 15 texts were chosen for each of the three age groups (5-6 years, 8-9 years and 14-15 years).
- It was important that the themes in each text were explicit. Whilst many of the texts in the Bibliography of Cultural Texts were listed with more than one theme, each text has been chosen to represent only its strongest theme(s).

- The Centre for Literacy in Primary Education (CLPE) were consulted in how to mediate wordless texts. In addition to providing guidance for teachers, which will become a core resource in the development of the CLLP, their advice informed decisions regarding the usability of picturebooks in the classroom. For example, possible ideas for use in the classroom were considered in addition to practical considerations such as the size of a text that would be appropriate for use in a whole-class situation.
- The balance between films and picturebooks was considered. Whilst we were not seeking to achieve a 50:50 split, it was important to ensure that the core set of 45 Cultural Texts represented a balance of modes. Furthermore, by not emphasising one mode at the expense of another, the pedagogical practicality of the core set is maintained.
- Once a provisional list had been chosen, feedback from students in schools was used to finalise the core set of 45 Cultural Texts. Student feedback was important to check that the intended age range of each text was appropriate and to identify possible strengths and weaknesses in the selected texts. This information will also be useful during the development of the CLLP.

## 2. The 45 core set of Cultural Texts

The core set of Cultural Texts is summarised in Table 6. In the 5-6 age group, two picturebooks by the same author Roser Capdevila, *El campo* (The Countryside) and *La Ciudad* (The City) have been paired together. It was decided that these two short picturebooks could be used in one session to provide a contrast between rural and urban life in Europe. The film *Baboon on the Moon* by Christopher Duriez was also chosen to be used across all three age groups. Given this overlap, the final core set of Cultural Texts therefore contains a total of 44 separate texts, with 15 texts for each of the three age ranges. Most Cultural Texts are used to represent one theme. However, occasionally a text was deemed to have two explicit themes. These texts have therefore been listed twice under each age group in Table 6. For example, *To the Market* is listed twice under the 5-6 age group, drawing out the themes of cultural heritages and celebration of diversity. It is important to remember that the specified themes have particular definitions emergent from the CAF and listed in the Glossary of CAF themes (Appendix 2) and so when regarding the thematic potential of each story, it is the CAF definitions that should be referenced.

Theme	Sub-theme	5-6 years		8-9 years		14-15 years	
		Books	Films	Books	Films	Books	Films
Dispositions	Tolerance	Owl Bat, Bat Owl			In a Cage		Super Big
	Empathy	On the Trail	Baboon on the Moon		Baboon on the Moon	Emptiness	Baboon on the Moon
	Inclusion		Big finds a Trumpet		Papa's Boy		Speechless
Social responsibility	Social/civic competence	I walk with Vanessa	Ant		The Elephant and the Bicycle  The Hedgehog and the City		Free Art  Fences
	Cooperation	Scribble					
	Active participation			In a Bubble			
	Citizenship						Enough
Sustainable development		Where's the Starfish  Shambles	Chiripajas	Departure A Day at the Beach	Boomerang	Free the Lines  Change	Going Fishing
	Living together	Globalization				Capital	
Being European	Solidarity		November	Out of the Blue			
	Equality				Papa's Boy		
	Democracy		Ant				
	Human Rights						Dream of Living
	Celebration of diversity	To the Market	Heads Up	Saturday	Otherwise	Excentric City	
	Belonging		Baboon on the Moon	We had to Leave	Baboon on the Moon		Baboon on the Moon
Being European	Shared inheritances		International Father's Day				
	Cultural heritages	To the Market		My Museum			
	European narratives	(The City The Countryside )			The House	Waterloo and Trafalgar  The Mediterranean	Speechless

Table 6: The Core Set of Cultural Texts

The country where each text was produced is shown in Figure 1. Most texts only have one country of production, however four Cultural Texts were co-produced in two countries. Figure 1 shows that the core set represents a geographically balanced range of countries from across Europe. Where possible, all partner countries (or their close geographical neighbours) have been represented. Israel is not represented directly because the one Israeli wordless picturebook that was identified in the Bibliography of Cultural Texts, *When the Night Fell* by Miri Leshem-Pelly, is out of print. However, a text produced in Lebanon has been included in the core set. There is one text produced in the U.S., *Waterloo and Trafalgar*; however, this has been created by Olivier Tallec, who is a French author/illustrator.

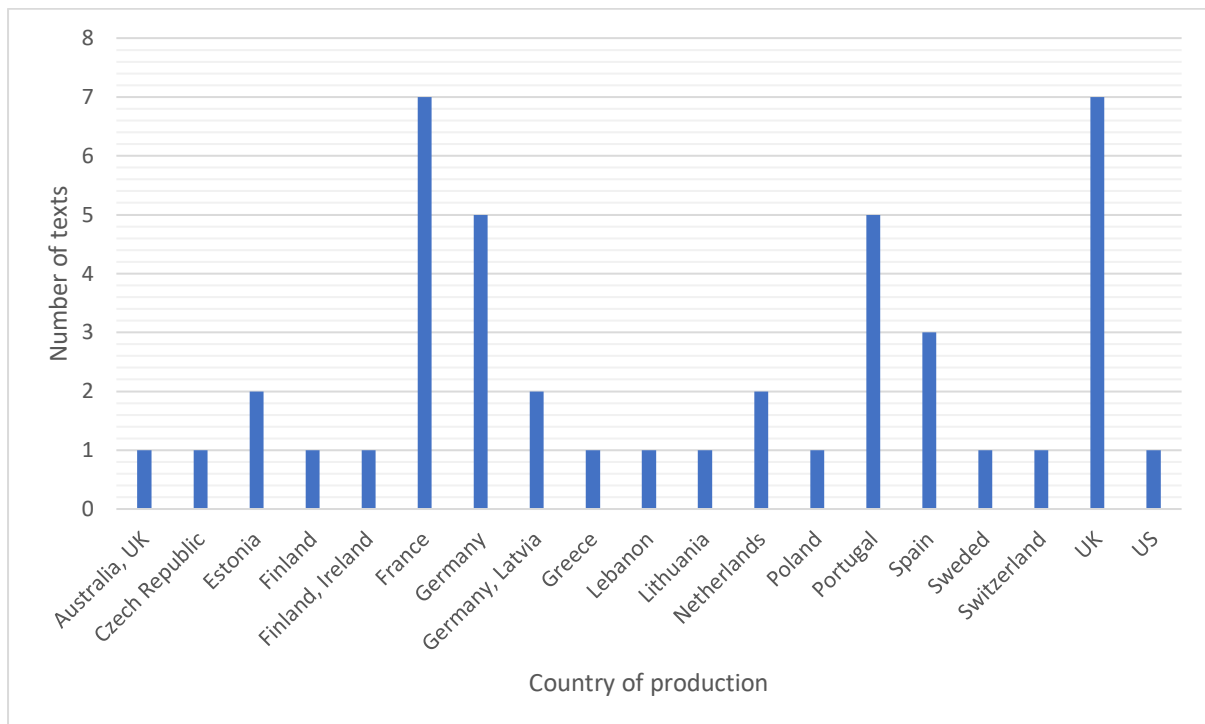


Figure 1: The countries of production of the core set Cultural Texts

In line with the project’s broader commitment that the cultural texts will represent a balance of gender in their production, Figure 2 demonstrates that male and female authors and directors are almost equally represented. For those Cultural Texts with only one stated author/director, 22 are female and 18 are male. A further 2 Cultural Texts have both male and female authors/directors.



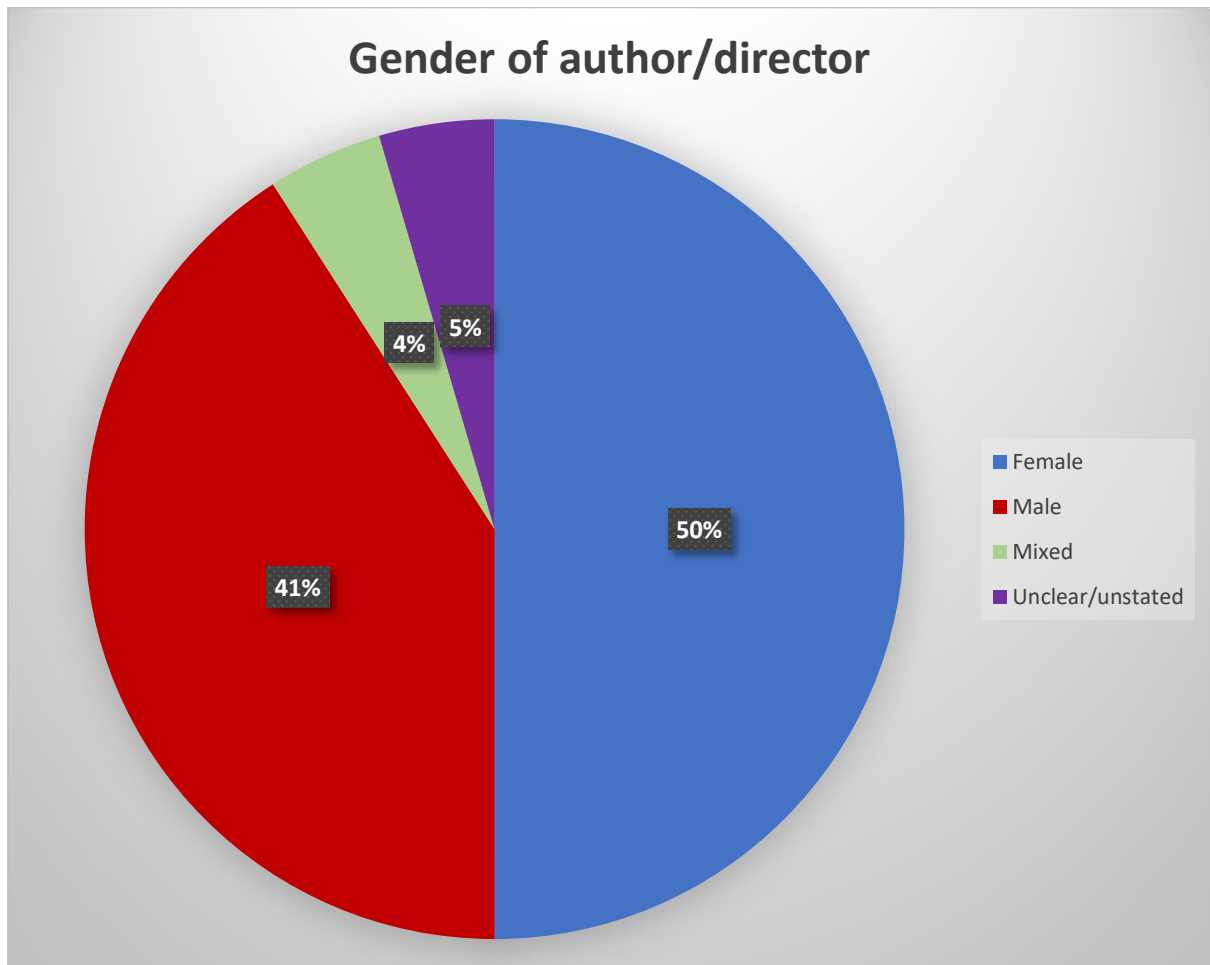


Figure 2: Gender of authors/directors in the Core Set

The entries in the Core Set listed below are organised alphabetically by age range. Each entry uses the information included in the Bibliography of Cultural Texts and offers the affordance of the text as a stimulus for discussion.

## 5-6 years

### Ant

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

Ant shows that societies work with systems and that democracy allows everyone to have a voice and to change things. 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.

### Baboon on the Moon (N.B. all ages)

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

This film can generate discussions about where home is, is it where you are, or where are you from? Where do you belong? For older children this might lead to a broader discussion about movement across borders. 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.

### Big Finds a Trumpet

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

In the film, Big is very annoying, but has good skills to share – the discussion point is that societies need to include all. 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.

### **Chiripajas**

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

The themes to discuss from this film are about where waste ends up, and the impact on animals. 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.

### **Heads Up**

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

In this film the two goats have different skills that are useful in different situations. 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.

### **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 text raises the questions 'what do we celebrate?' and 'why is the film is called International Father's Day?'. 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.

### **I Walk with Vanessa [Mein Weg mit Vanessa]**

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

The book raises the issues of standing up to bullying, resolving conflict and making sure that everyone feels part of a community. 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.

### **November [Novembre]**

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

In this film we see how a hedgehog works with other animals and minibeasts to survive a flood. 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.

### **On the Trail**

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

This story is about not jumping to conclusions but waiting to understand why people might act the way they do (i.e. a cat in the book wasn't stealing food, she was feeding her litter). 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.

### **Owl Bat, Bat Owl**

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

This text can be used to have a conversation about tolerating the people who live around you with whom you share resources. 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.

### **]شةWVخ[ Scribble**

**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. Our expectations are challenged as we see that the children are not told off by their mother, but she cooperates with them. 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.

### **Shambles [Balbúrdia]**

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

This picturebook raises questions about consumerism and how many things people need. 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.

### **The City [La Ciudad]**

#### **The Countryside [El campo]**

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

These two short picturebooks have been included to use together in one session to provide a contrast between urban and rural Europe. 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.

### **To the Market [Naar de Markt]**

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

The pictures in this book celebrate a diversity of European cultures and can promote conversations about shopping for food and other produce and how this reflects diverse European heritages. The 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.

### **Where's the Starfish?**

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

This text provides a prompt for discussion about plastic rubbish in the oceans. 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

## 8-9 years

### **A Day at the Beach [Um dia na praia]**

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

Through this text it is possible to explore how we can reuse rubbish/junk and repurpose it. 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.

### **Boomerang [Bumerangas]**

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

Issues to explore through this film are the environmental impact of what we eat, how much food we throw away and how far the food has already travelled by the time it gets to our plate. 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.

### **Departure [Partida]**

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

This text is useful as a prompt to talk about icebergs splitting and melting, linking to climate change. 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.

### **In A Bubble [Dans sa bulle]**

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

This picturebook explores how a child resolves conflict between others. As the protagonist is deaf, it is also important to talk about the title. This picture is, along with *Bokstavsborn*, 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.

### **In A Cage [La Cage]**

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

This film prompts recognition of the fundamental freedom of others (birds free a bear). 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.

### **My Museum**

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

Through this picturebook one can explore the question ‘what is art?’. Is art on the wall or a tattoo on someone’s arm? Or a shadow? 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.

### **Otherwise [Anders Artig]**

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

This film can be used as a starting point to talk about difference. 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.

### **Out of the Blue**

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

In this picturebook, people and children act jointly to save a giant sea creature. 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.

### **Papa's Boy**

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

The ideas of valuing diversity, respecting others and overcoming prejudice can be discussed as a mouse actively strives to be seen as equal. 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.

### **Saturday [Zaterdag]**

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

This text encourages children to think about their own cultural identities by discussing what hobbies and interests they follow in their spare time. Another interesting question is 'what does Saturday mean in different cultures?'. 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.

### **The Elephant and the Bicycle [Le Velo de l'elephant]**

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

This film can be used to discuss the idea that all roles in society are important and everyone has their goals and desires, even though we might not know what they are. 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.

### **The Hedgehog and the City [Igel und die Stadt]**

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

Discussions about this text could focus on how we can constructively and effectively contribute to our communities, and why it is important to do so, exploring how a hedgehog encourages others to join together. 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.

### **The House**

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

This film leads to discussions about what happens to the places we leave behind and the movement between urban and rural environments. 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.

**We Had to Leave [Meidän piti lähteä]**

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

This film offers a happy ending to the migrant crisis, as a family of refugees eventually find citizenship and security in a new country. This will allow children to consider what it means to have a home. 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.

## 14-15 years

### Capital

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

By considering how money works to link countries and people, interconnections can be explored and the issue of misplaced values can be discussed. 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.

### Change! [Changeons!]

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

The text explores the impact of industrialisation on ecosystems and green spaces in urban environments. 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.

### **Dream of Living [Όνειρο για ζωή]**

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

This film offers a unique take on human rights – considering homelessness, mental well-being, and how we support each other. 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.

### **Emptiness [Vazio]**

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

This text explores the complexities of human emotion that are not externally visible, leading to discussions around how we actually know what someone is feeling. 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.

### **Enough**

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

This film explores the pressures of society and expectations by considering the civic responsibilities to contribute to society, and what happens when it goes wrong. 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.

### **Excentric City**

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

This text encourages students to consider how they would represent the diversity of their school or town in such a piece of art and what they would include. 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.

### **Fences [Ploty]**

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

This film explores how rules enable participation in effective and constructive ways, but boundaries and rules can also constrain. The idea that isolating ourselves from those around us has negative impacts for everyone could also be explored. 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.



### **Free Art**

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

This film challenges the idea that graffiti is seen as anti-establishment by raising the question of whether the artist is acting socially to free the art work. This raises the question of 'is he acting responsibly or not?'. 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 visuality of graffiti is *Scribble*, a wordless picturebook by Palestinian artist Rina Hamed.

### **Free the Lines**

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

This text can be used to generate discussions about the environmental impacts of small scale fishing versus big globalised industry. 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.

### **Going Fishing**

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

This film raises questions about whether it is possible to live sustainably and how students could live more sustainably themselves. 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?

### **Speechless**

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

This is a challenging film that facilitates the exploration, from a first person perspective, about how it feels to be included. Discussions may cover traumatic refugee journeys (with possible links to 'The Mediterranean') and historical migration in Europe. This 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.

### **Super Big [Super Grand]**

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

The discussion point for this film could be 'in what ways does this film reflect tolerance?'. 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.

### **The Mediterranean [Mediterraneo]**

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

The role of forced and unforced migration in European culture and history is explored through this text. 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.

### **Waterloo & Trafalgar**

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

By recognising that more binds us than divides us students can discuss how different countries in Europe might have different perspectives but actually are all European. 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.

### 3. Appendices

### 3.1. Ranking of texts lesson plan suggestion for 5-6, 8-9 and 14-15 year olds

We suggest that a mixture of whole class and groupwork will allow children and their teachers to look at the films and books. Films will most likely be reviewed as a whole class together – with either group feedback or one whole class feedback. Books could be reviewed in groups depending on the teacher’s style. As researchers you may wish to lead the session – this depends on your confidence in teaching a group, and can be negotiated with the teacher.

#### Preparation ahead of the lesson:

1. Print out the **talk prompts** (below) for reviewing the texts in groups.

Talk about the picturebook ...

1. the images – what do you like/dislike them and why?
2. the story – was it easy to understand? Did it make you think hard?
3. What questions could you discuss after reading it?
4. Overall, how good would it be to discuss in class - score out of 5, with 1 meaning boring and 5 meaning excellent.

Talk about the film ...

1. the images – what do you like/dislike them and why?
2. the story – was it easy to understand? Did it make you think hard?
3. What questions could you discuss after watching it?
4. Overall, how good would it be to discuss in class – score out of 5, with 1 meaning boring and 5 meaning excellent.

2. Organisation of the classroom: Arrange tables into groups if possible – negotiate this with the teacher. For example, in a class of 30 children, arrange the tables into five groups of 6.

3. Print out copies of the feedback form for children to complete or arrange access to tablets/computers.

4. Ensure that you have printed out (in colour) copies of any picturebooks to be reviewed.

#### Lesson plan introduction for all groups

Introduction: introduce the children to the project and ask for their help as investigators. (Would you help us with our research? We need your expert input to help us to select the books and films that we are going to use with other children etc..)

Instructions for reading wordless picturebooks (these are useful for teachers and researchers). If the children are going to read books in a group then this needs to be explained – and ideally modelled.

- Look at each page carefully, do not just flick through the book
- ‘Read’ the pictures (this means try and make sense of the story from the pictures that are shown). This might mean ‘telling’ the story as it happens.

### Lesson plan instructions 8/9 and 14/15

After introduction and instruction for reading picturebooks:

Give each group two copies of the talk prompts and three picturebooks.

#### Part 1 (each task lasts approximately 10 minutes)

Each table of six students (in a class of 30) is split into two groups of three. Each triad reviews one picturebook, discussing the ideas on the talk prompts. The triads then swap picturebooks and review these. When both picturebooks have been reviewed the group discuss both books as a group of six.

Using either a tablet/computer *or* written feedback the children complete the feedback as a group of six for each picturebook.

*N.B. The third picturebook is there in case one triad works more quickly than the other, so that they can have something else to review. There is no expectation that the third book will necessarily be reviewed.*

At some point during this activity, stop the groups and talk to the whole class:

- who has got a really good book?
- what do you like about it? Etc.

After each group has finished with one set of picturebooks, the groups are moved around in a “carousel” fashion (clockwise) to facilitate the review of another set of picturebooks (or the picturebooks can be moved round, whichever is preferred). You may want to use a timer to alert the groups that it is time to move on.

Depending (a) on the time allocation and (b) on how efficiently the children are working, this may be repeated two/three/four times in a given lesson (or until all the picturebooks are

reviewed). As a minimum, five picturebooks should be reviewed for each age group. Depending on time constraints, you may be able to review more picturebooks.

Part 2 (approximately 15-20 minutes, depending on the length of films that you have been given to review)

Whole class: watch the films as a whole class. Following each film, ask the children to discuss each film (using the prompts) in their groups of 6 before feeding back to the class. As a minimum, two films should be reviewed for each age group. Depending on time constraints, you may be able to review more films.

Using either a tablet/computer *or* written feedback the children complete the feedback as a group of six for each film. You may wish to feedback as a whole class.

### Lesson plan suggestion for 5-6 year olds

For 5-6 year olds, the picturebooks AND films can be reviewed as a whole class. Each picturebook would be shared with the class (who may sit on the floor around the teacher/researcher) and the discussion (using the prompts) would be led by the teacher/researcher before the feedback is given as a whole class.

#### Notes:

*It may be possible to arrange for some picturebooks/films to be left with a class to be reviewed at a later date.*

### 3.2. Glossary of key themes from the Cultural Analysis Framework

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	<p>Celebrating cultural differences. This includes learning to know one’s own culture, appreciating it and developing one’s own cultural identity.</p>
	Human rights	<p>The ‘rights and fundamental freedoms in every aspect of people’s lives’ (CofE 2010, 8).</p>
	Democracy	<p>Giving citizens the opportunity to participate directly in both procedural and social dimensions of decision making.</p>
	Equality	<p>Actively seeking to achieve the state of being equal, especially in status, rights, or opportunities.</p>
	Solidarity	<p>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.</p>
	Globalisation	<p>The process of interaction and integration between people, companies, and governments worldwide.</p>
Social Responsibility	Sustainable development /climate 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	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. 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. This includes all forms of migration, both forced and voluntary.



