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Dialogue & Argumentation  
for Cultural Literacy Learning  
in Schools



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## Introduction

The goal of DIALLS is to investigate how using dialogue and argumentation to elicit responses to a variety of different textual stimuli enhances students' attitudes towards differing perspectives and promotes open and informed opinions and decision-making attitudes. One of the purposes of WP3 is to develop the teaching materials around each text that was selected in WP2 (Deliverable 2.3). These teaching materials, the CLLP (Cultural Literacy Learning Programme), will be used for promoting discussions between students, both within their own classrooms and with students belonging to different countries, targeting initially a total of approximately 300 classrooms from the UK, Portugal, Spain, Germany, Cyprus, Lithuania, and Israel. The CLLP consists of 15-week activities (lesson sequences) that promote cultural literacy through two main tools: (a) dialogue and argumentation, and (b) multimodality/cultural texts for three different age groups. The lesson sequences are designed for three different age groups: 5-6-year-old students, 8-9-year-old students, and 14-15-year-old students. In DIALLS we move beyond a concept of cultural literacy as being about knowledge of culture, into a consideration of cultural literacy as a disposition enabled through dialogue and constructive encounters. For DIALLS, becoming 'culturally literate' involves being sensitive not only to one's own identities and cultures, but also to empathise with those of others, enabling inclusion, intercultural dialogue and mutual understanding (see Deliverable 2.1 for details).

This document describes the theoretical and pedagogical aspects of the CLLP, explains the structure of the CLLP and process of developing it for the three different age groups, presents the overall structure of the CLLP (learning objectives and cultural artefact for each age group), and provides examples of lesson sequences. The entire CLLP will be publicly available after the full-scale implementation and adjustment of the lesson sequences during the next academic year (September 2019 – May 2020).



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## Theoretical and Pedagogical Aspects of the Cultural Literacy Learning Programme

The CLLP aims to promote cultural literacy in students across Europe using: (a) dialogue and argumentation, and (b) multimodality (cultural texts) as tools (see Figure 1). Cultural literacy, and dialogue and argumentation as used in the CLLP are briefly explained in this section.

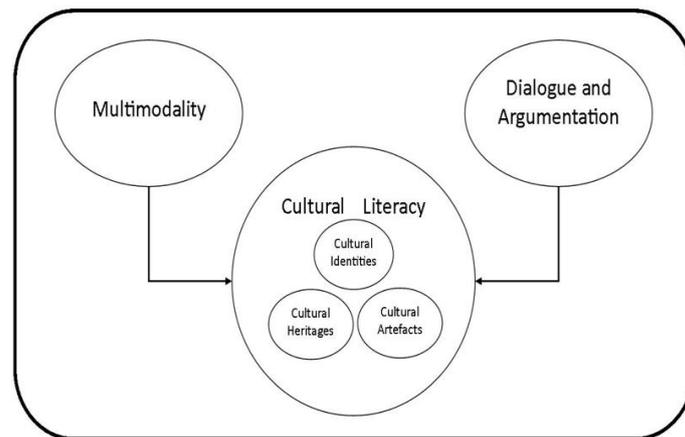


Figure 1. Dialogue and Argumentation and Multimodality as tools to promote Cultural Literacy in CLLP

### ***Cultural Literacy in DIALLS***

DIALLS moves beyond a concept of cultural literacy as being about knowledge of culture. Becoming ‘culturally literate’ will encourage 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. Specifically, according to DIALLS the practicalities of cultural literacy should correspond to an increasingly multicultural, multiethnic, and multilingual social landscape of places, peoples, and persons (see Deliverable 2.2 for details). This non-normative definition of cultural literacy emphasises tolerance, inclusion and



empathy as essential intercultural competencies and from this perspective, a pluralist society is an asset (Cultural Analysis Framework, 2018).

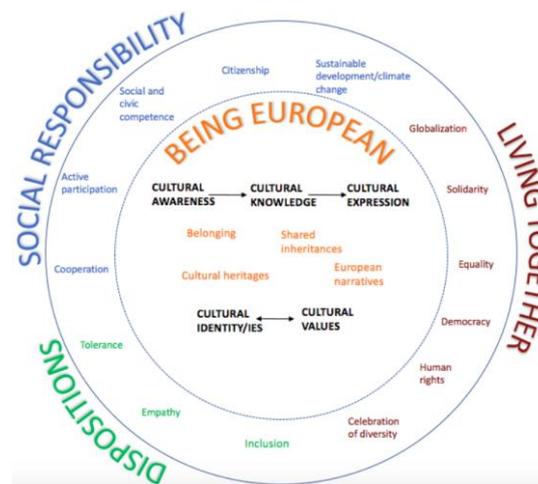


Figure 2. Cultural Literacy Framework

Following a systematic analysis of European and National policy documentation, the DIALLS team categorised the cultural literacy concepts under four themes: (a) Being European; (b) Dispositions, (c) Living Together and, (d) Social Responsibility (Figure 2). The decision to represent these themes circularly reflects the understanding that these are interrelated. Representing the themes in this way is therefore intended to capture the fluidity and close interconnections between adjacent themes and sub-themes. The links between cultural awareness, cultural knowledge and cultural expression, and the interconnections between cultural identity(ies) and cultural values are represented in the centre of this diagram as the fundamental bedrock of DIALLS. Definitions for the sub-themes are provided in detail in Deliverable 2.2, and also presented in Table 1 below. These themes and sub-themes serve as the basis for cultural objectives in the CLLP.





Theme	Sub-theme	Definition
Dispositions	Tolerance	‘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). Tolerance includes prevention of bullying and an open attitude towards diversity of cultural expression.
	Empathy	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). Empathy includes mutual understanding.
	Inclusion	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).
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/climate change	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.
	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.

*Table 1. Definitions of sub-themes in DIALLS Cultural Analysis Framework*

### **Dialogue and Argumentation in the CLLP**

In a dialogic classroom we expect the teacher and the students to engage in meaningful dialogue that would enable them to think together and learn collaboratively. Alexander (2008) describes the principles of meaningful dialogue as: (a) collective: teachers and children address learning tasks together, either as a group or as a class, rather than in isolation; (b) reciprocal: teachers and children listen to each other share ideas and consider alternative viewpoints, (c) supportive: children articulate their ideas freely without fear of embarrassment over wrong answers; and they help each other to reach common understandings; (d) cumulative: teachers and children build on their own and each other’s ideas and chain them into coherent



lines of thinking and enquiry, and (d) purposeful: teachers plan and facilitate dialogic teaching with particular educational goals in view.

Dialogic classrooms and environments support: **interactions** which encourage students to think and to think in different ways; **questions** which invite much more than simple recall; **answers** which are justified, followed up and built upon rather than merely received; **feedback** which informs and leads thinking forward as well as encourages; **contributions** which are extended rather than fragmented; **exchanges** which chain together into coherent and deepening lines of enquiry, and **discussion and argumentation** which probe, and challenge rather than unquestioningly accept (Alexander, 2008). In educational dialogue participants listen to each other, contribute by sharing their ideas, justify their contributions and engage with others' view (Ahmed, F. Calcagni, E. Hennessy, S. & Kershner, R. 2019). Through dialogue students explore and evaluate different perspectives and reasons, and they co-construct knowledge.

Further to dialogue, argumentation is also an integral part of the CLLP. Argumentation is considered a special form of dialogue, viewed as a verbal, either written or oral, and social activity aimed at justifying or defending a standpoint for an audience (van Eemeren et al., 1996) and refers to the process of assembling the components of an argument. Specifically, argumentation is a process of *social construction of knowledge*, in which people collectively discuss and decide on the construction of shared social knowledge (Angell, 1964). Usually, when learners are constructing arguments, they need to evaluate alternative perspectives and opinions and select a solution that is supported by evidence and explanation (Cho & Jonassen, 2002). Evidence for the purposes of DIALLS are considered beliefs, values, personal experiences, supporting what students believe. Despite the fact that the word argument has a negative meaning in the English language, the term argumentation in this project is used to indicate something positive – the co-construction of understanding. In the CLLP what is considered important for students in terms of argumentation is to understand that: (a) their claims have to be supported with reasoning (e.g. their beliefs, emotions, opinions), (b) they need to



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explain how their evidence (e.g. their beliefs, emotions, opinions) is linked to their claim, and (c) to be able to explain why they disagree with someone else, by explaining their reasoning. The CLLP has been designed in a way to promote the aforementioned dialogue and argumentation skills, and support group work and group interactions who are important in developing these skills.

Based on the review of the literature on dialogue and argumentation, UNIC developed a pool of dialogue and argumentation objectives as suggestions to be included in the CLLP. The box below (Figure 3) presents the suggested dialogue and argumentation objectives as these were presented to the developers of the CLLP. The list has been ranked in a way to present easiest objectives at the top. Not all type of objectives appropriate for all discussions.

- Listening to others
- Respecting others
- Everyone contributing
- Explaining why your evidence (e.g. personal belief, emotion, experience) supports your claim
- Building on others' ideas
- Linking/coordinating ideas
- Justifying answers using evidence/supporting what you believe (reasoning can come from facts, personal experiences, emotions etc)
- Challenging ideas
- Asking for clarifications/negotiating meaning
- Trying to understand the others' point of view/ Relating to others' ideas
- Evaluating ideas/Discussing alternatives/ Considering alternative point of views
- Anticipating or replying to alternative ideas
- Reaching consensus when appropriate

*Figure 3. Suggested dialogue and argumentation objectives*



### **Thinking prompts**

In order to support the development of cultural literacy through dialogue and argumentation, various thinking prompts were included in the design of the CLLP:

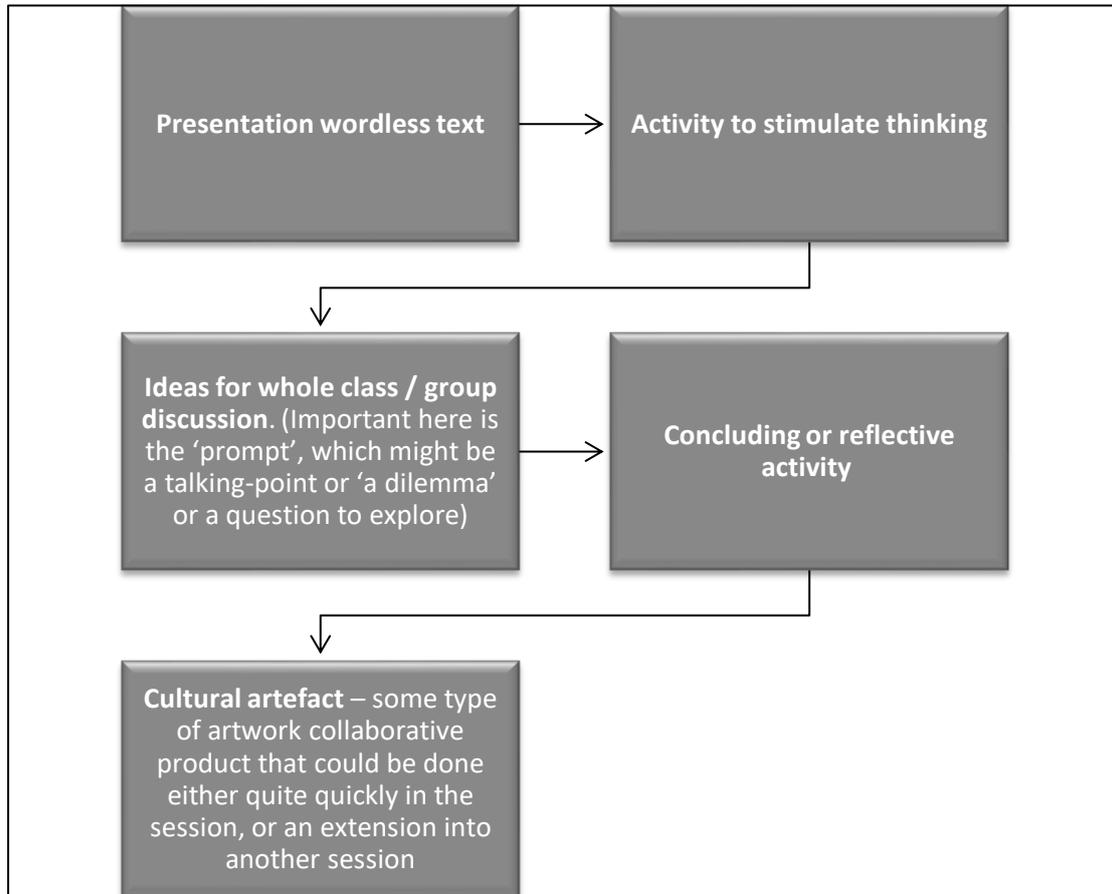
- a) Flexible thinking prompts: asking participants to shift perspectives and adopt different viewpoints as they engage in dialogue and leading to the development of critical thinking,
- b) Caring thinking prompts: to building empathy and to promote the idea of ‘building on’ the ideas proposed by other members participating in a dialogue (Lipman, 2003)
- c) Creative action prompts: asking students to respond creatively to a text, focusing on the passage from identity construction to cultural literacy competence as enacted through discourse and behaviour.

The thinking prompts are implicitly included in the CLLP, which means there is not explicit reference in the lesson sequences on the prompts, but the lesson sequences are designed in a way to include prompt questions that support flexible, caring and creative actions.

### **The structure of the CLLP**

The CLLP consists of 15 lesson sequences per age group (total of 45 lesson sequences), with each lesson sequence focusing on the discussion of a wordless text from the list already selected by the DIALLS team (see section 4 for details). Each wordless text has been linked to a cultural literacy theme and sub-theme (see Table 2 in section 4) and is related to the Cultural Literacy Framework that has been developed for DIALLS. UNIC prepared a suggested structure for each lesson sequence that was followed in the design of the CLLP. Based on the suggested structure each lesson sequence includes a learning objective linked to cultural literacy, and 1-2 learning objectives linked to dialogue and argumentation. The following structure was followed in the design of the lesson sequences:





*Figure 4. Suggested steps for activities to be included in lesson sequences*

Cultural artefacts are important outcomes of each lesson sequence. In DIALLS we refer to cultural artefacts as the multimodal response that students will create as responses to their discussions about the cultural texts. The cultural artefacts will be shared with other students through the on-line platform (for some of the lesson sequences) and we also be collected and presented on the project website as part of an online gallery to construct a picture of how young people in Europe identify themselves within the diverse cultures of Europe.



The CLLP differs in complexity across the 15 sessions as DIALLS aims to engage students in dialogue and argumentation: (a) within their classes, (b) across classes from the same country, and (c) across countries (Figure 2). More specifically, lesson sequences 1-5 are designed for in-classroom dialogue and argumentation, lesson sequences 6-10 are designed for intra-country synchronous discussions, and lesson sequences 11-15 are designed promote asynchronous dialogue and argumentation through an on-line platform that is currently being designed for the purposes of the project (WP6). The organization of the 15 lesson sequences in terms of interactions (within classroom, intra-country and inter-country) are presented in Figure 5 below. Examples of synchronous and asynchronous activities are presented in Section 5.

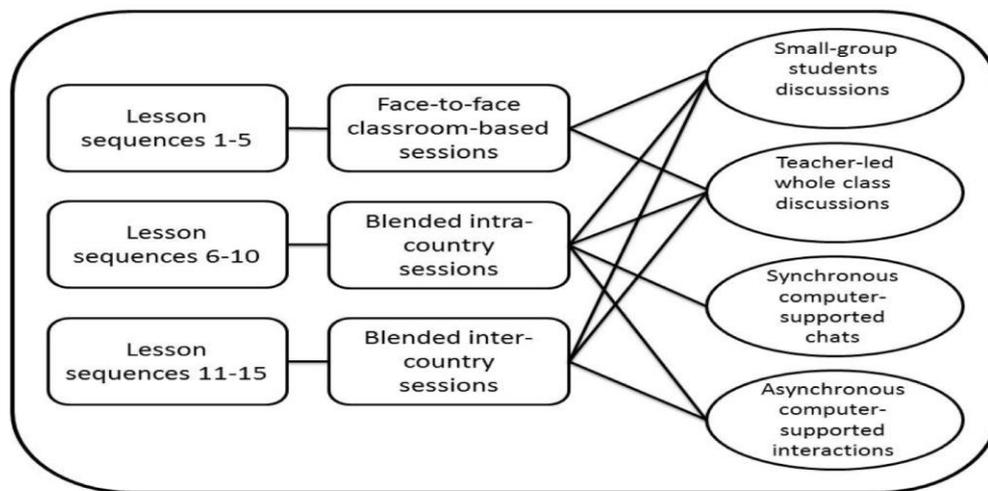


Figure 5. Structure of 15 lesson sequences

## The process of developing the CLLP

### Step 1: Order of cultural texts

The DIALLS research group selected a number of cultural texts from around Europe and based on the Cultural Analysis Framework selected 44 cultural texts (Deliverable 2.3) to be used in the development of the CLLP. The UNIC research group studied all cultural texts, for all age groups and based on the themes of the books and the Cultural Analysis Framework prepared the order in which the cultural texts will be presented. Table 2 presents the titles of the selected cultural texts, the suggested age group for which to be used, the type of the text (book or film), the cultural literacy theme and sub-theme, and a suggested theme for discussion around the wordless text. This table was shared with the developers.

Lesson sequence	Text	Age	Text	Theme	Sub-theme	Suggested theme for discussion
<b>Ages 5-6</b>						
1	To the Market	5-6	Book	Living Together Being European	Celebration of diversity Cultural heritages	The pictures celebrate a diversity of European cultures and can promote conversations about shopping for food and other produce and how this reflects diverse European heritages.
2	Heads Up	5-6	Film	Living Together	Celebration of diversity	In this film the two goats have different skills that are useful in different situations.



3	Ant	5-6	Film	Social Responsibility Living Together	Social/civic competence Democracy	Ant shows that societies work with systems. Democracy allows everyone to have a voice and to change things.
4	November	5-6	Film	Living Together	Solidarity	In this film we see how the hedgehog works with the other animals and minibeasts to survive the flood.
5	On the Trail	5-6	Book	Dispositions	Empathy	This story is about not jumping to conclusions but waiting to understand why people might act the way they do (i.e. the cat wasn't stealing food, she was feeding her litter).
6	Owl Bat, Bat Owl	5-6	Book	Dispositions	Tolerance	This text can be used to have a conversation about tolerating the people who live around you with whom you share resources.
7	Big Finds a Trumpet	5-6	Film	Dispositions	Inclusion	In the film, Big is very annoying, but has good skills to share – the discussion point is that societies need to include all.





8	Baboon on the Moon	All ages	Film	Dispositions Being European	Empathy Belonging	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 leads to bigger discussions about movement across borders.
9	I walk with Vanessa	5-6	Book	Social Responsibility	Social/civic competence	The book raises the issues of standing up to bullying, resolving conflict and making sure that everyone feels part of a community.
10	Scribble	5-6	Book	Social Responsibility	Cooperation	Expectations are challenged as we see that the children are not told off by their mother, but she cooperates with them.
11	Shambles	5-6	Book	Social Responsibility	Sustainable development	This picturebook raises questions about consumerism and how much 'stuff' people need.
12	Where's the Starfish	5-6	Book	Social Responsibility	Sustainable development	This text provides a prompt for discussion about plastic rubbish in the oceans.
13	Chiripajas	5-6	Film	Social Responsibility	Sustainable development	The themes to discuss from this film are about where waste ends up, and the impact on animals.





14	Birthday gift	5-6	Film	Being European	Cultural Heritages	This text opens up a broader way to consider ceremony and celebration as core components of community ethos and collective social/cultural identities.
15	The City The Countrysi de	5-6	Books	Being European	European narratives	These two short picturebooks have been included to use together in one session to provide a contrast between urban and rural Europe.
<b>Ages 8-9</b>						
1	Saturday	8-9	Book	Living Together	Celebration of diversity	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?'
2	Otherwise	8-9	Film	Living Together	Celebration of diversity	This film can be used as a starting point to talk about difference.
3	Papa's Boy	8-9	Film	Dispositions Living Together	Inclusion Equality	The ideas of valuing diversity, respecting others and overcoming prejudice can be discussed as the mouse actively strives to be seen as equal.





4	Out of the Blue	8-9	Book	Living Together	Solidarity	In this picturebook the people and children act jointly to save the giant sea creature.
5	In a Cage	8-9	Film	Dispositions	Tolerance	This film prompts recognition of the fundamental freedom of others (the birds free the bear).
6	The Elephant and the Bicycle	8-9	Film	Social Responsibility	Social/civic competence	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.
7	The Hedgehog and the City	8-9	Film	Social Responsibility	Social/civic competence	Discussions could focus on how we can constructively and effectively contribute to our communities, and why it is important to do so, exploring how the hedgehog encourages the others to join together.
8	Baboon on the Moon	All ages	Film	Dispositions Being European	Empathy Belonging	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 leads to bigger discussions about movement across borders.





9	In a Bubble	8-9	Book	Social Responsibility	Active participation	This picturebook explores how a child resolves conflict between others. As the protagonist is deaf, it is also important to talk about the title.
10	Departure	8-9	Book	Sustainable development		This text is useful as a prompt to talk about icebergs splitting and melting, linking to climate change.
11	A Day at the Beach	8-9	Book	Sustainable development		Through this text it is possible to explore how we can reuse rubbish/junk and repurpose it.
12	Boomerang	8-9	Film	Sustainable development		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.
13	My Museum	8-9	Book	Being European	Cultural heritages	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?





14	The House	8-9	Film	Being European	European narratives	This film leads to discussions about what happens to the places we leave behind and the movement between urban and rural environments.
15	We had to leave	8-9	Book	Being European	Belonging	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.
<b>Ages 14-15</b>						
1	Dream of Living	14-15	Film	Living Together	Human rights	This film offers a unique take on human rights – considering homelessness, mental well-being, and how we support each other.
2	Capital	14-15	Book	Living Together	Globalization	By considering how money works to link countries and people, interconnections can be explored, and the issue of misplaced values can be discussed.





3	Excentric City	14-15	Book	Living Together	Celebration of diversity	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.
4	Change	14-15	Book	Sustainable development		The text explores the impact of industrialisation on ecosystems and green spaces in urban environments.
5	Going Fishing	14-15	Film	Sustainable development		This film raises questions about whether it is possible to live sustainably and how students could live more sustainably themselves.
6	Free the Lines	14-15	Book	Sustainable development		This text can be used to generate discussions about the environmental impacts of small-scale fishing versus big globalised industry.
7	Super Big	14-15	Film	Dispositions	Tolerance	The discussion point for this film could be 'in what ways does this film reflect tolerance?'
8	Baboon on the Moon	All ages	Film	Dispositions  Being European	Empathy  Belonging	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 leads to bigger discussions about movement across borders.





9	Emptiness	14-15	Book	Dispositions	Empathy	This text explores the complexities of human emotion that we don't see externally, leading to discussions around how we actually know what someone is feeling.
10	Enough	14-15	Film	Social responsibility	Citizenship	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.
11	Free Art	14-15	Film	Social responsibility	Social/civic competence	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 responsible or not?'.
12	Fences	14-15	Film	Social responsibility	Social/civic competence	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.





13	Waterloo and Trafalgar	14-15	Book	Being European	European narratives	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.
14	The Mediterranean	14-15	Book	Being European	European narratives	The role of forced and unforced migration in European culture and history is explored through this text.
15 <sup>1</sup>	Bon Voyage	14-15	Film	Dispositions Being European	Empathy European narratives	This short film presents forced migration in Europe and the challenges of the journeys that this might include.

*Table 2. List of selected cultural texts with corresponding themes and sub-themes*

<sup>1</sup> The list includes 43 cultural texts instead of 45 because one of the texts (Baboon on the Moon) has been selected for all ages.



### **Step 2. Recruitment of teachers to work in the developers and testers team**

UNIC, UCAM, NOVA and VU were involved in the process of developing the CLLP. Starting in month 8 all four partners recruited teachers with expertise and/or special interest in dialogue, argumentation and cultural literacy, whose pedagogical practice was known to be exemplary, to include them in the development team (developers). A total of 20 teachers were recruited to work as developers, and details regarding the recruitment (Phase I) are included in D3.2.

### **Step 3. Co-design process**

UNIC, as the leading partner of WP3, prepared a booklet for the developer teachers as the basis to support them in the co-design process. In the first part of the booklet (Figure 6) the Cultural Literacy Learning Programme (CLLP) is introduced, with explanations on the different stages of the lessons (synchronous and asynchronous lessons), and a template for the design of the lesson sequences is provided. In the second part the term cultural literacy as used in DIALLS is explained, along with references to the selected wordless texts (from WP2) that will be used in the Cultural Literacy Learning Programme (CLLP).

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<b>7. Debate Activities</b> .....	<b>31</b>
<b>8. Noticing specific objects and their role in the text</b> .....	<b>31</b>
<b>9. Post-it notes</b> .....	<b>32</b>
<b>10. 3-2-1 Strategy</b> .....	<b>32</b>
<b>11. Statement-Counterstatement</b> .....	<b>33</b>

Figure 6. Table of Contents from developers booklet



In the third part dialogue and argumentation are defined along with suggested learning objectives for dialogue and argumentation, and suggested cultural literacy objectives for each of the cultural texts (Figure 7). In the fourth part teaching strategies that can be useful in promoting dialogue and argumentation are presented as a pool of suggested strategies to be included in the CLLP.

Text	Age	Theme	Sub-theme	Pedagogical prompt	Cultural Theme Learning Objectives
Owl Bat, Bat Owl	5-6	Dispositions	Tolerance	This text can be used to have a conversation about tolerating the people who live around you with whom you share resources.	→ I can <b>demonstrate</b> the significance of tolerating the people who live around me with whom I share resources.
On the Trail	5-6	Dispositions	Empathy	This story is about not jumping to conclusions but waiting to understand why people might act the way they do (i.e. the cat wasn't stealing food, she was feeding her litter).	→ I can <b>discuss</b> the value of waiting to understand the reasons why something is happening over jumping to conclusions about it. → I can <b>examine</b> why people might act the way they do (i.e. the cat wasn't stealing food, she was feeding her litter).

Figure 7. Examples of suggested cultural literacy objectives from developers' booklet

After recruiting the teachers (developers), the developers' booklet was shared, and all teachers were given access to the cultural texts (films and books) at the end of January. Each of partner team (UCAM, UNIC, NOVA FCSH, VU) met regularly with their local developers with each meeting lasting between 2-3 hours. For UNIC, NOVA FCSH, VU each development meeting focused on the discussion of main concepts, co-design activities either guided by the researchers or in small groups (2-3 persons); and reflection on the lesson plans tested and ways of improving them. For UCAM the process for planning has typically been that each teacher would plan a lesson and teach it, and their partner teacher would also teach the lesson from the same lesson sequence to judge how easily communicated it was. At the review meetings these would be discussed and





then a third lesson planned collaboratively. For UCAM and UNIC who were involved in designing the CLLP for two different age groups, each meeting included important discussion time between the two year groups to discuss progress, sharing of ideas and issues. Furthermore, UCAM and UNIC developers collaborated on the development of Lesson 8, and all teachers from both partners taught and reviewed lessons designed by the other partner. NOVA FCSH and VU collaborated on development of Lesson 8 and Lesson 15 and all teachers from both partners taught and reviewed lessons designed by the other partner. All lesson sequences have been developed in English, and piloted by more than one teacher in more than one country.

All lesson sequences were modified based on the reviewers from the implementation in Cyprus, UK, Portugal and Lithuania. Finally all lesson sequences were reviewed for consistency in objectives, structure, design, and formatting.

### ***CLLP Overview***

The CLLP overview for Lessons 1-15 for each age group are presented in Table 3 below. The table presents the name of the cultural text, the developing partner, dialogue and argumentation and cultural learning objectives, the sub-theme of the lesson sequence and a brief description of the cultural artefact. For all ages an introductory lesson sequence is focusing on explaining the goal of the project, describing the structure of a DIALLS lesson (with reference to cultural texts, dialogue and argumentation and cultural artefacts), and discussing the main themes in the Cultural Analysis Framework.





Overview of learning objectives for ages 5-6					
Session and cultural text title	Developer	Dialogue and Argumentation Objective	Cultural Learning Objective	Sub-theme	Cultural Artefact
1. To the market	UNIC	I can contribute my ideas.	I can notice different aspects of European cultures.	celebration of diversity	soundtrack for different pages or a drawing of a market stall
2. Head up	UNIC	I can justify my opinion.	I can learn from others around me.	celebration of diversity	helping hand
3. Ant	UCAM	I can listen to others.	I can examine how democracy allows everyone to have a voice and the ability to change things.	democracy	drawing something to change in own behaviour
4. November	UCAM	I can encourage everyone to contribute.	I can understand how working together can help us to overcome shared problems.	solidarity	drama freeze frame
5. On the trail	UCAM	I can give reasons to support my ideas by using 'because...'	I can discuss the value of waiting to understand the reasons why something is happening; I can examine why people might act the way they do.	empathy	class portraits of emotions
6. Owl bat, bat owl	UCAM	I can respect the ideas of others.	I can understand why it is important to respect and appreciate people who are different to me.	tolerance	drawing of owls and bats living together
7. Big finds trumpet	UNIC	I can justify answers using evidence.	I can justify the need/value of inclusion.	inclusion	different characters on lolly sticks





8. Baboon on the moon	UCAM	I can build on ideas.	I can reflect on the concepts of 'belonging' and 'home' and what these might mean for people.	belonging	jigsaw of what is home (elaborated to make a 'quilt')
9. I walk with Vanessa	UNIC	I can build on the ideas of others.	I can discuss how to make sure that everyone feels part of a community.	social and civic competence	drawing of how to include a new person in the group
10. Scribble	UNIC	I can evaluate the ideas of others.	I can recognize that our expectations can be challenged as we cooperate with others.	cooperation	poster about collaboration
11. Shambles	UCAM	I can justify my answers using I think...because.	I can compare the value of things we need and things we want.	sustainable development	monsters created from things we want
12. Where's the starfish	UNIC	I can understand other points of view and relate to others' ideas.	I can discuss the consequences of rubbish in the ocean.	sustainable dev	poster to show what animals think of rubbish in their environment
13. Chiripajas	UCAM	I can evaluate ideas and discuss alternative point of views.	I can understand the impact that choices about rubbish have on the environment and persuade people to make different choices.	sustainable development	poster about the impact of rubbish on environment
14. Birthday gift	UCAM	I can relate to others' ideas and use them to help inform my ideas.	I can understand that people celebrate for different reasons and through different actions.	cultural heritages	collage of gifts
15. The city/The country	UCAM	I can show how I respect others by the way I share my ideas.	I can understand the similarities and differences between my life and those of other	cultural heritages	la escula' wimmelbook style photos





children in Europe and  
beyond.

**Overview of learning objectives for ages 8-9**

Session	Developer	Dialogue and Argumentation Objective	Cultural Objective	Sub-theme	Cultural Artefact
1. Saturday	UCAM	I can encourage everyone to contribute to the discussion and we will include everyone	I can understand that we all have different important activities that are part of our lives, and that we choose to take part in.	Celebration of diversity	a scene with Saturday activities
2. Otherwise	UCAM	I can be active in encouraging everyone to contribute to discussion.	I can reflect on the importance of inclusion and respecting differences	Celebration of diversity	freeze-frame or silent drama before and after including someone
3. Papa's Boy	UNIC	I can respect others' contribution and arguments during a class discussion.	I can reflect on issues of family tolerance.	Equality	a comic strip with father's and son's emotions
4. Out of the blue	UCAM	I can build on the ideas of others.	I can understand how people can work together to solve a problem	Solidarity	a comic strip with the plan for the rescue of the creature
5. In a cage	UNIC	I can build on others' ideas, justifying and supporting my contribution with evidence coming from facts, personal experiences, emotions etc.	I can recognize and tolerate/accept others' situations and the emotions that emerge from these situations.	Tolerance	poster "Save the animal from the cage"





6. The elephant and the bicycle	UNIC	I can negotiate the meaning of ideas, opinions and concepts by asking for or providing clarifications and building on ideas.	I can acknowledge the active responsibility that everybody has in a society.	Social/civic competence	booklet with "rules" or 3D craft of a city
7. The hedgehog and the city	UCAM	I can rephrase, reflect and relate to others' point of view, opinions or ideas, discussing how to improve them.	I can think about improvements for a community.	Social/civic competence	design a park for your community (drawing)
8. Baboon on the moon	UNIC	I can justify my opinion using evidence/supporting what I believe (evidence can come from textual information, facts, personal experiences, emotions etc). NB This objective has been used again but it is repeated here in order to see the progress children have made over the course of these lessons.	I can explain what home is to me and where I belong.	Belonging and Empathy	collage "Where I belong?"
9. In a bubble	UCAM	I can challenge ideas respectfully when I disagree.	I can understand how to resolve conflicts.	Active participation	music composition with instruments in conflict and in harmony





10. Departure	UCAM	I can evaluate ideas by questioning them and seeking additional information.	I can discuss some of the impacts of climate change on the world and ask questions to find out more.	Sustainable development/ climate change	flowchart of human action leading to climate change (leprello) or research on climate change and creation of a visual flowchart
11. A day on the beach	UNIC	I can consider and discuss alternative ideas and opinions.	I can reflect on possible ways to reuse waste and repurpose it.	Sustainable development/ climate change	craft with reusable materials or "waste"
12. Boomerang	UNIC	I can reach consensus regarding my discussions in groups or in whole class.	I can critically evaluate the causes, the effects and the proposed solutions of the environmental problem.	Sustainable development	3D chain - diorama of actions to reduce overconsumption and waste
13. My museum	UCAM	I can explain and support my ideas.	I can appreciate different cultural expressions of what art is.	Cultural heritages	photos of areas, patterns, shadows, objects in the school area that can be considered as "Art"
14. The house	UNIC	I can consider alternative points of view.	I can evaluate the advantages and disadvantages of living in urban and rural areas.	Shared inheritances	comic strip with advantages or disadvantages of living areas
15. We had to leave	UNIC	I can evaluate ideas, discuss alternatives and consider alternative point of views. NB This	I can discuss the different aspects (legal, emotional) and positive effects of belonging.	Belonging	new passport of the girl or a design of a personified Europe





		objective has been used again but it is repeated here in order to see the progress children have made over the course of these lessons.			
<b>Overview of learning objectives for ages 14-15</b>					
Session	Developer	Dialogue and Argumentation Objective	Cultural Objective	Sub-theme	Cultural Artefact
1. Dream of Living	NOVA	I can listen and respect others' ideas	I can discuss the issue of human dignity.	Human rights	crossword or puzzle with the lesson's keywords
2. Capital	NOVA	I can negotiate meaning.	I can negotiate values related to money and its power on people's lives.	Globalization	a collage of Euro banknotes with representative phrases as a response to the talking point
3. Excentric city	NOVA	I can negotiate meaning.	I can understand how to promote respect for others and diversity.	Celebration of diversity	leporello with scenes from everyday life culture
4. Change	NOVA	I can relate to other's ideas.	I can understand and develop ecological consciousness; I can reflect on sustainability issues	Sustainable development/ climate change	drawing of a proposed solution to an environmental problem
5. Going fishing	VU	I can encourage everyone to contribute to the lesson.	I can assess people's responsibility towards the environment	Sustainable development/ climate change	diagram showing the journey of a plastic bottle and solutions for the





					non-sustainability or poster to make our school sustainable
6. Free the lines	VU	I can justify answers using evidence to support what I believe (evidence can come from facts, personal experiences, emotions etc).	I can outline how sustainable development is important for people and for society as the whole	Sustainable development/ climate change	diagrams
7. Super Big	VU	I can respect other's opinions.	I can identify and analyse examples of tolerance and empathy	Tolerance	drawing of how the story could be continued
8. Baboon on the moon	NOVA	I can reach consensus.	I can understand the impact of life conditions in intercultural relationships; and reflect on "home" as a concept.	Belonging and empathy	narrative with drawings around the meaning(s) from your interpretation of the film
9. Emptiness	NOVA	I can consider alternative points of view.	I can understand the impact of loneliness on the Other; I can reflect on different lifestyles; I can reflect on the concept of "emptiness" and its multiple dimensions	Empathy	drawing of "What is emptiness?"
10. Enough	VU	I can relate to other's ideas.	To be able to identify and analyse examples of breaking the rules and the consequences which follow.	Citizenship	freeze-frame of a moment of self-control



11. Free Art	NOVA	I can construct new viewpoints based on the viewpoints of the other.	I can debate the concept of social responsibility and civic competence.	Social and civic competence	photos of graffitis around the school area
12. Fences	VU	I can negotiate meaning.	I can reflect on the negative impact of isolating/"fencing" from the community members.	Social and civic competence	isolation using 3 keywords in the form of a drawing or a set of emojis
13. Waterloo and Trafalgar	VU	I can support my opinion using evidence for clarifications	I can understand the impact of European historical events	European narratives	poster or comic strip of values necessary to prevent conflict in Europe
14. The Mediterranean	VU	I can explain my answer using evidence.	I can understand and explain the impact of migration and movement across borders.	European narratives	visual of the outcome of the discussion (from group work) showing suggestions on how to support migrants
15. Bon Voyage	NOVA	I can understand divergent points of view.	I can empathise with how people feel facing forced migration, and understand the challenges of the journeys that they encounter.	Empathy European narratives	a "train" (which will be posted on a scoreboard) where all topics discussed in their groups are chained

Table 3: Overview of objectives and cultural artefacts for CLLP for 5/6, 8/9 and 14/15 year old

## Examples of lesson sequences from the CLLP

The CLLP will become publicly available after the implementation and refinement of all lessons during the academic year 2019-2020 when it will be modified for use as a standalone resource from the project website.



In this section we provide examples of three lesson sequences, one for each age group. All three lessons sequences are chosen from Session 3, and this is the first session in which DIALLS researchers will collect data from the implementation of the CLLP. The lesson sequence for 5/6 year old students is based on the short film Ant and discusses the theme of democracy. The lesson sequence for 8/9 year old students is based on the short film Papa's Boy and discusses the sub-theme of equality. Finally, the lesson sequence for 14/15 year old students is based on the book Excentric City and discusses the sub-theme of celebration of diversity.



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Lesson Overview   Session 3	
<b>Original Text</b>	<b>Ant (2017)</b>
<b>Author/director</b>	<b>Julia Ocker</b>
<b>Length of book/film</b>	<b>03:37 minutes</b>
<b>Age</b>	<b>5-6 years</b>
<b>Platform Use</b>	<b>none</b>
<b>Preparation for the lesson</b>	<ul style="list-style-type: none"> <li>You will need a rope to act as a continuum; small notes for children's names; large paper and art materials for the cultural artefact.</li> <li>If possible, arrange the room so that children can sit in a circle and can easily turn to work in 2s/3s</li> </ul>
<b>Theme</b>	<b>Living Together</b>
<b>Sub-theme</b>	<b>Democracy</b> Giving citizens the opportunity to participate directly in both procedural and social dimensions of decision making.
<b>Learning objectives</b>	<b>Dialogue and Argumentation</b>   I can listen to others
	<b>Cultural Learning Objective</b>   I can examine how democracy allows everyone to have a voice and the ability to change things.
Lesson Procedure	
<b>Share film/book</b>	<p>Introduce the Talking Point - <i>'You must always follow the rules'</i></p> <p>Represent a continuum on the ground using a line or rope. One end labelled 'agree' one end labelled 'disagree'. Children place a note with their name on to show their initial response to the Talking Point.</p> <p>Introduce and watch the film <i>Ants</i>.</p> <p>Repeat the Talking Point - <i>'You must always follow the rules'</i></p> <p>Invite the children to offer their initial responses</p>





<p><b>Activity to stimulate thinking</b></p>	<p><b>Whole class hot seat</b>          Arrange the children to sit in pairs or threes.          Model being ‘the boss’, blowing whistle and miming instructions          e.g. pointing with a cross face.          Give the children time to think of things they would like to ask the ‘boss’.          e.g. <i>Why did you feel so cross?</i>          Children ask their questions and the ‘boss’ gives a response.           Repeat the activity with the ‘maverick’ ant in the hot seat (choose a child to play the role) e.g. <i>Why didn’t you follow the rules?</i></p>
<p><b>Ideas for whole class / group discussion.</b></p>	<p>Share the D&amp;A objective and ask <i>how can we show we are listening?</i>          If possible, seat the children in a circle. Tell them that when they wish to speak they should hold out their hand in front of them and the speaker can decide who follows their response.          Repeat the Talking Point ‘<i>you must always follow the rules</i>’.          Invite children to respond to the Talking Point initially and then to each other.          All responses must begin with ‘<i>I agree</i>’ or ‘<i>I disagree</i>’          Return to the rope continuum. Ask the children to consider their response to the Talking Point by moving or not moving their name on the agreement continuum.</p>
<p><b>Reflection activity</b></p>	<p>Ask the children to reflect on if they changed their mind and why?</p>
<p><b>Cultural artefact</b></p>	<p><b>In the lesson</b>          Ask the children in groups to draw something that they can change about their own behaviour to contribute to the classroom being a better place.  <b>Or beyond the lesson</b>          Turn these into more elaborate designs to be displayed on a class board.          Ask the children to describe and explain what they have created and make a note of this so that it can be shared on the online gallery next to their work.</p>

Lesson Overview   Session 3	
<p><b>Cultural Text</b></p>	<p>Papa’s boy [Isan Poika] (2010)</p>
<p><b>Film Director</b></p>	<p>Leevi Lemmetty</p>
<p><b>Length of the film</b></p>	<p>3:00 minutes</p>
<p><b>Age</b></p>	<p>8-9 Years</p>





<b>Platform use</b>	none	
<b>Preparation of the lesson</b>	<ul style="list-style-type: none"> <li>● Make sure that your classroom setting is organised in a way so that your students can work in small groups.</li> <li>● Prepare some A3 cardboard paper for the posters.</li> <li>● Prepare some A4 sheets of paper for the comic strip.</li> <li>● Make sure you have a camera or a phone to take pictures for the online gallery.</li> </ul>	
<b>Theme</b>	<b>Living Together</b>	
<b>Sub-theme</b>	<b>Equality:</b> Actively seeking to achieve the state of being equal, especially in status, rights, or opportunities.	
<b>Learning objectives</b>	Dialogue and Argumentation	I can respect others' contribution and arguments during a class discussion (this develops from the previous lesson)
	Cultural Objective	I can reflect on issues of family tolerance.
<b>Lesson Procedure</b>		
<b>Share film</b>	<p>Introduce the film you are about to share with your class and ask your students to think about the following questions, while watching this film:</p> <ul style="list-style-type: none"> <li>● What do you think about the mouse (think of its hobbies, behavior, clothes and attitude)??</li> <li>● Can you see any elements of being different?</li> <li>● Identify elements showing being different/diversity through the development of the story (e.g. papa mouse's clothes, little mouse's clothes)</li> </ul>	
<b>Activity to stimulate thinking</b>	<p>Ask students to discuss the following in their groups and then share in whole class discussion:</p> <p><i>"What are the father's feelings/emotions in different parts of the story? How do you know?"</i></p>	
<b>Ideas for whole class/group discussion.</b>	<p>Introduce the D&amp;A objective: "I can respect others' contribution and arguments during a class discussion."</p> <p>Then ask your students to work in their groups in order to discuss the following talking point and prepare a poster with five bullet points supporting their opinion regarding the talking point below using examples either from their experiences or the film. Each point should not be too long but you need to explain that it should</p>	





	<p>state their opinion and argument clearly. Remind the students that all opinions and ideas should be respected.</p> <p><i>Talking point:</i>  <i>“We should not suppress our needs and dreams in order to follow social stereotypes but we should stay true to ourselves.”</i></p> <p>Use the following prompt questions to help the students:</p> <ul style="list-style-type: none"> <li>● What can you say about the mouse?</li> <li>● Can you see any elements of being different/diversity in the film?</li> <li>● Identify elements showing being different/diversity through the development of the story (e.g. papa mouse’s clothes, little mouse’s clothes)</li> <li>● What are the father’s feelings/emotions in different parts of the story? How do you know?</li> <li>● What are the son’s feelings/emotions in different parts of the story? How do you know?</li> <li>● Did you notice anything different about the bedroom? Should it be like that? (with boxing gloves?)</li> <li>● Did you notice anything different about the boy? Should it be like that?</li> <li>● What are the family’s feelings at the end of the story?</li> </ul>
<p><b>Cultural artefact</b></p>	<p><b>In the lesson</b></p> <p>Draw a comic strip showing father’s and son’s emotions at the beginning, middle and end of the story. Ask the groups of children to write a short paragraph explaining their comic strip, as a caption for the online gallery.</p>
<p><b>Reflection activity</b></p>	<p>Ask students to remind their classmates about the D&amp;A objective.</p> <p>“How do you feel about our objective? Do you think we managed to meet this objective?</p> <p>How did you show your respect to your classmates’ contribution and arguments during our discussions?</p> <p>How did your classmates show respect to your contribution and arguments?</p> <p>What can we do in future lessons in order to build on this objective and actively demonstrate that others’ contribution and arguments matter and are respected?”</p>





Lesson Overview   Session 3	
<b>Cultural text</b>	<b>Excentric City (2014)</b>
<b>Author/Illustrator</b>	<b>Béatrice Coron</b>
<b>Age</b>	<b>14- 15 Years</b>
<b>Number of pages</b>	<b>Leporello (no pages)</b>
<b>Platform use</b>	<b>None</b>
<b>Preparation for lesson</b>	Bring an A4 or an A3 paper for each group, scissors and anything else that you think they may need for the creation of a leporello at the end of the lesson.
<b>Theme</b>	<b>Living together</b>
<b>Sub-theme</b> (include definition from glossary)	<b>Celebration of diversity:</b> Celebrating cultural differences. This includes learning to know one's own culture, appreciating it and developing one's own cultural identity.
<b>Learning objectives</b>	Dialogue and Argumentation   I can negotiate meanings
	Cultural Learning Objective   I can understand how to promote respect for others; I can understand diversity
Lesson Procedure	
<b>Share film/book</b>	<p>Ask students to sit in the groups they formed in the last two lessons. Consider changing the coordinator of the group to give everyone the opportunity to coordinate.</p> <p>Share D&amp;A objective and remind the ground rules from Session 2.</p> <p>Ask students the following question: "What is the meaning of culture?". Have a whole-class discussion.</p> <p>Share the book with the class</p> <p>Ask students: 'What is the book about? What is it depicting?'</p>





<b>Activity to stimulate thinking</b>	<p>Give students the following Talking Point: <b>We are all human, but with different life experiences.</b> Ask them to discuss it in groups. Use the following prompt questions to support group discussion.</p> <p>Prompt Questions</p> <ul style="list-style-type: none"> <li>• Where are the differences between different humans?</li> </ul> <p>What different life experiences can be identified in the book's stories?</p> <p>Ask the group coordinators to take notes of the discussion.</p>
<b>Ideas for whole class / group discussion.</b>	<p>Ask the groups to present their conclusions to the whole class. Have a discussion.</p>
<b>Reflection activity</b>	<p>As final conclusion, pose the initial question "What is culture?" again to the students. Ask students to reflect on how their initial response changed. Make sure at least one person from each group has a turn.</p>
<b>Cultural artefact</b>	<p>Ask each group to create a leporello with a sequence of sketches representing their own everyday-life culture. Ask children to write a short paragraph explaining their choices as a caption for the online gallery. This will be the cultural artefact for the lesson.</p>

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