

Interculturality in CLIL through migrants' picture books

Interculturalidad en el aula AICLE a través de los álbumes ilustrados sobre migrantes

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Abstract

Some recent studies underscore the importance of schools and their role in finding solutions in order to develop respectful attitudes or transmit tolerance and empathy towards different contexts, situations or diverse cultural and social practices (Noguera, 2019). Besides, European legislation establishes multilingualism, literacy or cultural awareness as key and transversal competencies for all educational levels. In this regard, this article makes an attempt to showcase the potential of migrants' picture books and their linguistic and intercultural prospects in Pre-primary school settings. Firstly, some theoretical and legislative considerations are introduced. Then, this article analyses the linguistic characteristics of each picture book in terms of sounds, lexis and language structures presented in L2. Later, it reflects upon some identification or intercultural comprehension activities in relation with the cognitive thinking skills of the CLIL approach. Finally, a reflection on the contribution of this proposal and this analysis for multilingual educational contexts is presented.

Resumen

Algunos autores prestan atención a la importancia que la escuela debe asumir en la búsqueda de soluciones para la generación de actitudes de respeto, tolerancia o empatía hacia contextos, situaciones o prácticas sociales y culturales diversas (Noguera, 2019). Del mismo modo, la normativa europea en materia de educación establece el multilingüismo, la alfabetización o la conciencia intercultural como competencias clave y transversales a todos niveles de la educación. Así pues, este trabajo pretende poner en valor el álbum ilustrado sobre migrantes en el contexto de la educación infantil, analizando cuatro textos que tratan el tema de los migrantes en torno a su potencial lingüístico y su carácter intercultural. En primer lugar, realizamos una aproximación teórica y normativa al contexto de educación infantil y a los materiales que, como el álbum, cumplen una función destacada en entornos multilingües. Posteriormente, destacamos el potencial lingüístico de cada uno de estos álbumes desde el punto de vista de los recursos sonoros, el léxico y las estructuras significativas en L2. A continuación, presentamos actividades de identificación o comprensión intercultural en torno a los procesos cognitivos propios de la metodología AICLE y basadas en estos materiales. Por último, realizamos una reflexión sobre lo que este trabajo aporta al contexto educativo multilingüe.

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Introduction

The world is experiencing an unprecedented migration crisis that is expected to increase further in the years to come. Children are among those forced to leave and are often separated from their families and are obliged to drop out of school. Although this is a current issue, many teachers may find it complex or believe it is some kind of taboo to make it visible or to introduce it into the early education stage. However, school must have among its fundamental objectives inclusion, non-discrimination and education around values that favour the creation of citizen's consciousness. In this regard, current regulations on childhood education (Decree 67/2007, of 19th May), within the framework one of its areas of knowledge ("Knowledge of the environment"), recommends providing children from second cycle of childhood education with an approach to the concept of cultural diversity and to different social custom and practice, encouraging them to express their own experiences and feelings to enable them to construct their own identity, promote socialisation and coexistence and generating more empathetic attitudes in interpersonal relationships.

With regard to the role of schools in this migration crisis, Noguera (2019) analyses the role of schools in overcoming xenophobic attitudes and their contribution to the search for solutions that respond to the integration needs of migrants in the classroom in the US. The author acknowledges the lack of capacity that modern states sometimes present to create effective inclusion policies and thus argues the primary role of schools in this integration process. Through the compilation of examples from different school contexts, Noguera (2019, p. 397) concludes that it is possible to counteract "fear" of the unknown with empathy and that, although the refugee status of many migrant children is complex to solve, the search for strategies from school institutions can contribute to diminish what he calls the empathy gap or "lack of empathy".

On the other hand, reference should also be made to the European framework, and more specifically the document called *Key Competences for Lifelong Learning* (2019), which updates European competences within formal and non-formal schooling. This article refers to literacy as the ability to "identify, understand, express or interpret concepts, feelings, facts and opinions in oral and written formats and through the use of visual, audio or digital materials in different disciplines and contexts" (*Key Competences for Lifelong Learning*, 2019, p. 6). This makes us reflect on the term literacy in a broader sense that goes far beyond than just "literacy" itself, which involves reading and writing correctly and makes materials such as picture books take on special importance. This report also includes multilingual competence, citizenship competence or competence in cultural awareness and expression and considers that they contribute to achieving the principles of what the document considers the "European cornerstone of social rights".

In the same vein, the European Union urges European States to adopt innovative measures to promote language learning. Among these innovative methodologies is Content and Language Integrated Learning (CLIL), which is applied to school contexts where certain subjects are taught in a second language or L2 focusing on both language and content. Similarly, Spanish regulations establish the relevant provisions for the development of bilingual or multilingual programmes from childhood education school to high school. However, the absence of specific subjects and the lack of compulsory education in some European countries (European Commission/EACEA/Eurydice, 2017) makes materials and resources for CLIL teaching at this stage too open to teacher interpretation. However, because of its global approach and the possibility of integrating content and knowledge fields, early childhood education can be an ideal context for implementing CLIL methodology.

In view of the above, this article looks at four picture books as materials for designing CLIL learning sessions. In particular, we focus on the issue of interculturality and, more specifically, on the issue of migrants and how some texts and pictures allow us to develop empathetic, non-discrimination or sympathetic attitudes among schoolchildren.

Literature review

CLIL in preschool education

Many studies are related to the creation of materials, the use of the first language (L1) or mother tongue (MT) and scaffolding in CLIL contexts (Lo, Lui and Wong, 2019; Marongiu, 2019). However, the early education stage is little explored, which could be connected to the non-homogeneous contexts in which bilingualism is developed in different European countries.

We can refer to Pontier and Mileidis (2016), who have studied the collaborative teaching of two preschool teachers in dual Spanish-English programmes and how they make use of both languages during story-based interactions pursuing a double objective: communicative and content-related. The study analyses the use of language and links it to both linguistic objectives and teaching practices and concludes that bilingual methodology is useful at this level and in this context. Other studies conducted at the preschool level shows the benefits of bilingual teaching in fields such as vocabulary learning, math skills or reading and writing. Thus, the study by Palermo, Mikulski, Fobes, Martin and Hanish (2017) reveals that academic skills acquired in English and Spanish improve in a bilingual context and points to a connection between their readiness for them in teaching in Spanish and the one shown or developed in English.

On the other hand, Tirtayani, Magta and Lestari (2017) have explored the effectiveness of certain materials at preschool level and, in

particular, how a group of students respond positively to the use of electronic cards combining vocabulary in L1 and L2 and are accompanied by a picture. The study concludes that these electronic and multimodal cards foster stimulation and motivation in bilingual teaching and are positively evaluated by teachers at this level.

Literature with an intercultural and multilingual purpose

Beyond these adapted materials (as in the case of multi-modal cards), the context of childhood education gives us the opportunity to introduce genuine materials, such as picture books. One of the main reasons for its use is related to its multimodal potential, and we must also add its literary nature thereto. Current regulations on childhood education focus on the approach to L2 through reading and writing, also considering visual expression as a fundamental pillar. According to the definition of "picture book" given by Durán (2007), we understand that it is an object in book form that is the result of experimentation between visual and textual languages and where both interact and are interdependent in the transmission of meaning. This interaction and visual representation is linked to one of the methodological premises of the CLIL approach itself, since, as we pointed out, pictures can be essential in transmitting these meanings or contents and act in itself as a scaffolding mechanism through which new meanings are constructed. Therefore, Nodelman (2010) refers to the picture book and highlights its inherent and unalterable binary nature and how it presents a complex form of interdependent communication between pictures and text. In the same vein, Nikolajeva (2010) refers to the different levels of literacy offered by this type of text, which include aspects such as symbolic representation and intertextual and intervisual references in order to generate and create meanings and access the reason for the story.

Picture books, just like other literary materials that can be used at this stage, give an oppor-

tunity to work on narrative and comprehension skills in both L1 and L2. In this sense, Albaladejo, Coyle and De-Larios (2018) have explored the improvement that the use of songs and stories has in acquisition of vocabulary. The authors conclude that the use of these short stories and songs provides a meaningful context for pre-school students and increases their motivation. Similarly, Colomer (2012) refers to the importance of picture books in the initial stages of education and believes that they “mobilise learning of narrative and interpretative understanding of contexts that offer a welcoming space for those who approach a new language despite their complexity” (p. 14).

Therefore, we believe that picture books are suitable for this initiation to reading and writing in a foreign language in multilingual and multicultural contexts, since, in addition to their dual dimension and visual nature, they present or may have an inter- and multicultural nature inherent to many children’s literary forms; such nature is linked to the “cultural” contents which are also reflected in the pillars of CLIL methodology.

Specifically, Do-Coyle (2009) referred to these intercultural aspects as one of the great challenges of CLIL methodology and considered that the triangular framework, called “the three Cs”, and made up of contents, cognitive and communicative processes, cannot be understood without lumping it under a “cultural” rubric which supports this model. This field calls this methodological framework “the four Cs” and proposes a model that is based on intercultural dialogue and gives meaning to contents, cognitive and communicative processes. Many picture books can fulfil this “cultural” purpose of CLIL, but they also present vocabulary or short dialogues linked to the contents that the educational stage requires and which we could accommodate both in the field of self-knowledge and personal autonomy and in the field of knowledge and interaction with the environment.

However, the use of literature in the classroom requires solidly trained “mediators” (Cerrillo, 2016) who, in addition to selecting appropriate material from the point of view of the subject matter and the linguistic or visual content, should also be capable of guiding students in the search for significant textual clues or in the construction of arguments. It also requires the teacher who assumes the task of mediator to be able to link the literary fact to his previous knowledge or to be able to extract and offer additional vocabulary that can allow the student to talk about the subjects presented in these stories (Munita and Manresa, 2012).

At this point, it is necessary to highlight the contribution of Margallo (2012), who, in the context of “children’s literature for newcomers”, analyses literary texts as a “model” and an “activator”. In the first group, Margallo (2012) refers to activities such as oral practice, the acquisition of vocabulary or the practice of specific language structures. In the case of literature as an “activator”, the author analyses the possibility of acquiring reading and interpretative strategies to tell (oralise), represent, imagine new stories or promote relevant intercultural recognition.

Given the role of literature as a linguistic “model” and intercultural “activator” and the potential of picture books in childhood education, this proposal looks at four picture books and how they serve both the linguistic and methodological goals and the legislative considerations of this stage.

Objectives and method

The purpose of this work is to present four picture books dealing with intercultural issues and to analyse them from the perspective of their potential implementation in the context of multilingual childhood education. When selecting our materials, we follow the criterion of picking picture books of a markedly lyrical nature¹ and, within these, we pay attention to the theme, which must be related to migrant

children. Similarly, in all four selected picture books we find the metaphor “life as a journey” (Lakoff, 1989; Psomadakis, 2007). We thus see how the elements that Psomadakis (2007) highlights with regard to this conceptual metaphor appear more or less explicitly: the journey, the destination, the traveller, the weather conditions, the possible routes and the end.

First, we analyse its thematic and linguistic value; then, we analyse its potential intercultural implications, following the indications of Do-Coyle (2009) related to what the author calls “culture” or intercultural contents. We also refer to Margallo’s proposal for literary inclusion (2012), paying attention to the materials selected as intercultural literary vehicles and commenting on some of their applications through the Bloom taxonomy of CLIL methodology (Anderson and Sosniak, 1995). Among the cognitive skills that picture books can facilitate, we describe some that promote knowledge, identification or interpretation.

Picture books and analyses

Next, we present the four picture books whose main characters are children who experience situations that have to do with loss, escape, travel, reunion, loneliness or welcome.

The Day War Came (2018)

This picture book, published in 2018 by Cadlewick Press thanks to the support of the Help Refugees organisation, is written by Nicola Davies and illustrated by Rebecca Cobb. This is the first-person story of girl who has to leave her family and her school because of the catastrophe of war and find a place to take shelter.

As both text and pictures show, this girl experiences deprivation and feels misunderstood until one day she arrives at apparently is a refugee camp where she will find a school where she can be welcomed. The picture book presents numerous feelings ranging from a

sense of well-being and comfort to fear, loneliness, incomprehension or dread, but it leaves a positive feeling that has to do with solidarity.

The illustrations are very rich and help to give meaning to the story. Regarding the vocabulary in L2 (English), it is not too simple for the first levels and may need adaptation and interpretation in some parts.

Next, we approach the picture book *The Day War Came* as a linguistic model:

- a) Oralising pronunciation. Some of the sounds that the narration allows to practice and acquire is the /r/ sound in r-initial words such as “ragged”, “rubble” or “row”. We also find numerous repetitions of the velar semivowel /w/ in the terms “war”, “was” or “walked”. We must add also its sound potential that, as in the rest of the picture books, allows childhood education students to become familiar with the rhythm or intonation in L2.
- b) Acquiring new vocabulary. As we said, “war” appears explicitly. This term is accompanied by nouns such as “smoke”, “fire” or “noise”. During the main character’s journey, we find weather events (“cold” or “rain”), as well as some means of transport (“truck” or “boat”). Similarly, the main character will travel through various places and these will help us to acquire terms such as “beach”, “mountain” or “road”. There are also nouns associated with family members (“mother” or “baby brother”) and nouns related to the school context (“school”, “chair” or “playground”), as well as verbs describing learning processes (“sing”, “learn” or “draw”).
- c) Introducing and practising meaningful language structures. This picture book facilitates the presentation of simple linguistic structures (subject in first person plus verb in past tense) that are also contextualised, for example: I learned about volcanoes, sang a song or drew a picture. Although they are in the past and could be considered advanced for childhood education, the story sequence and the successive repetitions allow for their

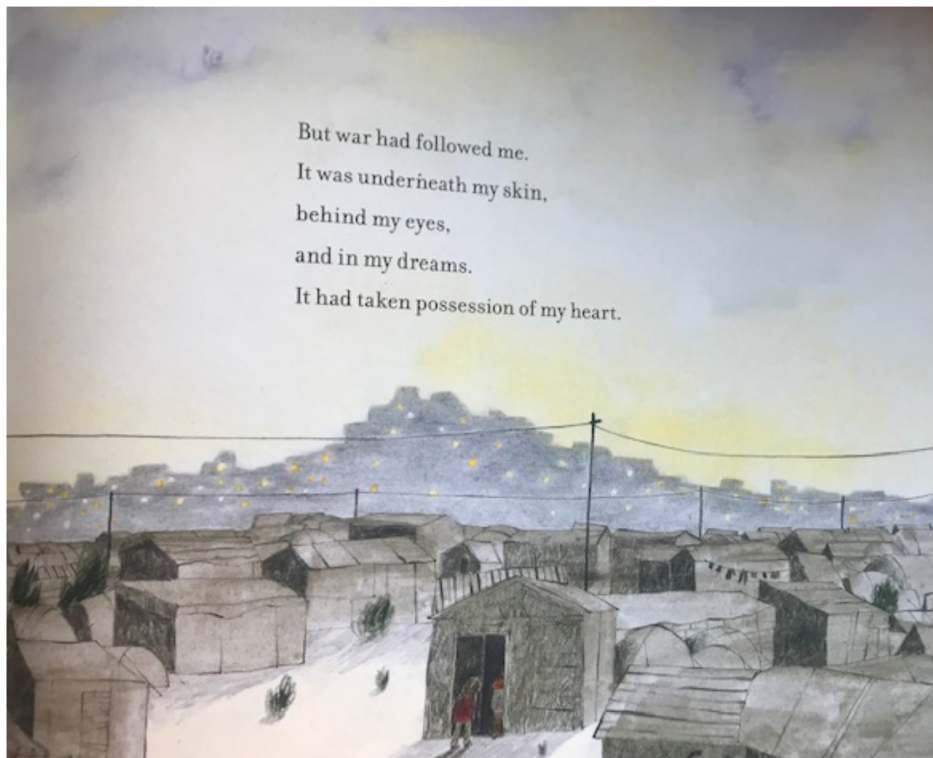


Image 1. Detail of the picture book *The Day War Came* (2018)

acquisition. Through the gaze of the main character, the picture book also describes what the other characters do, using third-person structures in singular and simple past: “My mother made my breakfast” or “[My mother] kissed my nose”. However, this picture book also introduces the progressive aspect in past tense and third person with simple linguistic structures and verbs related to everyday actions in the school context, for example: “They were learning” or “[They] were singing”. Again, the richness of the illustrations, the repetitions and the close reality that these verbs describe make this document of great value as a linguistic model.

***The Dress and the Girl* (2018)**

This picture book, written by Camille Andros and illustrated by Julie Morstad, was published in 2018 by Abrams Publishing and has been awarded the Abrams Books for Young Readers Award.

The work, narrated in the third person, does not refer to war explicitly, but rather deals with the need to leave, which causes the separation of loved ones or appreciated objects, for example, the main character’s dress. Similarly, the picture book presents us with this march as an opportunity to discover the “other” and initiate an inner search. Through the illustrations and the text, this story, of great sensitivity, also focuses on a deep union and metaphorical identification between the main character and her dress. More literally, we find a little girl who embarks on a forced journey in which she will miss her daily games or hobbies and her dress above all. Finally, one day she will be able to find it again and, therefore, everything that used to make her happy.

We then look at its linguistic contents:

- a) Oralising pronunciation. This picture book stands out for its poetic nature and allows for the acquisition and practice of sounds like /s/ followed by consonant (“stunning” or “staring”) and distinguish it from the more

vocal /s/ sound (“sensational”, “singular” or “simpler”). Likewise, and to a greater extent than in the previous picture book, textual narration shows repetitive patterns that help the acquisition of parallel structures “They remember riding in wagons” or “They remembered sailing in boats” (Andros, 2018, p. 29).

b) Acquiring new vocabulary. With regard to the acquisition of new vocabulary, we highlight the possibility to introduce adjectives in the classroom, some of which have already been commented on in the previous section because of their sound pattern. Among these, we highlight the contrast established throughout the story between what is ordinary and what is surprising, which is thus associated to adjectives (“extraordinary” or “singular”). Likewise, just like as in the previous picture book, the story presents some means of transport that are also illustrated (“wagon”, “boat”) and the verbs associated with them (“rode, sailed”). Similarly, we find verbs that express daily childhood actions, such as “go to school”, “jump the rope” or “play tag”. We find nouns that refer to the environment (“skies” or “street”) to a lesser extent than in the previous picture book. Finally, the verb “miss” implicitly permeates the story and can make this material an ideal framework for learning.

c) Introducing and practising meaningful language structures. In this picture book, we also find the possibility to introduce simple structures (subject plus verb in past tense) told in third person plural singular (“She/They played” or “She/They jumped”). The text also refers to some structures related to the passage of time (“day after day” or “week after week”). The picture book also presents an opportunity to introduce the adjective order plus verb in English (“dancing winds” or “starry skies”). We add to the foregoing the reiteration during the story of the “something singular”, “stunning” or “sensational” structure, which allows for introducing such adjectives and which can be practised in the description of other objects or forms shown in the pictorial narration. Finally, we must

highlight how the picture book allows us to introduce structures with verbs that express affection or taste, with the special personalisation that the dress enjoys in the narration (“The dress loved the girl”, “The girl loved the dress”).

Marwan’s Journey (2018)

The picture book *Marwan’s Journey* (2018) is written by Patricia de Arias and illustrated by Laura Borràs. It is published by Michael Neugebauer Edition and has received brilliant reviews for the richness of the illustrations and for its approach to the feeling of a displaced person.

In this case, the main character is a little boy who tells his story in the first person, but he conveys his hopes and desires above all. Marwan (whose name we only know from the title) is already on the run when the story begins and we only know about his past life from his memories and desires. As in the picture book *The Day War Came*, we see how this child travels the desert in search of better opportunities, while missing his happy days and his home. However, despite fear or deprivation, Marwan’s courage and desire will help him to want to come to a new “home” where he can be happy again. Unlike in the two previous picture books, in this case we do not find the return and welcome explicitly, but rather it is reflected in those dreams and hopes for which, according to the main character himself, he will continue to pray every night.

Below, we analyse some of the opportunities offered by this picture book:

a) Oralising pronunciation. This text is of a poetic nature and, just like in the previous picture books, we find numerous repetitions (“one, two, three”; “don’t look back, don’t look back”), which give a rhythm of persistence and courage to the main character who is about to cross the desert. Similarly, simple acquisition /b/ sound abounds in initial levels and present in terms such as “bag” or “bread”. We also repeatedly find the semivowel velar

/w/, which also appeared on the first picture book; in this case, it is presented in terms such as “windows”, “walls” or “walk”.

- b) Acquiring new vocabulary. We highlight the possibility of repeating and acquiring simple, everyday terms, such as the cardinal numbers (“one”, “two”, “three”) or terms associated with family members (“mommy”, “daddy”). The textual component also presents us with the opportunity to work with adjectives and their opposites (“giant” versus “small”) and others of a negative nature and used in a comparative way (“colder” or “darker”). We must also highlight the presence of nouns that relate to personal objects in context, such as Marwan’s belongings (“my clothing”, “a book”, “a notebook”). We also find familiar places (“my homeland”, “my house”) and distant ones like “the desert”, “another country”, “another house”. The picture book is also an opportunity to introduce verbs that express construction (“build”, “paint”, “plant”) or others that imply movement (“return”, “leave” or “cross”). In the text, we also find an opportunity to work on the concept of possession through the determinant “my” and contrast it with the sense of non-property presented by terms such as “other” (“another country” or “another language”) or “a/one” (“a house”, “a garden”).
- c) Introducing and practising meaningful language structures. The text gives us the opportunity to introduce simple structures, which, as in the previous cases, are composed of a subject and a verb. However, and unlike the two picture books previously commented on, we do find the present simple and the use of the first person (“I take”, “I walk”, “I cry out”). The end of the story also introduces some verbs in the future (“I will return” or “I will plant”). As in the previous document, the adjective structure plus verb appears in numerous and varied occasions (“sure steps”, “cold night”, “ancient stories”), allowing us to bring this word order closer to beginners.

My name is not Refugee (2017)

This picture book is illustrated and written by Kate Milner and has received the prestigious British Illustration Award from the Victoria and Albert Museum (V&A Illustration Award).

The author opens the story with the image of a child and his mother along with the words she says to him: “We have to leave this town, my mother told me, it’s not safe for us”. She also introduces the image of a bag and a rucksack with some objects that will appear on different pages throughout this story and that symbolise running away, walking and homelessness.

The story is in the future and tries to show how to be “a refugee” through the child’s voice and the conditional rhetorical questions that are interwoven in its pages. Therefore, the main character asks himself and his mother what he should leave behind (his friends, the city, etc.) and what he should take with him. This child also wonders whether he will be alone or accompanied, whether or not he will be able to understand what others are saying and what foods he will try. Finally, he considers the possibility of arriving at a place where he will feel welcome, settle down and unpack his bag, understand others and know that they call you a “refugee”. The story ends with the following words from his mother: “You’ll be called a refugee, but remember, refugee is not your name”.

The illustrations are simple and help to understand the emotions of this child on his getaway. As in other stories, there are pictures of fences, cars, trucks or train stops that try to show the hard road this child will face. On the other hand, the backpack and what can be carried in it represents a key element and can help children identify themselves with this story.

We propose some linguistic contents in L2 below:

- a) Oralising pronunciation. In this picture book, as in the previous ones, there are many repetitions, especially in the pages dedicated to the main character's journey ("and run and walk and walk"). Unlike the texts already commented on, each page presents a question that facilitates the reader's inclusion in the story and interaction with it. These questions could also be useful to work on aspects such as the intonation patterns of these structures in the target language.
- b) Acquiring new vocabulary. In this picture book, we do not find explicit references to war and its consequences, but we do find references to the getaway situation. We can use this text to introduce simple adjectives ("old", "sad", "strange", "new", "safe"). As we can see, these seem to be associated with emotions or possible perceptions of the main character which, in many cases, are negative because of the subject matter, but which may serve to relate them to their antonyms. As in other picture book, we find means of transport ("car", "lorries") and movement verbs ("walk", "march", "skate", "run", "get to"). On the other hand, the questions allow the teacher to include new vocabulary in the classroom. We comment on some of these below:
- Question no. 1: "What would you take?" (along with a picture of a backpack and a toothbrush, a picture and a teddy bear). This question can be used to enter children's objects, toys or memories into L2.
 - Question no. 3: "How far could you walk?" (along with various illustrations of the main character walking, sleeping or tired). This time we can present numbers and distances that enable students to respond ("twenty kilometres", "one hour", "one hundred metres").
 - Question no. 4: "What games can you think of?" The teacher can work on the name of some children's games ("boardgames", "play tags", "jump ropes").
- c) Introducing and practising meaningful language structures The vocabulary presented is quite simple compared to the picture

books we already commented on, but the structures are more complex and include verbs to introduce the indirect style ("she told me", "she said"), questions or use of modal verbs like might ("it might get a bit boring"). However, the actions expressed by the verbs are easy to understand and make it possible to convey meaning combined with the illustrations. In relation to the modal verbs that appear in the text ("might", "ould", "can"), we must point out how these are used to introduce courtesy formulas or indirect questions. An example of this can be found in the question "What games can you think of?", which could be simplified by the imperative "Think of two games". As far as questions are concerned, they toggle: a) Wh-questions that require specific information, b) Yes/No questions that allow to work on the answer Yes/No, followed by subject and auxiliary verb, and c) indirect or rhetorical questions that, sometimes, will have to be simplified by the teacher.

Picture books as an intercultural literary vehicle

In this section, we refer to the four picture books and connect them according to their value as an intercultural vehicle. More specifically, we propose models of activities linked to each of the following sections: a) activities aimed at improving interpretative strategies, b) pictorial-textual identification activities and c) activities promoting recognition of and identification with different cultural and social contexts.

- a) Activities aimed at improving interpretative strategies. In this group of activities, we include those that have to do with understanding and among them: the recognition of personal and secondary characters, the description of places and characters, and the identification of the main theme or problem. We also focus on analysis strategies, such as distinguishing the feelings of the main and secondary characters or comparing and relating the beginning, the development and the end of the trips. In the picture book



Image 2. Detail of the picture book *Marwan's Journey* (2018)

My name is not refugee, these identification questions already appear explicitly in the text and promote a strong bond between the reader and the text. It is also possible to deal with the description of the places that appear in the story using simple adjectives (dealt with in the section on lexical content), such as school, mountains, roads, city or camp. Likewise, once the main theme has been identified, we can pay attention to the feelings of the main or secondary characters and how they evolve during the story. In this sense, in *The Day War Came* the initial feeling of tranquillity would be linked to subsequent fear and loneliness until we reach the feeling of being part of a group again and, therefore, of being welcomed. On the other hand, *The Dress and the Girl* and *Marwan's Journey* give us the opportunity to introduce the term miss and the feelings it can bring with it, as well as the objects each one of the main characters remembers. *Marwan's Journey* also gives us a

- chance to work on our desires or what we want to achieve in the future or when we grow up, since the last part of the picture book refers to the wishes for a new happy life.
- b) Pictorial-textual identification activities. In this case, we can promote them by identifying in the four picture books the colours and shapes of the pictures that we can put in connection with the oral narration. Thus, if we go deeper into comparing the four, we see that dark tones prevail in *Marwan's Journey* narration and contrast with those of the book *The Dress and the Girl*, while the *The Day War Came* toggles both depending on the moment in which the story is developing, just as *My Name is not Refugee* does. The illustrations also allow us to approach the specific vocabulary, acting as a scaffolding, and work on techniques such as counting objects.
 - c) Activities that promote the recognition of different cultural and social contexts. The four picture books take place in different spatial

contexts and present themes from western culture, although *Marwan's Journey* contains more intercultural aspects.

Among other things, it tells us about smells or tastes typical of Arab culture (such as tea or jasmine) or introduces us to practices such as praying through the prayer book that the main character carries on his journey. Relocation is a common theme in all four documents, which allows us to contrast the places from which the main characters depart, those they travel on their "journey" and those they arrive at or would like to arrive at in the future. In particular, we can compare different customs and forms of family organisation through the last three picture books and with simple questions of understanding ("Where do they live?", "Is this house similar to your house?").

Conclusions and implications of the analysis

This article has connected four recently published picture books from the point of view of their subject matter, their linguistic value and their application to the early childhood classroom with CLIL methodology to promote issues such as intercultural awareness.

Similarly, it aims at engaging teachers introduce and reflect upon attitudes such as empathy or knowledge of the others. In order to achieve these objectives, we have individually analysed the subject matter presented in the four texts. We then looked at their linguistic value by analysing aspects such as the possibilities they present for working on various sounds or intonation and rhythm in the English language, the vocabulary in L2 or familiarisation with simple structures in the target language. We have proposed some activities above aimed both at improving students' interpretative strategies and at deepening the pictorial character of these picture books and connecting them to narration, considering cognitive skills such as identifying,

relating or recognising, which are characteristic of the CLIL approach.

Thus, this work brings together picture books that reflect the situation of migrant children and echoes the complex issues presented in them, such as abandonment, getaway or the desires of children forced to leave. It also allows teachers or mediators to approach the linguistic and pictorial potential of these stories through the considerations presented on the vocabulary or the structures in L2 that appear in them. This connects perfectly with the European competences mentioned at the beginning (multilingualism and literacy) and makes it more specifically through the methodological premises of the CLIL approach, since picture books, besides being written in the target language of a potentially bilingual programme, promote attitudes of respect, tolerance and identification that could be framed within the C of "culture" that this framework proposes.

This analysis aims at making a humble contribution to the work of the school as a transmitter of attitudes of respect, proposing to its teachers the use of intercultural literary materials that allow them to include the subject of migrant children. However, we must be aware that dealing with these realities in isolation will not succeed in creating full intercultural awareness; this requires the creation of consensual policies from governments and from the school that echo the different social challenges that the world faces.

Notes

1. According to Neira-Piñeiro's definition (2012, p. 136), these are single-poem picture books and are made up of "poetic texts specifically created for the picture book" and consisting of "a single poem combined with sequenced pictures. Similarly, according to the author's warning, "text and pictures have been specifically created" for these picture books.

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