



Coordenadoria  
do Curso de Letras  
Língua Inglesa e suas Literaturas



Universidade Federal  
de São João del-Rei

**JALMIR JESUS DE SOUZA RIBEIRO**

**SAME, SAME... BUT DIFFERENT: AN INTERMEDIAL STUDY OF CULTURE  
AND IDENTITY THROUGH CHILDREN'S ILLUSTRATED BOOKS**

**Novembro de 2022**

**JALMIR JESUS DE SOUZA RIBEIRO**

**SAME, SAME... BUT DIFFERENT: AN INTERMEDIAL STUDY OF CULTURE  
AND IDENTITY THROUGH CHILDREN'S ILLUSTRATED BOOKS**

Trabalho de Conclusão de Curso apresentado à  
Coordenadoria do Curso de Graduação em  
Letras – Língua Inglesa e suas Literaturas, da  
Universidade Federal de São João del-Rei,  
como requisito parcial à obtenção do título de  
Licenciado em Letras – Língua Inglesa e suas  
Literaturas.

Orientadora: Miriam de Paiva Vieira.

**São João Del-Rei  
Novembro de 2022**

## ACKNOWLEDGEMENTS

First, I would like to thank my mother Cirlene and my father Jarmiro, for always believing in my potential, in my dreams and in my constant search for learning. Even in the most difficult times they offered everything they could so that my sisters and I could continue studying and seeking what I have wanted.

I would also like to thank my dear sisters, Liliaine, Elizângela and Solange, who have been a light since childhood in moments of doubt, insecurity and in the most diverse needs.

Now, I dedicate this final paper and all these years of graduation in Letters – English Language and its Literatures, to a special person who made this dream a reality: Marlon. Without you I would not have believed that it was possible to go back to an old dream that was dormant, but thanks to you I realized that it is never too late to restart studying, to pursue our dreams and to make them come true. Thank you for believing all this with me!

And, of course, I can't help but thank my undergraduate-sister-friends Ana Flávia, Karina and Rhanna, for their companionship, video calls, tears, smiles and so many shared moments. From them I extend my gratitude to all my colleagues.

Finally, and never least, I would like to thank the professors from Letters course, mainly my always and forever advisors Fernanda Henriques Dias and Patrícia Mara de Carvalho Costa Leite. I also thank the board of this final paper exam, professors Érika Viviane Costa Vieira, Patrícia Mara de Carvalho Costa Leite and Tassiana Calsavara Andrade. However, I am especially grateful to my dear advisor Miriam de Paiva Vieira, not only on this final paper but also on Scientific Initiation for guiding my paths on this winding road called academic life and that, even in the most difficult moments, she always had a solution, a piece of advice or a valuable tip that I will keep forever. Thank you!

## AGRADECIMENTOS

Primeiramente, eu agradeço a minha mãe Cirlene e meu pai Jarmiro, por sempre acreditarem no meu potencial, nos meus sonhos e na minha busca constante por aprendizado. Mesmo nos momentos mais difíceis eles ofereceram tudo o que podiam para que eu e minhas irmãs pudéssemos continuar estudando e buscando aquilo que almejávamos.

Agradeço ainda as minhas queridas irmãs, Liliaine, Elizângela e Solange que desde pequeno foram luz nos momentos de dúvida, insegurança e nas mais diversas necessidades.

Agora, dedico esse trabalho e todos esses anos de licenciatura em Letras – Língua Inglesa e suas Literaturas uma pessoa especial que ajudou esse sonho a se tornar uma realidade: Marlon. Sem você eu não acreditaria que era possível retomar um sonho antigo e que estava adormecido, mas graças a você eu percebi que nunca é tarde para voltar a estudar, para buscar nossos sonhos e para fazer deles realidade. Obrigado por acreditar nisso tudo comigo!

E, claro, não posso deixar de agradecer as minhas amigas-irmãs de faculdade Ana Flávia, Karina e Rhanna, pelo companheirismo, videochamadas, lágrimas, sorrisos e tantos momentos compartilhados. Por meio delas estendo meus agradecimentos aos demais colegas.

Por fim, e nunca menos importante, agradeço aos docentes do curso de Letras nas pessoas das minhas eternas orientadoras Fernanda e Patrícia. Agradeço ainda à banca examinadora do TCC, professoras Érika Viviane Costa Vieira, Patrícia Mara de Carvalho Costa Leite e Tassiana Calsavara Andrade. Entretanto, agradeço especialmente a minha querida orientadora deste TCC e Iniciação Científica, professora Miriam de Paiva Vieira, por guiar meus caminhos nessa estrada sinuosa chamada vida acadêmica e que, mesmo nos momentos mais difíceis ela, sempre tinha uma solução, um conselho ou uma dica valiosa que guardarei para sempre. Gratidão!

## **ABSTRACT**

The relations between word and image provide evidence to understand and discuss the notion of identity while teaching literatures in English from a critical perspective. Thus, the focus of this work is to investigate how teachers may take advantage of children's illustrated books within English language classrooms to talk about identities from a word-image relation perspective (NEWELL, 2017a, 2017b), departing from the "gaps" in a critical approach (DUBOC, 2012, 2014). In order to do so, we are going to try to understand how the students' own culture and identity (ARIZPE et al., 2013), in contrast to the ones from the books, are important to the literary literacy process and its appropriation (PAULINO, COSSON, 2009; AMORIM et al., 2022).

**Keywords:** Children's Illustrated Books; Word-Image; Literary Literacy; Critical Literacy; Intermediality.

## **RESUMO**

As relações entre palavra e imagem fornecem evidências para compreender e discutir a noção de identidade no ensino de literaturas em língua inglesa a partir de uma perspectiva crítica. Assim, o foco desta pesquisa é investigar como os docentes podem aproveitar os livros ilustrados infantis dentro das salas de aula de língua inglesa para falar sobre identidades por meio da relação palavra-imagem (NEWELL, 2017a, 2017b), a partir das "brechas" em uma abordagem crítica (DUBOC, 2012, 2014). Para tanto, buscaremos compreender como a cultura e a identidade dos próprios educandos (ARIZPE et al., 2013), em contraste com as dos livros, são importantes para o processo de letramento literário e sua apropriação (PAULINO, COSSON, 2009; AMORIM et al., 2022).

**Palavras-chave:** Livros Ilustrados Infantis; Palavra-Imagem; Letramento Literário; Letramento Crítico; Intermedialidade.

## TABLE OF CONTENTS

LIST OF ILLUSTRATIONS .....	7
INTRODUCTION .....	8
THEORETICAL FRAMEWORK.....	10
WORD-IMAGE RELATIONS .....	14
<i>SAME, SAME BUT DIFFERENT</i> , BY JENNY SUE KOSTECKI-SHAW .....	14
<i>DEAR PRIMO</i> , BY DUNCAN TONATIUH .....	20
<i>THIS IS HOW WE DO IT</i> , BY MATT LAMOTHE.....	26
FINAL THOUGHTS .....	32
REFERENCES .....	34

## LIST OF ILLUSTRATIONS

Figure 1 - Book cover.....	14
Figure 2 - The world by Elliot.....	15
Figure 3 - The world by Kailash.....	15
Figure 4 - The difference between school transportation.....	16
Figure 5 - US postal stamps.....	18
Figure 6 - Indian postal stamps.....	18
Figure 7 - Elliot on the tree.....	19
Figure 8 - Kailash on the tree.....	19
Figure 9 - Book cover.....	21
Figure 10 - Charlie's home.....	22
Figure 11 - Carlitos' home.....	23
Figure 12 - Carlitos and Charlie are having fun.....	24
Figure 13 - Different celebrations.....	25
Figure 14 - Book cover.....	26
Figure 15 - World map.....	27
Figure 16 - Breakfast table.....	28
Figure 17 - Going to school 01.....	29
Figure 18 - Going to school 02.....	30
Figure 19 - Children's houses.....	31

## **SAME, SAME... BUT DIFFERENT: AN INTERMEDIAL STUDY OF CULTURE AND IDENTITY THROUGH CHILDREN'S ILLUSTRATED BOOKS**

'Always remember this. A snake's head is still dangerous even after you've cut it off. Someone may step on it and the poison will go into his body the same as if a living snake had bitten him. Always bury it deep in the ground, and preferably away from used paths.' — Wole Soyinka (1981, p. 135-136)

### **INTRODUCTION**

Literature plays an important role in the classroom as a manifestation of language, culture and of the multiple identities of the individuals who relate to it. Much has been discussed so that one does not fall into the carelessness of considering the literary book as a “pretext” (LAJOLO, 1982)<sup>1</sup>, as this would remove the centrality and potentiality of the literary text. There are countless possibilities to work with this literary work in classes of English as a foreign language, as we perceive in Soyinka’s novel. As announced by the epigraph, a traditional behaviour from Nigerian culture that one should consider being careful while handling a dead snake. Soyinka is trying to conceive the idea of a common attitude towards daily issues which their culture considers important and it reflects on their interaction with the world. If we understand this snake as a symbol that Soyinka frequently relates to the Möbius Strip (REIS, 2011, p. 62)<sup>2</sup>, we can comprehend Nigerian culture from an interdependent perspective where each of us and the other beings from the universe are correlated.

Thus, if teachers have an exclusive focus on linguistic properties and if they work only on vocabulary or specific grammatical aspects, all the cultural, literary and identity potentialities of Soyinka’s novel would be lost. Soyinka is presenting a tradition from his homeland, and it is something deeply related to their culture, so teachers may have the opportunity to explore such an excerpt to emphasize different behaviours from foreign cultures or even to compare it to similar practices in their own culture or to students’ experiences.

---

<sup>1</sup> According to Marisa Lajolo (1982), the literary text that is deliberately used to work with its linguistic/grammatical aspects and only those ends up becoming a simple pretext because it loses a good part of its literary potential.

<sup>2</sup> The Möbius Strip, often linked to mathematical studies, is represented by the Greek infinity sign ( $\infty$ ), indicating a sequence with no beginning and no end. Soyinka associates this symbol with the divinity of Ogun, which has the symbol of a serpent that bites its tail, representing an eternal repetition (REIS, 2011, p. 62).

Moreover, the Tenglish (Thai-English) catchphrase “same, same, but different” that is used by the common folk in Thailand represents an expression of similarity with some differences from the original form, usually related to merchant conversations. Also, it is not only on the title of this work but on one of the children’s illustrated books title that we have analysed in this final paper, which makes this reference to the similarities of cultures but also their differences and specificities towards the construction of students’ identities. Therefore, it becomes relevant to point out alternatives to teachers and researchers concerning how to improve their work with culturally diverse literary books within the English as a foreign language classroom from a critical perspective.

Therefore, this final paper is a continuation of a project carried out within the Institutional Scientific Initiation Program<sup>3</sup> at the Federal University of São João del-Rei under the title “The difference and the different: a study of word-image and language-literature relations in illustrated books”, also advised by Professor Miriam Vieira. The project’s main idea was to shed light on cultural and social topics and on how they were portrayed through word and/or image perspectives. However, at that time, it did not focus on the pedagogical implications of such relations, so this topic was saved for further development here. Accordingly, the main motivation of this final paper revolves around the need to understand how the teaching of literatures in English can provide a critical approach in search of building the identity of public-school learners. Another important point for the development of this work is related to my experience as an English language teacher in rural schools in which I noticed the need to bring literature closer to learners’ identities. Then, the literary objects may reflect upon social differences and the building process of identity of the characters as well as provide resourceful word-image relations to be analysed and worked on with the learners inside any classroom.

The English language becomes mandatory within the Brazilian school curriculum only from the sixth year of Elementary School onwards.<sup>4</sup> However, there are already schools and education systems that offer it for the initial years (AVILA, TONELLI, 2018; BRITISH COUNCIL, 2022; COSTA LEITE et al., 2022). For this reason, we highlight the importance of discussing the teaching of literatures in English to such an audience. In this sense, literary literacy as a “literary appropriation process”, according to Graça Paulino and Rildo Cosson

---

<sup>3</sup> In Portuguese: Programa Institucional de Iniciação Científica (PIIC).

<sup>4</sup> The Law of Directives and Bases of Education in Brazil (LDB, in Portuguese: Lei de Diretrizes e Bases da Educação Nacional) establishes that the teaching of a foreign language becomes mandatory from the sixth year of Elementary School, and the English language will be a priority and they may also include other languages as optional, according to local reality (BRASIL, 1996).

(2009), provides us with tools to work with literatures in order to contribute to the formation of critical citizens, as well as a “construction of meanings about texts, about ourselves and society” (AMORIM et al, 2022, p. 96).<sup>5</sup> In this perspective, Ana Paula Duboc (2012, 2014) proposes to identify “gaps” to create opportunities for critical reflection on the construction of knowledge, re-signifying what learners have contact with and establishing connections to their reality.

When considering the importance of working with the English language from an early age (BRITISH COUNCIL, 2022), there is a great opportunity to explore children’s literature in the classroom aiming to increase the possibilities for critical and reflective work. For this reason, this work focuses on illustrated children’s books, starting from the relation between word and image in an attempt to correlate the construction of identity and cultural elements present in literary works to the teaching and learning process of English language literatures. Therefore, the main objective is based on the comprehension of the notion of culture within children’s illustrated books in contrast to the students’ reality, focusing on their identity formation as well as raising awareness of a critical perspective on their realities. Then, the specific objectives are: a) to point out “gaps” (DUBOC, 2012, 2014) for critical and literary literacy in a search for the construction of identities in the English language classroom; b) to indicate possibilities for critical work with children’s illustrated books from the word-image relation; c) to identify possibilities for working with children’s illustrated books within English language teaching for children; d) to establish the connection(s) between students’ reality to the context within literary objects.

## **THEORETICAL FRAMEWORK**

As a means to analyse the selected literary objects and to reach the previously defined objectives, we will use the intermedial studies theoretical assumptions on word-image relation. Based on this, illustration is seen as a media phenomenon, according to Claus Clüver (2006), and, thus, we understand it as an adaptation, following the studies of Kate Newell (2017a, 2017b), which were based on Linda Hutcheon’s *A Theory of Adaptation* (2013). Our theoretical discussion, therefore, considers some possible functions of illustration within children’s books. Newell (2017a, 2017b) based on the word-image relation has established several theoretical contributions, then we have worked on her research intending to create four main functions to this word-image relation (RIBEIRO, VIEIRA, 2020): “decoration”, explanation,

---

<sup>5</sup> In the original: “construção de sentidos sobre os textos, sobre nós mesmos e sobre a sociedade”. Unattributed translations are our own.

supplementation, and reinterpretation. It is worth mentioning that Newell (2017a, 2017b) does not create such a categorization; however, from our reflection on her theory, it was possible to identify these four functions.

The illustration as an element to be interpreted in children's illustrated books (NODELMAN, 2005) entails with it an endless range of possibilities to understand the narrative, whether in its relationship to words or the construction of independent meanings. From this perspective, the conception of illustration as an adaptation by Newell (2017b, p. 64) starts from two important movements: the first is related to inviting the reader to recognize in the narrative of the work approximate information of what the words already say, but not the same, namely *ingress*; the second movement is related to possibilities outside the narrative, allowing different interpretations that complete or originate other narratives, defined as *egress*.

Newell (2017a, p. 482) questions the “merely decorative” role of illustration so that we can critically analyze the need to have such imagery in that context, as well as the possible connections with the narrative that the work proposes. From this perspective, Newell understands that the illustration would act as a “decoration”<sup>6</sup> that can be interpreted and that it can provide multiple interpretations with or without relation to the illustrated book.

The second function is characterized as an explanation, or detailing, of what the word narrates. The illustrations, in light of this, suggest a better understanding of what was said in the verbal context through images that bring complementary information; or, as Hutcheon (2013, p. 4) proposes, a “repetition with variation”. Newell (2017a, p. 483) notes that images in this understanding provide a way “least likely to confuse fledgling readers” and hence enable more targeted and effective interpretations.

The third function of illustration is related to the role of supplementing the narrative, in which the images act as additional elements to the story. Here the image has a parallel function to the word, bringing a joint narrative in which the illustration has a fundamental role in the continuity of the meaning that the verbal text carries. This juxtaposition that Newell identifies can create a “flexibility in the image-prose relationship that expands the signifying value of both illustration and prose” (2017a, p. 484), that is, the meaning to be created is related to the joint work of word and image within the narrative.

---

<sup>6</sup> The choice of using quotation marks here represents our understanding that, even though illustrations are commonly taken as mere adornments, in our study it actually provides a deeper comprehension of the theme or some important characteristic of the narrative.

Finally, we have the reinterpretative function, in which illustrations assume their own narrative independent of the word and may also have a direct or indirect relationship to it. Newell points out that “no illustration has an indelible link to a single, particular prose moment but can represent multiple moments” (2017a, p. 485). Here, therefore, it is possible to come across interpretive movements which are external to what the word proposes and, in this way, identify new stories and possibilities in the image.

As highlighted by Cielo Festino (2011), the English language classroom may also be a classroom of English language literatures, since the language-literature relation becomes inseparable in such a process. In this context and through the possibilities that the word-image relation provides, we will seek to investigate the “gaps” (DUBOC, 2012, 2014) in the teaching and learning process of literatures in English, specifically children’s illustrated books, for critical training of the learners. It is through these “gaps” that we will address the process of constructing students’ identities within the context of the English language and literatures classroom (NORTON, 2013). In this way, we consider that the process of appropriation of literature (PAULINO, COSSON, 2009; AMORIM et al., 2022) occurs when the literary object draws near the learner’s reality, constituting the primary role of the educator in this process (NAVAS, 2017), where teachers may work as the agent who provides access to different possibilities of literary objects as well as how they approach them.

When working critically, we can make use of what the researchers Evelyn Arizpe, Maureen Farrell, and Julie McAdam (2013, p. 245-246) suggest metaphorically about the children’s book: it is a “mirror”, a “window” and a “door” for the reader. The authors propose that the mirror allows the child to perceive new representations of themselves and explore new understandings of their identity through the reading of a book. In other words, children’s literature “provides a means of helping children construct and interpret not only who they are but what they do” (ARIZPE et al., 2013, p. 245). The metaphor of the window suggests that the reader has access to alternative worlds, other realities and other cultures departing from the narratives that they are reading: the “text poses options and alternatives [...] and the idea of living in a complex culturally world” (p. 245). And then, the metaphor of the door suggests that children’s literature acts as a portal, a threshold, which readers have the opportunity to cross and transform themselves through reading a “story allows children to play with boundaries between the real and the imagined” (p. 246), so they may decide how to use in their own lives what they have learnt.

Additionally, the contact with culture through children's illustrated books helps readers to engage with the reality of the Other, as proposed by Homi Bhabha (1994), in an attempt to contrast the student's reality with the one from the characters in the narrative. Moreover, the cultural component within the process of teaching and learning languages and literatures is the core of this work. According to Claire Kramsch (1995), culture and language are inseparable when talking about the foreign language classroom, considering that the construction of students' identities often permeates their socio-historical and sociocultural contexts. Thus, the analysis of literary objects will have a special look at the cultural context of the narratives and such relationship with the reader, mainly focusing on possible "gaps" in the teaching of literature and critical literacy<sup>7</sup> (DUBOC, 2012, 2014). Such gaps work as an opportunity for each teacher to take advantage of common, related and/or specific themes, within children's illustrated books for example, and explore this to help their students to understand and develop their own identities.

In an effort to understand the possibilities of using literary works in the classroom, we delineated the focus on children's illustrated books, once this specific literary genre plays a major role in the children's literacy process. Therefore, Regina Zilberman emphasizes that:

Ambiguously, literature has a double effect on readers: it triggers their fantasy, putting two imaginaries and two types of inner experience face to face; but it raises an intellectual position, since the world represented in the text, even distant in time or differentiated as an invention, produces a modality of recognition in the reader. (ZILBERMAN, 2008, p. 17)<sup>8</sup>

Accordingly, contact with literature in the classroom allows students not only to work on the target language but also to relate their experiences to the narratives they are reading and, mainly, to contribute to the construction of their identities. Then, to achieve that we use three<sup>9</sup> children's illustrated books: *Same, Same but Different* (2011), written and illustrated by American Jenny Sue Kostecki-Shaw; *Dear Primo: a letter to my cousin* (2010), written and illustrated by Mexican-American Duncan Tonatiuh; and, *This Is How We Do It: One Day in*

---

<sup>7</sup> Critical literacy, from an educational perspective (GIROUX, 1997), understands the learning process as an opportunity to break the patterns from a change of mindset and attitude towards the need to help students to become critical and active citizens.

<sup>8</sup> Original: "Dúbia, a literatura provoca no leitor um efeito duplo: aciona sua fantasia, colocando frente a frente dois imaginários e dois tipos de vivência interior; mas suscita um posicionamento intelectual, uma vez que o mundo representado no texto, mesmo afastado no tempo ou diferenciado enquanto invenção, produz uma modalidade de reconhecimento em quem lê."

<sup>9</sup> The choosing process was based on the main objective for this paper which is related to the culture and identity as a process of construction within a multi-cultural environment.

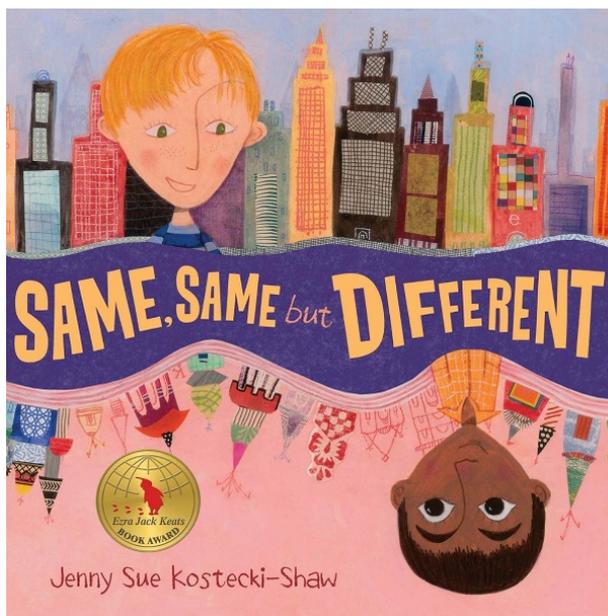
*the Lives of Seven Kids from Around the World* (2017), written and illustrated by American Matt Lamothe.

Now, we are going to analyze each of them and later draw a comparison between the possibilities to explore their classroom-use potential. However, it is not the purpose of this paper to develop activities or lesson plans, but mainly to shed light on possibilities to work critically departing from the word-image relations within children's illustrated books, under the light of intermedial studies.

## WORD-IMAGE RELATIONS

### ***SAME, SAME BUT DIFFERENT*, BY JENNY SUE KOSTECKI-SHAW**

**Figure 1 - Book cover**



Source: KOSTECKI-SHAW, 2011.

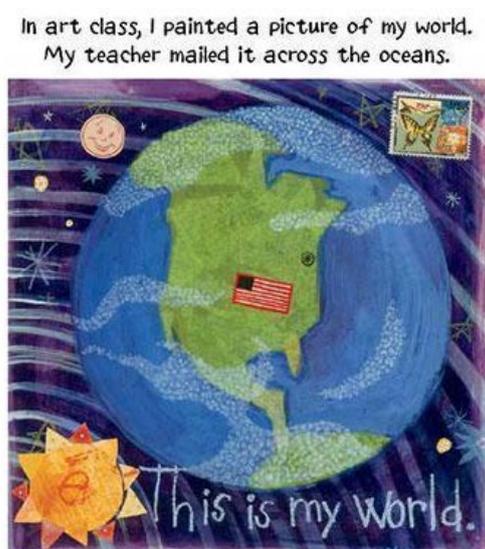
The book *Same, Same but Different* (2011), which American author Jenny Sue Kostecki-Shaw wrote and illustrated after visiting Nepal and India, tells the story of two boys from different countries. When Kostecki-Shaw was at the Sunshine School in Bhaktapur, Nepal, teaching English and art to children, she organized an exchange of letters and drawings from her students with friends who lived in the United States. As a self-taught illustrator, she made sketches of people, objects and architectural elements wherever she went in the countries

she visited, as she reported at the Pecha Kucha Night event<sup>10</sup> in the city of Taos, USA. Upon returning to her country of origin, she decided to use all this experience to compose an illustrated children's book, and so the story of Elliot and Kailash was born.

Elliot is a boy who lives in the United States, while Kailash lives in India. The story revolves around the exchange of letters between the two boys, who tell a little of their reality in the form of drawings. In addition, the title of the book is an expression that is constantly said in the Asian continent, referring to the similarities between cultures, which nevertheless have some punctual differences.

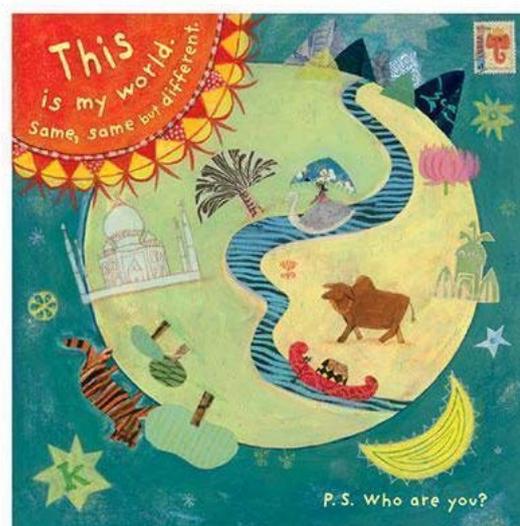
In the excerpt of some drawings below, we may see the usage of illustrations to comprehend how each character understands the world in which they are inserted:

**Figure 2 - The world by Elliot**



Source: KOSTECKI-SHAW, 2011, p. 3.

**Figure 3 - The world by Kailash**



Source: KOSTECKI-SHAW, 2011, p. 5.

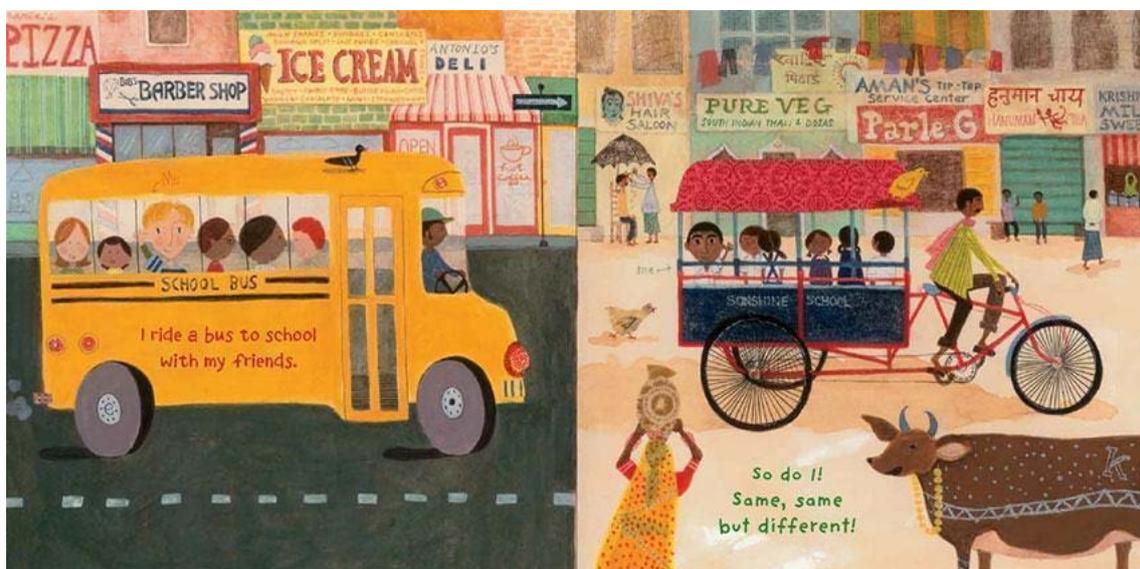
Here, we have the presentation of the theme through the verbal text, while the images allow extra interpretations about the perception of each one concerning the environment they live, thus configuring the function of supplementation, or also as a complete function, according to Sophie Van Der Linden (2018). Elliot presents the drawing of a conventional planet, as it appears in textbooks and geographic maps. However, Kailash proposes a multiform, colourful and full-of-life vision of the planet, coming closer to fanciful representations found in fictional tales. Accordingly, when comparing such representations, it is possible to understand how young people relate to

<sup>10</sup> Available at: <http://jennysuekosteckishaw.com/2012/12/10/how-same-same-but-different-came-to-life> Last retrieved on: Feb. 02, 2021.

their environment and how they position themselves in the world, allowing the reader to “access the thinking and beliefs of another person or community” (SHORT, 2019, p. 2), so they may draw a parallel between their own reality and the one represented within the books.

The work has illustrations that act in a complementary way to the textual narrative, and in most of its pages, we have what Van der Linden (2018, p. 121) suggests as a collaborative relationship between word and image, and also what we understand as a supplementary function. In the illustration below it is possible to identify how this occurs:

**Figure 4 - The difference between school transportation**



Source: KOSTECKI-SHAW, 2011, p. 20-21.

The illustration on page 20, on the left of Figure 4, demonstrates how Elliot perceives his daily life of going to school by bus, a vehicle in the conventional format of his country. Meanwhile, on the next page, Kailash places in his drawing his means of transport which, although it looks different, fulfils the same function as Elliot’s vehicle. Additionally, the illustrations which mimic the children’s drawings also provide us with the opportunity to observe other elements of everyday life that both are involved in, such as the urban landscaping of each country, people’s clothing, the local language, and others. The illustrations manifest something the verbal text does not. As such, Van der Linden (2018, p. 125) would suggest that there is an amplification function, that is, without contradicting or repeating it, the image says more about the narrative.

In the background, on both pages above, we can still identify some informational signs that are characteristic of urban centres, many of which indicate the names of

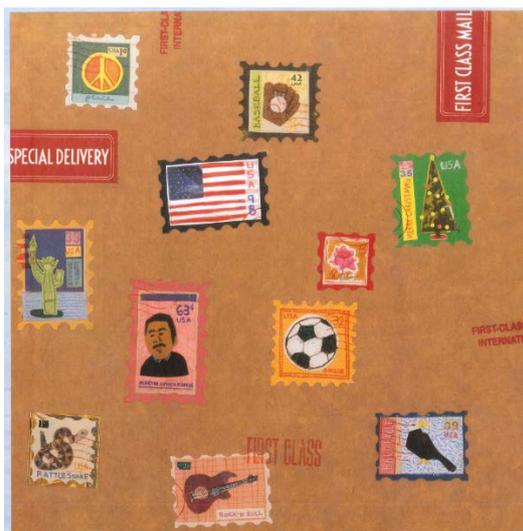
commercial establishments. However, each context portrayed in the pages can be analysed regarding the cultural components that the illustrations and verbal texts present. At first, we can identify the relationship between the plates of establishments that perform haircuts: for example, in Elliot's illustration the plate is called "Bob's Barber Shop" while in Kailash's one is called "Shiva's Hair Saloon". In this way, the linguistic and cultural variation between different realities is evident, even if they are both English-speaking countries. Another example is the proper names used together with such commercial establishments, thus indicating inherent cultural characteristics of that country, as is the case of "Maria's Pizza" and "Hanuman Tea", in which we see names related to the western and eastern contexts, respectively. Then, a possible "gap" (DUBOC, 2012, 2014) is raised when there is a contrast between the two different accents of the same language, providing a reflection on the multiplicity of cultural backgrounds.

The parallel between different cultural realities is still observed with greater emphasis in the introductory pages of Kostecki-Shaw's book. On pages ii and iii, (Figures 5 and 6) we have access to an illustration that refers to postage stamps generally found in letters. In this sense, such imagery elements could be fitted into what we understand as a "decorative" function, in which the image acts in such a way that its presence in the work contributes to the narrative without directly affecting the work. That is, the illustrations within this function would serve as an "adornment" related to the theme of the book's history, even though they are subject to multiple interpretations. When considering the meanings of the illustrations in these pages, the teacher has the opportunity to work with the assimilation of what each symbol on each postage stamp represents in each culture and how the reader identifies something similar to that symbol in their own culture, such as the symbol of the sport, of the musical instrument, or even the national flag. This reflection on oneself, or, as in the metaphor we are working on, this analogy to the "mirror" (ARIZPE et al., 2013), allows the child to recognize in his own culture the elements that represent him in contrast to the Other (BHABHA, 1994). In this way, one of the "gaps" (DUBOC, 2012, 2014) that we perceive at that moment is related to bringing the reader and the symbols of his environment closer to the symbols that refer to the American and Indian cultures found in the book.

In Figures 5 and 6, the illustrations of postage stamps can be identified into 11 groups: symbol, sport, flag, monument, personality, flower, celebration, bird, soccer, reptile, and, musical instrument. The identified groups refer to the stamps of each page:

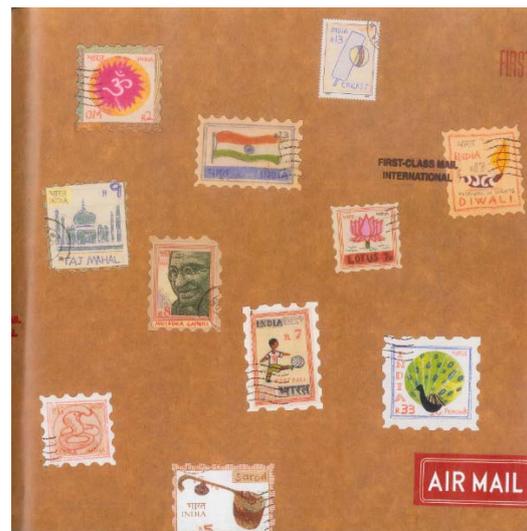
postage stamps in Figure 5 are related to American culture (Elliot) and stamps in Figure 6 refer to Indian culture (Kailash). We can exemplify this with the grouping of monuments, as the illustration of the Indian postage stamp has the representation of the Taj Mahal, while the American stamp has the Statue of Liberty. Another example, already related to linguistic and cultural characteristics, is the postage stamps of the football category, in which the Indian stamp has the word “Football”, while the American stamp has the word “Soccer”. At the same time, dissimilar and similar representations collaborate to introduce the theme of the book’s narrative, both for the aesthetic value of the stamps, a characteristic item when sending letters, as well as for the cultural value, to which it indicates relevant information about the reality of each country. It is also important to emphasize that these symbols should not represent each country as a whole, then, another “gap” (DUBOC, 2012, 2014) is perceived when there is a possibility to work with stereotypical representations of a specific country.

**Figure 5 - US postal stamps**



Source: KOSTECKI-SHAW, 2011, p. ii.

**Figure 6 - Indian postal stamps**

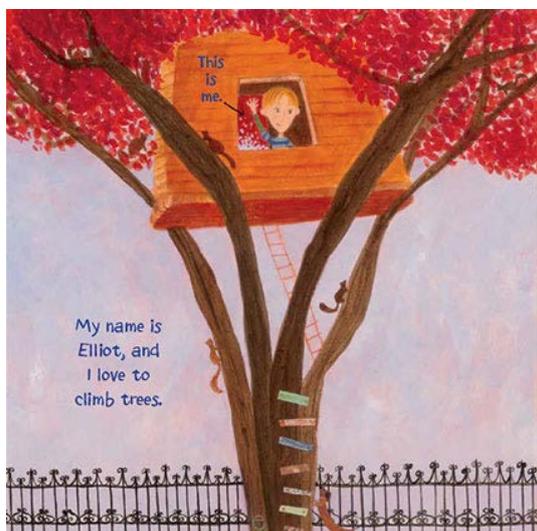


Source: KOSTECKI-SHAW, 2011, p. iii.

The counterpoint between similar and, at the same time, different realities extends throughout the narrative. Elliot and Kailash indicate through drawings what each one thinks is most important within their culture and experiences. The author’s choice to highlight certain cultural elements through the illustrations reinforces the idea that the similarities still bring them together, regardless of the differences. Yet this, allows the reader to understand the existence of multicultural contexts and create empathy towards other realities (LOUIE, 2005). This movement enhances the possibilities for readers to

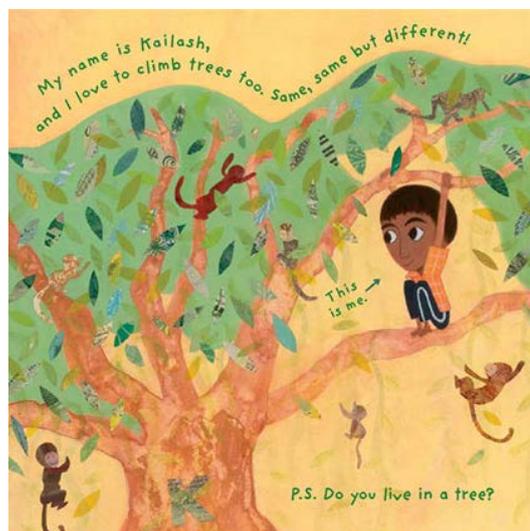
see their world from different perspectives, through “windows” as proposed by Arizpe et al. (2013), while they comprehend their own reality.

**Figure 7 - Elliot on the tree**



Source: KOSTECKI-SHAW, 2011, p. 6.

**Figure 8 - Kailash on the tree**



Source: KOSTECKI-SHAW, 2011, p. 7.

In Figures 7 and 8, we also have the fact that each character is indicating their fondness for and habit of climbing trees, as well as introducing their names to each other. Here, the word once again indicates the theme of the pages and the image acts to deepen the notion of what is being said, or even, as Newell (2017a, p. 483) proposes, “images convey information about character and character relationships in a manner least likely to confuse fledgling readers”. From the illustrations, we can see that Elliot and Kailash perform the same activity, but with a dissimilar format, evidencing their different cultural realities through the word-image relationship.

Kathy Short (2019) questions the use of this type of literature, which presents a foreign cultural context aiming to allow the reader to learn a little about that culture. The author argues that, in certain cases, portraying only one point of view in the work might lead to misinterpretations about that culture or even to the reinforcement of stereotypes related to it. Furthermore, Short emphasizes the problem of illustrations reinforcing the idea that “privileged bodies are white and those in poverty are people of color” (SHORT, 2019, p. 5-6). However, when analyzing the work as a whole, KostECKI-Shaw does not describe the social and financial condition of both characters, mainly because this is not the focus of the book. From this perspective, word and image act in order to present the culture of the two boys from the perspective of each one, which is clear from the beginning of the narrative when the letters are exchanged. Therefore, the context and culture presentation seeks to demonstrate the similarities of realities, regardless of

possible adversities. It is also important to emphasize the cross-cultural intention that Kostecki-Shaw reveals throughout the work which is related to the author's experience in such countries. This narrow perspective from Short does not represent our understanding, but it is vital to keep in mind such problems while dealing with multi-culture children's illustrated books within any classroom.

It is evident, therefore, that "each one projects a little bit of oneself in one's reading, so the reaction to the work does not only mean leaving oneself but also returning to oneself" (JOUVE, 2013, p. 53).<sup>11</sup> The images act in a mitigating way to propagate social conceptions that would not be present in the verbal text and can generate a considerable impact on the reader's interpretation. Thus, the role of the teacher is a key factor while working with these literary pieces of work.

### ***DEAR PRIMO, BY DUNCAN TONATIUH***

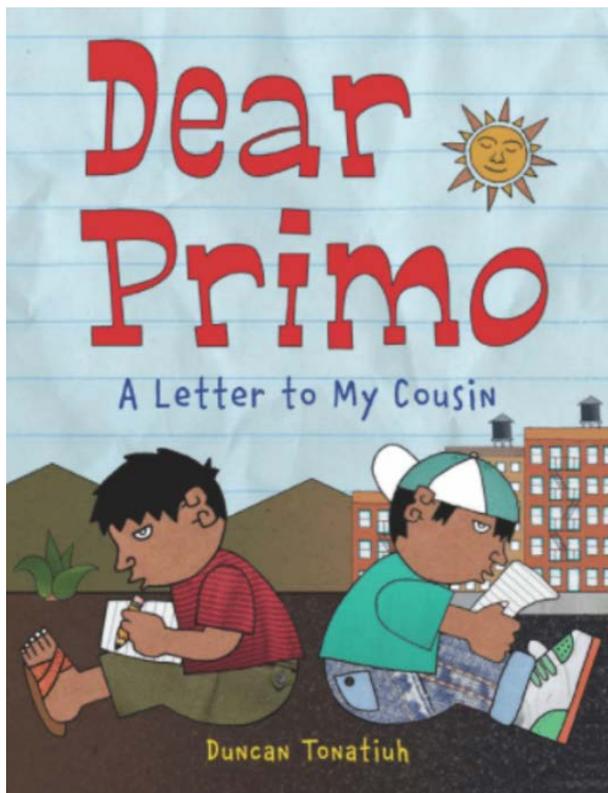
The children's illustrated book titled *Dear Primo: A letter to my cousin* (2010), written and illustrated by Mexican-American author Duncan Tonatiuh, talks about the exchange of letters between cousins: Carlitos, who lives in Mexico, and Charlie, who lives in the United States. Each boy presents his cousin with a little of his daily life, mainly mentioning cultural aspects in which they are both immersed.

From the cover of the book (Figure 9), we can observe the first contrast of different realities in the illustrations. We can see that, although the two boys' facial features look almost identical, Carlitos, on the left, is wearing sandals and shorts, while Charlie is wearing sneakers, a cap, and jeans. In the background, we have a mountainous and arid landscape close to Carlitos, and an urban one close to Charlie. Here, the illustrations have a supplementary function, as their presence gives meaning to the story that will be narrated by the verbal text.

---

<sup>11</sup> Original: "Com efeito, cada um projeta um pouco de si na sua leitura, por isso a relação com a obra não significa somente sair de si, mas também retornar a si."

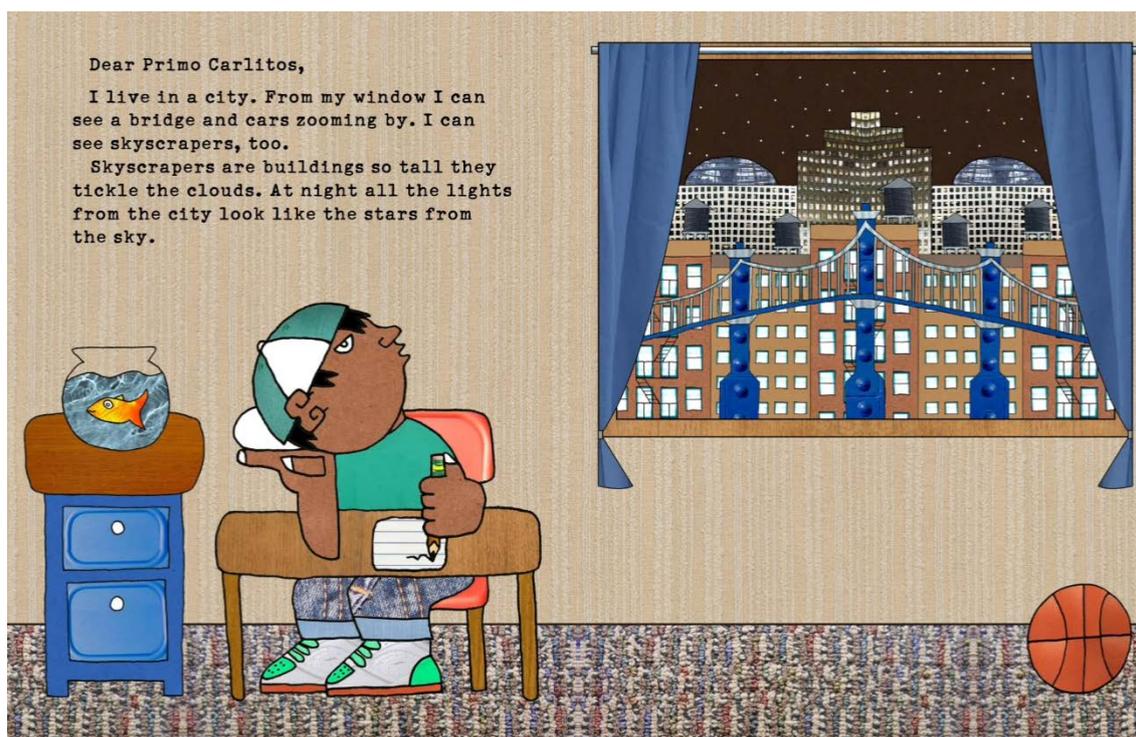
**Figure 9 - Book cover**



Source: TONATIUH, 2010.

In Figure 10, in which we have contact with some details of Charlie's life, we see three elements that contribute to understanding the characteristics of American culture and/or urban life. The first one is related to the environment in which Charlie lives, a house that has curtains, a big rug and large windows. Another detail in the illustration is the landscape that appears through the window: an urban centre, full of buildings and apartments. Finally, a small detail would indicate as we understand a "decorative" function, is related to the basketball in the corner of the image. As it would seem to be just an ornament, however, this imagery element contributes to what we identify as a hobby of some people from that country, considering that basketball is one of the most popular sports in the United States. Considering the "window" metaphor (ARIZPE et al., 2013), we may understand that this is an opportunity to learn about some characteristics from another culture as well as a "gap" (DUBOC, 2012, 2014) where a teacher can relate those visual elements to students' reality. Also, an additional "gap" (DUBOC, 2012, 2014) is present when we compare the representative landscape from each country, raising questions towards the notion of urban and rural environment related to those countries.

**Figure 10 - Charlie's home**



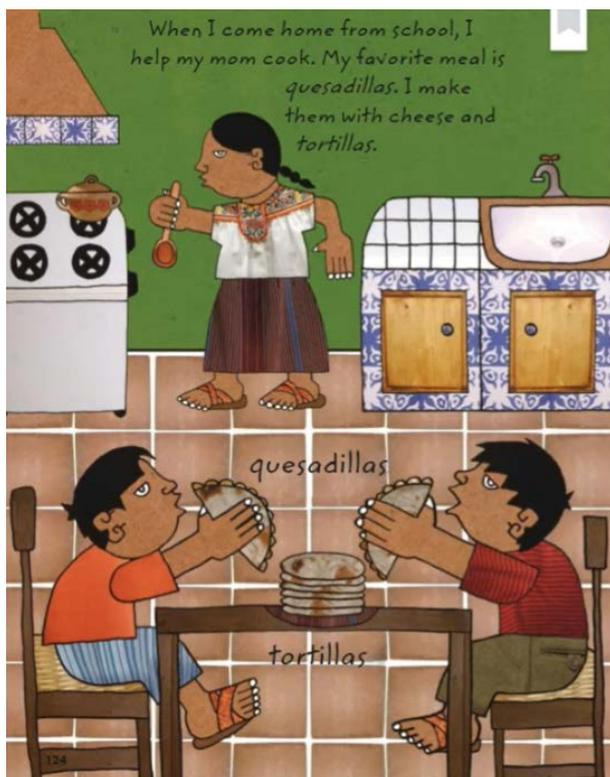
Source: TONATIUH, 2010, p. 4-5.

On page 4, left part of Figure 10, we also see that Tonatiuh emphasizes the characteristics of an urban centre while he mentions the skyscrapers. However, the focalization of a young person, who compares their size to the height of the sky and clouds, from an imaginative way. Therefore, readers may use their imagination to connect their own life experience to what is being said; they “absorb through imagination and deciphers through the intellect” (ZILBERMAN, 2008, p. 17).<sup>12</sup>

In another scene in the book (Figure 11), we notice both visual and verbal elements that allow us to go deeper into the narrative through the cultural characteristics of the Mexican context, where the character Carlitos lives. In this scene, author Tonatiuh introduces us to two common words in Mexican vocabulary and cuisine, “*quesadillas*” and “*tortillas*”. Since the book is written in the English language, such occurrences of Spanish words within the narrative can be considered “local colouration” according to Peter Newmark (1988, p. 82). In this regard, there is greater interaction between the reader, work, and cultural object which is based on linguistic elements, thus allowing for an initial cultural immersion. Furthermore, we also have the imagery elements, which are as important as the verbal resources.

<sup>12</sup> Original: “absorve através da imaginação e decifra por meio do intelecto.”

**Figure 11 - Carlitos' home**



Source: TONATIUH, 2010, p. 10.

In this case, the illustration acts to clarify what is mentioned by the verbal text, detailing what the word is intended to deal with. Therefore, it would have a function of explanation as we understand. In this scene, we can also see other imagery elements related both to the characters and to the setting that are traditional to the Mexican context – but we mainly observe the woman at the back of the kitchen, possibly Carlitos' mother. She is wearing a long, striped skirt as well as a flower-patterned blouse on her shoulders, and her black hair is tied back in a braid. These elements, which are traditionally linked to Mexican culture, evoke a new narrative in the book's story, providing more details on the topic it addresses. Consequently, another function of illustration can be identified here as reinterpretation, in which illustration can trigger its own narrative and bring new meanings to the story. Additionally, the “mirror” metaphor (ARIZPE et al., 2013) is identified where readers connect the kitchen environment to their own house, while the teacher may provide an opportunity for the students to present their kitchen and traditional food.

In this another example, Figure 12, we see a representation of how the two boys play and have fun. Here, we can see the water element as the main thread of the narrative. While Carlitos plays with his friends in the “río”, on the left, Charlie plays with the water

that comes out of the “fire hydrant”, on the right. This comparative movement of different realities occurs throughout almost the entire narrative, where we have a common element from which the characters demonstrate their reality. Within this context, the book *Dear Primo* presents the boys’ cultures in a way that words and images intertwine to narrate both the differences and similarities of their realities, but still with their similarities.

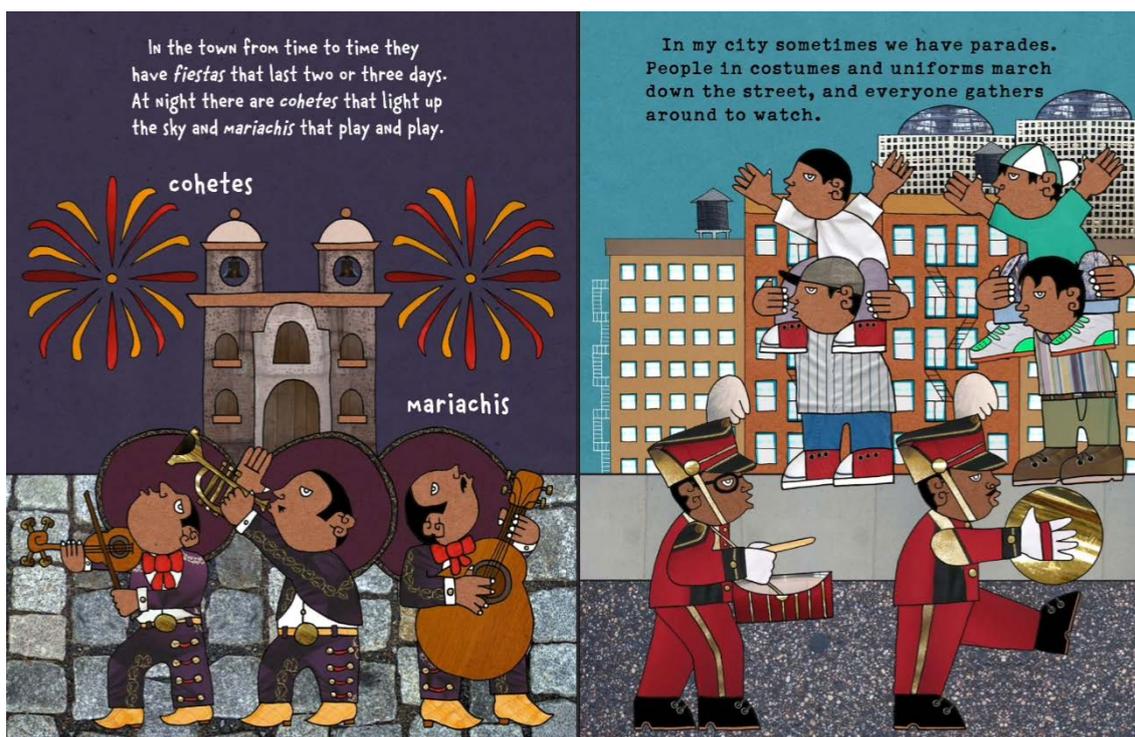
**Figure 12 - Carlitos and Charlie are having fun**



Source: TONATIUH, 2010, p. 16-17.

The language-literature-culture triad has components that intertwine and can be explored to enable the construction and recognition of the identity of the student who has contact with such literary works. It is worth noting that it is also the role of the educator to provide a break from cultural stereotypes, considering that Tonatiuh’s book portrays only a small portion of the cultural characteristics of Mexico and the United States.

**Figure 13 – Different celebrations**

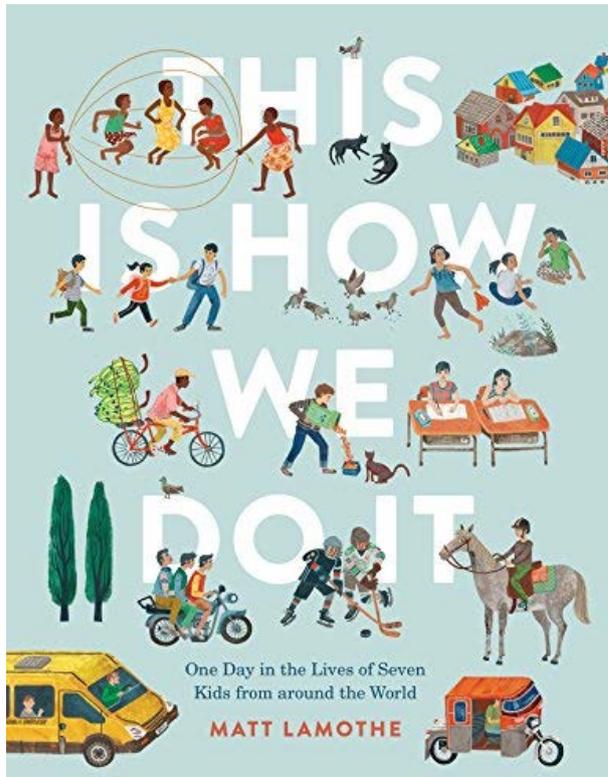


Source: TONATIUH, 2010, p. 20-21.

Here, in Figure 13, we perceive both boys talking about traditional celebrations from their countries. Through these one perceives how celebrations are different in each part of the world, so using this “gap” (DUBOC, 2012, 2014) provided by the book it is possible to correlate that to the students’ own reality and celebrations from their own region. Consequently, teachers have the opportunity, with this “gap” (DUBOC, 2012, 2014), to work critically on the construction of identities from different perspectives. Furthermore, the realities of students should be considered, since their identities are constructed from the appropriation of the studied literature (NORTON, 2013). Finally, the notion of relating a literary object to the student’s experience enhances the purpose of literature within the classroom, instead of it being used only for grammar and/or vocabulary-related intents.

***THIS IS HOW WE DO IT*, BY MATT LAMOTHE**

**Figure 14 - Book cover**



Source: LAMOTHE, 2017.

The book *This Is How We Do It: One Day in the Lives of Seven Kids from Around the World* (2017), written by American Matt Lamothe, presents the daily lives of seven children from seven different countries — Italy, Japan, Iran, India, Peru, Uganda, and Russia — for an entire day. Each kid talks about their routine and their preferences while the author transforms experiences into illustrations and narratives. Lamothe mentions in the author's note section that he had some help from friends to find seven children and families who agreed to share their lives and so he wrote this book with their narration and photos they sent.

In this book, we learn a little about the life of Kei, a nine-year-old girl who lives in Kyoto, Japan; Ribaldo, an eleven-year-old boy from Los Naranjos, Peru; Kian, a seven-year-old boy who lives in Gorgan, Iran; Oleg, an eight-year-old boy from Uchaly, Russia; Ananya, an eight-year-old girl who lives in Haridwar, India; Daphine, a seven-year-old girl from Kanyawara, Uganda; and, Romeo, an eight-year-old boy who lives in Codignano, Italy.

While the two previous analyzed books only presented boys as their main characters, Lamothe's book brings the presence of three different girls to the focus. Such a lack of gender representation should also be taken into consideration when selecting children's illustrated books for the classroom. As this final paper focus on other cultural aspects and as these gender issues were worked in our previous research, we are not going to deeply address it here, but we understand its importance.

Starting with the flyleaf of the book, we see imagery and verbal elements that introduce the main characters of the book, as well as the author of the work. As in Figure 15, the illustration shows the world map with the countries where the author and each child live, as well as an image of the face of each one, with their name, city and country. It is very common for this flyleaf in children's illustrated books to bring an illustration alluding to the theme of the narrative, even if they are just thematic symbols or colours. However, in this case, the role of the illustration goes from mere "decoration" to the important part of the narrative, where its function oscillates between a decorative and a supplemental role.

**Figure 15 - World map**



Source: LAMOTHE, 2017, p. i-ii.

The presence of details about the geographical origin of each character, which is also present on the end sheets of the book, may help the reader to understand how different

the presented cultures are and how the multiple nationalities are important elements of the narrative. At this moment, it is still possible from this “gap” (DUBOC, 2012, 2014) to provide the reader with an understanding of the distance between their own culture and the others, so that the opposite may occur throughout the narrative, bringing the multiple realities closer to them with the similarities of everyday contexts.

In Figure 16, the double page shows how each child has breakfast. The theme is presented by the verbal text, and each child talks a little about what they eat in the morning. Here we have contact with the specific culinary vocabulary of some countries, such as the typical Iranian Barbari bread, or even Matoke, which is a typical Ugandan banana variety. This cultural immersion through vocabulary is increased with the help of imagery elements. The illustrations allow readers to learn a little about the local culture of each child in the narrative, in this sense, there is a supplementation function. This also goes beyond what the verbal text initially proposed, since cultural and/or social elements are presented based on the perception of the format of dishes, cutlery, and other objects on the breakfast table. For example, we may visualize Kei’s table chopsticks which are common in Japan, as well as the colourful china on Oleg’s table, common items in Russia.

**Figure 16 - Breakfast table**



Source: LAMOTHE, 2017, p. 10-11.

Taking a better look now at Figures 17 and 18, this set of double pages provides a deeper insight into the cultural and everyday characteristics of each child in the book. The theme brought up by the verbal text is related to the path taken by each of them to school. Along the way, the characters come into contact with shop signs, traffic signs, people in typical clothes, vehicles and, mainly, the surrounding landscape. By recognizing common elements of a specific culture or region through the illustrations, the reader starts to perceive more details about each country, as well as about the social context in which the person is inserted. Such a function that expands the meanings may be seen as a reinterpretation, as we understand it. Thus, the teacher here has a fundamental role in providing the metaphor of the “window” (ARIZPE et al., 2013), by which the reader gets to know and recognize elements from other cultures so that they can relate it to their own reality.

**Figure 17 - Going to school 01**



Source: LAMOTHE, 2017, p. 12-13.

In the excerpt in which Oleg reports his way to school (Figure 17), he mentions passing across a mosque and, far in the distance, Mount Iremel, the highest peak in the Southern Ural Mountains. These two verbal and imagery elements bring the reader closer to Russian culture, as well as open “gaps” (DUBOC, 2012, 2014) for the teacher to question readers about similar elements within their daily life. Once again, another

metaphor is present here, but this time it is the “door” (ARIZPE et al, 2013), as readers have the opportunity to cross the distance between their own reality and the one proposed by the book while the teacher may ask them about their own context, their own way to school.

**Figure 18 - Going to school 02**



Source: LAMOTHE, 2017, p. 14-15.

Each of these different paths to school, full of details concerning landscape and cultural elements, enriches the teaching process with the cultural component as mentioned by Kramersch (1995), which makes it impossible to separate language, literature and culture. Considering this, important cultural elements are present in Figure 18, such as women wearing tunics from Iran, eucalyptus and banana trees from Uganda, olive fields and sheep from Italy, or even cows that freely roam the roads from India. Again, there is a possible “gap” (DUBOC, 2012, 2014) to be filled with some possibilities of reflection concerning the context that is presented by the illustration. Hence, readers should be aware that each book, in general, represents a specific point of view, so the teacher ought to raise their awareness towards understanding that there are multiple cultural aspects to be learnt, and not only the ones presented by a single book.

**Figure 19 - Children's houses**



Source: LAMOTHE, 2017, p. 04-05.

In Figure 19, we get into contact with multiple social contexts from each child in the narrative. While some environments may have similarities, others are completely different. Accordingly, the cultural component is easily perceived and should be used as a means of raising awareness of the student-reader with the purpose of allowing them to understand diverse backgrounds from other countries. However, the major “gap” (DUBOC, 2012, 2014) here is concerning social and economic realities. In the analysis of the illustrations, several elements may help the students to perceive this subjective message.

Considering the word-image relation, there is a possible reinterpretation of the narrative from the construction of meaning on the images in relation to the verbal text. Some of these elements relate to the size of the house, the material they were built of or even their surroundings. Taking all these into account, there is an important “gap” (DUBOC, 2012, 2014) to be used here with the aim of helping the students to analyse and to compare to their own social context.

Finally, the process of literary appropriation (PAULINO, COSSON, 2009) which students are part of should take into consideration all these cultural elements in order to build up their identity, as well as to provide a better understanding of the world. In the

final section of this final paper, we draw a parallel between the literary corpus and this process of appropriation from a critical perspective.

## **FINAL THOUGHTS**

In an attempt to draw some reflections on this final paper, it is crucial to consider some of the main objectives that lead us here. Firstly, the need to provide reflections on how to use literatures in English within the classroom from an early age allowed us to embrace the possibilities, or “gaps”, that children’s illustrated books have to offer. Considering the multiple relations that word and image may have, this may allow new perspectives and critical “gaps” to flourish as well as provide new resources for teachers to explore them. Also, as mentioned before, it was not our purpose here to provide suggestions of activities or the like, but rather open “mirrors”, “windows” and “doors” for teachers and researchers as a means to enhance their teaching possibilities within their classrooms. Additionally, as continuous research, this final paper contributes to our next works so as to supplement what has been started on our PIIC project.

Secondly, the role of working with culture and language is also important since they are intrinsically part of each other (KRAMSCH, 1995), while literature may combine both to create a reality that may or may not relate to the reader’s context. Then, a teacher who takes advantage of this in the classroom and who works with literatures from a critical perspective should also consider what Festino proposes:

In turn, when this reading of the literary narrative becomes part of the English class, the teaching of English goes beyond the linguistic to become an act of critical reflection, as vocabulary and syntax are not taught just as elements in some abstract and universal act of communication, as traditionally done when English is associated with Great Britain or United States, but as a culturally situated practice that has to do with the way the student understands the culture he is being exposed to from his own cultural perspective. (FESTINO, 2011, p. 61)

Each of these three books provides a range of possibilities to explore those “gaps” suggested by Duboc (2012, 2014) in a way that allows different social contexts to help students comprehend their own historical background and/or learn from someone else’s background. This notion of learning from another cultural environment is presented by Louie (2005) when she points out how empathic the students may become when exposed to a multicultural experience. Employing children’s illustrated books in the English as a foreign language classroom requires much attention from the teacher, while the possibilities of working with them allow endless constructions of meaning and identities,

especially when exploring the word-image relationship in the works. Therefore, it is necessary to recognize this relationship and its contributions to the teaching of literatures, as well as to take advantage of every possible “gap” (DUBOC, 2012, 2014) to awaken in the reader a critical reflection on the reality of the Other (BHABHA, 1994) and contrast with their own environment, thus building an identity from the contact with such literary objects.

Thirdly, the exchange of letters and drawings between Elliot and Kalash and between cousins Carlitos and Charlie creates a constant dialogue of contrasting perspectives on similar themes. Consequently, during these exchanges, we have contact with illustrations that seek to enliven such experiences of the boys, in addition to providing multiple interpretations for the narrative. This makes the teacher’s role even more essential to explore students’ understanding and lead to critical thinking from such contexts through the “gaps” (DUBOC, 2012, 2014) detected throughout the classes. When comparing Charlie and Elliot, both Americans, one sees that the two have different life contexts; then we have another “gap” if the teacher uses both books at the same time in the classroom, so even having an equal country of origin the characters still have different habits and experiences.

The cultural multiplicity that one finds in the three books, considering each country that the characters are in (India, Mexico, USA, Italy, Japan, Iran, Peru, Uganda, and Russia), provides several “gaps” to contrast with the reality of students in the classroom. Bearing this in mind, the metaphors suggested by Arizpe et al. (2013) can occur in different ways, mainly in an attempt to promote critical literacy through such “gaps” (DUBOC, 2012, 2014). We can point out these possibilities when we compare the everyday elements of each character with the student’s context, or when we question the quality of life of each person in different backgrounds, or even when identifying characteristics of these characters’ lives through the images that convey things the verbal does not. Then, the use of this type of literary work in the classroom goes beyond the teaching of literature or language if we consider that cultural aspects and the construction of identities are intrinsic in literature (KRAMSCH, 1995) so the teacher may explore such multiple resources at their disposal.

Lastly, Navas (2017) emphasizes the formative role of the teacher, since they are also readers and must serve as an example of someone who “gets involved and

experiences reading and literature before simply teaching them” (p. 30),<sup>13</sup> in addition to allowing these student-readers to be protagonists of writing their history based or not on what they are reading. Therefore, when their own reality is not written in the books that readers have in their hands, as suggested by Chimamanda Ngozi Adichie during her well-known TED Talk entitled *The Danger of a Single Story* (2009), she mentions that it is up to the readers to tell what their reality and experiences are like, just as we have perceived from Soyinka’s writing style at the beginning of this final paper. So, Soyinka provides us with an insight into a cultural aspect of his homeland as part of his own identity allowing the reader to understand the character’s background as well as to contrast to their own reality, in a cyclical perspective where culture plays an important role in one’s identity.

## REFERENCES

ADICHIE, Chimamanda Ngozi. *The Danger of a Single Story*. TED Talk: Ideas Worth spreading, 7 out. 2009. Available at: [https://www.ted.com/talks/chimamanda\\_adichie\\_the\\_danger\\_of\\_a\\_single\\_story/transcript](https://www.ted.com/talks/chimamanda_adichie_the_danger_of_a_single_story/transcript) Last retrieved on: Jun. 20, 2022.

AMORIM, Marcel Alvaro de; DOMINGUES, Diego; KLAYN, Débora Ventura; SILVA, Tiago Cavalcante da. *Literatura na Escola*. São Paulo: Contexto, 2022.

ARIZPE, Evelyn; FARRELL, Maureen; McADAM, Julie. Opening the Classroom Door to Children’s Literature: A Review of Research. In: HALL, Kathy; CREMIN, Teresa; COMBER, Barbara; MOLL, Luis C. (Ed.). *International handbook of research on children’s literacy, learning and culture*. Hoboken: Wiley-Blackwell, 2013. p. 241-257.

AVILA, Paula Aparecida; TONELLI, Juliana Reichert Assunção. A ausência de políticas para o ensino de língua estrangeira no ensino fundamental I: reflexões acerca da obrigatoriedade da oferta nos currículos das escolas municipais públicas. *Revista X*, Curitiba, v. 13, n. 2, p. 111-122, 2018.

BHABHA, Homi K. *The location of culture*. London: Routledge, 1994.

BRASIL. Ministério da Educação. *Lei de Diretrizes e Bases da Educação Nacional*. Lei nº 9.394, de 20 de dezembro de 1996, que estabelece as diretrizes e bases da educação nacional. Brasília: Câmara dos Deputados, 1996.

BRITISH COUNCIL. *Documento base para a elaboração de diretrizes curriculares nacionais para a língua inglesa nos anos iniciais do ensino fundamental*. São Paulo, 2022. Available at: [https://www.inglesnascolas.org/wp-content/uploads/2022/05/Diretrizes\\_Ingles\\_Anos-Iniciais-Molic-BritishCouncil-2022.pdf](https://www.inglesnascolas.org/wp-content/uploads/2022/05/Diretrizes_Ingles_Anos-Iniciais-Molic-BritishCouncil-2022.pdf) Last retrieved on: Jun. 01, 2022.

CLÜVER, Claus. Inter textus / Interartes / Inter mídia. *Aletria: revista de estudos de literatura*, v. 14, n. 2, 2006, p. 09-39.

---

<sup>13</sup> Original: “se envolva e vivencie a leitura e a literatura antes de simplesmente ensiná-las”

- COSTA LEITE, Patrícia Mara de Carvalho; RIZZUTI, Gabriela; RIBEIRO, Jalmir Jesus de Souza. Inglês na Infância, pra quê (quem?) Os Letramentos Críticos Aliados à Abordagem CLIL no Ensino de Língua Inglesa no Fundamental I: relatos de experiência. *Papéis: Revista do Programa de Pós-Graduação em Estudos de Linguagens-UFMS*, v. 26, n. 51, p. 01-21, 2022.
- DUBOC, Ana Paula Martinez. *Atitude curricular: letramentos críticos nas brechas da formação de professores de inglês*. Doctoral dissertation (Postgraduate Diploma in Linguistic and Literary Studies in English) - Faculty of Philosophy, Letters and Human Sciences, University of São Paulo. São Paulo, 2012.
- DUBOC, Ana Paula. Letramento crítico nas brechas da sala de línguas estrangeiras. In: TAKAKI, Nara Hiroko; MACIEL, Ruberval Franco. *Letramentos em terra de Paulo Freire*. Campinas: Pontes Editores, 2014.
- FESTINO, Cielo Griselda. The importance of the literary text in the teaching of English as an international language. *Todas as Letras-Revista de Língua e Literatura*, v. 13, n. 1, 2011.
- GIROUX, Henry. *Os professores como intelectuais transformadores: rumo a uma pedagogia crítica da aprendizagem*. Porto Alegre: Artes Médicas, 1997.
- HUTCHEON, Linda. *A theory of adaptation*. Milton: Routledge, 2013.
- JOUVE, Vincent. A leitura como retorno a si: sobre o interesse pedagógico das leituras subjetivas. In: ROUXEL, Annie; LANGLADE, Gérard; REZENDE, Neide Luzia. *Leitura subjetiva e ensino de literatura*. São Paulo: Alameda, 2013. p. 53-65.
- KOSTECKI-SHAW, Jenny Sue. *Same, Same but Different*. New York: Henry Holt and Company, 2011.
- KRAMSCH, Claire. The cultural component of language teaching. *Language, culture and curriculum*, v. 8, n. 2, p. 83-92, 1995.
- LAJOLO, Marisa. O texto não é pretexto. In: ZILBERMAN, Regina (Org.). *Leitura em Crise na Escola: As Alternativas do Professor*. Porto Alegre: Mercado Aberto, 1982.
- LOUIE, Belinda. Development of empathetic responses with multicultural literature. *Journal of adolescent & adult literacy*, v. 48, n. 7, p. 566-578, 2005.
- NAVAS, Diana. Leitura, literatura e educação: possibilidades de (re)escritura da realidade. *REVISTA DA ACADEMIA BRASILEIRA DE LETRAS*, v. 1, p. 25-34, 2017.
- NEWELL, Kate. Adaptation and Illustration: A Cross-Disciplinary Approach. In: LEITCH, Thomas (Ed.). *The Oxford handbook of adaptation studies*. New York: Oxford University Press, 2017a. p. 477-493.
- NEWELL, Kate. *Expanding Adaptation Networks: From Illustration to Novelization*. London: Springer, 2017b.
- NEWMARK, Peter. *A textbook of translation*. New York: Prentice Hall, 1988.
- NODELMAN, Perry. Decoding the images: How picture books work. In: HUNT, Peter (Ed.). *Understanding children's literature*. New York: Routledge, 2005. p. 128-139.
- NORTON, Bonny. *Identity and language learning: Extending the Conversation*. Bristol: Multilingual Matters, 2013.

PAULINO, Graça; COSSON, Rildo. Letramento literário: para viver a literatura dentro e fora da escola. In: ZILBERMAN, Regina; RÖSING, T. (Org.). *Escola e leitura: velha crise, novas alternativas*. São Paulo: Global, 2009. p. 61-79.

REIS, Eliana Lourenço de Lima. *Pós-colonialismo, identidade e mestiçagem cultural: a literatura de Wole Soyinka*. Belo Horizonte: Editora UFMG, 2011.

RIBEIRO, Jalmir Jesus de Souza; VIEIRA, Miriam de Paiva. IMAGENS QUE (TAMBÉM) FALAM: OS LIVROS INFANTIS E SUAS ILUSTRAÇÕES. In: *XII Seminário de Pesquisa - III Encontro Internacional - II Semana de Iniciação Científica de Letras*, 2020, Curitiba. Interseções, Diálogos e Expressões da Lusofonia, 2020. v. 1. p. 264-272.

SHORT, Kathy G. The Dangers of Reading Globally. *Bookbird: A Journal of International Children's Literature*. v. 57, n. 2, p. 1-11, 2019.

SOYINKA, Wole. *Aké: The Years of Childhood*. New York: Aventura, 1981.

TONATIUH, Duncan. *Dear Primo: A letter to my cousin*. New York: Abrams, 2010.

VAN DER LINDEN, Sophie. *Para ler o livro ilustrado*. Translated by: Dorothée de Bruchard. São Paulo: SESI-SP, 2018.

ZILBERMAN, Regina. O papel da literatura na escola. *Via atlântica*, n. 14, p. 11-22, 2008.