



Please note:

Enrolment will be made through ESSARP's web page. If you have enrolled for a course and will not be able to attend a single session or the whole course, please advise at the Centre as soon as possible. Please ensure a prompt start by planning to arrive in advance of the beginning of the session.

D1126 - Webinar - Criteria to Select Picturebooks

Dates: 03 June from 17:30 hs. to 19:00 hs. - 2025

Venue: Distance

Sessions: 1

Minimum attendance for certificates: 1

Vacancies per school: 5

For: Kindergarten and Primary teachers

Please enrol before: **2025, May 29th**

Facilitator(s): *Mag. Griselda Beacon MA*

Griselda Beacon is a teacher educator and specializes in literature & art in ELT. Her interests include literature, young learners, CLIL, creativity and critical interculturality. Passionate about art in education, Griselda carries out projects with literature, storytelling, drama, visual arts and creative writing to foster self-expression and creativity in diverse and inclusive English language classrooms. She holds an MA in Literature and Foreign Language Teaching from Philipps-Universität Marburg, Germany, and has been working in the field of teacher education and Primary curriculum development for over 20 years. She has been sharing her experience as an in-service teacher trainer and curriculum developer in Latin America, Europe, Africa & Asia. She is a co-author of *Together* (Oxford UP, 2018), an English coursebook series tailor-made for Argentina and co-editor of the book *International Perspectives on Diversity in ELT* (Palgrave, 2021). Griselda has taught Children's & Young Adult Literature, Creativity, Drama Techniques in the English Class and Play, Music, Dance & Literature in Pre-Primary Education at Teacher Training Colleges in Buenos Aires. She regularly works as a consultant for educational institutions, such as language schools (NILE - Norwich Institute for Language Education) in the UK, ELT publishers (Oxford University Press) & libraries. At present, she lectures in American Literature at Universidad de Buenos Aires -UBA. In her spare time, Griselda loves dancing, getting lost in bookstores and taking drama classes.

Objectives: Explore different picturebooks and pay attention to the architecture of the book, such as their structural design elements-layout, typography, integration of images and text to understand how these components contribute to storytelling and reader engagement.

Observe diverse elements which are relevant for the overall reading experience: interactive features, sensory elements, balance between visual and verbal narratives, to gain appreciation of the complexities involved in picturebook design and their impact on young learners.

Contents: In this workshop, we will explore, discuss, and analyse a variety of picturebooks to teach English to very young learners. We will examine the diverse elements that interact in the composition of picturebooks, including their multimodal nature, the interplay between text and illustrations, and the cultural representations they convey, their aesthetic proposal, community-based values and language level and quality. By examining these aspects, teachers will gain insights into selecting and utilising picturebooks that not only teach language but also enrich the holistic development of young learners.

We will choose from a selection of picturebooks written by Colin McNaughton, Mo Willems, Ed Vere, Anthony Browne, Leo Lionni, Eric Carle, Lucy Cousins, Todd Parr, Hervé Tullet, Michael Rosen, Virginie Morgand, Tomi Ungerer, Judith Kerr, N. Bryon & D. Adeola, Yasmeen Ismail, Jon Klassen, Carlson Ellis, C. Naylor-Ballesteros, Kevin Henkes, Peter Reynolds, Chris Raschka, Ed Emberley, Maurice Sendak, Julia Donaldson, Oliver Jeffers, Lisa Mantchev, among others.

Bibliography: Egan, Kieran (2005). *An Imaginative Approach to Teaching*. Jossey-Bass.
Hollenbeck, Mathleen M. (1999). *Teaching with Favorite Leo Lionni Books*. Scholastic.
Lazar, Gillian (2005). *Literature and Language Teaching*. Cambridge UP.
Maley, Alan (1994). *Short and Sweet. Short Texts and How to Use Them*. Penguin.
McRae, John (1991). *Literature with a Small "l"*. Macmillan.
Mourão, Sandie (2010). What's in a picture book? in Mourão, S. (Ed.) *APPInep: Celebrating ten years of teaching children in Portugal*. APPI.
Mourão, Sandie (2015). Response to picturebooks: A case for valuing children's linguistic repertoires during repeated read alouds. In Mourão, S. & Lourenço, M. (Eds.) *Early Years Second Language Education: International Perspectives on Theories and Practice*. (pp. 62-77). Routledge.
Mourão, Sandie (2016). Picturebooks in the Primary EFL Classroom: Authentic Literature for an Authentic Response. *CLELEjournal*, 4(1), 25-43.
Nodelman, Perry (2003). *The Pleasures of Children's Literature*. Allyn & Bacon.
Phillips, Diane. Et Al. ((1999). *Projects with Young Learners*. Oxford UP.
Pope, Rob (1995). *Textual Intervention. Critical and Creative Strategies for Literary Studies*. Routledge.
Read, Carol (2007). *500 Activities for the Primary Classroom*. Macmillan.
Read Macdonald, Margaret (1993). *The Story-teller's Start-up Book*, Atlanta: August House Inc.
Roche, Mary (2015). *Developing Children's Critical Thinking through Picturebooks*. Routledge.
Slattery, Mary (2008). *Teaching with Bear*. Oxford UP.
Worthy, Jo (2005). *Readers Theater for Building Fluency*. Teaching Resources.
Wright, Andrew (1995). *Storytelling with Children*. Series Ed. Alan Maley. Oxford UP.
Wright, Andrew (1997). *Creating Stories with Children*. Oxford UP.

Methodology: Workshop: The sessions will have a dialogical and interactive approach in which participants will discuss and apply concepts, brainstorm creative teaching ideas, develop supporting teaching materials and carry out tasks in groups.