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Esther Alabau Rivas

Esther.Alabau@uv.es

Universitat de València

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THE DEVELOPMENT OF A MULTILITERACY-BASED APPROACH IN LANGUAGE LEARNING: ENGAGING STUDENTS IN AESTHETIC READING

*EL DESARROLLO DE UN ENFOQUE PARA EL
APRENDIZAJE DE LENGUAS BASADO EN LA
MULTILITERALIDAD: ENVOLVIENDO A LOS
ESTUDIANTES EN LA LECTURA ESTÉTICA*

Resumen

Actualmente se necesita un paradigma teórico dinámico, un enfoque ecléctico para reorientar las dos metodologías que prevalecen sobre la enseñanza L2, dadas las limitaciones de patentes de ambos métodos: el enfoque comunicativo y la lectura y análisis de textos. La literacidad es un indicador clave de nuestra capacidad para construir y comunicar significados, así como para elaborar nuestros propios pensamientos. Mediante este trabajo aseguramos que la literacidad debe entenderse como un proceso pedagógico que va de la mano de la integración de la literatura en la enseñanza de un idioma, no como producto final. Para ello partimos de algunas propuestas que pretenden adaptar los modelos de literacidad a la nueva realidad social de las aulas y de la relevancia de las emociones estéticas que propicia el enfoque basado en la Multiliteracidad y sus aplicaciones en la educación, como el modelo triangular propuesto por Reyes-Torres (2012-2016). Se pone de manifiesto la importancia de los álbumes ilustrados en el proceso de comprensión lectora que llevan a cabo los alumnos-lectores y la necesidad de que estos conozcan el vínculo entre la palabra y el icono, así como que el docente-lector lleve a cabo una aproximación previa al texto literario y pueda integrarlo en el esquema de enseñanza-aprendizaje.

Palabras clave: Literacidad, multiliteracidad, emociones estéticas, creación de significado, pensamiento crítico, álbum ilustrado.

Abstract

Nowadays a dynamic theoretical paradigm, an eclectic approach, is needed for a reorientation of the two methodologies that prevail when we talk about L2 teaching – given the patent limitations of both methods–: the communicative approach and reading and analysis of texts. Literacy is a key indicator of our ability to construct and communicate meanings to elaborate our own thoughts. In this paper, we assure that literacy must be understood as a pedagogical process – that goes hand in hand with the integration of literature in the teaching of a language – and not as final product. To prove it, we will discuss concrete proposals that specifically aim to adapt literacy models to the new social reality of classrooms, the relevance of Aesthetic Emotions that a Multiliteracy-based Approach implies and applies to education, as for example the triangular model proposed by Reyes-Torres

(2012-2016). The relevance of picture books in the process of reading comprehension carried out by student-readers is highlighted. That is why it is essential that the student-reader knows the link between the word and the icon, in the same way that it is necessary that the teacher-reader carry out a preliminary approach to the literary text and thus be able to integrate it into the teaching-learning scheme.

Keywords: Literacy, multiliteracy-based approach, aesthetical emotions, making-meaning process, critical thinking, picture book.

Children who experience a critical approach to literacy learn to "read between the lines"
(Leland H., Harste C., & Smith, 2005)

1. Introduction

In this section of our article we present the two educational currents from which our research starts: the Literary Education and the Emotional Education. Briefly, we are going to explain what each of them is and how we relate them in our research. Our theoretical framework will be exposed with the purpose of showing the contemporary vision of both disciplines and their educational implications nowadays.

2. The Literary Education

Integrating language and literature has been excellently defended by authors such as Brumfit and Carter (1986) and McRae (1991). Betting on global learning, these authors consider that the stylistic and analytical perspective –which has accompanied the language teaching–, linked to the analysis of discourse and pragmatics, is not exclusive of the creative and flexible perspective that literature teaching describes. Clearly, they sought to draw a path towards an eclectic and necessary teaching-learning approach.

The Literary Education is an integrating epistemological framework of language and literature. Thus, it supports the reasoning that both share the same linguistic system, that is, understanding that the uses we can make in the daily life of the language are complementary to the aesthetic functions of literary language (Devis, 2006).

Moreover, the Literary Education –educating in literary reading–, combines the teaching of language and literature together with the awareness that the student belongs to the centre of the teaching-learning scheme (Colomer 1996, quoted in Ballester, 1999). The Theory of Reception analyses the relationship between reading (cognitive dimension: use of conscious, automated language) and meta-reading (metacognitive dimension: process of understanding and reflecting on that use). As part of the theoretical framework of the Literary Education, the Theory of Reception supports that reading goes hand in hand with a sequence of mental processes that the reader carries out when reading (reasoning, interpreting and understanding) and therefore, provides a cognitive perspective to this innovative approach.

Mendoza (2008) argues that the Literary Education is based on three pillars: a) the literary competence is built by the learner, based on the knowledge that the Literary Education provides her/him; b) the coherence and meaning of the text are elaborated by the reader, thanks to the knowledge

he/she has built; and c) interacting with the text, in this way, is a source of enriching learning for the reader, an example of contextualized language in use (the maximum expression as an instrument of communication) as well as an opportunity for aesthetic enjoyment.

2.1. Building knowledge, creating meaning, reading in a comprehensive way

Language learning is an interactive process, where the growth of the individual and the group is enriching due to several factors. Besides, Reyes-Torres (2012-2016) asserts that literacy is an evolving concept –broad and complex– and this allows us to say that there are literacies or multiliteracy today, considering, on the other hand, the diverse levels of knowledge and the set of skills and competences that contribute to the students' socio-cognitive development.

At this point, it is necessary to address two fundamental concepts. The concept of "interthinking" involves including the ideas of others or, in other words, thinking collectively. This can be done orally, fostering spaces for the contribution of useful reflections by and for each member of the group. Also, the concept "intercommunication" refers to the system that allows effective communication between students, framing their role such as active element in the construction of their learning. In other words, these two concepts support the premise that learning is a social process, we learn by doing and thinking and talking are related to the creation of knowledge (Littleton and Mercer, 2013).

The contribution of each student-reader –a term we are going to delve into later on– has a role and its consequent importance, both for himself/herself and for the class. This is because each reading is unique, although two people read the same text, the creation of meaning varies in each of them. This happens due to the characteristics of each student-reader, since there are not two students that face the reading with the same attitude, they do not have the same inferential capacity (aspect on which we are going to talk in another section) nor the same literary-background, etc. (Kendeou, Rapp and Van den Broek, 2003, Gómez, 2013). Thus, it is necessary to take into account the sociocultural context and the profile of the student (mainly composed of an attitude and an identity) in the construction of knowledge as well as the expression of critical thinking that, as we have pointed above, allows the student to be an active agent of the teaching process-learning (Roche, 2014).

2.2. The Emotional Education

The Emotional Education seeks the development of a series of emotional competencies as well as the intelligence to which it gives its name. However, referring only to this aspect of the discipline would be to delimit its definition.

Self-awareness, self-regulation, motivations, empathy and social and communicative skills, are target contents of the Emotional Education. From this standpoint, the Emotional Education starts providing with knowledge of how our brain works emotionally; knowledge of basic emotions rising and how can we recognize them in us; knowledge of stimuli that foster our emotions to rise; and knowledge to help us discovering those stimuli which excite emotions in others.

Every time we get excited we are generating an adaptive response and, therefore, educating in emotions (knowledge/literacy, awareness of them –emotional responses– what is an emotional stimulus, how to regulate them, emotional socialization, etc.) is to train a series of skills. Emotional intelligence is trainable and measurable as all intelligences are.

Teachers are a role model for their students: the way they handle their emotions will be a reference for the students. Martin and Boek (1997: 181) affirm that students who have teachers emotionally intelligent enjoy attending school, learning without fear and building a healthy self-esteem.

And what about student motivation? It is known that the word motivation comes from the Latin "*movere*" and that already at its root we find the action of moving, of feeling driven and/or pushed to do something. This is why the motivation is constituted by all the factors capable of arousing, maintaining and directing the behaviour toward an objective. In schools we must promote the search for a balanced emotional activation, as well as the detection of negative emotions: this is a "*sine quanon*" condition so that learning (in the broadest sense of the word) would be possible.

Since the acceptance of the theory of Multiple Intelligences (Gardner, 2011), it seems that we have accepted that intelligence is not unique, it is multiple, and each person has a unique combination of strengths and weaknesses. Two of the intelligences proposed in the 1980s by Gardner were the intrapersonal and the interpersonal. In 1990 Salovey and Mayer united these two concepts and coined the term Emotional Intelligence. For them it is defined as the ability to manage feelings and emotions, discriminate between them and use this knowledge to direct their own thoughts and actions.

By the way, emotional competencies can be grouped into two main blocks: the abilities of self-reflection (intrapersonal intelligence) and the ability to recognize what others are thinking and feeling (interpersonal intelligence), making use of social skills, empathy, capturing non-verbal communication, etc.

Goleman (2018) has already said: "[...] todos nosotros tenemos dos mentes, una mente que piensa y otra mente que siente y, estas dos formas fundamentales de conocimiento interactúan para construir nuestra vida mental" (p. 43). In line with his affirmation, we intend to bring about situations in which the student-reader can explore the literary texts intellectually and emotionally. Furthermore, the researcher Francisco Mora (2013), who is specialized in Neuroscience, proves that you only can learn what you love and what really means something to you. Mora asserts that emotion is needed to foster curiosity, attention and memory and, of course, emotion is the essential element in the learning process.

3. Discussion

Once we have summarized the theoretical framework of our investigation in the previous section, in this part we delve into specific concepts that we embrace from each discipline, how they are defined, how we relate them, why we consider them enriching contributions and the resource that we work with.

3.1. Defining Literacy

Kern (2003: 16) asserts that: "Literacy is the use of socially-, historically-, and culturally-situated practices of creating and interpreting meaning through texts. [...] It draws on a wide range of cognitive abilities, on knowledge of written and spoken language, on knowledge of genres and on cultural knowledge". Thus, literacy must be understood such a pedagogical process which goes hand-in-hand with literature integration in language teaching and it is not a final product. In this paper we are going to explore the idea we defend: literacy is a needed didactic approach.

Necessarily, a literacy-based approach and the inclusion of literary education must go together in the L2 teaching curriculum. Thus, from this union it is born the purpose to enable us to interpret, transform and be critical of the discourse, making use of a variety of contexts and textual genres (oral, written, visual, etc.). In other words, it enables us to construct and communicate meanings, to elaborate thoughts, at the same time as we use the language to read and understand texts of all typologies (Reyes-Torres, 2016).

For this reason, we contemplate the L2 learning as an interactive process, where the socio-cultural context and the profile of the student (mainly composed of an attitude and an identity) are added to the construction of knowledge. That is why learning can't be objective, we create meaning. It is therefore undoubted that the student develops the imagination, reflects autonomously and can reach critical conclusions of his/her own, becoming an active agent of the teaching-learning process (Cerrillo, 2010; Ballester, 2015; Leland et al., 2005; Reyes-Torres, 2018, *in press*).

The social practice, a cultural process and a sociocognitive activity are the three elements that form the basis for the development of literacy (Wise, Andrews and Hoffman, 2010; Reyes-Torres 2012-2016; Paesani et al., 2016). Social practice varies according to the social context and is embedded in cultural practices. A cultural process marks the rhythm of change, transformation, said otherwise, it characterizes the process as dynamic. Finally, a sociocognitive activity is connected with the concepts of scaffolding and MKO (More Knowledgeables Ones) because it seeks to make the student go beyond his/her comfort zone and to make him/her feel comfortable in a learning safe environment. Student are sharing different learning rhythms and styles, from which they can benefit to give rise to a nascent and constant synergy.

The seven principles of Kern (2003) seek the development of literacy, aiming to bridge the gap between the so-called "communicative language teaching" and "literary teaching", in addition to incorporating this socio-cognitive vision we have commented above. These principles are those that follow:

1. Interpretation. The literary work contains the author's vision and seeks the reader's creation of his/her own vision. We find a double interpretation of the world.
2. Collaboration. A text becomes meaningful to the reader depending on the reader, whether the writer thought about an audience and his or her ability to understand the text.
3. Conventions. Cultural conventions affect the writing and reading of any text.
4. Cultural knowledge. There is a risk of cultural misunderstanding when the reader and writer face a contained cultural system in the text that differs from their own.
5. Problem solving. Reading and writing allow us to be immerse in diverse units of meaning that allow us to address each text according to our literary management (which depends on our linguistic, literary and cultural knowledge).
6. Reflection and self-reflection. We think about language: both the author and the reader know that language has a union with the world and with themselves, so they intend to unravel this.
7. Language use. Our language knowledge allows us to go beyond aspects such as lexicon or grammar, when we need to use it in order to create speech (spoken or written).

So, having reached this point let's talk about the multiliteracy-based approach or "pedagogy of multiliteracies" (López-Sánchez, 2009; The New London Group, 1996-2000; Cope & Kalantzis, 2009; Reyes-Torres & Alabau, 2016). Imagine, for a moment, that we are about discovering Wonderland and we put ourselves in Alicia's shoes, that little girl who went through a door to reach an amazing world. The possibility of reaching other worlds, from that room, is what we call "a multiliteracy room". Each literary text –with its defining characteristics– is a wonderful world: multiliteracy is the key to reach it and, this is why we understand multiliteracy as a pedagogical process.

A broad understanding of teaching and learning, as well as communicating and thinking leads us to go beyond from a literacy-based approach, to realize that a multiliteracy-based approach is the needed unified approach. However, before concluding this section a final note on

the "multiliteracy model" is necessary: we want to mention here the relationship of this approach with the development of the five basic skills. These skills are: reading, listening –input–, writing, speaking –output– and critical thinking. Once there were only four abilities considered important because they guaranteed reception and creation in communicative schemes and contexts. With our approach we pretend the development of the fifth, which, in turn, enhances the development of the other four skills. This is because the fifth ability (thinking critically) needs the feedback that exists between all them, in other words, to their needed relationship (Cassany, 2005-2006; Reyes-Torres, 2014-2016).

As we were saying, at the beginning of this section, social practice together with cultural process and the sociocognitive activity are the factors that combined are changing our vision of language learning, for this reason, we introduce the Reyes-Torres triangular model relating it to the development of the literary competence.

3.2. Implementation of Reyes-Torres' proposed model: developing the literary competence

The literary competence is understood as the set of skills and knowledge that are activated before a textual stimulus (spoken or written) and that allows us to communicate, carry out associations of ideas, reason and reflect, in an effective and critical way (Reyes-Torres, 2014; Mendoza, 2004; Ballester, 1999; Lázaro Carreter, 1987).

Reyes-Torres' contribution to the domain is his triangular model to develop de literary competence (2014). Hereunder we explain the three dimensions that shape this model:

- a) The constitutional and cognitive dimension. Every reader addresses the text with an attitude that defines him/her as a reader, a reading-identity related to the individual's ability to think. This is considered by the author, who uses the term "the reader's basic machinery", when he explains this first dimension.
- b) The level of performance that takes place from the linguistic and literary knowledge. Linguistic and literary knowledge are an internalized knowledge and this dimension refers to the use we make of them when reading.
- c) The sociocultural and aesthetic dimension. Understood as the dimension that seeks the reader to expand his/her mind by developing his/her ability to think; It is from this dimension that the author defends the interactive, creative and dialogical relationship that the reader establishes with the literary text. However, it is noteworthy that this dimension contemplates the aesthetic enjoyment and, therefore, the aesthetic emotions that the reader can find when reading.

Reyes-Torres (2014) points out that an effective development of the literary competence on the part of the student-reader implies that the he/she can self-regulate effectively the three dimensions explained above, either by making an oral or written use of the language. With this model a significant level of literary-engagement can be reached, because it is focused on the student-reader improvement and, more precisely, his/her ability "to move from language users to fluent comprehensive readers, and most importantly, to read for pleasure and think critically" (Reyes-Torres, 2014: 1).

3.3. Making-meaning process and critical thinking

Looking for a definition of critical thinking that fits with our vision, we highlight Roche's (2014: 15), because we consider that her definition fits with our vision: "Critical thinking means

thinking for yourself. It is the opposite of receiving information passively [...]. Critical thinking requires effort because it involves active engagement with ideas”.

On the other hand, Facione (2013) explains the six cognitive skills which are involved in critical thinking:

- Interpretation. Comprehend and express meaning of a wide multimodal resources.
- Analysis. Examining ideas and statements, detecting them in a discourse.
- Evaluation. Assessing the logical strength of a person's statements.
- Inference. Making an intelligent guess from the information selected as relevant.
- Explanation. Giving reasons in a compelling and convincing way.
- Self-regulation. Monitoring one's own cognitive activities in a self-consciously way.

We say that the reader is a meaning-maker because he/she constructs flexible mental representations in memory, representations that he/she uses trying to understand the text: as reading is thinking, understanding is giving meaning (Gárate Larrea, 1994, Cassany, 2006, Van den Broek, Kendeou, Lousberg and Visser, 2011, Mendoza, 2008).

Meaning-making is possible when we reflect and infer, in other words, when –given a specific communicative context– we find implicit knowledge in the discourse and we get involved in it. Inferences are defined such as “concretions of knowledge and partial conclusions” ratified by the text and they occur during the reading –when the comprehension is taking place, the constructive process– and after the reading –the retrieval, re-constructive process (Escudero, 2010; Mendoza 2004). The on-line inferences are the first type and the off-line inferences are the second ones (Van den Broek, Kendeou, Lousberg and Visser, 2011). In another section, we go over the on-line inferences and how they are related to the aesthetic reading and the aesthetic emotions.

3. 4. The reader-learner and the reader-teacher

When reading, readers can move with the protagonist through a fantastic world. The idea is to transform the role of the student, let him/her to occupy the central position in the teaching-learning scheme. To achieve this goal, when we implement the multiliteracy-based approach, we consider that his/her role must change, and he/she must become a student-reader, just as the teacher must become a teacher-reader. The reason is simple: if the teacher reads, the student will read, if the teacher gets excited, the student will get excited.

Teachers have a great responsibility. A teacher must know well the literary work that he/she brings to the classroom, having read it is not enough: he/she has to deconstruct it (knowing its narrative-emotional structure, its characters, its setting, its changes of direction in the story, etc.); he/she has to prepare the activities –*ad hoc*– that will guide the comprehensive reading; he/she has to establish what aspects of the literary education wants to work as well as the ones from the emotional education; he/she has to mediate between the literary work and the student-reader; he/she has to try to introduce situations that encourage emotional and aesthetic experiences.

The reader-teacher is a researcher. It is necessary that he/she captures the needs of his/her students, as well as their interests and curiosities. The students-readers can propose the topics on which they want or that they would like to work on, they can participate designing the materials, contributing with ideas and reflections to build the learning among all the students-readers of the class. For our research we carried out a preliminary contact with the group of students with whom we were going to work: from a questionnaire and an open debate for free expression, we discovered that integration and self-esteem were recurrent themes, as well like fantasy and creativity. Our conclusions

determined the picture books that we would use in the research and the materials that we would design for the data collection.

A reader-learner builds his/her knowledge and, in addition, regulates his/her literary learning in a conscious way. The theories of "interthinking" and "intercommunication" support collaborative learning –as we have described previously– and the student-reader needs several factors for meaningful learning: a safe learning environment and recognize their peers as elements of those and with whom he/she can learn. On the other hand, the reader-learner needs to recognize the reader-teacher as a guide: it is not about saying what is right and what is wrong, but about telling him/her what his/her strengths are and which ones he/she can improve.

3.5. Picture books as a resource for FL teaching

Many authors have tried to define what a picture book is and, nowadays they agree considering picture books such as authentic materials that can be used to foster FL learning and critical thinking (McClellan, 2000; Roche, 2014). We define picture books as multimodal texts because they contain more than one form of language, more than one communicative channel. In addition, we affirm that they are an artistic-literary product which graphic-verbal code is based on a synergistic relationship.

Perry Nodelman (2010) supports:

The simplest text, the simplest picture can be meaningful only in terms of its relationship to the entire body of the language it is written in, the entire complex network of meanings and values of the culture it exists in, the entire body of adult knowledge that understands and defines children as lesser and different (pp. 23-24).

Besides, the author encourages us to appreciate this type of literary texts mainly because picture books contain a double code consisting of written language and visual language. Reading this type of literary texts is possible thanks to the relationship between both codes –which can be connected or be independent– that is why it is of vital importance for the reader to be aware of the link between word and icon. Thus, reading is an interactive process, the reader is in an interactive relationship with the text and he/she is developing the nexus between the written and the illustrated text: the reader isn't a passive receiver.

In words of Nikolajeva (2010: 27): "visual literacy is just an essential component of a child's intellectual growth as the ability to read verbal texts". To explain this idea, we raise the following question: how do we know that a character is happy or sad, when we read? We are able to infer that emotion from the text, but what about young readers? This is, for instance, an example of how the visual literacy helps them to read the literary text, giving them an implicit information that they have to decode.

In the case of our research, we work with illustrated literary texts, with stories and tales. The general structure of the narrative (beginning, middle and end) is the archetypal structure of the stories, which facilitates the reader to identify and recognize the elements that he/she has already read in other texts such as: protagonist, antagonist, conflict, etc.

Below we present the picture books we are using in our research. In addition, we summarize their characteristics and include one example of the materials we have designed to foster an aesthetic reading: "*Reading between the lines*".

These are questions we work on with our students –sometimes orally, sometimes writing, sometimes as a quiz, etc.– while they are reading in class. The objectives of these questions are reflecting, making-meaning and thinking critically.

McClellan (2000) is another author who supports the use of picture books to stimulate critical thinking in students, in addition to pointing out that they are a particularly useful tool for second language learning. Her work highlights how picture books help those teachers who are looking for ways to enhance their teaching, because picture books connect the cognitive and metacognitive dimensions implied when reading in a comprehensive way. However, we pretend to go a step further with our multiliteracy-based approach: since the complementarity between cognition and emotion is real and necessary we, as teachers, have to bring the emotional revolution to the classroom.

<i>Amazing Grace</i> – Book description	<i>The Magic Paintbrush</i> – Book description
Book cover	Book cover
	
<ul style="list-style-type: none"> • Publication date: 1991. • Place: London, UK. • Publisher: Frances Lincoln Children's Books. • ISBN: 978-1-84507-749-5 • Level of complexity: Low-Medium. • Type of illustration: Realistic. 	<ul style="list-style-type: none"> • Publication date: 2003. • Place: London, UK. • Publisher: Macmillan Children's Books. • ISBN: 978 – 0 – 333 – 96443. • Level of complexity: Medium-High. • Type of illustration: Realistic.

Table 1.

	<i>Amazing Grace</i>	<i>The Magic Paintbrush</i>
	Mary Hoffman/Caroline Binch Author/ Illustrator	Julia Donaldson/Joel Stewart Author/Illustrator
Summary	Grace likes to read and act out the stories. At school her class will represent Peter Pan and she, excited, presents herself as a volunteer for the role. However, she discovers that her classmates don't believe that she could do it well: first, because she is a girl and secondly because Grace is black.	Shen is a girl to whom an old man gives a magic paintbrush with one condition: she can only draw to help the poor. However, the emperor captures Shen and orders her to paint a tree that gives gold coins to him. Shen refuses to do it and the Emperor's wrath has consequences.

Table 2.



	<i>Amazing Grace</i>	<i>The Magic Paintbrush</i>
Literary Education "Reading between the lines"	<ol style="list-style-type: none"> 1. Why does Grace disguising when playing? 2. What does Grace do after the walk with her grandmother? 	<ol style="list-style-type: none"> 1. What would you do with a magic paintbrush? 2. How can you stop the Emperor?
Emotional Education "Reading between the lines"	<ol style="list-style-type: none"> 1. How do you think Grace feels when she reads a story? 2. How do you think Grace feels when her classmates explain the reasons why they think she can't be Peter Pan? 	<ol style="list-style-type: none"> 1. Everything you imagine becomes true. How do you feel? 2. You have to save the village. How do you feel?
Reading both codes: Visual literacy		
Reading both codes: Written text	<ol style="list-style-type: none"> a. The play was a big success and Grace was an amazing Peter Pan. b. "You can't be Peter Pan" said Raj "that's a boy's name". But Grace kept her hand up. 	<ol style="list-style-type: none"> a. Now Shen sits in a prison upon a cold stone floor. b. But Shen is painting silently while distant hoofbeats sound.

Table 3.

3.6. Engaging students in Aesthetic Reading

We can define the concept of aesthetic reading as that reading that allows us to be immerse ourselves in it, allowing us to associate ideas, create reasoning, build the meaning of the text

consciously, become aware of different messages and emotions, etc. (Rosenblatt, 1986; Pike, 2003; Temple, Martínez Et Yocota, 2010).

From the constructionist perspective (Graesser, Singer, and Trabasso, 1994; Kintsch and Van Dijk, 1983; Escudero, 2010) the reader creates, invents and imagines what are the motivations of the characters, their feelings, their physical appearance; the causal relationships between events; the consequences of these events that he discovers as he progresses in the reading of chapters or in other parts of the narrative. All these connections are possible thanks to the inferences and depend on:

- a) The assumptions that the reader carries out according to his/her goals. These assumptions are based on a deep level of information processing since they are based on semantic connections and the situational reference model created.
- b) Coherence assumptions (at the local level –between phrase and phrase, for example– and globally –between fragments of the text or treating the text itself as a unit of meaning).
- c) Explanatory assumptions. The reader establishes the reasons for events, events, actions of the characters, etc.

Alabau (2016: 161-178) explains that according to the Construction-Integration Model of Kintsch (1978) these are the inferences that are given online:

1. Referential inferences or semantic relationships. To connect a unit of meaning or propositional unity with an anaphora, for example, the reader searches for the "referent" of that proposition.
2. Causal background inferences. Along with referential inferences, the inferences that seek the causal antecedent give local meaning to the text, seeking the reason for an action.
3. Superordinate goal inferences. At a level of global coherence, these inferences seek the relationship between the superordinate goal of the characters that motivate explicit actions in the text.
4. Global thematic inferences. These inferences integrate characters, events, temporality, space, etc., to look for the text's background (plot, argument, moral...).
5. Facilitating inferences of the emotional reaction of the character. They allow the reader to empathize with the character, to better understand the reason for their decisions and reactions. These are the ones we want to work on.

The comprehension of emotions in narrative text is a complex process. The learner-reader must have a mental model of understanding (such as microworld), to connect his/her knowledge of emotions and of the world. By the way, this connection only can be achieved generating inferences and being aware of the emotional reactions of the characters and what is the reason that has awaked them (obstacles, the goal, intrapersonal or interpersonal conflicts, etc.). Moreover, thinking about a future emotional state of a character in the literary work, it depends on it to generate these emotions in the reader (Vallejo, 2002).

3.7. Aesthetic Emotions in Education

The emotional revolution comes hand in hand with the literary texts, the aesthetic reading and the aesthetic emotions. How is it possible to infer and make-meaning through the aesthetic emotions? Actually, the literary texts are generators of situations of aesthetic reading and this is due to (Bisquerra, 2009):

- a) The concept of "representational art". Imagination and fiction represented through arts (literature, theatre, narration, movies, etc.) lead us to "recognise" those emotions that the characters are feeling.

- b) The paradox of fiction. Why we are able to get excited from different "fictional" setting, scenes, realities, contexts and characters.

Aesthetic emotions are the least investigated emotions and our research is focused on understanding how and under what conditions they are generated. In our research we try to stimulate the generation of different basic aesthetic emotions, through picture books –that we consider artistic representations and we have previously analysed, in order to help our reader-learners to discover the pleasure for reading.

The question now is: how are aesthetic emotions related to critical thinking, foreign language teaching and picture books? All learning process is emotional: so there it is, learning to get excited and enjoying being excited would be a good way to motivate for learning a language, since there is a direct relationship between emotion and motivation (Bisquerra, 2009).

Beardsley (1966, cited in Bisquerra, 2009) states that: "The clearest way I can think of to talk about aesthetic value, then, is this: The object has certain properties [...]. On account of these properties, it is capable of arousing a certain complex of sensations and feelings" (p. 32). She tries to answer the following question: "What reason do we have to think that it is desirable for people to have experiences of aesthetic enjoyment and to develop the capacity for such enjoyment?" She states two answers: a first group which reasons are directly connected to episodic psychological effects, and a second group that argues that aesthetic enjoyment develops particular abilities or psycho-logical faculties classified in a) feeling and/or emotion; b) imagination; and c) perception (pp. 34-35).

The literary texts awaken in the reader a "resonance box" that is registered at a conscious level and another unconscious, variable according to the own and particular aesthetic sensibility. The comprehensive reading will activate the records that generate those stimuli that give rise to unique emotions for each reader. Therefore, following with the musical metaphor, the soundboard amplifies or modulates the stimulus, besides being a determining element of the aesthetic value that will be granted to the literary text.

4. Conclusions

Sulzby and Teale (1991: 727-757) said: "Storybook reading contributes to children's concurrent writing, intellectual, emotional and oral language development" (p. 731) and with this in mind, we do believe that we are putting our best foot forward. As we have highlighted in the section about the multiliteracy-based approach, the development of the five basic skills is one of the factors that has enhanced the paradigm shift. Although we believe that we are only seeing the beginning of it, positioning literature in the place that it belongs to as the highest expression of language, creativity and communication will conditionate every new researches and language-learning theories.

As teacher-readers we are encouraging spontaneous interactions between student-readers that lead to collaborative learning among equals. In addition, all the perspectives of the story are contemplated, analysed and complemented, that is, each student is able to build his/her vision, and this is added to the vision that his/her colleagues have built. Teachers must bring literary texts to the classroom, from the perspective of the literary curiosity and the pleasure of reading. Our work will be useless if we do not know the literary work well and we have analysed it beforehand to conduct its comprehensive reading. We are the agents of the teaching-learning scheme that guide the creation of knowledge, that awake the passion for reading and that draw a path for those students-readers who, in the future, will be able to get closer to other literary texts by themselves. They will be able of

this because their learning context make them feel confident and it was adapted to their needs and interests.

A teacher-reader encourages his/her students to try, to be brave and exploring the books emotionally, intellectually and aesthetically. Every narrative text has a sequence of key moments that we can detect, carrying out a simple previous analysis. As the teacher-reader has already explored the work and has prepared the reading materials, it may seem that for the students it will be simple to read the text, making meaning or thinking critically. Nevertheless, we want to remember that each reading is unique, and that the teacher-reader is just one effective guide that leaves his/her students-readers to develop a interactive relationship with the text, looking for the particular meaning that each student-reader can give to it.

Our proposal is to address the emotional conflicts that appear in the stories, to identify the aesthetic emotions and relate them to the reader's own emotions. The stories we have selected contain a series of conflicts that can be tackled from Gardner's interpersonal and intrapersonal intelligence (2011). Together, these two intelligences are named "emotional intelligence" by Salovey and Mayer (1997). Therefore, our proposal allows us to relate each reading to the thematic areas of the emotional competencies, broke down by the Emotional Education.

Without a doubt, the main objective of our research is looking for the conditions that allow creating spaces to interpret and respond in an aesthetic and emotional way to literary texts. Finally, we affirm that the multiliteracy-based approach, together with the presence of aesthetic emotions and with the aesthetic reading, is the key to talking about meaningful learning. The student occupies the leading role in his/her learning –since he/she is no longer a mere receiver of content but is an active agent in the construction of knowledge. Steve Jobs (2005) said: "Stay hungry, stay foolish" and we close this article reflecting on these words. He tried to inspire people to not stop learning, to believe that there are changes that are possible. In short, our research philosophy looks for staying hungry for knowledge and leaves the door open to those ideas that contain that brilliance of revolution.

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