

## **Approaching the Reality of Seasonal Workers through the Picture Book *Migrant* (Trottier & Arsenault, 2011) to Delve into Intercultural Education and Emotional Literacy: A Multimodal Study**

*By María Martínez Lirola\**

Children's picture books contribute to their socialization and to broadening their cultural perspective. The main objective of this article is to explore the reality of seasonal workers, specifically the story of a Mennonite family that travel from Mexico to Canada as migrant agricultural workers. To do this, we delve into the multimodal analysis of the picture book *Migrant* (Trottier & Arsenault, 2011). The analytical tools employed in this study are based on the model for reading visual narratives in picture books, proposed by Painter, Martin, and Unsworth (2013) and on Kress and van Leeuwen's (2021) Visual Social Semiotics, which are useful models for the analysis of multimodal texts. The methodology is qualitative-descriptive: the main compositional and interpersonal characteristics of the picture book will be analysed in order to examine the way multimodal meanings help to explore the characters' reality and feelings, which will offer students the possibility of enhancing emotional literacy. The main categories of the analysis will be the layout, framing and focus patterns (compositional meanings) to delve into the portrayal of the characters and into the way the protagonists are foregrounded. In addition, the types of angles, social distance and intimacy, image and gaze will be analysed in order to observe the interpersonal meanings that define the relationships between characters and readers. As a conclusion, the analysis reveals that this picture book is a useful didactic tool to explore both the feelings of seasonal workers and their reality as migrants for a short time. This contributes to introducing intercultural education and emotional literacy in the teaching-learning process, which will benefit children's socialization and their development as global citizens.

*Keywords:* picture books, intercultural education, emotional literacy, migration, multimodality

### **Introduction**

The benefits of children's picture books for their socialization are unquestionable because they recreate social topics and transmit ideologies and values that can be helpful for children (Nikolajeva & Scott, 2013; Orgad, Lemish, Rahali, & Floegel, 2021; Painter, 2018). Thus, the multimodal representation of social realities in picture books helps children to understand the world at the same time that they develop their cultural schemas. Following Baguley and Kerby (2021), these books are “[...] a powerful ideological tool, one capable of making an unchallenged contribution to social and political discourse” (p. 2).

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\*Professor, University of Alicante, Spain & University of South Africa (UNISA), South Africa.

This article will focus on a picture book about migration called *Migrant* (Trottier & Arsenault, 2011) for two reasons: 1) it has a simple plot about the reality of seasonal migrants, which is a type of migration that is not normally foregrounded, and 2) it can be used with pedagogical purposes so that children delve into the reality of the said migrants. The fact that picture books are short means that the topic and the emotions associated with them have to be clearly stated through the plot. Following Nikolajeva and Scott (2013): “We may generally observe that picture books tend to be plot-oriented rather than character-oriented. Further, the plot itself is often too limited to allow much development, which means that most characters are static rather than dynamic, and flat rather than round” (p. 82).

The story is about Anna, a child in a low-German-speaking Mennonite family that travels with her family from Mexico to Canada as migrant agricultural workers to harvest fruit and vegetables. The narrative tells readers how she feels: like a rabbit because her family occupies an empty farmhouse near the fields, like a kitten as she shares a bed with her sisters, even a bird migrating, and how she longs for tree-like permanence in a home she can call her own instead of being like a “feather in the wind”. This book describes what it is like to be a child in a migrant family.

The main objective of this article is to explore the reality of seasonal workers by delving into the multimodal analysis of the picture book *Migrant* (Trottier & Arsenault, 2011), paying special attention to the compositional and interpersonal characteristics. The research question is: what are the main interpersonal and compositional characteristics observed in *Migrant* (Trottier & Arsenault, 2011) to transmit the reality and feelings of seasonal workers? Exploring the relationship between the written text and the visual in the said book will shed light on the main difficulties that a Mennonite family has while doing seasonal work in Canada.

The narrative will help children to be aware of the importance of understanding the challenges of seasonal workers by reading Anna’s story as a migrant child. Thus, their system of beliefs will include realities different from their own (Osorio, 2018), which will contribute to the development of critical thinking (Gichuru, Maton, Nagel, & Lin, 2024). In this sense, children will be given the opportunity of thinking about the different reasons why people migrate. In fact, the picture book under analysis describes people migrating as a family to work as seasonal workers. Thus, the stereotypical representation of migrants or refugees as people who arrive in a country with no job and no resources is overcome.

Reading *Migrant* (Trottier & Arsenault, 2011) gives children the opportunity to develop hospitable attitudes towards migrants, because sometimes they come to do the work that people from the main group do not want to do. In addition, children can overcome the “culture of aversion” that sometimes surrounds migrants and refugees (Amin, 2012). Also, this picture book can be useful to help children to understand others’ emotions. In Nikolajeva’s (2018) words:

Yet as picture books are likely to be the first kind of books that emerging readers encounter, they may potentially offer a powerful tool for understanding one’s own and other people’s emotions, in particular for pre-literate readers with a limited ability to make connections between the experiencing of an emotion and its verbal signifier (p. 110).

In addition, respect for cultural differences is promoted with picture books on migration because children can observe and contrast different ways of doing things (Monoyiou & Symeonidou, 2016). Thus, intercultural communicative competence is also developed (Porto, 2015; Tomé-Fernández, Senís-Fernández, & Ruiz-Martín, 2019), which will extend children's perspective on other cultures and on the reality of migrants. Exploring *Migrant* (Trottier & Arsenault, 2011) is also useful to discover migrants' feelings as seasonal workers. In this sense, the book can help children to develop emotions such as empathy through the intercultural aspects observed in the story.

## Literature Review

This section is divided in two subsections. The first one focuses on Visual Social Semiotics and multimodality, due to the multimodal nature of the picture book selected. The second one concentrates on intercultural education and emotional literacy, because the picture book selected is convenient for introducing the said pedagogical framework and literacy in the teaching-learning process.

### Visual Social Semiotics and Multimodality

The analysis of the choices of semiotic systems that create multimodal texts has been studied in the last decades in order to explore the intersemiosis among them to convey meanings (Martínez Lirola, 2022a; Moya-Gujarro & Martínez, 2022; Moya-Gujarro & Ventola, 2022; Painter, 2018; Pinar, 2015). Visuals play a key role in the transmission of meanings and ideology in multimodal texts in general and in picture books in particular. For this reason, they have to be analysed with the verbiage to see how both modes complement each other (Hamer, Nodelman, & Reimer, 2017). In fact, picture books are useful for children's socialization and development due to the values and ideas that they transmit. In addition, their multimodal nature makes them useful for the acquisition of multiliteracies and for multimodal reading comprehension (Kümmerling-Meibauer, Meibauer, Nachtigäller, & Rohlffing, 2015).

Kress and van Leeuwen's (2021) model of Visual Social Semiotics will be used to interpret multimodal texts. It is based on Halliday's theory of Systemic Functional Linguistics (SFL) (Halliday, 1978), in which three types of meaning (metafunctions) are considered in each text: ideational (what is represented), interpersonal (who is represented and how they interact), and textual (with what means are the people and places represented) (Halliday & Matthiessen, 2014). These metafunctions are called representational, interpersonal and compositional in Kress and van Leeuwen's (2021) model, developed by Painter, Martin, and Unsworth (2013) for the specific analysis of picture books. The main features of the interpersonal and compositional metafunctions, the ones of interest in this article, will be discussed in the following paragraphs. The representational metafunction will be explored in other studies, due to space limitations.

Regarding the interpersonal metafunction, there are three types of systems (Kress & van Leeuwen, 2021): (i) image act and gaze, (ii) social distance and intimacy, and (iii) involvement and power. Painter, Martin, and Unsworth (2013)

refer to social distance, attitude, contact and modality. In ‘image and gaze’, characters’ images are ‘demands’ when characters gaze at the viewer, whereas ‘offers’ present characters without that gaze. ‘Social distance’ focuses on characters’ representation as ‘close-up’, ‘mid-shot’ and ‘long shot’. Painter, Martin, and Unsworth (2013) refer to the system of proximity parallel to social distance by analysing “the closeness or otherwise of the characters to each other in the image at any moment in the narrative” (p. 16). The analysis of ‘involvement and power’ concentrates on the horizontal and vertical angles. Thus, there is involvement with the audience if characters face viewers ‘front on’ in the horizontal angle. Nevertheless, the use of oblique angles involves detachment. By contrast, viewers are given power if they look down, and what is looked down appears vulnerable and weak (Kress & van Leeuwen, 2021, pp. 134 ff.).

Regarding the compositional metafunction, Kress and van Leeuwen (2021) propose the systems of ‘information value’, ‘salience’ and ‘framing’ to explore the way meanings are organised in multimodal texts. Thus, ‘information value’ focuses on the location of elements: the right side of the page is associated with new information and the left with given information; the upper part of the layout is the ‘ideal’ and the lower part is ‘real’. Painter, Martin, and Unsworth (2013, pp. 9398) establish two main types of layout: a) integrated, where wording and visuals come together, and b) complementary, when the visuals and the written text appear in their own space, indicating that they have a different role in the construction of meaning.

‘Salience’ observes if elements are highlighted by their colour, size, colour contrast, etc. In fact, some units of information, i.e., ‘focus groups’ (Painter, Martin, & Unsworth, 2013, p. 91), are given more importance in visual texts. Focus groups can appear around the centre following two patterns: a) centrifocal: centred when the centre of the space is occupied, or b) centrifocal: polarised when different elements are opposed on a vertical, horizontal or diagonal axis. Moreover, elements can appear in regular lines following the itinerating aligned pattern (Painter, Martin, & Unsworth, 2013, pp. 113-117).

Frames also contribute to meaning creation. Following Painter, Martin, and Unsworth (2013): “The work of framing, then, is to suggest boundaries separating or enclosing elements [...]” (p. 92). The presence of frames contributes to detach the image from the readers whereas readers are integrated in the visual when there are no frames. When the only boundary is the page edge, images are ‘unbound’, whereas they are ‘bound’ when images are set within a page margin (Painter, Martin, & Unsworth 2013, pp. 103-109).

## Intercultural Education and Emotional Literacy

The selection of a picture book on migrants' reality in this article, including their feelings, justifies that the following paragraphs focus on aspects associated with intercultural education and emotional literacy. The educational perspective proposed by intercultural education promotes respect towards cultural differences and gives importance to intercultural interactions by overcoming inequalities based on cultural differences (Guadamillas-Gómez, 2020; Martínez Lirola, 2022b). This pedagogical perspective respects and appreciates cultural pluralism, approaches diversity in a positive way and educates children to respect different customs, cultures and traditions (Pérez, Banedas, & Beacon, 2021); in fact, different cultural aspects are highlighted, which, following López Medina (2023), "[...] leads the student to experience the familiar and the unknown at the same time, to challenge their own ideas, and to accept ambiguity, the lack of certainties, and world views different from theirs, too" (pp. 11-12). In this way, intercultural competence will be developed, and students will have skills and tools to approach cultural differences in a positive way. This is essential for overcoming anti-immigration ideas (Allen, 2013) that favour racist attitudes and ignore the necessity to welcome and integrate migrants.

*Migrant* (Trottier & Arsenault, 2011) and most books about migration allow students to approach people from different contexts and cultural backgrounds; i.e., intercultural experiences that broaden children's perspective are promoted (Tomé-Fernández, Senís-Fernández, & Ruiz-Martín, 2019), and diversity is seen in a positive way (Ortiz Medina, Arismendi Gómez, & Londoño Ceballos, 2022).

In addition, the necessity of integrating migrants (Sedmak Hernández-Hernández, Sancho-Gil, & Gornik, 2021) and the deconstruction of stereotypes that portray them as negative 'others' is foregrounded (Rodriguez & Braden, 2018). At the same time, the 'we-they' dichotomy that confronts migrants and the welcoming society is overcome (Drüeke & Klaus, 2017), which favours non-discriminatory attitudes against migrants (Guadamillas-Gómez, 2020).

In fact, picture books on migrants are useful for the development of a global consciousness as citizens, because students have the opportunity of knowing more about people from other cultures and to accept, respect and appreciate diversity (Monoyiou & Symeonidou, 2016; Osorio, 2018). This involves the incorporation of new meanings into children's ideology that will lead to openness to other cultures and to the approximation to cultural differences in a positive way. Apart from this, giving students the opportunity of knowing migrants' reality means exploring the feelings they experience once they leave their country of origin. In this sense, emotional literacy is also present in this study.

Emotional literacy can be defined as the ability to identify, understand, and express emotions in a healthy way (Sharp, 2001). This is essential so that children can examine their own feelings and are able to recognize and empathize with others' feelings. In this sense, empathy has a central role in the development of social relationships where prosocial behaviours and attitudes are essential for positive relationships among human beings, taking into consideration feelings and

understanding them has a central role (Batini et al., 2021; Brokamp, Houtveen, & van de Grift, 2019).

The potential of picture books to develop emotional literacy has been investigated by various scholars (Nikolajeva, 2013, 2018; Papen & Peach, 2021; Sanjuán-Álvarez & Cristóbal-Hornillos, 2022). These studies highlight that using picture books with pedagogical purposes involves the acquisition of social knowledge and emotional learning. In this sense, children receive a holistic education where feelings have an important role (Kucirkova, 2019; Pan, 2019). It benefits the development of emotional intelligence, defined by Hazrati, Fitri, and Wirasti (2020) as “the ability to recognize one's own feelings and the feelings of others, the ability to motivate themselves, and the ability to manage emotions well in themselves and in building relationships with others” (p. 51).

In fact, the development of emotional literacy in children will have an effect in children's wellbeing and behavior, academic success, emotional regulation, intrinsic motivation, interpersonal skills and relationships, among others (Bensalah, Caillie, & Anduze, 2016; Borba, 2018; Chad-Friedman, Lee, Liu, & Watson, 2018). The promotion of emotional literacy from an early age will benefit the relationships children have at school and in their personal life, i.e., positive relationships are developed from an early age (Luther, 2023).

Introducing emotional aspects from early childhood will not only contribute to students' personal development, but they will also be beneficial for foregrounding the importance of the awareness of others' needs and feelings, migrants, in our study (Luther, 2023). Hopefully, this will have an effect on the development of respectful attitudes towards migrants, which will be beneficial for promoting positive social relationships where values, inclusion and respect for cultural differences have a central role (Thompson & Melchior, 2020).

## Methodology

*Migrant* (Trottier & Arsenault, 2011) has been selected to illustrate the reality of seasonal migrants and to delve into intercultural aspects because Anna's family travels to work in a different country. After choosing the book, the model of Visual Social Semiotics proposed by Kress and van Leeuwen (2021) and the specific model proposed by Painter, Martin, and Unsworth (2013) to analyse picture books were selected for the analysis. These are descriptive models to explore representational, interactive and compositional meanings in texts.

This article will focus on the last two meanings, due to space limitations. They will allow exploring the main aspects portrayed in the narrative about the challenges that Anna's family face. Thus, interpersonal meanings will concentrate on the relationships between characters and between them and readers, and compositional meanings will observe the combination of the visuals and the written text to create meanings. The methodology is mixed because some specific double pages will be analysed from a qualitative-descriptive perspective to illustrate some important aspects in the narrative. In addition, some quantitative data will be presented to offer an overview of the main characteristics of the picture book.

## Analysis

The analysis of the two metafunctions chosen is essential to look into the meanings packaged into units of information on the page and the interaction between characters and between them and readers.

### Compositional Metafunction

The book comprises sixteen double-page openings where the image and the verbal text combine in order to accomplish the two layout patterns proposed by Painter et al. (2013): there are 9 examples where the pattern is complementary (56.25%) because each mode has a different space, which “[...] indicates that each has a distinct role to play in meaning-making, with different page/spread formats varying the ‘weight’ and perhaps the function of each” (Painter, Martin, & Unsworth, 2013, p. 93). The other 7 examples present the written text integrated with the visual (43.75%), as we can see in Figure 1.

Figure 1. Double Page 1



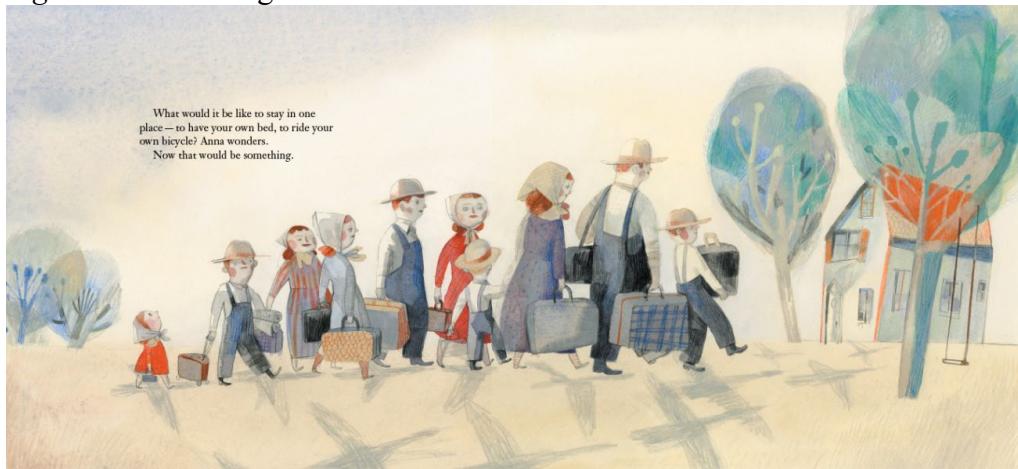
Source: *Migrant* (Trottier & Arsenault, 2011) © Groundwood Books.

The position of the written text varies in the page. There are 8 examples where it appears at the centre (50%). It is at the top on 5 double pages (31.25%) and at the bottom in 3 examples (18.75%). The analysis of framing is important because it contributes “to suggest boundaries separating or enclosing elements [...]” (Painter, Martin, & Unsworth, 2013, p. 92). As observed with the layout, there are two patterns, images are bound on 9 double pages (56.25%) and they “demarcate the story world as more distinctly separated from the reader’s world than unbound ones and may also serve to ‘contain’ or confine the character” (Painter, Martin, & Unsworth, 2013, p. 105) with trees, cupboards, shelves, etc. In addition, there are 7 examples of unbound frames (43.75%), where the only frame is the page edge (see Figure 1), where there is not a marked demarcation between the world of the narrative and the one of readers.

Considering focus patterns, the predominant pattern is itinerating aligned because “[...] the elements are nearly always organised in fairly regular ‘lines’” (Painter, Martin, & Unsworth, 2013, p. 111) in 9 examples (56.25%). For instance, Figure 2

shows the family with this pattern at the moment they are arriving at the house where they will live while they work as temporary workers:

Figure 2. Double Page 2



Source: *Migrant* (Trottier & Arsenault, 2011) © Groundwood Books.

Nevertheless, the pattern is centrifocal centred in other cases (4 examples, 25%) because the characters are located in the centre of the double page. In addition, there are 3 examples (18.75%) where the pattern is centrifocal polarized because characters are presented on two sides of the visual establishing a contrast between them. Table 1 shows the double pages where each pattern appears and the values in percentage.

Table 1. Focus Patterns in *Migrant* (Trottier & Arsenault, 2011)

Focus patterns	Double pages	Values in percentages
Centrifocal; centred	3, 5, 12, 13	25%
Centrifocal; polarised	4, 6, 10	18.75%
Itinerating aligned	1, 2, 7, 8, 9, 11, 14, 15, 16	56.25%

Regarding the position of Anna in the page to see up to what extent she is the visual theme often, she is on the left five times, the place of given information, and she does not appear on 5 double pages, which shows that she is the visual theme on 6 double pages, more than one third (37.5%). Table 2 shows that Anna's position varies in the narrative.

Table 2. Position of the Protagonist in the Double Pages

Position of the girl on the page	Absolute values	Values in percentages
Centre	0	0%
Right	6	37.5%
Left	5	31.25%
No representation of the girl on the page	5	31.25%
Total number	16	100%

Most written themes are unmarked because they coincide with the subject in the 32 declarative sentences and with the wh-element in the two wh- interrogatives. It is

significant that out of the 32 themes in declaratives, there are 9 about Anna (28.12%) and 3 about her family (9.3%). In addition, there are 3 themes about animals (9.3%): 'Those rabbits', 'a kitten' and 'the geese'. There are also 14 marked themes that are adverbials mainly of time and place such as 'now', 'at night' or 'in the other room'.

### **Interpersonal Meanings**

The analysis of the system of image and gaze in visuals reveals that there are only two examples of demands (12.5%, double pages 9 and 10), whereas most visuals are offers (87.5%, 14 examples). This suggests that readers are invited to contemplate the arrival of migrants to work, the work they do, the challenges they have and how they leave once they have finished their service as temporary workers. It is also remarkable that there is no eye contact between characters in this picture book. This is a way of reinforcing that, although they travel as a family, they have to do individual work: the reason for the journey is working, getting money and going back home until the next season.

Nevertheless, there is no doubt that the characters represented are relatives because they appear wearing similar clothes, they are close to each other and joined by vectors, especially on double pages 2 (see Figure 2, which corresponds with the moment they arrive at the place where they will work) and 16, which shows the moment they are leaving once they have finished their job. This is clearly connected with the system of orientation proposed by Painter et al. (2013) and its reinforcement of a relationship of solidarity (p. 17) between the family members because they all experience the same challenges once they start their journey as seasonal workers.

The analysis of the system of social distance and intimacy observes if there is a distance between the audience and characters' reality. The fact that the majority of the visuals are close up (56.25%, 9 examples) and the rest are middle shots (43.75%, 7 examples) suggests that readers are invited to approach the reality of the migrants represented so that they can sympathize with the reality of temporary workers and be aware of the challenges and difficulties they face once they arrive at a new place to do some seasonal work.

Regarding the system of involvement and power (attitude in Painter, Martin, and Unsworth's (2013) classification, the fact that all the horizontal angles are frontal shows that the illustrator has chosen this visual strategy to establish connections between the reality of the characters in the story and the audience. In this way, readers are invited to think about what is involved in being a seasonal worker and the emotions and feelings they experience working abroad, doing the jobs that people from the main group do not want to do. There are 12 examples of vertical angle, where characters are represented at eye level (75%), as we can see in Figure 3.

Figure 3. Double Page 3



Source: *Migrant* (Trottier & Arsenault, 2011) © Groundwood Books.

In addition, there are 4 double pages (25%) where the vertical angle is low, i.e., the audience is low and Anna is reinforced as the protagonist of the picture book appearing at the top of the page. Table 3 summarizes the main interpersonal characteristics of the picture book.

Table 3. Interactive features in *Migrant* (Trottier & Arsenault, 2011).

Image act and gaze	Social distance and intimacy	Horizontal angle and involvement	Vertical angle and power
Offer 14 (87.5%)	Close-ups 9 (56.25%)	Frontal 16 (100%)	High 0
Demand 2 (12.5%)	Middle shots 7 (43.75%)	Oblique 0	Eye level 12 (75%)
	Long shots 0		Low 4 (25%)
Total: 100%	Total: 100%	Total: 100%	Total: 100%

An important aspect in this picture book is the portrayal of the 'we-they' dichotomy (Drücke & Klaus, 2017) that portrays Anna and her family as different from the main group. Notwithstanding migrants are paid for the seasonal work they do, they are not integrated into the main society. Figure 4 offers the compositional and interpersonal analysis of a double page where the said dichotomy is highlighted.

Figure 4. Double Page 10



Source: *Migrant* (Trottier & Arsenault, 2011) © Groundwood Books.

This is one of the 7 examples (43.75%) where the layout is integrated because the written text and the visual share the space. In this case, the written text appears in a prominent position, in the centre of the right of the double page. The written text is just behind Anna, and it describes her representation in the visual observing the people from the main group represented on the left of the page:

“She listens to all the voices – to the woman with pink hair at the cash register, to the tattooed men who put cans on the shelves. But she only understands some of their words. Dollars. Peas. Meatballs”.

Regarding framing, this visual is bound (there are 9 examples, 56.25%) because the different characters are framed by the objects and shelves situated next to them. There are different focus groups in the visual because they illustrate the different social actors that surround Anna in the supermarket. The characters at the top of the visuals appear in a line. Nevertheless, representing a woman and a child at the top right corner and a man on the left corner while Anna appears in the middle of the page show an example of the centrifocal polarized focus pattern. There are vectors joining Anna and the tattooed man on the left and the woman and the child on the right, which highlights that Anna is surrounded by strangers, i.e., by people who belong to the main group. Although Anna is hidden behind the fruit at the bottom of the page, she is given importance by appearing on the right, next to the written text where she is the written theme and looking towards the left of the page, inviting readers to do the same.

The first thing observed in the interpersonal analysis is that this is one of the two visuals (12.5%) in which there are characters from the main group of society (the woman at the top of the page and the tattooed man on the left) looking at the audience, requesting a direct answer. Regarding the system of social distance and intimacy, the representation of Anna at the bottom of the page presents her as an example of close-up although there is a higher distance between the rest of the

social actors represented and the readers. Finally, regarding involvement and power, the frontal horizontal angle brings what Anna observes in the supermarket close to the audience. In addition, representing characters at eye level helps readers to understand Anna's feelings because the protagonist and the readers are presented at the same level.

## Discussion

The multimodal analysis provided is useful in understanding the reality and challenges that temporary workers and their families face. For instance, they need to adapt to a place for a limited time, they just do their job and leave until the next season, and they are not integrated into society. This picture book not only focuses on the difficulties of the journey as migrants but also on the difficulties of living in empty farmhouses with basic living conditions. The general characteristic of temporary workers having to leave the place where they live and work when the season is over due to being temporary workers is present throughout the narrative, showing geese flying from one place to another. Thus, we can read the following sentence on double page 1: "There are times when Anna feels like a bird. [...] Her family is a flock of geese beating its way there and back again". Moreover, the following sentence appears on double page 16: "But fall is here, and the geese are flying away. And with them goes Anna, like a monarch, like a robin, like a feather in the wind". Consequently, *Migrant* (Trottier & Arsenault, 2011) helps children to see that there are different types of migrant and the reality of temporary workers is given visibility, which will contribute to broadening the cultural schemas of children (Monoyiou & Symeonidou, 2016) by knowing Anna's story.

In fact, the picture book portrays diversity (Ortiz Medina et al., 2022) and foregrounds the importance of integrating migrants that work in a place for a limited time (Sedmak, Hernández-Hernández, Sancho-Gil, & Gornik, 2021). As a result, the book introduces an intercultural experience through the narrative, so that children can extend their cultural perspective (Tomé-Fernández, Senís-Fernández, & Ruiz-Martín, 2019) at the same time that they learn the main principles of intercultural education and develop the intercultural competence. This will favour that the 'we-they' dichotomy is overcome (Drücke & Klaus, 2017) and non-discriminatory attitudes are promoted (Guadamillas-Gómez, 2020) because children are aware of the socio-economic contribution of migrants to the welcoming society. In fact, *Migrant* (Trottier & Arsenault, 2011) is useful to extend children's global consciousness (Osorio, 2018) by delving into a reality different from their own.

The fact that Anna is able to refer to her feelings openly throughout the narrative helps children to see the importance of permanence in a home without having to travel to a new place to work. Consequently, emotional literacy is given importance so that children not only approach the reality of seasonal workers, but they are also able to look into their feelings and the difficulties of not having a permanent place to live. Thus, students can reflect upon the importance of wellbeing and emotional regulation to live a balanced life (Bensalah, Caillie, & Anduze, 2016; Borba, 2018; Chad-Friedman, Lee, Liu, & Watson, 2018), which are emotional

aspects that are part of the challenges that temporary migrants face. This can be associated with the intercultural communicative competence because children will be able to be familiar with social realities different from their own and with the challenges associated with them. Ergo, in the same way as Luther (2023), this study portrays the benefits that the development of the said competence will have on students' relationships at school and outside it.

The analysis of *Migrant* (Trottier & Arsenault, 2011) presented in this article favours emotional awareness and social understanding of the reality portrayed in the story (Batini et al., 2021; Brokamp, Houtveen, & van de Grift, 2019). This picture book allows going beyond the meanings transmitted by the visuals and the verbiage by incorporating socioemotional aspects in the story. This will have an effect on students' education because they are offered the possibility of delving into their own feelings and on migrants' feelings by analyzing the reality portrayed in the picture book under analysis (Hazrati, Fitri, & Wirasti, 2020; Nikolajeva, 2013, 2018).

This picture book about migration is very useful in making children reflect on the experiences that migrants have when they travel to a different country to work. Ideologically, this picture book is useful in overcoming the general tendency to represent migrants as people who reach the countries of arrival by illegal means and in need of a house and a job once they arrive. In this case, migrants live on a farm and are paid for their job, but they are not integrated into society. This means that the 'we-they' dichotomy is present in their reality (Drücke & Klaus, 2017). For instance, on double page 9, there is an explicit reference to that dichotomy when a child from the main group stares at Anna and her family: "When they shop for groceries at the cheap store, Anna is shy because people often stare".

It is also interesting to observe that the story is narrated from the perspective of the main group through the narrator's voice although *Migrant* (Trottier & Arsenault, 2011) foregrounds the reality of farmworkers. There are only two questions asked by Anna associated with being in the same place: "What would it be like to stay in one place—to have your own bed, to ride your own bicycle" (double page 2) and "What would it be like to be a tree with roots sunk deeply into the earth—to watch the seasons passing around you the same way the wind passes through your branches?" (double page 13).

The role of the teacher in the teaching-learning process is essential so that students are able to make the most of the benefits of the picture book selected and of delving into the richness of cultural differences and the importance of developing attitudes that promote inclusion and values while they learn (Thompson & Melchior, 2020). Consequently, students are invited to reflect on the challenges that Anna and her family face, to overcome the attitudes of superiority of the main group, and to develop welcoming and empathic attitudes towards migrants, which will benefit the creation of more inclusive and open societies. In fact, introducing emotional literacy in the classroom benefits fighting prejudices and discriminatory attitudes against migrants (Kucirkova, 2019; Pan, 2019),

The representation of seasonal workers in other picture books will be explored in future studies to observe the extent to which characters' feelings and emotions are present in them. In addition, upcoming studies should also contrast the representation of seasonal migrants with other types of migrant, such as those that are forced to

travel due to war in their country of origin. In addition, students' responses to the use of books like the one analysed should be studied in detail, in order to determine if their level of emotional literacy is developed and in what ways.

## Conclusion

The multimodal analysis of *Migrant* (Trottier & Arsenault, 2011) has shed light on the reality of seasonal workers, migrants that are not given much attention in literature for children. Thus, using this book for pedagogical reasons and introducing children to their multimodal analysis will contribute to broadening children's perspective on migration. At the same time, children will have the opportunity to empathize with the difficulties of seasonal migrants who do jobs for a limited time. Ergo, *Migrant* (Trottier & Arsenault, 2011) epitomizes the importance of foregrounding the work done by families who leave their homes to travel to work in a new country for a limited time.

Using the book analysed in the teaching-learning process is useful to help children to understand migrants' needs and experiences. In this sense, *Migrant* (Trottier & Arsenault, 2011) is useful to expand the idea of 'otherness' by thinking about the importance of others' work, paying special attention to seasonal workers. The pedagogical use of the said book can be beneficial for the development of hospitable attitudes towards migrants in general and towards seasonal migrants in particular. Consequently, children will observe that there are different types of migrant, which will broaden their cultural schemas. The book will promote prosocial emotions such as empathy, once children are aware of the difficult conditions associated with seasonal workers.

In fact, children are invited to respect and thank the work that these types of migrant do, which is a way of introducing an intercultural perspective in the teaching-learning process. In this sense, the ideology that is promoted highlights that children should support integration. As a result, the interpersonal and compositional analysis provided contributes to bringing the reality of seasonal workers closer to readers. For instance, representing characters at eye level invites readers to identify with the reality of the characters. In consequence, children reading this book will acquire some knowledge of a minority inside a minority, because seasonal migrants are not normally foregrounded in literature for children. Thus, children's social consciousness will be expanded by being exposed to the difficulties of families who travel to another country to work for a limited time. Hopefully, as a consequence, children will contribute to the social transformations that are necessary to treat migrants in general and seasonal migrants in particular with respect. These transformations will mean working for the improvement of migrants' working conditions and considering valuable the work that migrants do in the countries of arrival.

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