



FINAL INVESTIGATION REPORT – “RESEARCH - KIITOS@21ST CENTURY PRESCHOOLS – A CASE STUDY”



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CONTENTS

INTRODUCTION	8
PART I	10
1. CONTEXTUALISATION	10
1.1 Context and participants.....	10
1.2 Objectives of the study.....	12
2. BRIEF THEORETICAL ASSUMPTIONS	14
3. METHODOLOGICAL DESIGN	22
3.1 General aspects.....	22
3.2 Specific and particular aspects (observation, checklist, PMMA test).....	28
3.3 Specific aspects - on children, project and research “participants”	33
PART II	36
4. DATA ANALYSIS AND INTERPRETATION	36
4.1 Observation of teaching practices	36
4.2 Representations and attitudes of Kiitos participants about the project (teachers, families, children)	55
4.2.1 Teachers.....	55
4.2.2 Parents / Legal guardians	71
4.2.3 Children	79
CONCLUSIONS, REFLECTIONS AND SUGGESTIONS	88
BIBLIOGRAPHY	97
APPENDICES	107



Table of Graphs

Graph 1 Tonal test result, percentage of correct answers - Group 1 46

Graph 2 Tonal test result, percentage of correct answers - Group 3 47

Graph 3 Tonal test result, percentage of correct answers - Group 4 47

Graph 4 Tonal test result, percentage of correct answers - Group 5 48

Graph 5 Tonal test result, percentage of correct answers - Group 2 48

Graph 6 Tonal test result, percentage of correct answers 49

Graph 7 Total tonal test, percentage of correct answers 49

Graph 8 Total rhythmic test, percentage of correct answers 50

Graph 9 Rhythmic test result, percentage of correct answers - Group 1 50

Graph 10 Rhythmic test result, percentage of correct answers - Group 2 51

Graph 11 Rhythmic test result, percentage of correct answers - Group 3 51

Graph 12 Rhythmic test result, percentage of correct answers - Group 5 52

Graph 13 Rhythmic test result, percentage of correct answers - Group 6 52

Graph 14 Rhythmic test result, percentage of correct answers - Group 4 53

Graph 15 Total rhythmic test, percentage of correct answers 53

Graph 16 Total of the result in both tests, percentage of correct answers 54

Graph 17 Academic Qualifications of Respondents 57

Graph 18 Age of respondents 57

Graph 19 Respondents service time 58

Graph 20 Years of participation in the project 59

Graph 21 Roles in the project 59

Graph 22 Teamwork, its dimensions 60

Graph 23 Involved in the project, according to the respondents 61

Graph 24 Recognition of the project, according to respondents 62

Graph 25 Project contributions to children's learning 63



Graph 26 Contributions from the training provided by the project	67
Graph 27 Age of respondents	72
Graph 28 Gender of respondents	73
Graph 29 Academic qualifications of respondents	73
Graph 30 Knowledge of the existence and operation of the project	74
Graph 31 Source through which they learned of the existence of the project	75
Graph 32 Knowledge of project activities	76
Graph 33 Project knowledge source	77
Graph 34 Participation in project activities.....	78
Graph 35 From the perspective of parents, the project influences children's development and learning.....	78



Table of Figures

Figure 1 Drawing child d, classroom A	80
Figure 1 Drawing <i>child e, classroom A</i>	81
Figure 3 Drawing child e, classroom A.....	83
Figure 4 Drawing child b, classroom D	85
Figure 5 Drawing child i, classroom C.....	86
Figure 6 Drawing child e, classroom B.....	86



Index of tables

Table 1 Distribution of children in Ponte de Sor School Cluster, by age group - school year 2017-2018.....	10
Table 2 Teaching resources in Kiitos in 2017-2018 school year.....	11
Table 3 Comparative approach – schedule.....	31
Table 4 Stratified sample for application of the PMMA test.....	45
Table 5 Number of correct responses of the tonal test - Groups 3, 4 and 5.....	46
Table 6 Response categories - project and future success of children.....	65
Table 7 Coded data and their frequency in children’s drawings.....	79

INTRODUCTION

This report is the result of a research study carried out on Kiitos@21st Century Preschools project (hereafter referred to as Kiitos), produced between January 2016 and June 2018.

Kiitos is a project promoted by the Municipality of Ponte de Sor (coordinating entity) in partnership with the Ponte de Sor School Cluster (PSSC), which hosts the project’s activities in all its preschool classrooms, which involves the preschool children and a broad pedagogical team (preschool teachers, English teachers and music teachers). It has the national participation / collaboration of the Portuguese Association of English Teachers (APPI), the Association of Parents of Ponte de Sor’s School Cluster and the Polytechnic Institute of Portalegre (PIP). International partners include the Audiation Institute (Italy), Cukurova University (Turkey) and Malopolska Wyzsza School of Economics (Poland).

It is a transnational cooperation project within the framework of Erasmus+ Program which consists of stimulating an integrated pedagogical approach to promote 21st century skills and a second language learning in preschool education. The main goal of Kiitos project is to ensure that all children in PSSC have the same opportunity to develop English and Music skills alongside 21st century skills, regardless of individual socioeconomic circumstances.

The research team responsible for this study began its work by the defining the Workpackage 02 (Intellectual Output 04) of Kiitos project, according to the project’s documentation, where the guiding objectives (general and specific) were selected, as well as the research methodology to attain them.

The main objective was to evaluate the effectiveness of the implementation of Kiitos@21st Century Preschools in PSSC and, based on the results obtained, produce recommendations and suggestions that may have a positive impact on the determination of curriculum policies for Early Childhood Education (ECE), as well as suggestions for the dissemination of the project in preschool and elementary education



(6 to 15 year-olds). The research took the form of an essentially qualitative and interpretive case study complemented by quantitative data.

It was characterized as being an illuminating evaluation study, as it is specified in the methodological design, and a comparative dimension was conjugated (in the case of the study of children's skills in Music).

The first part of the report presents the contextualization and a brief theoretical presentation which supported the analysis and interpretation produced on the emerging data collected during the process. It also presents the methodology design that guided and framed the investigation team's procedures, in its general and specific aspects.

The second part of the report presents the data and the interpretation generated, followed by the conclusions, reflections and suggestions.

The report also includes the Bibliography which supported the research and a set of appendices, which correspond to the data collection instruments used.



PART I

1. CONTEXTUALISATION

1.1 Context and participants

The study was carried out by PSSC (Ponte de Sor town, Portalegre district - Portugal), specifically in its preschool classrooms, where Kiitos is developed. Namely, Ervideira Preschool, Elementary School of Arrão de Cima, Elementary School of Longomel, Elementary School no. 2 of Montargil, Elementary School of Ponte de Sor (5 classrooms), Preschool of Tramaga (2 classrooms), Elementary School of Vale de Açor.

In the 2017-2018 school year, the project involved 213 children attending the public preschool system, who were considered participants of the study.

The number of children, heterogeneous in their age, was composed of children between 2 and 6 years of age, according to the following Table.

Table 1 Distribution of children in Ponte de Sor School Cluster, by age group - school year 2017-2018

Age	Number of children
>3	17
3	53
4	57
5	83
6	3
Total	213

Source: elaborated from data made available by Ponte de Sor School Cluster

In the same year, 27 direct human resources were involved in project (preschool teachers, English teachers, Music teachers and a Physical Education teachers): Table 2.



Table 2 Teaching resources in Kiitos in 2017-2018 school year

Teaching Resources / roles	
Preschool teachers	13
English teachers	6
Music teachers	6
Physical Education teachers	2
Total	27

Source: made based on data provided by the Ponte de Sor School Cluster and by the Project's Coordination.

One of the most striking aspects of Kiitos project is the concern of the municipality with teaching English to all the children who attend ECE in the county's public sector. In every classroom an English teacher works daily for a period of two hours in a pedagogical partnership with the preschool teacher and in close collaboration with the Music teachers. Some of the six English as Foreign Language (EFL) teachers integrated in the project work with more than one group.

According to the practical knowledge of the situation and through the data collected in the 2016's report of the Portuguese Association of English Teachers (APPI) on the *Offer of Foreign Language in Preschool Education in Portugal*, it was confirmed that, when the public sector preschools offer children the possibility of contact with a foreign language (FL), only English is on offer and it is also English the first choice in the private sector. In most cases, an English teacher visits the school once a week (in 85% of the settings in the public sector), in some situations twice (less than 15% in the public sector), for half-hour sessions with the children. English teachers do not belong to school staff (only 3.5% are in this situation) and are mostly hired by municipalities or parents' associations to work with children out of the regular preschool timetable. The report reveals that only seven preschool classrooms, in the public sector, offer English every day for more than sixty minutes. Even though it is not identified in the document, it is obvious that this is the case of PSSC, and Kiitos project. In most school clusters, these weekly English moments focus primarily on teaching vocabulary, repetition of words or expressions, songs, using several pedagogical resources. As APPI's research ascertained, the main



pedagogical resources used in EFL education, at this level, are songs and rhymes, flashcards, games, stories and films (APPI, 2016, pp. 9-14).

In Kiitos' model, therefore, there is a substantial difference in the time of exposure to English. With regard to other aspects of its teaching / learning, we will go later into more detail.

On the other hand, Kiitos project also presents a strong musical education component, with two music sessions a week, developed by expert teachers. One of the sessions is dedicated to Edwin Gordon's musical approach – based on his Music Learning Theory (MLT) – pedagogical approach in which the music teachers in the project have had intensive training.

Why Edwin Gordon's musical approach? In addition to the benefits it brings to the child's musical learning, MLT considers that learning music is very similar to learning a language. That is, it results from listening, reproducing and understanding the context, in this case the musical syntax, a process Gordon calls *audiation* (a concept he created that defines the hearing and mental understanding of music whose sound is not physically present).

Although music is not considered a language, the process of audiation and the mental process by which we attach meaning to music is similar to the process of thinking and attributing meaning to discourse (Gordon, 2000). In this sense, as Kiitos is a project which promotes FL teaching and learning, Edwin Gordon's MLT embraces the project's fundamental principles.

1.2 Objectives of the study

The aims defined by the research team were as follows:

a) General objectives:

- (i) Evaluate the efficiency of the implementation of Kiitos@21st Century Preschools in PSSC.
- (ii) Produce recommendations and suggestions that may have a positive impact in the determination of curriculum policies for preschool education and for the training of its professionals, based on the results obtained.



(iii) Present suggestions for the dissemination of the project in preschool and primary education (with particular emphasis on primary education).

b) Specific objectives:

(i) Analyse the integrated pedagogical practices (English and music teaching and learning), in the perspective of their impact, in the construction of 21st century skills (creativity, critical thinking, communication and collaboration).

(ii) Analyse the skills developed by the children involved in the activities of Kiitos@21st Century Preschools project: (a) listening and speaking skills in English; (b) musical skills in listening perception / development, comparing with children not involved in the project.

(iii) Study and analyse the representations and attitudes of the individuals involved in Kiitos@21st Century Preschools (education professionals – preschool teachers, English and Music teachers – parents and children), regarding their participation and its effectiveness.

(iv) Evaluate the effect of in-service teacher training on the professionals involved, namely in terms of their professional development and pedagogical change / innovation.



2. BRIEF THEORETICAL ASSUMPTIONS

In 2016 a new curriculum document for ECE was published in Portugal, the *Curriculum Guidelines for Preschool Education* (Silva, Marques, Mata & Rosa, 2016), following UNESCO’s (2012) and European Commission’s (Eurydice, 2014) recommendations. In these guidelines, childhood education is considered to be an intentional act based on integrated observation, planning, action and evaluation, in which the child is the subject and agent of their own educational process.

The text claims a holistic approach to ECE, interrelating the cognitive, social, cultural, physical and emotional dimensions through interaction, and giving special attention to play as a natural activity of the children, through which they learn and develop, and from which the preschool teacher can stimulate the curiosity for new learning projects built on their previous knowledge and skills, and triggering the enthusiasm for “learning to learn” (Silva, et al., 2016).

In this perspective, we support a childhood pedagogy that assumes the child as a central figure and where their competence or agency is accepted and valued in the dynamics of daily teaching, instituting the right to participate in decisions “related to the educational process, demonstrating confidence in their ability to guide their learning and contribute to the learning of others” (Silva, et al., 2016, p.9). As Marchão (2016) points out, childhood pedagogy should foster and promote the participation and involvement of the child “in decision-making in the educational context, rather than alienating them leaving all decisions to the adult who decides about everything and allows little space and time for the child to think, act, decide or make choices” (p.90) – which is one of the challenges that adults face in the context of ECE

their educational and pedagogical practices should be intentional and carefully planned, flexible, open to the child's participation and including their opinions and suggestions. It is important for adults to challenge the child, giving them voice and opportunities, relying on them and their abilities through a time-space-action that allows each one to build himself as a person, in citizenship and for citizenship. (Marchão & Henriques, 2018, p.11)

Childhood pedagogy is promoted by actions and interactions and is developed through a curricular globalising dynamic, integrated and supported by the knowledge that adults must have about the child and how they develop and learn. In a participatory sense, childhood's pedagogy should have as its objectives the involvement in the experience and in the construction of learning in continuity and in interaction (Oliveira-Formosinho & Formosinho, 2013) and should support itself in the very holistic nature of the child, generating actions and interactions in an integrated sense.

Research has provided substantial evidence that environments where play is stimulating enhance verbal communication, social and interaction skills, creativity and imagination, as well as problem solving and critical thinking (Dahlberg, Moss, & Pence, 2007; Edwards, Gandini & Forman, 2008; Marchão, 2010, 2012, 2016, Sarmiento, Ferreira & Madeira, 2017, among others). According to studies collected and carried out by the European Commission (2014), educational programs for preschool years should balance planned, adult-oriented activities with child's free, unstructured play supported or not by the adults in charge of the groups.

For the practical purposes of this report, it will be said that the scientific community accepts that any healthy child is born with the ability to acquire a language in his first years of life. The plasticity of the child's brain, their ability to acquire multiple languages simultaneously, the advantages of starting in ECE are some of the aspects highlighted in the studies carried out, namely by the European Commission (2011).

The first language, or mother tongue, is naturally acquired in the interaction with the adults who take care of the child. If the parents have different mother tongues, the child will acquire both, the one with the greatest exposure becoming dominant over time (Ellis, 2002). As for foreign languages, the processes of their acquisition are similar, highlighting the easier acquisition of the phonological system by younger learners, while the older ones, who usually learn the FL in a more formal way in the education system, are more skilful learning morphological and syntactic structures (Johnstone, 2002).

The various theories of language acquisition and learning (Krashen, 1982; Bruner, 1983; Vigotsky, 1986) refer the importance of interactions for speech development and more

recent research in neurosciences reinforces the idea of face-to-face interaction as a key aspect to development (Khul, 2011).

At preschool the child acquires FL skills through use, listening and speaking, for example in daily routines; they also learn a FL in sessions planned for that purpose, with objectives defined by the adults involved; this happens if favourable conditions are created, meaning an encouraging learning environment, reassuring relationships with adults and peers and the time spent working and playing in the FL with the children. The FL should not be seen as an end in itself, but as a means to learn about oneself and the world and a means to do fun, interesting activities which meet children’s interests.

Since the beginning of the new millennium, European language policies point to the need for all European citizens to master at least two languages other than their mother tongue, specifically in the reference document for language teaching of the member states, *Common European Framework of Reference for Languages: Learning, teaching, assessment*.

The European guidelines for teaching English in ECE suggest that

ELL [Early Language Learning] should be integrated into contexts in which the language is meaningful and useful, such as in everyday or playful situations, since play is the child’s natural medium of learning in preprimary. This could take the form of sociodramatic/pretend play or bilingual story-telling and games. It should therefore be spontaneous and happen without constraints or effort on the part of the children. (European Commission, 2011, p. 14)

They also propose that activities planned to play in a FL should fit into daily routines and point out the possibility of creating an FL centre among other learning centres that allow children to use a space with appropriate play resources which have been used for the first time in the FL sessions (Mourão, 2014a, Mourão, 2014b, Mourão and Robinson, 2015).

As a result of this European recommendation, the governments of Member States devised different paths to achieve this goal whose main aim is to strengthen pluricultural skills which will promote peaceful cohabitation. Europe declares plurilingualism to be



one of the key factors for the full development of its citizens, in lifelong learning and in more effective and equitable school education systems (European Council, 2002, 2006, 2008, European Commission, 2011).

The Portuguese governments have been implementing European language policies making the learning of two FLs an integral part of compulsory school curricula and introducing English earlier in formal education. The economic and financial circumstances of the country may have been the reason that led successive governments to economical options, betting on a functional perspective of the FL that gave English the primacy over all other languages, and made it impossible to choose between several languages as it happens in other member states. These policies culminated in the compulsory teaching of English from the 3rd year of primary school, since the beginning of the school year 2015-2016.

As for ECE, European policies also point to the need for a wider coverage of the network, the number of children included and the attention and care with the quality of the work performed with these age groups (European Commission, 2010, 2011, 2018), suggesting that a FL should be introduced since ECE. In Portugal, the current *Curriculum Guidelines for Early Childhood Education (OCEPE)* are based on these recommendations, but leave the possibility of languages awareness unplanned:

At these ages, learning a second language occurs in a relatively spontaneous way, provided that appropriate communicational contexts are assured. Given the ease of learning a second language, awareness of a foreign language could be included in preschool education. This awareness should be placed in the specific context in which the child is, based on the proposals, interests and preferences of the children and adopting a playful and informal approach. Taking into account the principles and methodologies expressed in these curriculum guidelines, this awareness is naturally integrated into preschool's daily routines and articulates with the different areas and domains. In fact, the awareness to a foreign language allows for the development of a broader sense of belonging and citizenship, and even for opportunities as members of a multilingual Europe. Contacts with children from other countries, directly or by correspondence, allow the child to recognize the advantages of knowing how to speak and understand other languages. (Silva, et al., P.61).

By suggesting the possibility and not the need or obligation, the state discharges itself from the formal duty of teaching several languages to preschool children.

The research presented by APPI in the abovementioned 2016 report concludes that there are many different teaching methodologies and approaches to EFL across the country, as in other countries worldwide (Murphy & Envagelou, 2016). One could say that the particular conditions referred about EFL teaching in ECE in Portugal do not offer many opportunities for the development of the language skills necessary for meaningful oral communication because the use of EFL is very limited to activities conducted by specialist teachers, almost always restricted to a 30 minutes weekly moment.

The abovementioned APPI's report, the most recent one on this subject in Portugal, points to some evidence of good practices, namely: preschool teachers and EFL teachers plan and evaluate together; preschool teachers participate in EFL classes; there is a specific centre for English in the classroom; the EFL teachers are part of the school staff. Kiitos project has inevitably many similarities to what happens in the public sector of preschool education in Portugal, although in this case the approach is different as it attempts to replicate a model observed by a team from the municipality that visited preschools in Finland, in the year 2006, from which comes the name of the project that means “thank you” in Finnish. As already mentioned, in Kiitos preschools in Ponte de Sor, English is present in the daily activities of all classrooms, 2.00 hours a day.

The municipality's policy makers identified the principles supporting their “vision” for the future: that learning a second language promotes greater awareness of the mechanisms that govern the mother tongue and improves the ability to communicate; puts the child in contact with other ways of saying and doing; through the exposure to other cultures where the FL is spoken, it helps them put into perspective facts that might no longer be considered as universal; develops critical thinking and creativity; opens to other possibilities of solving problems within children's universe. But for all this to happen, it is necessary to train the professionals involved in a suitable way and to foster the families' involvement in the development of the work done in ECE.

Regarding Music teaching in ECE, it will be argued that “Music teaching must go through a kind of instigating and reflexive teaching and not just the transmission of knowledge, thus stimulating children's creativity and leading them to problems' solving.” (Porto,



2013, page 22). Music education contributes to the promotion of 21st century skills in a variety of ways. Very briefly and generically, since it is not the purpose of this report, it can be noted that collaboration is achieved through group dynamics, singing, playing and dancing together, i.e. promoting musical communication. In turn, musical communication is verbal and non-verbal involving aesthetic concepts such as musical perception and response, that is, what the child perceives in the act of hearing and how they respond to that perception.

Critical thinking develops through musical perception, reflection / dialogue, and cognition. Nowadays, there is a growing appreciation of musical approaches and curriculum models for ECE that advocate the dialogue with the child (Porto, 2013, Folque Bettencourt & Ricardo 2015) and consequently the development of strategies for the foundation of critical thinking (Marchão, 2010, 2012, 2016). The child should be questioned about music and sound (Porto, 2013), for example: "what colour does this music have?"; "why?"; "and if it had a smell, what would it be?" "why?"; "why do you think so?" "what stories could we invent for this music?" This way of working will develop not only creative thinking, but also critical thinking. Creativity is promoted not only by thinking about the sound, but also by playing with the sound through exploration / experimentation (Porto, 2016), through its free expression. As an example, teachers should lead the child to create sound sequences through images and stories; to play conventional instruments in an unconventional way; to look for new sounds or to reproduce sounds through unconventional musical graphics (lines, balls, spirals, dots, zigzags, among others).

Considering the *Curriculum Guidelines for Preschool Education* (OCEPE) (Silva et al., 2016), we will find the subdomain of music included in the field of artistic education. In other words, in the light of the OCEPE, children's musical education must be carried out on the basis of an integrated and transversal work, in this case, artistic expressions. This means that, in the preschool context, first of all, music must be inserted in an environment conducive to integrated pedagogical practices. Thus, in spite of the differentiation in several subdomains (Visual Arts, Dramatic play / Theatre, Music and Dance), the field of Artistic Education results from joint activities whose sense and meaning lead to a sequential and interconnected process (Silva et al. 2016).



The need to develop structuring attitudes and values for future learning is also highlighted, as well as the active role of the child in the educational process previously mentioned. This means that the child is perceived as the main agent of their learning, and should be given “the opportunity to be listened to and to participate in decisions regarding the educational process” (Silva et al., 2016). Therefore, it is crucial to value the child’s action in the various aspects and strategies to be applied in this teaching-learning process.

This same curriculum document (Silva et al., 2016) also emphasizes the importance of access to art and artistic culture. Therefore, the knowledge and the access to art and culture become fundamental aspects of artistic education and, in this regard, promoting strategies and practices that encourage the dialogue with the child becomes essential. In this sense, and based on the premise of valuing the act of thinking about the sound, the OCEPE suggest that the child “comments on the music they hear or interpret by expressing their opinions and using appropriate vocabulary” (Silva et al., 2016, p. 56). This means, for example, rhythmic or other production qualities inherent to the work itself, or even musical references that promote critical thinking and aesthetic sense. Still in line with this curriculum document, which orients ECE in Portugal, it is suggested that the child should play with sound, imagine “sound environments from rhymes, songs, and movement sequences, selecting and organizing different sound sources (body, voice, sound objects and percussion instruments)” (Silva et al., 2016, p 56). In this sense, the construction / production of art in a holistic way and in a current / contemporary perspective will be met. According to Delalande (1989) the child produces and listens to sound already with a certain level of intentionality from the age of two, production and listening are no longer casual but the child begins to improvise, according to the author. As one of the highlights of the OCEPE and as defended by most of today's music pedagogues, the development of creativity, combined with the process of creation and interpretation, can use the voice, body tones, conventional and unconventional instruments. So, the document stresses a holistic work where the preschool child uses the voice, body, instruments and other sound resources, hears, reproduces, produces, improvises, explores, experiences, knows and represents the sound by medium of unconventional musical graphics, among other strategies of music learning.



In this sense, in a preschool context, the educational agents (preschool teachers and Music teachers) should organise the educational environment in order to promote knowledge and explore music in all its aspects, playing with sounds, creating opportunities for the children to take initiative and have an active role in the artistic-pedagogical activities.



3. METHODOLOGICAL DESIGN

3.1 General aspects

This research balanced on the border between the constructivist paradigm and the socio constructivist paradigm, and focused on understanding, meaning and action, from an applied or practice-oriented perspective. Having an instrumental character, essentially qualitative and interpretative, it aimed at making decisions that, on one hand, could evaluate the effectiveness of Kiitos project, including recommendations for improving the development of its praxis and, on the other hand, at disseminating it as an innovative practice that facilitates the construction of 21st century skills (creativity, critical thinking, communication and collaboration) by validating its efficiency to the ECE policy makers .

In conceptual terms, the situations / the practices and the representations of the participants (adults and children) and their meanings, from the perspectives of the participants in the context, were taken as an object of study. The research unveiled interests, values and beliefs implicit in the context itself. Methodologically, a qualitative orientation was privileged, although at times it was complemented by a quantitative orientation, in the light of Coutinho’s words (2015), when the author states that the qualitative paradigm and the quantitative paradigm are different at the ontological and epistemological level, but “it is accepted that the researcher does not have to fit into one of them as the only and the best; we defend the complementarity of quantitative and qualitative methods according to what seems to be the best solution to the problem to be studied” (p.33) and their integration is accepted, rejecting the antagonism between the two old paradigms (quantitative and qualitative).

Also, as stressed by Sousa (2005), in the most recent research this dichotomy was overcome and the researchers assume an eclectic or mixed sense, “seeking to extract as much information as possible from the context of investigation, crossing different methodologies, independently of its methodological assumptions” (p.33). This same idea is also subscribed by Alarcão (2013) and Roldão (2015).



In this context, the study of the impact of Kiitos' project was characterized as an evaluation study because, as Mertens points out (1998), the research on the merits of an object or a program is intended to support a decision on that same object or program. When evaluating an innovative program or project, the evaluation is said to be illuminating (Coutinho, 2015) and can use a case study approach (the option taken by the research team), combined with a comparative dimension (in the case of children's Music skills). An evaluation study is, at the same time, an applied research modality that aims at taking a decision about what is being evaluated and culminates in a valuation of the object evaluated.

In this framework, the study took the form of a case study conjugated with a comparative dimension (as stated above) and it sought to analyse in detail and depth the development of Kiitos project in its natural environment, taking into account the objectives set out (Coutinho, 2015, Sousa, 2005, Vilelas, 2009, Morgado, 2013, among others).

According to Coutinho (2015), the case study is an

empirical research (Yin, 1994); which is based on inductive reasoning (Gómez et al., 1996); which heavily relies on fieldwork (Punch, 1998); which is not experimental (Ponte, 1994); which is based on multiple and varied data sources (Yin, 1994) "(p. 336),

and which aims to explore, describe or explain, provide knowledge about the case, evaluate or transform.

As McKernan considers

A case study is a formal data collection, presented as an interpretative view of a single case and includes the analysis of data collected during fieldwork and written at the culmination of a cycle of action or of the participation in the research. (1999, p.96).

In this sense, the idea emerges that a case study seeks to explain the pertinent aspects of an innovative situation, event or project during a certain period of time and that it can be adopted when evaluating an educational context or project and for that reason it is holistic (it takes into account the global context), it is empirical (it is a fieldwork), it



is interpretive (it is based on the interaction between the researcher and the subject) and it is empathic (it considers the intentionality of the actors) (Stake , 1999).

A comparative dimension was introduced in the case study, aiming to verify the music skills acquired by the children in the study group and by the children from another school cluster in the same district, where music pedagogical practices do not follow the conceptual guideline of Kiitos project. This way, it was aimed to verify similarities (or not) in the acquired competencies and to explain possible divergences in the obtained results, establishing possible correlations.

The same comparative dimension was not completed in relation to English listening and speaking skills, since no practice of English teaching, integrated in the daily activities of the curriculum, was identified in the city of Ponte de Sor nor in the district of Portalegre. This may limit some of the final conclusions, but the research team is aware of the fact and looked for a more exhaustive observation dimension in the study group, in PSSC, to deepen and understand the effect of the practices on the skills built by the children.

In this investigation, the beliefs of the participants were studied in depth, since they play a crucial role in the success of an activity or a project because, as Villareal (2016) explains,

beliefs are personal judgments that can be rational or irrational about our reality. Beliefs do not only give sense to reality but they guide our actions. The development of these judgments depends on the interaction of individuals within a context. Thus beliefs can become a powerful influence upon actions and discourses within any given context. (sp.)

To understand the nature of the representations of both the professionals and the families, we used questionnaires built by the research team and validated by the project's partners from Cukurova University. They were applied to the professionals involved in the project and to the parents / families.

A process of listening to a group of five/six-year-old children involved in the project was also developed. Their representations on English language learning are intimately linked to their experiences with the English teachers and the use of multimodal narratives

(drawing and voice) followed by individual interviews with the purpose of describing meanings are already established elements of research studies (Inözü, 2017; Kalaja, 2008; Cronin-Jones, 2005; Yaman, 2018). Multimodal narratives are currently used especially with very young audiences because they allow a broader view of the child's subjective thinking and perceptions (Inözü, 2017).

Through different kinds of language, in this case drawing and verbal communication, we sought to obtain a more comprehensive picture of the conceptions about what it is to learn a FL for this low age group. When the available vocabulary or the elaboration of the discourse still does not allow the collection of more precise data, graphic language is considered to be a form of expression and, therefore, of data collection, to privilege.

Some researchers (Vigotsky, 1978, 1986, and others who have most recently extended their theories) attach great importance to artistic expression, particularly in childhood, and refer the possibility of using drawing, especially with low age learners' groups as a more comprehensive form of expression of their personal narratives. Visual thinking and its graphic communication is a complex form of symbolic representation of ideas and emotions and one of the first vehicles of understanding and communicating that permits to convey more meaning than other communicative forms, such as writing that the child will only learn later. The available literature has consistency to support this research's option in which it is argued that “visual thinking and graphic representation constitute important and perhaps primary vehicles of understanding and communicating.” (Wright, 2014: 517). In drawings it is possible to establish correlations between the items drawn, the recurrences, their sizes, and the preferences and importance they assume for the child (Cronin-Jones, 2005). As very young children do not make a plan for what they are going to draw, they seem to start with what they consider to be more meaningful, which will take up more space in the drawing, and then go on to the following details that gradually decrease in size, sometimes even for lack of space on the sheet.

The representations of the subjects involved are important not only to understand the impact of the project and because they can influence, positively or negatively, the teaching and learning processes, but also for the effect they can have on defining work



methodologies that are more stimulating to the success of children and will affect their overall education and language learning in particular, throughout their lives (Villareal, 2016). With reference to the investigations of the mentioned authors, particularly J. Inözü, it was established as a presupposition that

Recognition of language learning beliefs, as complex ever-changing system comprising multiple interdependent dimensions including cognitive, social, emotional, personal, and also cultural aspects, necessitates a meticulous examination of the unique learning experience with all its components (i. e., the learner, the teacher, the learning process, the specific learning context, the peers, the materials, the curriculum, and the outer world). Accordingly, in order to investigate beliefs in language learning that emerge from the interaction of these various factors, it is necessary to employ tools that allow such situated complexity to emerge (Mori 1999). In this sense, drawings are considered reports or narratives of personal understandings, or interpretations, of the learning process which is anchored in experience (Melo-Pfeifer 2015). (Inözü, 2017 pp.3-4)

The main aspects to check were the items pictured, trying also to interpret the way they were represented. Other reflections emerged from the children's own work.

So, in the overall development of the study, several data collection techniques and instruments were used, namely: (i) checklist for documentary analysis¹; (ii) observation in the practice's context in the school cluster and observation with the use of audio-visual registration, using a checklist focused on the performance of adults with the purpose of identifying the existence of educational opportunities that might enhance the development of English skills and of 21st century skills (in integrated pedagogical practice); (ii) Primary Measures of Music Audition (PMMA) test to evaluate the music skills built by the children involved and not involved in the project's activities; (iii) questionnaires and interviews to identify the representations, beliefs and attitudes of the subjects involved in the project (including interviews with children) and to identify the effects of teacher training on the professionals involved.

¹ First part of the study which resulted in a report delivered to the project's coordination.



In order to allow the research team a reflective attitude, describing, understanding and interpreting the development of the Kiitos project, and thus responding to the objectives of the case study, four key moments / phases were identified:

Documentary analysis (Phase 1): project’s documents, organising documents and educational planning (project’s referential, PSSC’s educational project, lesson / work plans of the professionals involved in the project). Verification checklists² were designed for this analysis. An interim report of this phase was produced, presented at a transnational meeting held in Ponte de Sor and handed in to the coordination of the project (*Phase 1 Report – documentary analysis, July 2016*).

Data collection phase on the project’s execution (Phase 2):

- (i) Integrated pedagogical practices (English and Music teaching) and their impact on the improvement of 21st century skills (creativity, critical thinking, communication and collaboration). For this purpose we observed pedagogical practices, in Music their video recordings, and the data were registered using a checklist built from a zero session (observation in context), combining in it items of the adult’s engagement scale (Leavers, 1994).
- (ii) The skills developed by the children involved in Kiitos’ activities (English and Music learning) were ascertained as described when data collection instruments are mentioned. (appendix II, appendix IV)
- (iii) The representations and attitudes of the individuals involved in Kiitos – education professionals intervening in the project, parents and children – regarding their participation and the effectiveness of the project and regarding the effect of continuous professional training provided by the project for the teachers involved, namely at the level of their professional development and pedagogical change / innovation, were verified through the questionnaires (appendix V and appendix VI) produced by the research team and validated by the project’s partners from Cukurova University.

² Data collection instruments annexed to the interim report of July 2016.



- (iv) *Data analysis and interpretation (Phase 3):* - using content analysis procedures and statistical analysis procedures.

Production of the report (Phase 4).

3.2 Specific and particular aspects (observation, checklist, PMMA test)

As stated earlier, the objectives of FL teaching in ECE are outlined in several European documents and give origin to the principles set out in the OCEPE previously referred to.

Bearing in mind the objectives of this case study, within the theoretical framework that guides it, the theories on language acquisition and development, the research on language teaching and learning with very young children and the so-called 21st century skills, the team decided to do an observation work, considering that: (i) it is important, in a FL case study, to try to understand in the real context the behaviours of the individuals involved; (ii) direct observation is still the best methodology to study how teachers teach, as research has already demonstrated that the way each one perceives their practice and how they actually act do not always coincide (Estacion et al., 2014, p.9). Through this procedure the research team could obtain detailed data for a more holistic understanding of adults' and children's ways of acting.

On the other hand, following researches made on this subject, learners' beliefs and ideas about their English learning process were valued as they play a substantial role in the success obtained in later phases, as Kayaoğlu (2013) sums up:

Research to date provides considerable theoretical and empirical evidence that students' conceptions of learning and their approaches to learning influence the quality of the learning outcome (Altan, 2006; Berry & Sahlberg, 1996; Kayaoğlu, 2011b; Peacock, 2001). Furthermore, many second language learning models assign an important role to learner belief (Bialystok, 1978; Naiman, Frohlich, Stern & Tudesco, 1978), either as a pre-existing factor, or in the case of Bialystok's model, as an interactive complimentary component. (p. 37)

Data collected by the Portuguese General Directorate of Education and Science Statistics (2018) reveal that, at national level, the second most unsuccessful subject in the 2nd



cycle of Elementary Education (children between the ages of 10 and 12) is English right after Mathematics. This research on the representations of the subjects involved in Kiitos project can contribute to find answers that improve this situation.

Considering that Edwin Gordon's musical approach is also an important part of Kiitos project, and that those responsible for the educational action in PSSC (Music and preschool teachers) received training in Music Learning Theory (MLT) it was decided to observe Music teachers' sessions based on MLT. The objective of these observations, as mentioned above and in relation to 21st century skills, was the analysis of the attitudes and strategies of Music teachers in promoting such skills for the development of the child.

To carry out the observation work the research team considered that it would be necessary to use a checklist. In this sense, preliminary meetings were held with the coordinating teacher of the English team, and a checklist was drawn up to guide the observations. This checklist took into account others, previously used in this and other projects and / or provided by the Ministry of Education team who also evaluated Kiitos in 2015 school year. This first checklist was improved by integrating parameters of the DQP scale (Developing Quality in Partnerships) of adult engagement (Laevers, 1994) and suggestions from a specialist in teaching EFL to children who is a counsellor and researcher at the British Council and APPI. The checklist was tested in two classrooms, one in the town of Ponte de Sor and another one in one the rural schools integrated in the school cluster. Following this test, the checklist underwent minor adaptations. Along the way, descriptive field notes were taken including records of adults and children's "speeches" or of what adults and children did.

The final checklist (appendix I) included items of more general and more specific character and allowed to observe the education professionals, in this particular case, the English teachers and the Music teachers. Still in relation to the observation of Music teachers' attitudes and strategies, in the sessions based on the MLT, the method of Non-Participant Observation was applied through audio-visual registration, and the six Music teachers in Kiitos project were observed – one session for each teacher, randomly



selected, complemented by the registration of other sessions (a total of 14 audio-visual records).

Regarding English practices, four preschool classrooms were observed in the months of March and April of 2016-2017 school year, observations being made twice in each room. The sessions lasted for 2.00h each and were confined to the period of daily work of the English teachers. The observation sessions were followed by the exchange of information that both preschool and EFL teachers gave about some aspects of their work, seeking to contextualize the activities carried out.

The classrooms were chosen from those whose preschool teachers expressed their availability for the time slots when the research team could travel to Ponte de Sor or to one of the nearby villages. The observation took place in three classrooms located in the elementary school in Ponte de Sor, and the fourth classroom is located in one of the rural areas, all included in the PSSC.

These classrooms corresponded to the representativeness criteria of the project's groups, since all groups were age-heterogeneous, with children between 3 and 6 years of age, as recommended by the Ministry guidelines and defended by the PSSC, since professionals involved find it beneficial for children of all ages and levels of competence to work together, learning from each other and developing collaborative skills.

Following the principles of anonymity and confidentiality, the names of children, preschool teachers, English and Music teachers and classrooms are not mentioned and have been replaced by a code letter.

The English sessions' observations in context were carried out in a “normal friendly” environment which is believed to have been enabled by the previous work explaining the research's objectives and by the various teamwork situations which happened during the project (meetings and teacher training among others).

In Music, the PMMA test was used as follows:



Table 3 Comparative approach – schedule

Tasks	Dates
Adaptation of PMMA test to Portuguese	October 2016 to December 2016
Preparation of families' questionnaires	January 2017
Selection of the sample (questionnaire)	February 2017 to March 2017
Data collecting (PMMA questionnaire)	April 2017
Data analysis	October 2017 to February 2018

The comparative dimensions, already mentioned, allowed the analysis of the skills developed by the children involved in Kiitos activities, regarding their musical perception / understanding (*audiation*). In this sense, Edwin Gordon's PMMA test was carried out.

Initially, the team created questionnaires addressed to the families who had 5 and 6 year-old children in both school clusters, the PSSC and José Régio School Cluster, in Portalegre (control group). These questionnaires (appendix III) aimed to select a sample of children who had the same kind of familiarity with music. For instance, we looked for children who had similar musical listening habits in terms of listening / playing music, because family musical everyday life influences the individual's audiation skills, according to Edwin Gordon (2000). With the data obtained a sample of children from each school cluster children (stratified representative sample) was selected to do the PMMA test. Both groups had the same number of children with similar musical family habits.

The next step was the adaptation of PMMA test into Portuguese (appendix VII), in a specific music edition software (Adobe Audition CS6) to avoid the misunderstanding of the test's objectives and any confusion while doing them, in particular for children from the control group, the ones outside Kiitos project.

To do the PMMA test there were specific procedures to be followed: the PMMA test was designed to be administered in groups in adequate physical conditions (ample



space, good writing surfaces, and suitable acoustics). The test has two parts, the Tonal test and the Rhythm test. It is preferable that the Tonal test and the Rhythm test be administered on different days within one week but no more than two weeks apart. The Tonal test must be administered before the Rhythm test (Gordon, 1986). Both tests consist of identifying tonal and rhythmic patterns as being similar or different. During the test children have to mark on an answer sheet (appendix IV) whether the tonal pattern, or rhythm pattern, is the same or different by circling in specific figures for similar or contrasting patterns. For instance, children listen to two music fragments and draw a circle around the box with the two similar faces if the patterns sound the same. If the two music fragments sound different, the children draw a circle around the box with two different faces.

Before doing the test some exercises were completed to ensure that the children could understand its objective.

Scoring the answer sheets included two different processes: counting the number of items correctly answered to obtain a frequency and converting that frequency in to a percentage.

3.3 Specific aspects - on children, project and research “participants”

As children are the focus of the project they are also a dominant concern of the investigation and therefore should be heard in this process. In the academic year 2017-2018 the research team returned to the school cluster to collect data, more focused on children's representations and beliefs on how they learn English and, as noted above, multimodal narratives were used.

The team decided on the analysis of child's documentation, particularly the drawings made following a specific request – that each selected child made a drawing of themselves as they were learning English. After the drawing sessions a small interview was made to each child, and their statements were the object of qualitative-interpretative treatment.

In order to collect this data, the research team went to the preschool classrooms of the groups observed in the previous school year, this time to five classrooms since the children from one of the groups in 2016-2017 school year were distributed by two groups in 2017-2018, due to the retirement of the responsible teacher and the diminishing number of children enrolled. At this stage, it was decided to include only children aged 5 and 6, attending these five classrooms, because they had been involved in the project for a longer period. A total of 48 children were included (22.53% out of a total of 213 children); (55.81% out of a total of 86 children in this age group).

Accepting the assumption that drawings are significant means of understanding children's learning processes and representations (Einarsdottir, Dockett and Perry, 2009; Melo-Pfeifer 2015), they were asked to draw themselves as they were learning English. We observed this process of drawing which was followed by interviews, accepting the child as a research subject (Marchão & Henriques, 2018) with a significant voice, given the fact that “listening to the child about their collaboration in the process of knowledge construction, that is, their collaboration in the definition of their learning journey” is relevant to ECE and to the research (Oliveira-Formosinho and Formosinho, 2013, page 208).



Both the drawing activity and the interview were carried out in each group's classroom, so that the setting would be the most usual for the children because, as Marchão and Henriques refer (2018: 140) “in a familiar context of their daily lives, the answers are more meaningful, they are richer in detail and happen with greater fluency and intensity”.

To ensure ethical procedures consistent with this type of research, although the parents of all children had given permission for data collection within the framework of the project, the preschool teachers and the research team explained to the children what they were asked to do by questioning them if they wanted to participate (request for informed consent). The participation of the children was planned under an ethical commitment, respecting their right to decide whether to participate or not, and therefore “full respect for the children and their rights as persons and as subjects of investigation, not exposing nor compromising them” (Marchão & Henriques, 2018, p.138) were considered.

The children gathered in small groups at the work tables and, after the initial request, it was not specified who or what they should or should not include in their drawings, nor was there any indication of the context in which learning could take place. As they are not yet proficient in English, instructions were given in their mother tongue.

To verify the interpretations of the drawings, interviews were carried out with each child after the drawing sessions. These helped to understand children's ideas and feelings and their beliefs regarding the individual English learning experiences. This being the dominant concern, variables such as gender or others were not taken in to account.

The drawings were a procedure to collect data and also a pretext for the following conversations in which they explained what they had drawn. Without these interviews, it would have been impossible to understand the meaning of many important details of their drawings and beliefs.

Following the qualitative approach of interpretive research previously defined, the categories of analysis identified emerged from the documentation (drawing) and from



the process of listening to children's voices: social identities, learning contexts, activities and use of language, pedagogical resources.



PART II

4. DATA ANALYSIS AND INTERPRETATION

4.1 Observation of teaching practices

The data collected during the observation periods of English activities were grouped according to the categories of the checklist used (appendix I) and, given the similarity of the findings in the different classrooms, they allow us to emphasize the following general aspects:

With regard to the learning environment, specifically the preschool classrooms, they are all large, well-lit and airy spaces, with adequate furniture and plenty of learning materials of all kinds. The first item, *a-English is visible in the classroom*, was present in all of them, namely in the organization and management of the space: a) a specific English centre, with books and games available to children; b) frames used in the routines; c) documentation produced by children, particularly in the art centre, exposed on the walls and regularly replaced. In the graphic / manual works (drawing, cut, collage and others) there are no words written in English, but they were done together with the preschool teacher and FL teacher, following jointly planned activities, and reveal the integration of EFL in the children's daily life. Some of this documentation is subordinated to the themes “studied” by the group, some other reveal greater creative freedom.

Regarding the adults responsible for the educational-pedagogical action, it can be affirmed that item 3, concerning preschool teachers, *“Joint planning is visible”*, was observed in the coordinated way in which the activities took place, which led the research team to believe that planning was done together, although in some cases this was more obvious than in others. However, even in the classroom where the preschool teacher was replacing a colleague, and for that reason had been in contact with the project very recently (about two months at the time of observation), the joint work between the teachers responsible for the group took place without any kind of incident and their cooperation, with the same objectives in view, was obvious and natural.



Regarding items 1 and 2 of the preschool teachers' checklist, *The preschool teacher participated in the teacher's activities in Portuguese / in English*, it was verified in all the classrooms that the preschool teachers participate in the activities in Portuguese, and only in classroom D this participation was sometimes in English. The preschool teachers are professionals with many years of experience and, for the most part, involved in Kiitos from the beginning of the project or almost. Although only one of the preschool teachers observed interacted with the FL teacher and sometimes with the children in English, the other three remained involved in the work, even if they addressed the children in their mother tongue. There seems to be some inhibition in the use of English but they revealed good understanding of what they heard, because they supported the English teacher in explaining tasks when a child did not listen or did not understand what to do. They explained the difficulty experienced in the use of English because of the scarce learning time of this language during their schooling, aggravated by the long period during which they did not feel the need to use it. They are always present in the activities oriented by the FL teacher and assume a facilitating role. On the other hand, EFL teachers do the same in preschool teachers-led activities. At certain times of the day, preschool teachers give freedom to the children to choose what they are going to do, and foster the diversity of options (in all classrooms) by supporting for example individual projects of each child (observed in classrooms B and D).

As for the items focused on the work of English teachers, it may be noted that the aspects *1- Uses English in meaningful situations*, *2- Uses English consistently* and *3- Provides appropriate models of English* have been frequently observed in every case. English teachers have specific training as EFL teaching, four have a degree in Portuguese and English and one in Primary School Education. They all have adequate language skills and are fluent in their interactions with children, presenting appropriate language models. It is known how important it is an immediate reaction in unexpected situations, very common in preschool classrooms, and how this requires fluency in the working language. When unexpected situations occurred, communicative skills appropriate to the context could be observed. Teachers always used English when they addressed children, even in an observed situation of conflict resolution (teacher C).



All teachers try to stimulate the children's speech, item 4- *Provides children / learners with opportunities to speak (communicate)*, for example distributing the role of "helper" alternately to all elements of the group, namely when fulfilling the daily routines of the morning or afternoon, which include identifying the day of the week, the previous day and the next one, the day of the month, the season, the weather conditions, the number of boys and girls present, the total, with the arithmetic calculations required and, in one of the classrooms observed after lunch (teacher A), the menu of the day and the emotions felt by choosing their emoticons to fill the table of their names. On some occasions there was also repetition of songs and morning rhymes (teachers A and C).

The item 5- *Provides opportunities for learners to take their own initiative to do things*, was regularly observed in all teachers' work either in particular circumstances, for example a child had brought a book and wanted to tell the story in Portuguese and he was allowed to do so (teacher A); or in free, child-led activities, where the EFL teachers remained with a child or a small group for some time and helped / participated in play and games, particularly in the "house" centre that proved to be very favourable to communicate and learn in English.

Regarding item 6- *Facilitates global / face to face communication and collaboration*, as mentioned above, all teachers spoke in English both with the large group, and with small groups or individually, in adult-led and child-led activities, establishing a "real" kind of communication and seeking to foster natural speech acts for each circumstance. The verbal exchanges in English were less frequent than the children's response in their mother tongue – there was evidence they understood what was said by the verbal and nonverbal reactions of the children, but there was a tendency to reply in Portuguese which, according to literature, is considered natural at this stage. However, teachers regularly used repetition strategies in English of what the children had said in Portuguese, giving them opportunities to recognize the speech acts they might have used and which, in some cases, resulted in the repetition of short sentences. Also the items 9- *Gives children enough time to think and answer*, 10- *Asks signifying questions to each child*, and 17- *Corresponds to children's abilities and interests*, were frequently verified in all cases, in the activities oriented by the FL teachers or by the preschool



teachers, as in child-led activities. The questions were meaningful in that the teachers did not simply ask rhetorical questions to verify the learning output, but they asked real questions that showed interest in what the child said in different circumstances, for example when children told what they had done during the weekend (in an activity of teacher C with the preschool teacher of that classroom) or when they were explaining their choices of a task or play situation (all teachers).

The items 12- *Uses encouraging mimics and face expressions*, 13- *Respects and values children*, and 14- *Praises child's contributions* were also frequently observed in all teachers. Their speech, in English, reveals many of the characteristics of adult speech codes with babies in their mother tongue: exaggerated mimics and facial expressions, a more modulated and high-pitched tone of voice than usual (Khul, 2011). However, there is no diminishing infantile talk because these characteristics are common in FL teaching as ways of allowing access to meaning. In addition, they are read in the light of the relationships that, in all groups, are highly empathic with each of the participants, demonstrating respect for each child manifested in different ways: by the attention given to the voice of each one; by the attempt to give everyone the opportunity to speak; by the time given to hear and think; by accepting individual choices in various work situations; and by sharing the work and praising the efforts, strengthening self-confidence (items 15- *Listens to and answers the child*, 16- *Improves children's self-confidence*, and 19- *Values and encourages sharing the child's activities*). Some children speak more frequently than others and the teachers should control this situation.

As for the remaining items in the English teachers' checklist, more related to the promotion of creativity, critical thinking and problem solving, they were more difficult to observe in FL activities, which was not surprising to the research team, considering that the children were acquiring listening and speaking skills in English and could not express elaborate forms of thought yet. However, it has been observed in the work of both preschool teachers and English teachers aptitudes to stimulate creativity and reflective thinking appropriate to these ages, encouraging children's contributions to find solutions to individual or group problems. Communication and collaboration were visible in all classrooms and circumstances, and the fact that they were working in a FL



is, in itself, a way of introducing critical thinking, when dealing with subjects from different points of view. This work develops of an attitude of openness appropriate to interact with other cultures. Also word games, with sounds and rhymes were an aspect observed in several situations, inducing and strengthening the children's creative attempts.

The children always expressed great joy when the English and Music teachers arrived to their classrooms, in the sessions observed. Hugs and kisses were complemented by the need to tell the teachers things about themselves, their lives or to show them something in particular. Thus, it will be said that children's checklist items during adult-oriented activities, were often observed (1- *Demonstrates pleasure when the English teacher arrives*, 2, 3, and 4- *Shows interest / motivation / pleasure in English activities*) in all groups, some children being naturally more expansive than others in their affection demonstrations.

As exposed above, the children demonstrated understanding of what they listened to in English and followed simple instructions and answered in English, interacting with the teacher in the FL during the adult-led activities (items 5- *Shows comprehension when spoken to in English*, 6- *Follows simple, routine instructions in English* and 7- *Interacts with the English teacher in English*), not doing it with the preschool teacher who they seemed to associate with their mother tongue. The verbal exchanges with their peers were usually in Portuguese as well (item 11).

During free play (items 10- *Spontaneously uses English*, 11- *Interacts with other children in English*, 12 and 13- *Engages in free play in English next to the teacher / on their own*), we could notice that the children accepted the inclusion of English teachers who participated in games and natural play of isolated children or in small groups, but the natural predisposition of their answers was in Portuguese. However, they did not react negatively to the interventions of the adult in English and revealed to understand what they listened to in many varied circumstances, without manifesting fatigue or refusing to interact. For example: there was a small group who, while doing an art work helped by teacher C, were humming the song they had just learned as part of the story told in



English; that other children, in teacher A's classroom were playing teachers, teaching English sentences to each other, and correcting each other.

Summarizing the observations of English activities observations, it was possible to see an environment of interactive communication, clearly collaborative on the part of all the participants, with English levels of performance according to the age groups and time of exposure to the FL.

Being the competences for the twenty-first century (collaboration, communication, critical thinking and creativity) the structuring basis of Kiitos, it was decided to also analyse the attitudes and strategies of music teachers in the promotion and development of such skills in children, in **music sessions based on Music Learning Theory (MLT)**, since this is the musical approach highlighted in this project. To this end, and according to the methodological design, an observation work was developed on audio-visual records, the six project Music teachers (A, B, C, D, E, F) having been observed, a session for each teacher, randomly selected, complemented by the registration sessions.

Analysing the results it is highlighted that it was frequently observed in the attitudes of most Music teachers (A, C, D, E) and observed in teacher B, item 3 - *Facilitates global / face to face communication and collaboration*, i.e. the teacher interacts with the child musically, individually, in an attempt to reproduce tonal patterns and rhythmic patterns. Concerning the collaboration, the children listen/sing together, in circle or move in space, with eye contact. Collaborative work in music games is also visible.

Frequently observed in teachers B, C and E and observed in teachers A and D item 6 stands out - *Uses encouraging mimics and face expressions*, in terms of teacher's body expression, in the production of musical patterns and musical games. That is, the teacher inculcates an entire corporal expression that facilitates communication and encourages participation. Also item 4- *Gives children enough time to think and answer* was often observed in teacher A and observed in teachers B, C and D when reproducing rhythmic patterns and tonal patterns. Still frequently observed in teacher C and frequently observed in teachers A, B, D, E and F, we highlight item 7- *Respects and values*



children, visible in the facial and corporal expression of the teachers - respect for inaccuracies in the reproduction of musical patterns and respect for the child's need to walk freely through the room or not for their lack of motivation to participate in the group dynamics (the latter quite visible aspect in the teacher F).

Also observed in most teachers (A, B, C, D and F), although not as frequent as in the items referred to above, is item 9- *Listens to and answers the child*, visible in the work of imitation of musical patterns. Teachers enter into a musical dialogue trying to achieve the correct reproduction of patterns by the child. The item 2- *Provides opportunities for learners to take their own initiative of things* was also observed in most of the Music teachers but only in terms of corporal movement/expression. Still observed in most Music teachers (A, B, C and D) are items 10- *Improves children's self-confidence* and 8- *Praises child's contributions*, insofar as the promotion of self-confidence is visible through praise and positive facial/verbal stimuli, visible in affectivity and group collaboration/dynamics. Nevertheless, there are no visible opportunities for children to take initiative, such praise and positive stimuli are observed when the child's correct reproduction/imitation of musical patterns is individualized.

In addition to the fact that there is no visible initiative on the part of the child, except body expression at certain moments, items 5- *Creates opportunities to develop creativity in terms of thinking, problem solving and art expression*, 11- *Gives the child the opportunity to experience and suggest ideas* and 1- *Provides children / learners with opportunities to speak* are unobservable strategies and attitudes, by most Music teachers in the Music sessions under analysis. Although the musical communication between teacher and child, in the search for the correct response to the reproduction of music standards and harmonic functions, is to meet the development of music understanding in terms of thinking and in some way of solving problems, there are no visible opportunities to develop creativity (A, B, D, E and F) in the child's action, since the main tasks are related to listening and repetition of music patterns. Nevertheless, a surprise effect (teacher A) was observed with coloured scarves hidden in the socks, this type of attitude being an awakening of the child's imagination, thus contributing to the development of creative thinking. It is noted in teacher C the creation of opportunities



for creative development, however, only in terms of free movement - body expression. It is identified, in this sense, a passive role by the child in decision making in the course of the sessions observed, i.e. moments are not observed when children can suggest ideas (choose a song or a music game), opportunities for children experiment/explore the sound or experience another type of activity other than the one defined by the teacher. Exception to this was the observation of an additional session to randomly selected sessions, where C and D teachers joined the proposal of a song by the children at the end of the session, where songs were performed in the presence of a teacher of English (Music and song lyrics, some in English). As an indication, there was a greater enthusiasm and a greater motivation, visible in verbal and corporal expressions of the children, when performing songs (Music and lyrics). Regarding the dialogue, generally, in the observed sessions only answers to objective questions were recorded in group on harmonic functions, i.e. children responded simultaneously about whether the musical note had the function of tonic, dominant or subdominant.

Regarding the comparative dimension of this case study, the results of the PMMA test are presented below.

Edwin Gordon's Primary Measures of Music Audition (PMMA) test consists of recordings of small rhythmic patterns and melodic patterns directed at children from 3 years of age (pre-school setting), including children with special educational needs (Gordon, n. d.). They consist of two PMMA *subtests (tonal and rhythmic)*, that should be applied in different days, as mentioned above, and the test purpose is to measure the ability of the child to attribute syntactic meaning to music. That is, the child must be able to organise isolated sounds in tonal patterns, which are *audiated* in relation to a tonal centre, in the tonal test, or in the same way, to be able to organise isolated durations in rhythmic patterns, which are *audiated* in relation to the *macrobeats* in a rhythm or metric consistent with the rhythmic test. To this end, children simply answer questions by drawing circles around equal or different faces on a response sheet.



Each question in the tonal test includes two tonal patterns and each question in the rhythmic test includes two rhythmic patterns. In the tonal test, at least one tonal pattern in each pair includes tonic and through tonic hearing, the child is instructed to infer the syntax for each tonal pattern. In rhythm questions, each rhythmic pattern includes the same number of durations, which prevents the child from counting the number of durations in order to find the answer. Once the *macrobeats* are emphasized, the child is led to infer the syntax for each rhythmic pattern in relation to the metric and the *macrobeats* (Gordon, n.d.).

In order to evaluate the effect of the work approach developed around Edwin Gordon's MLT in Kiitos project, it was decided to implement the PMMA test to 5 and 6 year old children from PSSC where the project is developed and to children in the same age group in another school cluster outside the project (José Régio, Portalegre School Cluster), in order to be able to compare results of the action. For the sampling process a questionnaire was applied to the parents of the children of both School Clusters, as referred to in the methodological design, aiming at collecting information about familiar musical habits (similar characteristics).

In this sense, and according to the survey responses, 16 children were selected in total - 8 children from each School Cluster, corresponding to 6 groups according to the specific characteristics of each group³. Group 1 has 6 children – 3 children from each School Cluster - A (P), A (PS), B (P), B (PS), C (P), C (PS) -, whose questionnaire results present the most common musical habits in the total population of respondents – family members sing at home, sing for their children, listen to Music, all types of Music / non-art music. The remaining groups have 2 children (1 child from each School Cluster). The characteristics of family habits of group 2 – D (P) and D (PS) - are: household members with non-specific music training, playing an instrument, singing to their children, listen to Music, all kinds of Music / non-art Music. Concerning group 3 - E (P) and E (PS) - the household members have non-specific music training, play an instrument, sing for their children, listen to Music, all type / non-art music. With specific training are the elements

³ Children from PSSC are represented by the letters (PS) and children from Portalegre's José Régio School Cluster are represented by the letter (P)



of the household of the children of group 4 - F (P) and F (PS) -, also play an instrument and listen to Music of all kinds / non-art music. The group 5 - G (P) and G (PS) - presents less family musical habits, sing for the children and listen to Music, all type / non-art and group 6 - H (P) and H (PS) - is the one with less family musical habits, only listen to Music, of all kinds / non-art (see Table 2).

Table 4 Stratified sample for application of the PMMA test

Groups of children and musical habits of their households	
Group 1 A (P); A (PS); B (P); B (PS); C (P); C (PS)	Sing at home / Sing for children / Listen to Music / All type (non-art music)
Group 2 D (P) and D (PS)	With no specific training / Play instrument / Play at home / Sing at home / Sing for children / Listen to Music / All type (non-art music)
Group 3 E (P) and E (PS)	With no specific training / Play instrument / Sing for children / Listen to Music / All type (non-art music)
Group 4 F (P) and F (PS)	With specific training / Play instrument / Listen to Music / All type (non-art music)
Group 5 G (P) and G (PS)	Sing for the children / Listen to Music / All type (non-art music)
Group 6 H (P) and H (PS)	Listen to Music / All type (non-art music)

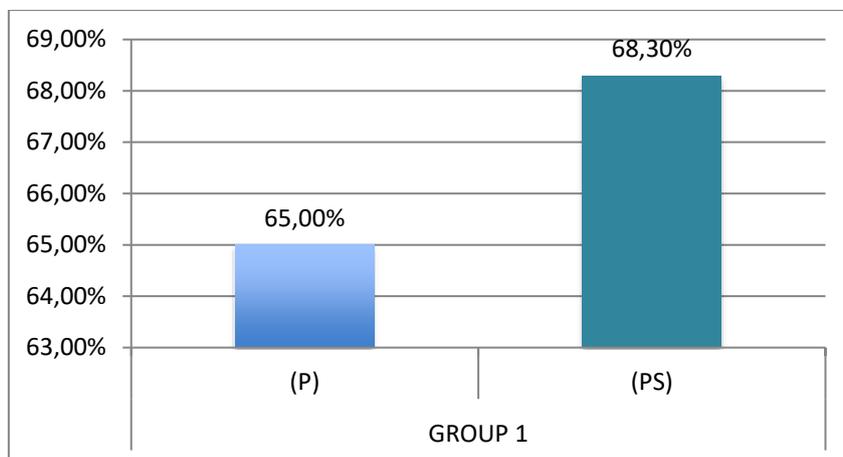
Both tests (tonal and rhythmic) contain 40 questions, that is, 80 questions in total.

Concerning the tonal test, and in relation to group 1, the children of PSSC, obtained a positive result in 82 questions in a total of 120 questions, that is, 68.30% of the total



questions. In turn, 78 questions with a positive result (65%) are recorded in children from Portalegre School Cluster (control group), as Graph 1 shows.

Graph 1 Tonal test result, percentage of correct answers - Group 1



Groups 3, 4 and 5 also have better results in the children of PSSC as shown in Table 3.

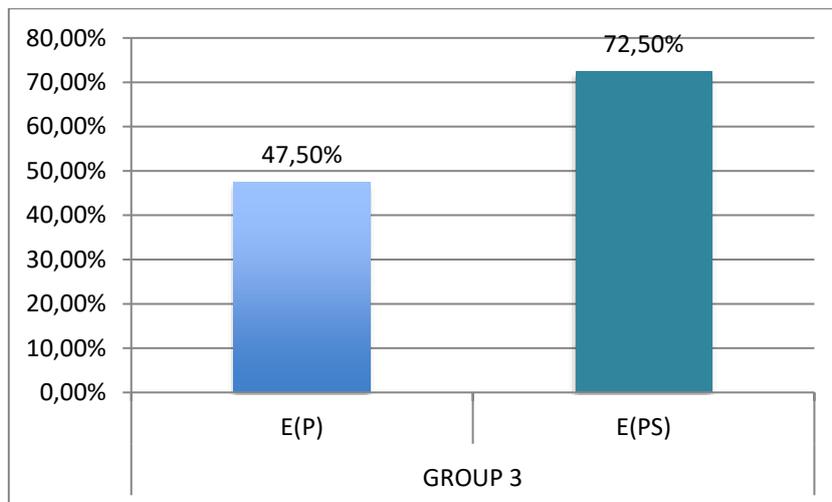
Table 5 Number of correct responses of the tonal test - Groups 3, 4 and 5

GROUP 3	
E (P)	E (PS)
19	29
GROUP 4	
F (P)	F (PS)
30	35
GROUP 5	
G (P)	G (PS)
17	27

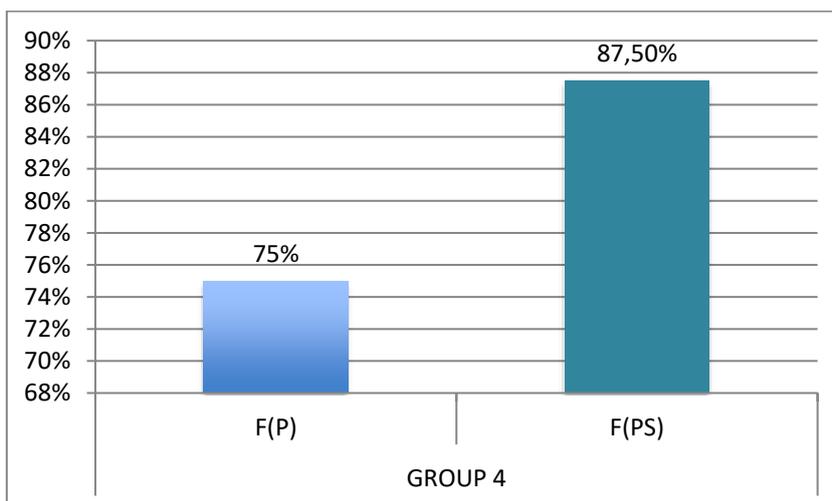
The trend, therefore, as shown in Graphs 2, 3 and 4 is of somewhat higher percentages of correct responses, with a difference of 25% in groups 3 and 5 and 12.5% in group 4.



Graph 2 Tonal test result, percentage of correct answers - Group 3

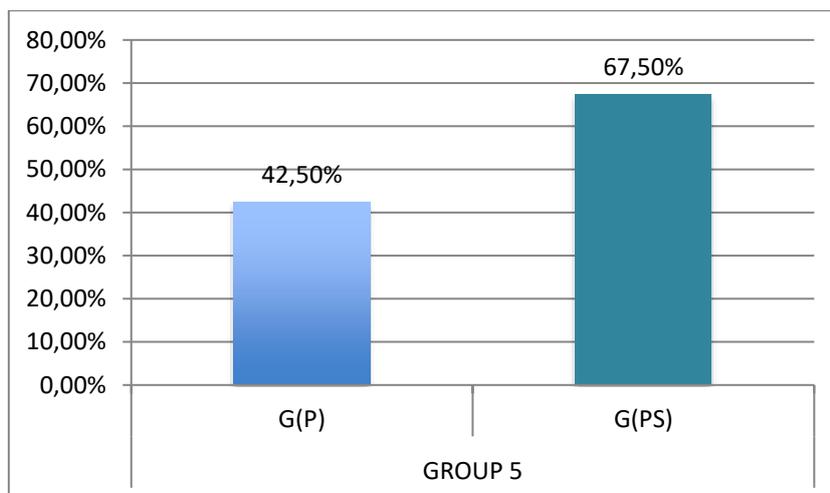


Graph 3 Tonal test result, percentage of correct answers - Group 4



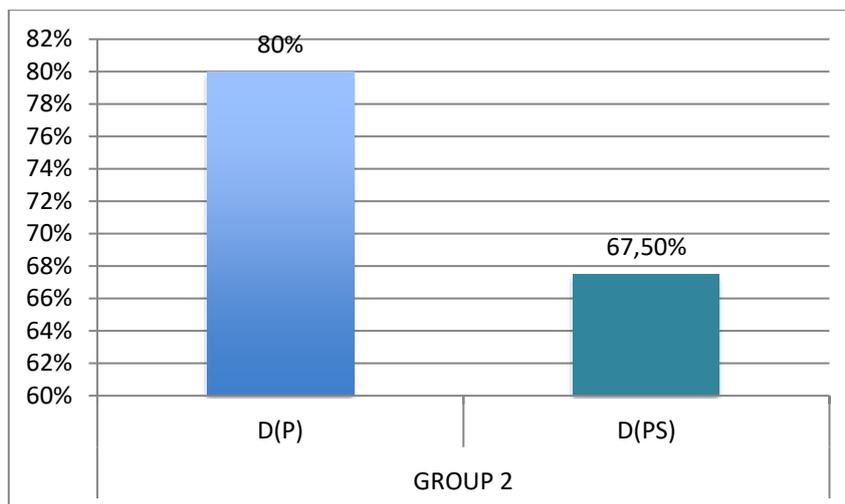


Graph 4 Tonal test result, percentage of correct answers - Group 5



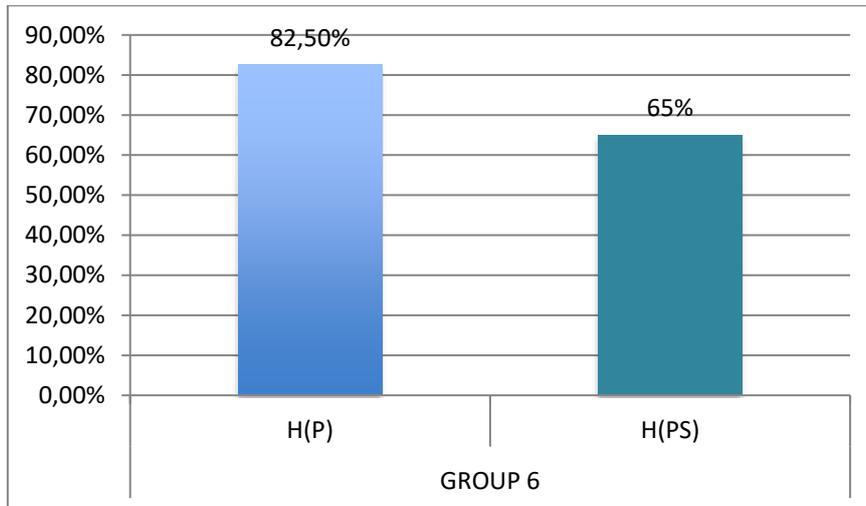
Contrary to this tendency, there are more correct answers in group 2 of children from Portalegre School Cluster (32 correct answers, 80%) in relation to the positive result of the children of PSSC (27 correct answers, 67,5%), with a difference of 12.5%, as well as in group 6 (33 correct answers for children of the Portalegre School Cluster and 26 correct answers for children of PSSC), 8,5% and 65% respectively, according to Graphs 5 and 6.

Graph 5 Tonal test result, percentage of correct answers - Group 2



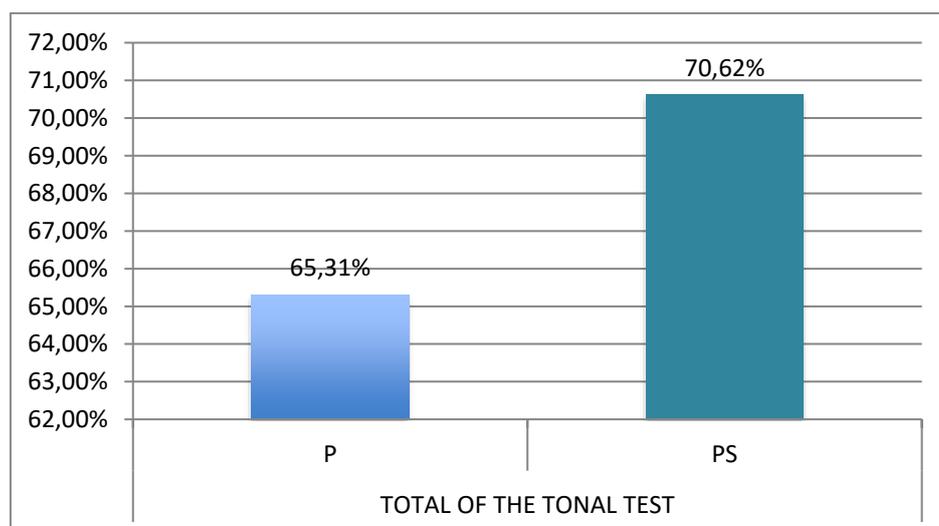


Graph 6 Tonal test result, percentage of correct answers



In summary, according to a total of correct answers of the tonal test, 226 correct answers are recorded for the children in PSSC and 209 correct answers for the children from Portalegre School Cluster, in a total of 320 questions for each School Cluster. That is, 70.62% of the total questions were answered correctly in the group of children of the School Cluster under analysis, in the tonal test, and 65.31% of the total questions in the control group, with a difference of 5.31 % with the highest scores for PSSC, as shown in Graph 7.

Graph 7 Total tonal test, percentage of correct answers

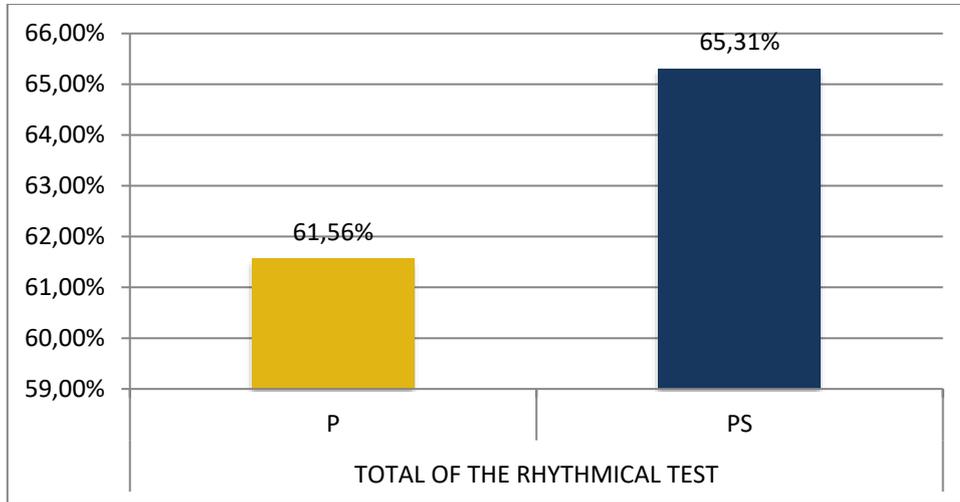


With a similar trend, although with different results between groups and with a smaller overall percentage difference, the rhythmic test results in total are between 61.56%



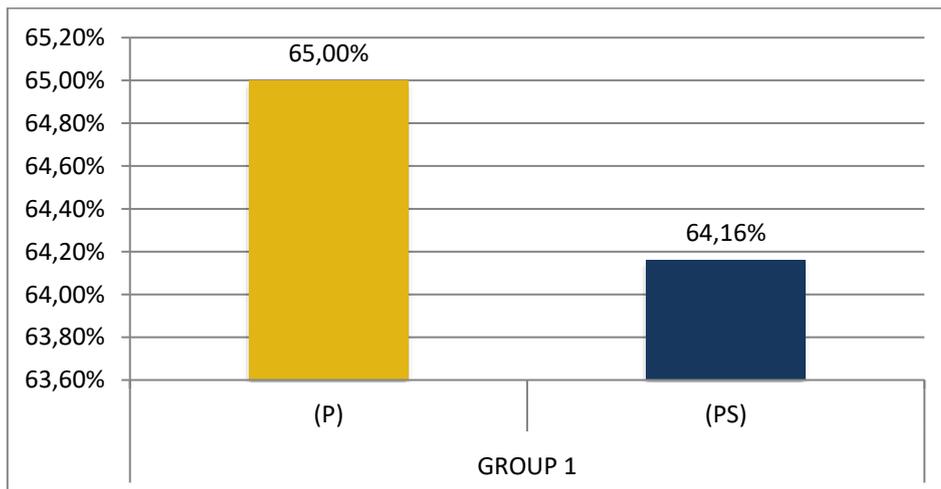
(197 correct answers in 320 by children in the Portalegre Schools Cluster) and 65.31% (209 correct answers, in 320, by the children of PSSC). See Graph 8.

Graph 8 Total rhythmic test, percentage of correct answers



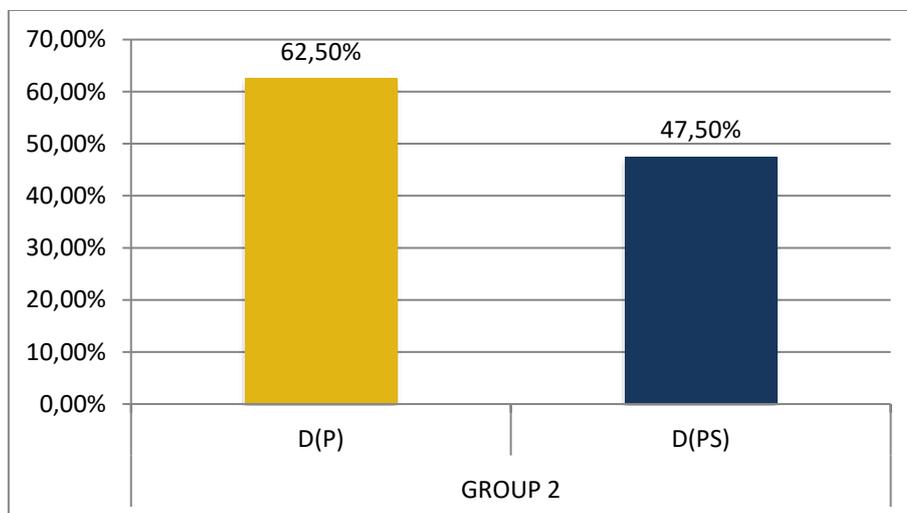
Despite the overall trend, there were better results in groups 1 and 2 in the rhythmic tests answered by the children of Portalegre School Cluster (65% correct answers *versus* 64,16% in group 1, and 62.5% responses correct *versus* 47.50% in group 2). The same is shown in Graphs 9 and 10.

Graph 9 Rhythmic test result, percentage of correct answers - Group 1



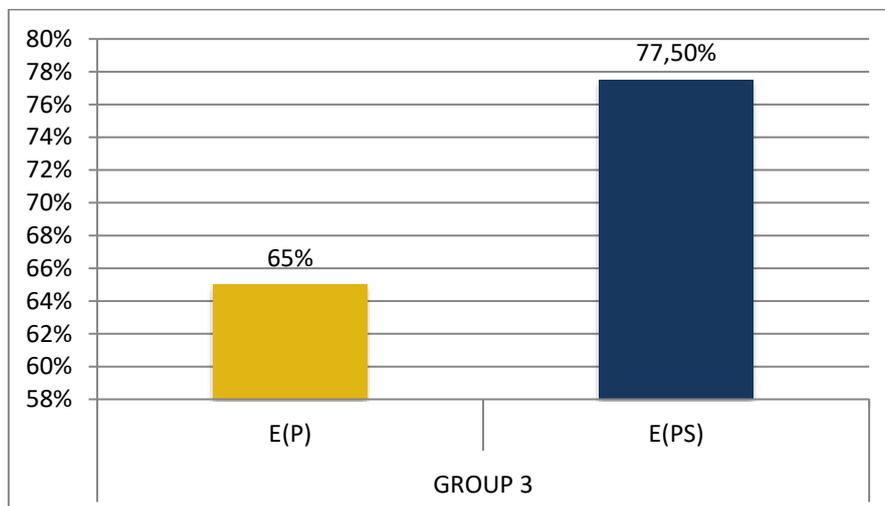


Graph 10 Rhythmic test result, percentage of correct answers - Group 2



Regarding group 3, there are 26 correct answers in the test implemented to the children of the Portalegre School Cluster and 31 correct answers in the test implemented to the children of PSSC, that is, 65% and 77.50% respectively, according to graph 11.

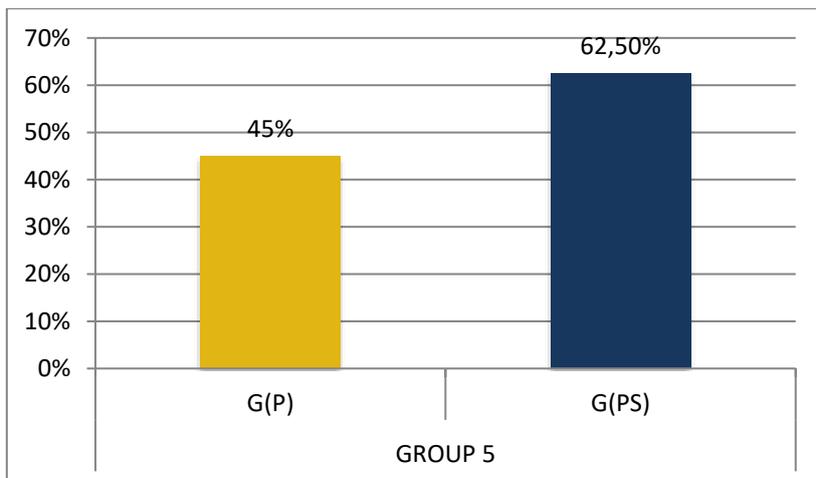
Graph 11 Rhythmic test result, percentage of correct answers - Group 3



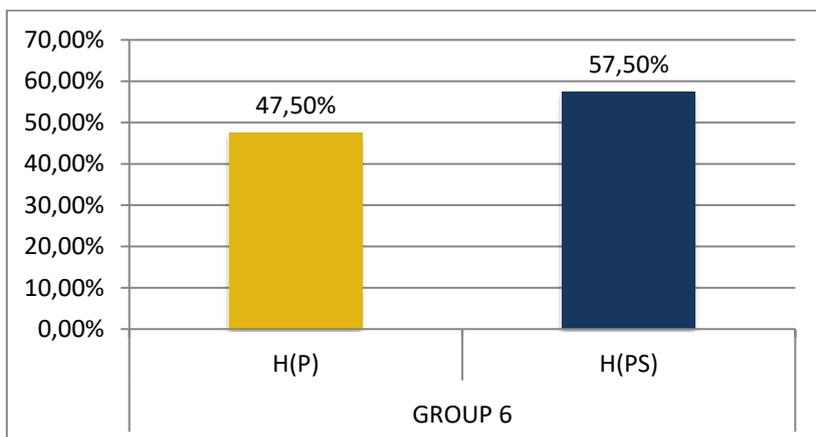
Groups 5 and 6 also present better results for the tests implemented by the children of the Ponte de Sor School Cluster (62.50% and 57.50%), as can be seen in Graphs 12 and 13.



Graph 12 Rhythmic test result, percentage of correct answers - Group 5



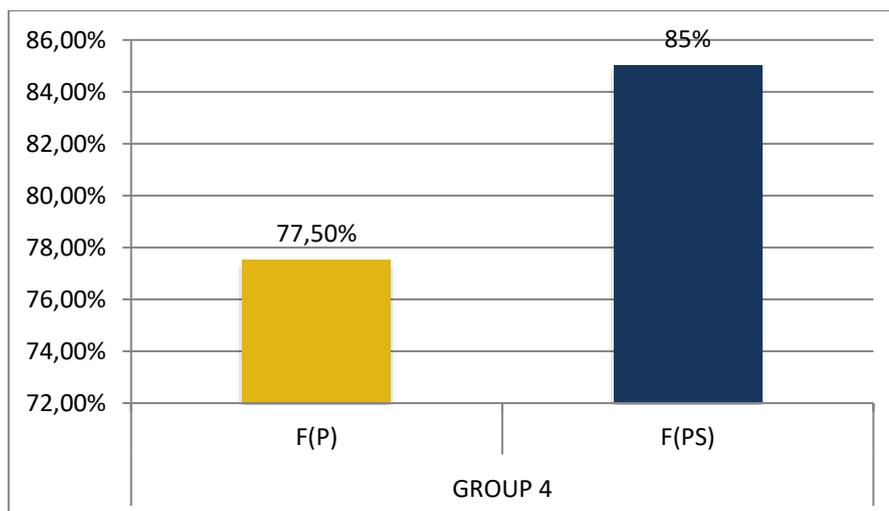
Graph 13 Rhythmic test result, percentage of correct answers - Group 6



With a higher mean percentage, the results in group 4, where the maximum percentage of correct answers is found in the tests implemented to the children of PSSC (85%) and the minimum percentage (77.5% %) corresponds to the tests implemented to the children of the Portalegre School Cluster. See Graph 14.

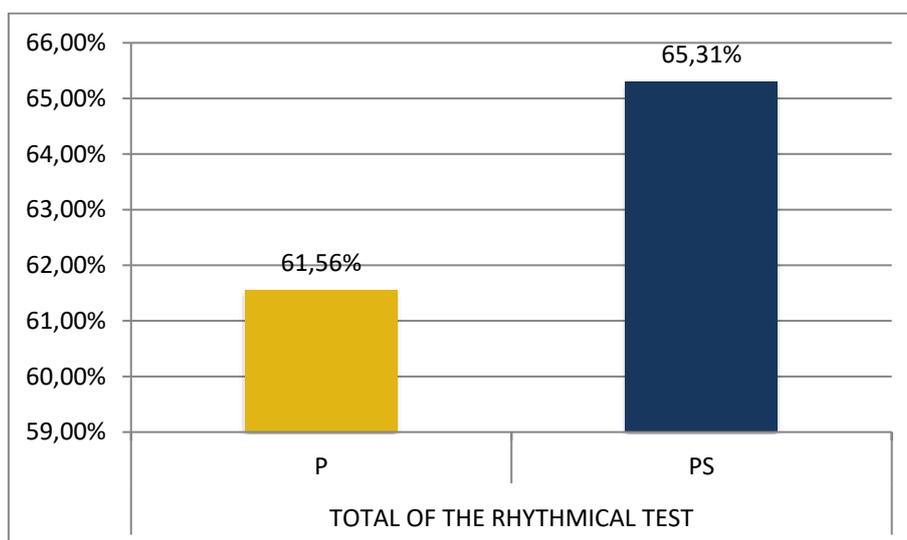


Graph 14 Rhythmic test result, percentage of correct answers - Group 4



As verified, there is a tendency to obtain a greater number of correct answers from the children of PSSC. Nevertheless, the overall percentage in terms of the total correct responses of the rhythmic test (320 questions for each School Cluster) shows a slight difference of 3.75% (see Graph 15). That is, there are 197 correct answers, for a total of 320 questions, in the Portalegre School Cluster (control group) and 209 correct answers in PSSC.

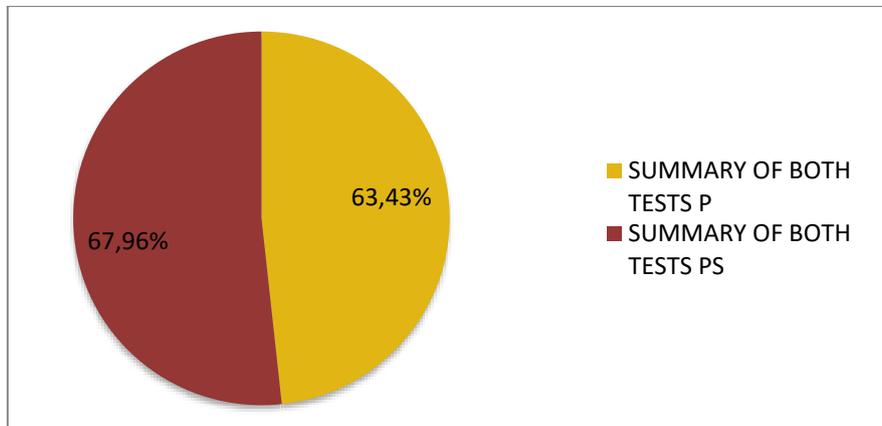
Graph 15 Total rhythmic test, percentage of correct answers



Considering that in total, including the tonal test and rhythm test, 640 questions were answered in each School Cluster, 406 correct answers are recorded for the Portalegre

School Cluster and 435 for PSSC, that is, 63.43% of responses answered correctly for the control group and 67.96% for the group under analysis. This can be seen in Graph 16.

Graph 16 Total of the result in both tests, percentage of correct answers



It is therefore an insignificant difference of 4.53% between the total of correct answers results from children in PSSC and children in the control group.

Overall, the results from both tests yielded results above 50%. An exception in the rhythm test refers to the results of children A (PS) and G (P) where 45% correct responses are recorded, as well as children D (PS) and H (P) with 47.5% of correct answers. Results of the tonal test show results below 50% in children of the Portalegre School Cluster- B (P) and E (P) with 47.5% and G (P) with 42.5%.

With 80% or more correct answers, five children are identified. As far as the tonal test is concerned, three children from the Portalegre School Cluster A (P) and H (P) with 82.5% and D (P) with 80% and one child from PSSC, F (PS), with 87.5% correct answers are identified. Concerning the rhythmic test, only one child is recorded from PSSC with 85% correct answers - F (PS).

When looking at the specific characteristics of each group in terms of familiar musical habits, which led to the sampling process, it can be observed that group 2 and group 6 (groups that present less items in terms of family musical habits - group 6 - and more items - group 2) obtained worse results in PSSC compared to the control group in the tonal test. This result may indicate and emphasize the importance of non-formal education also in the family environment, as defended by Edwin Gordon (2000). That is,



the child's musical abilities and, in this case, the ability to infer the syntax of each tonal pattern are also developed, in a context of non-formal education, inside and outside the PSE context.

Concerning the rhythmic test, there are also better results in group 2 of children in the control group (group presenting more items in terms of familiar musical characteristics⁴) and in group 1 (comparison group with more children in relation to the remaining groups, and presenting the most common characteristics of familiar musical habits of the population⁵) which, in turn, may also indicate the influence of the family environment in terms of music education but also the influence of other musical approaches implemented in the pre-school context of the control group. These approaches use a variety of resources in addition to voice and body expression, including the use of simple musical instruments (Orff instruments) and other types of rhythmic games.

4.2 Representations and attitudes of Kiitos participants about the project (teachers, families, children)

4.2.1 Teachers

As reported in the methodological procedures developed, a questionnaire (appendix V) was distributed to the teachers involved in the project according to the planned schedule.

The questionnaire was structured in five blocks, consisting of closed questions and open questions, with the following objectives:

- (I) Identification (age, sex, academic qualifications, years of service, functions in the School Cluster, functions in the project);
- (II) Participation in Kiitos Project (number of school years in the project, reasons for participating in it);

With no specific training / Play instrument / Sing for children / Listen to Music / All type (non-art music)

⁵ Sing at home / Sing for children / Listen to Music / All type (non-art music)



- (III) Representations about the project (identification of the dimensions of teamwork, identification of those involved in the project, recognition of the project, contributions of the project to children's learning, contributions to the children's future success;
- (IV) Training opportunities provided by the project (training opportunities and professional development, in-service training workshops that contributed the most to professional development, contributions of training actions carried out);
- (IV) Dissemination of the project (continuity of the project in the 1st cycle of Basic Education (primary school), needs of change in the project, other opinions).

The project's coordination identified 27 adults involved, who were asked to respond to the questionnaire that was placed online; 22 responses were submitted, with a return rate of 81.48%.

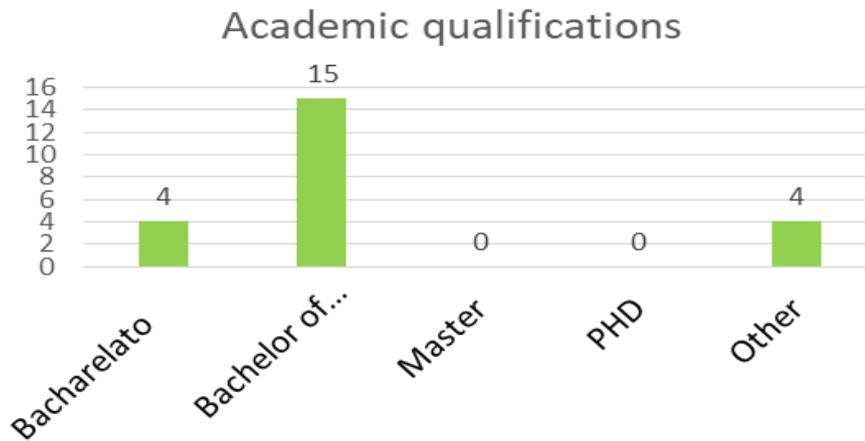
I) Data on the identification of respondents

Twenty of the respondents are female and two are male, confirming the general trend of female protagonism in ECE universe.

The academic qualifications of the respondents vary, with the degree of Licenciado (Bachelor of Arts: 4 years University or Polytechnique degree) being the most predominant, according to Graph 17:

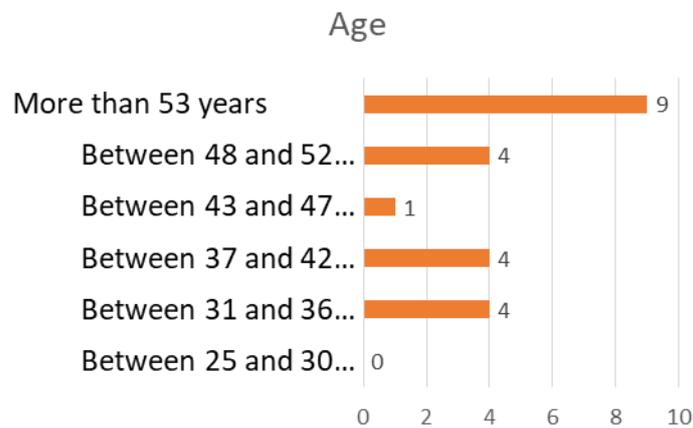


Graph 17 Academic Qualifications of Respondents



Regarding the age of the respondents, a dispersion between different intervals is confirmed, with the largest number of teachers (nine) being over 53 years of age and the intervals between 48 and 52 years, 37 to 42 years and 31 to 36 years each comprising four teachers. This distribution by intervals is confirmed in the following Graph.

Graph 18 Age of respondents



Nine of the teachers have more than 29 years of service and three have between 23 and 28 years – in both cases the majority are the pre-school teachers – the remainder have between 5 and 10 years (eight respondents) and two of the respondents have between 17 and 22 years of service or between 11 and 16 years of service.



Graph 19 Respondents service time



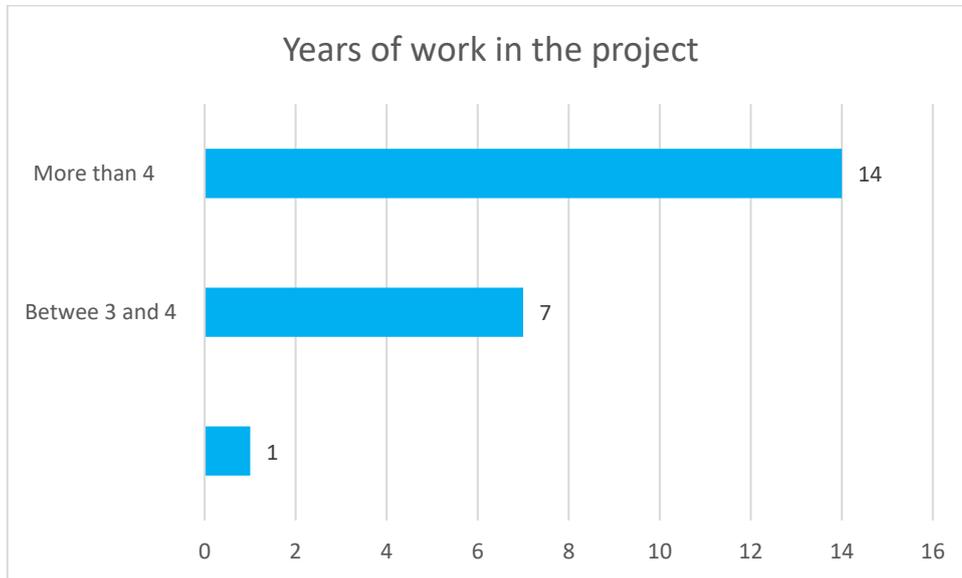
As it turns out, more than half of the respondents, with the majority being the pre-school teachers, have more than 20 years of service (3 pre-school teachers) or have more than 29 years of service (9 pre-school teachers), which confirms recent data on the "aging" of the staff in ECE and that, in the case of continuity of the project, may point out the need for attention on the relation between the variables age/service time given that, in case of retirement, these educators will have to be replaced and there will be a need for teacher training for new arrivals, in order to correspond to the objectives and dynamics of the project.

II) Participation in Kiitos

It was found that 14 respondents have been linked to the project for more than four years and seven respondents have been linked to the project for three to four years. Only one respondent has been connected to the project for one to two years. It can be stated that respondents, for the most part, have a connection with the duration of the project, as far as the number of years is concerned. This may indicate a greater strength of the intervention of each one and, therefore, a greater commitment to the project, its identity and its objectives.

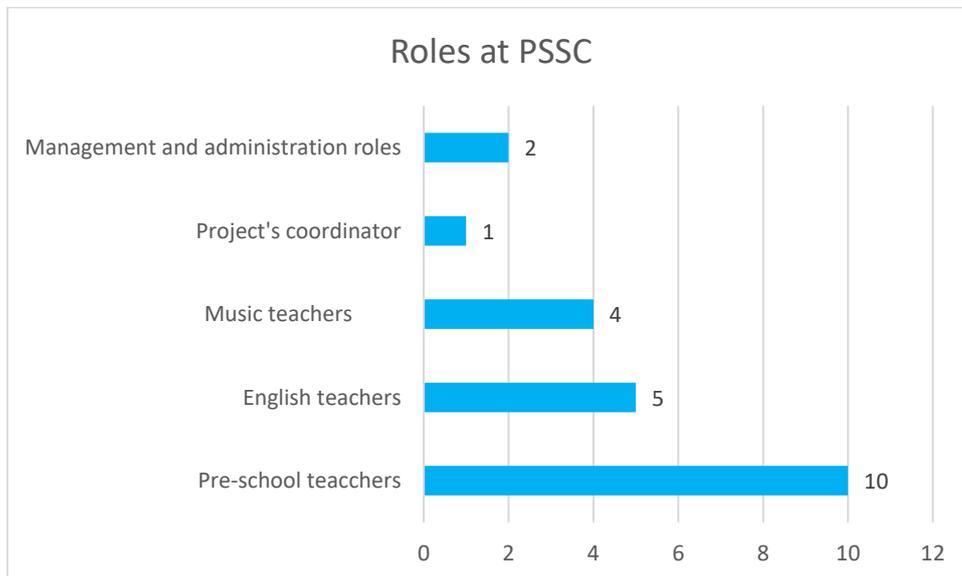


Graph 20 Years of participation in the project



Respondents perform varied functions in the project, as shown in Graph 21.

Graph 21 Roles in the project



Forty-five percent of the respondents are pre-school teachers, and there are five English teachers and four Music teachers, demonstrating that there is teamwork that supports the goal of integrated learning in Music and English involving their teachers in a relationship with more than one pre-school teacher and more than one group. This can

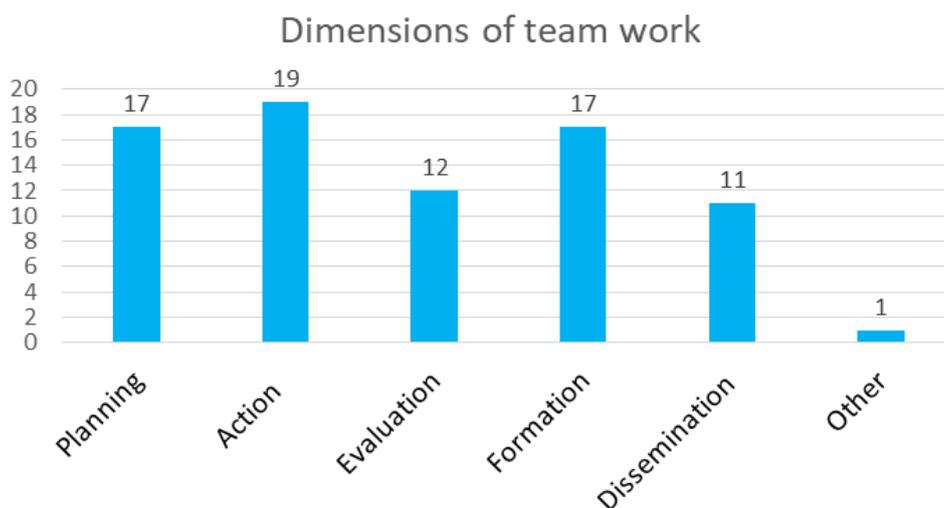


be positive, but it must be done with rationality and sensitivity, and it is necessary that the different teachers adapt their intervention to different ways of working that the pre-school teachers can develop and that corresponds to the educational requirements of the groups and each child. In spite of the training proposals that the project has been promoting for the participating teachers, it is important to point out that these teachers need to know the different modes and curricular approaches developed in ECE and that can correspond to them in a balance between the specificities of the pedagogies of childhood and the specificities inherent to its areas of intervention (namely CLIL practice and the Gordon methodology, privileged in the project).

III) Representations about the project

Assuming that the project is only possible with constant teamwork, respondents, confronted with the possibility of a multiple response, pointed out that this work is verified in several dimensions: planning (17 replies), action (19 replies), evaluation (12 replies), training (17 replies), dissemination (11 replies) and other dimensions (1 reply). These figures are shown in Graph 22.

Graph 22 Teamwork, its dimensions



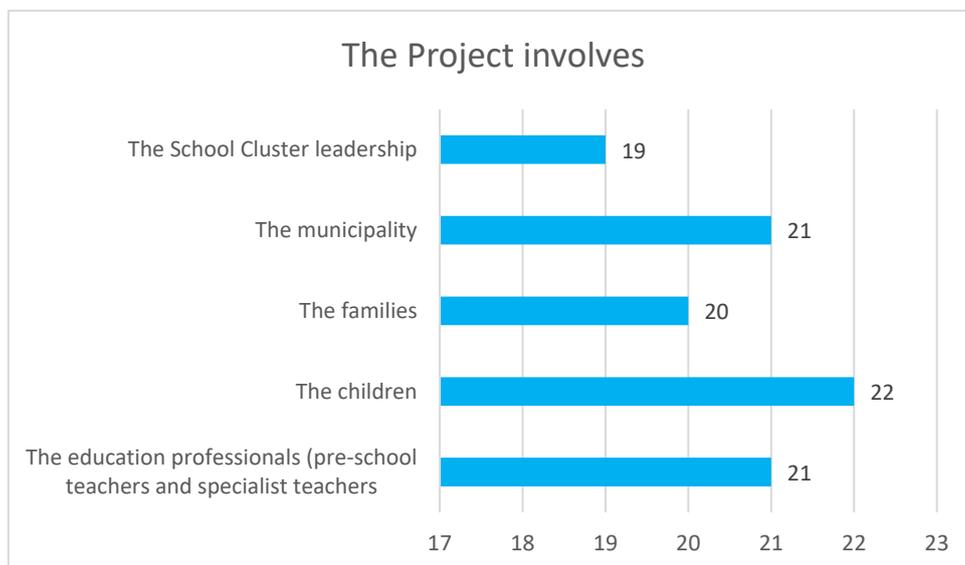
All dimensions get a result over 50% of the total response possibilities that could be achieved. However, the dimension of action with a higher number of responses (19), the

dissemination dimension with the lowest number of responses (11) and the dimension of the evaluation (with twelve responses) were highlighted.

The data represented in Graph 6 point to the need to value the level of teamwork in all dimensions, involving all participants from the planning of the action to its evaluation and dissemination. If it is understood that planning, action and evaluation refer to the educational-pedagogical practice, evaluation cannot be the "Cinderella" of the structuring cycle of daily activities in the classroom, and it can be said that the same should not happen if planning and action and evaluation have a more general understanding. The dimension of evaluation cannot fail to be shared and felt as important by the whole team and as necessary and fundamental for the improvement of the quality of the educational-pedagogical action to be developed in an integrated curricular practice.

In the opinion of the respondents, the project involves a broad set of stakeholders, as shown in Graph 23.

Graph 23 Involved in the project, according to the respondents



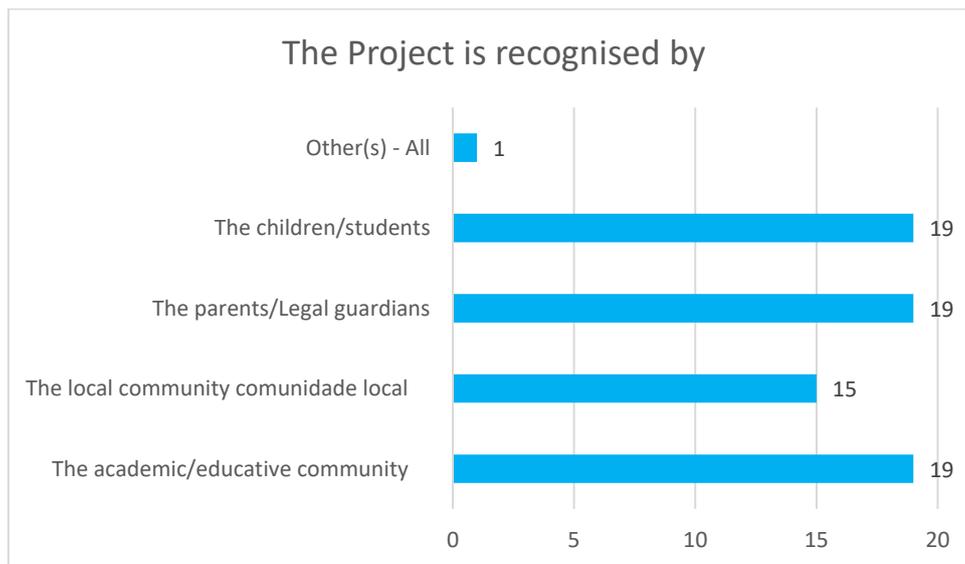
As it turns out, there is the representation that the project involves the educational community (including families/parents) and the municipality. It is noteworthy that all (22) mentioned the children as involved in the project and that 19 mentioned that the leadership of the School Cluster is also one of those involved in the project. The

minimum values, 19 and 20, do not differ significantly from the maximum values (21 and 22).

It is understood as important that the respondents consider the involvement of the various actors in the education of the child, emphasizing in a unanimous way the involvement of the children themselves, possibly leaving them space for intervention / active participation in the activities, being important to consider the child as a person in participation in the project and as an actor in the construction of their knowledge.

From the representations of the respondents about the project, it is identified that, mostly, they understand that the project is recognized by the educational community and the surrounding community, as shown in Graph 24.

Graph 24 Recognition of the project, according to respondents

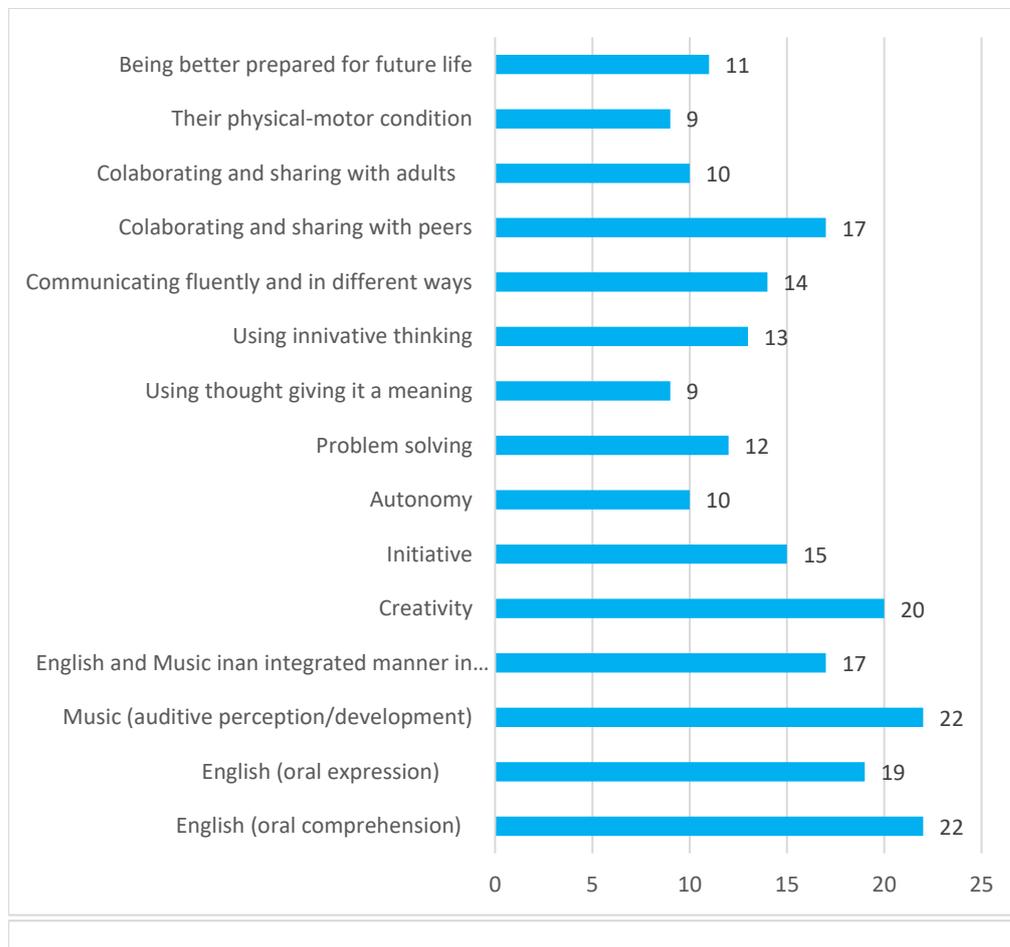


As everyone says, the project is recognized, including by the local community. This also assumes some importance and, at the same time, places great responsibility on the promoters and participants in the project.

In the opinion of the respondents, the project contributes to the children learn/ develop a varied range of skills and competences, as shown in Graph 25.



Graph 25 Project contributions to children's learning



It should be noted that the hypothesis of a multiple choice response was given to the respondents and that all the hypotheses obtained answers, as shown in the Graph. There was also the "Other" hypothesis, but it was not pointed out.

In the opinion of the respondents, the project contributes to the learning and development of the child, not in the same way for all the abilities and skills that appeared in the list of hypotheses. It should be noted that there are hypotheses listed by all the respondents; such are the cases of "Music (auditory perception and development)", ticked by the 22 respondents and "English (listening / oral comprehension)" also ticked by 22 respondents. The unanimous recognition of these learning opportunities signals them as important and as a means of "enriching children's



possibilities of expression and communication" (Silva, et al., 2016, p.47) and corresponds to the project's own objectives.

Next to this issue are "Creativity" (21st century skill) with 20 answers, "English (speaking)" with 19 replies, "English and Music in an integrated way in the curriculum" with 17 answers and "Collaborating and sharing with peers "(21st century skill) ticked with the same number of responses. Also ticked by 15 and 14 respondents, "Initiative" and "Communicate fluently and in different ways" (associated with competencies for the 21st century) have emerged respectively.

With 13, 12 and 11 answers emerge, respectively, "Using innovative thinking", "Solve problems" (associated with 21st century skills) and a broader hypothesis, "Better prepared for life".

The remaining hypotheses collected less than half of the possible responses - "Collaborating and sharing with adults" and "Autonomy" (associated with 21st century skills) with 10 responses each, arising "Using thought to assign meanings" (associated with 21st century skills) and "Improve the physical-motor condition" with nine answers each.

In the opinion of the respondents, the project achieves its objectives, albeit at different levels. On the one hand, in their responses there is a majority tendency to consider that children perform learning and develop abilities and competences related to teaching and learning English and to education/music expression, as well as to develop creativity and gain skills in the collaborative work area (in the peer dimension); On the other hand, with regard to the skills and competences associated with the 21st century to promote the education and learning of pre-school children, they consider that, although the project contributes to them, this contribution has a less expression when it comes to children learning to collaborate with adults, to build their autonomy and to use thinking as a giver of meaning, fundamental in the construction of children's critical thinking.

That is, considering their answers, according to Graph 9, it is necessary to continue to evaluate the practices developed in the project in order to increase strategies that can



strengthen more effectively the construction of skills associated with collaboration, which should be promoted early because active and participatory learning is associated with the structuring of the child's thinking and "there is a firm relationship between the skills of thinking and learning about things in the world, including naturally those of academic scope" (Marchão, 2012, page 137).

Also bearing in mind the objectives of ECE established in the Framework Law on Pre-school Education, no. 5 of 1997, and the current OCEP for ECE (Silva, et al. 2016), it is important to continue to consider the need to plan and to develop the educational-pedagogical intervention, in an integrated perspective, but more objectified in the 21st century skills mentioned in the project, along with an educational environment that facilitates a greater affirmation of the construction of the person-child, especially in the issues of their development (such as building autonomy, initiative, decision-making, and other skills and competences).

Respondents are unanimous in stating that the project will influence the future success of children and justify their responses through the categories identified below.

Table 6 Response categories - project and future success of children

Category	Number of records
Tools for citizenship of the 21st century	11
Learning a foreign language	5
Affirmation of principles that allow: the construction of autonomy the taste for learning, the critical sense and the ability to solve problems in a creative way	3
Cognitive Flexibility	2
Acquisition of informal skills	1

As it turns out, half (11) of the respondents say that the project contributes to the future success of children, because it provides them with fundamental tools for citizenship in the 21st century; five of the respondents state the project's contributions to learning a foreign language, fostering intercultural thinking and socio emotional skills, core competencies for the development of a self-confident child, aware of themselves and



others, able to regulate their emotions and adapt to the most difficult situations; three state that the contributions of the project to the success of children derive from several principles that allow the construction of autonomy, the pleasure of learning, critical thinking and the ability to solve problems in a creative way; two of the respondents place the project's contributions in improving children's cognitive flexibility that will be needed in the future; one of the respondents stated that the project affects children's future success because it allows them to get informal skills that make it possible to communicate in a second language in an intuitive manner, which provides facilitative bases of a progressive learning.

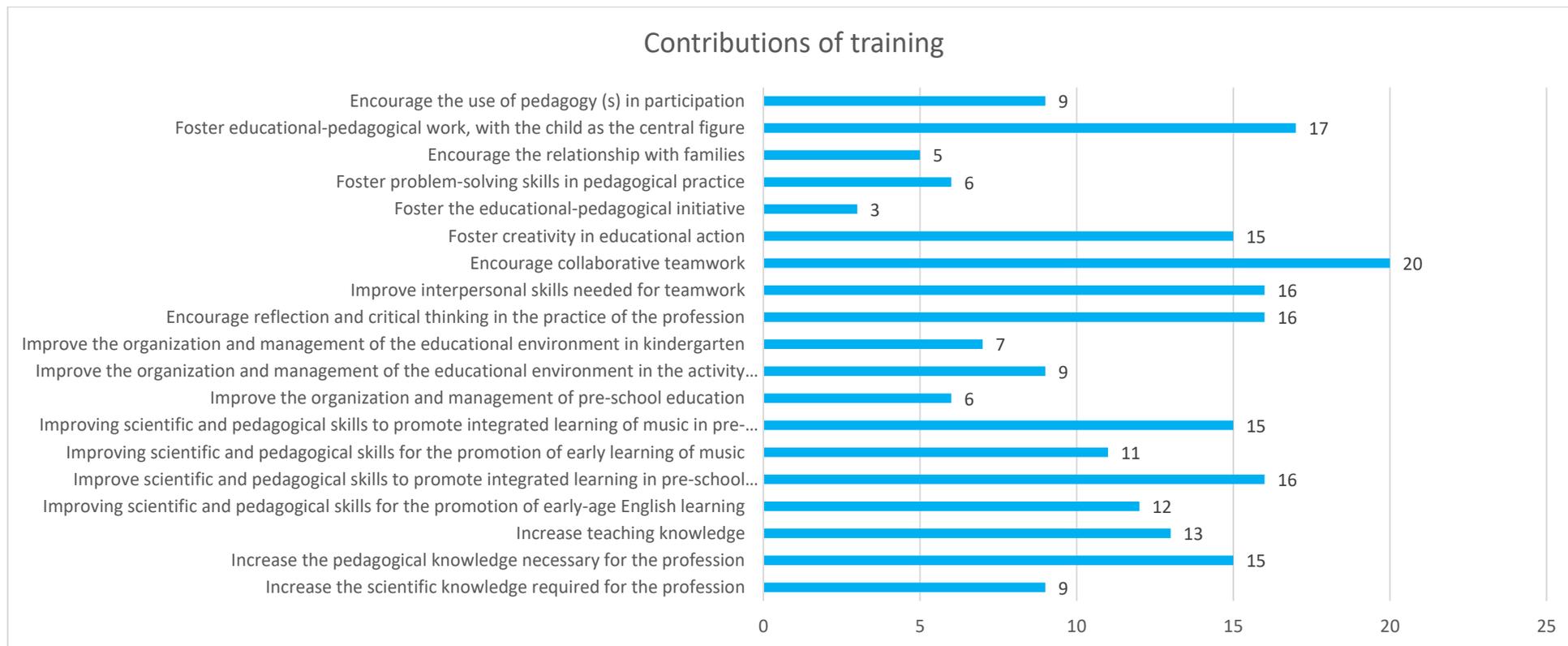
The opinions of the teachers clearly point to a positive representation of the project and its contributions to the development and learning of children.

IV) Training opportunities provided by the project

The development of the project was accompanied by a training device that aimed to provide the professionals involved with skills to respond to the requirements of the project, namely the curriculum dynamics facilitating integrated learning (focusing on English, Music and 21st century skills – collaboration, communication, creativity and critical thinking) through a pedagogy in which the child is a central figure and of quality practices streamlined through teamwork. All participating teachers answered that Kiitos represented a true training opportunity and justified their opinion with several reasons, among which stand out: being innovative and challenging, allowing several situations of collaborative work, making available the several in-service training actions, because it allows teaching and learning innovative strategies by fostering the relationship with several partners, by allowing new knowledge in Music teaching methodologies (Edwin Gordon's MLT), for scientifically and pedagogically upgrading and contributing to the development of 21st century skills.

To better determine the opportunities promoted by the project for the development of professionalism, it was important to question the professionals about the contributions of the training carried out, ascertaining results according to Graph 26.

Graph 26 Contributions from the training provided by the project





Looking closely at the graph, it can be stated that the training provided and attended by respondents corresponded, in large part, to the objectives of the project’s coordination. As it is possible to verify, in view of the response hypotheses listed in the questionnaire, with more than 10 answers we found opinions that the training allowed, in descending order:

- Encouraging teamwork (20 replies);
- Fostering the educational-pedagogical work, having the child as central figure (17 replies);
- Improving interpersonal skills needed for teamwork (16 replies);
- Fostering reflection and critical thinking in the practice of the profession (16 replies);
- Improving scientific and pedagogical skills to promote integrated English language learning in ECE (16 replies);
- Fostering creativity in educational action (15 replies);
- Improving scientific and pedagogical skills for the promotion of integrated learning of Music in ECE (15 replies);
- Increase the scientific knowledge needed for the profession (15 replies);
- Increasing didactic knowledge (13 replies);
- Improving scientific and pedagogical skills for promoting English learning at an early age (12 replies);
- Improving scientific and pedagogical skills to promote early learning of Music (11 replies).



In view of the most indicated answers, it can be said that the continuous training provided through Kiitos contributed to the affirmation of the professionalism of each of the participants and fulfilled the competences now considered fundamental in the exercise of the profession with younger children, namely teamwork, reflexivity and critical thinking of professionals, the child's assumption as the central figure of the preschool room, creativity in educational action and scientific and didactic knowledge (Dahlberg, Moss & Pence, 2007; Edwards, Gandini & Forman, 2008, Marchão, 2012, among others). At the same time, it stimulated competences in the area of promoting integrated learning, namely in the main areas of the project – English and Music.

Of the twenty training actions promoted, the eight actions that contributed the most to the participants' satisfaction were:

- 21st century skills - Using Creativity and Collaborative Work in the Creation Process of Kiitos' Mascot.
- Workshop on Music Learning Theory - Practical Ideas - taught by the Music teachers' group for the entire Project team.
- Workshop on Emotional Intelligence.
- Child development 0-6.
- Pedagogical instruments of observation in context of childhood education.
- Study Cicles - Community Practice (Action / Research).
- English Language Workshop.
- Short Term Joint Staff Training Event (STJSTE) 21st Century Skills and CLIL in Preschool Education.

The justifications pointed out are basically based on new knowledge provided or on the developing of scientific and pedagogical knowledge.

v) On the dissemination of the project and proposed changes



Unanimously, the teachers involved give their opinion about the opportunity and importance of disseminating the project, of communicating it to the community and of multiplying it through other educational contexts, since in their opinion, the project aims at children to develop structuring learning, facilitates educational and innovative success, among other reasons pointed out. Twenty of the 22 respondents state that it is important that the project can be continued in the 1st cycle (primary school), which seems to be justified in a continuum of education, without interruptions in the educational/school pathway and that a meaningful learning sense is constituted. Only two respondents believe that the project should not be continued in the first cycle.

Four of the 22 respondents think that the project works very well and that in the future there will be no need to make any changes, either in its philosophy or in its design or operation. The remaining (18) are of the opinion that there are aspects in the project that need improvement. With seven records, it is pointed out the bureaucratic load and the time overload resulting from the project, which needs to be rethought and reorganized.

With two records each, there are issues such as: the need to establish a greater communication between the participants and the kindergarten teachers to play a more active role in the teachers' decision-making or project coordination; the need to change the first approach of the project; the need to identify/have a room suitable for some activities (drama, songs, English stories) and more musical instruments for children's use.

With one record each, the following opinions / suggestions emerge: to foster greater involvement of all teachers and to effect / generalize pedagogy-in-participation; systematize supervision by the project promoter; include the activities of the project in the Family Support Activity (timetable after school hours); enabling the development of more appropriate group and context learning practices and fostering greater work in partnership.

In these records it is important to emphasize that the project represents a bureaucratic load and an overload in the schedule. Although this note was mentioned by just seven



of the participants, and may lead to think it is not a representative value (representing about 31.8%), one should not fail to alert to this fact, as it will determine some teacher discomfort and may generate less commitment. The development of any educational action in an integrated way should not be read as a time overload or as a bureaucratic task, as this may lead to lack of enthusiasm and curricular vigour due to less commitment, tension or malaise of the participants (Marchão, 2012).

The remaining opinions, if analysed individually, are not of concern. However, given that the number of respondents is only 22, and as a whole these issues (except those mentioned before) total 10, it is important to alert to this, since some of the answers/suggestions/or calls for attention are very important in the context of the curriculum dynamics of ECE or professional development - we refer, for example: (i) the need to communicate more effectively, understanding that communication is key in team work that supports the integrated curriculum dynamics (an important goal in the project); (ii) the need for pre-school teachers to take an active role in decision-making, since they are the "specialists" in the ECE (knowledge of the group and of each child is the main starting point for curricular decisions, namely planning, action and evaluation of action and new decision-making (Silva et al. al., 2016)); (iii) the need to implement and generalize the practice of a pedagogy-in-participation, which in a holistic and integrated learning environment has the child as a central figure and establishes them as an agency, recognized by all project participants (Formosinho, 2013, Marchão , 2012, 2016 among others); (iv) the promotion of partnership work, as a precondition for the development of educational work and the development and learning of children in any context of ECE, as research has been developing today.

4.2.2 Parents / Legal guardians

Distributed online, and having developed a similar procedure in its construction and validation to the questionnaire that was applied to teachers, responses were obtained from 156 respondents (parents/legal guardians), which corresponds to a return rate of 74.28 % of 210 possible answers.



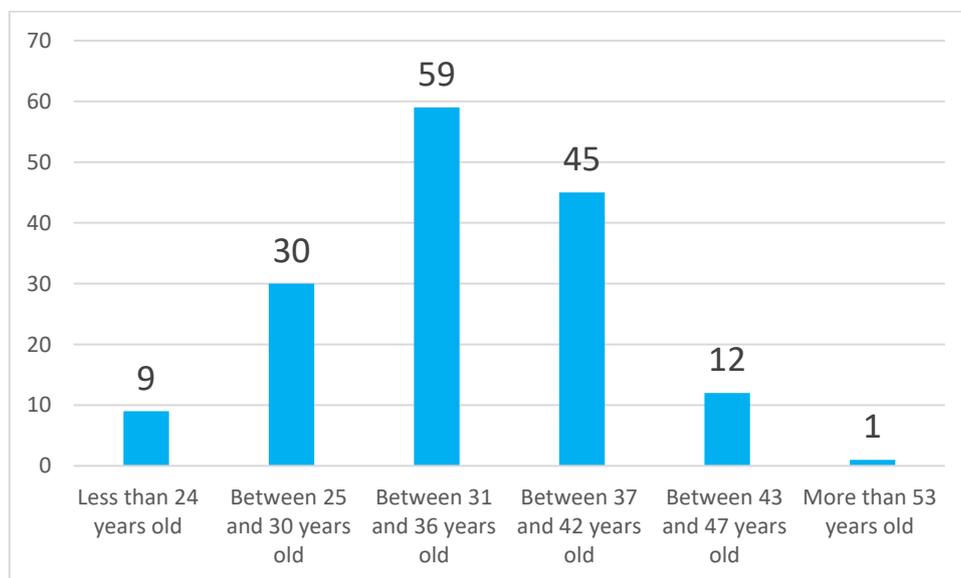
This questionnaire (appendix VI), organized in two main blocks, included questions on:

- (i) Identification data;
- (ii) Opinion data/representations about the project.

Respondents mentioned they have attending School Cluster and the project: a) 1 child (134 of the respondents, 85.89%), b) two or more children (21 of the respondents - 13.46%).

The age of respondents is shown in Graph 27.

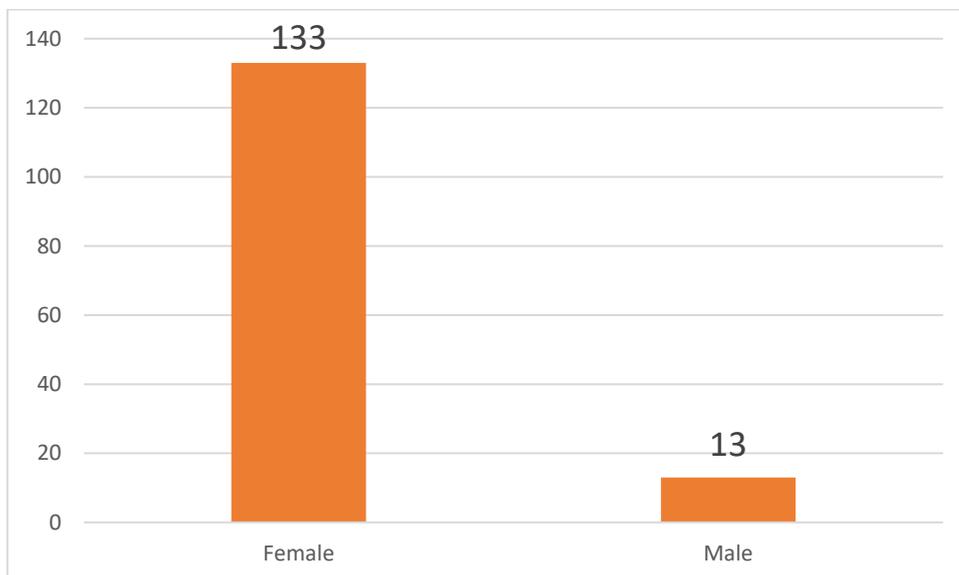
Graph 27 Age of respondents



It should be noted that the respondents' age is mostly in the age groups between 31 and 36 years of age and 37 and 42 years of age. The majority of respondents are female, as shown in Graph 28.

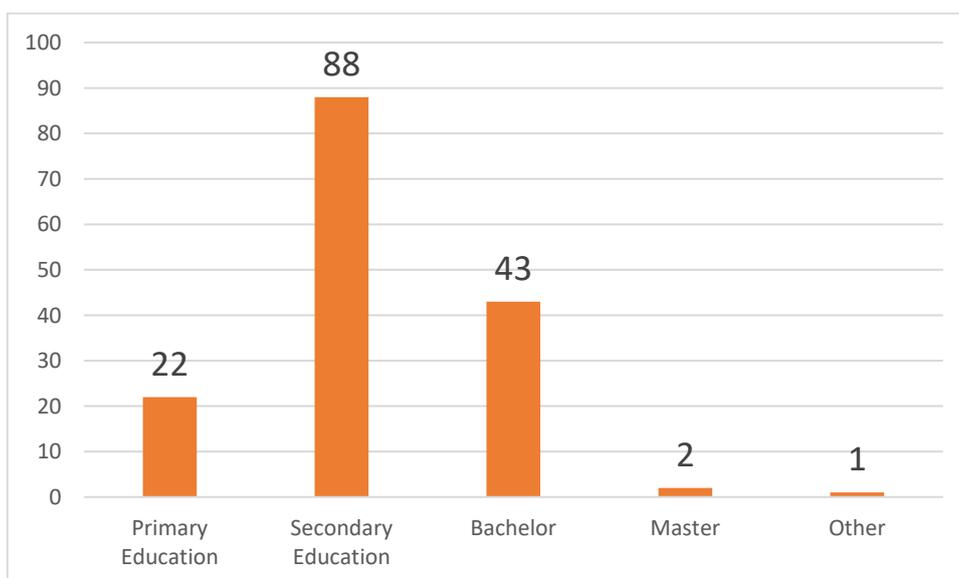


Graph 28 Gender of respondents



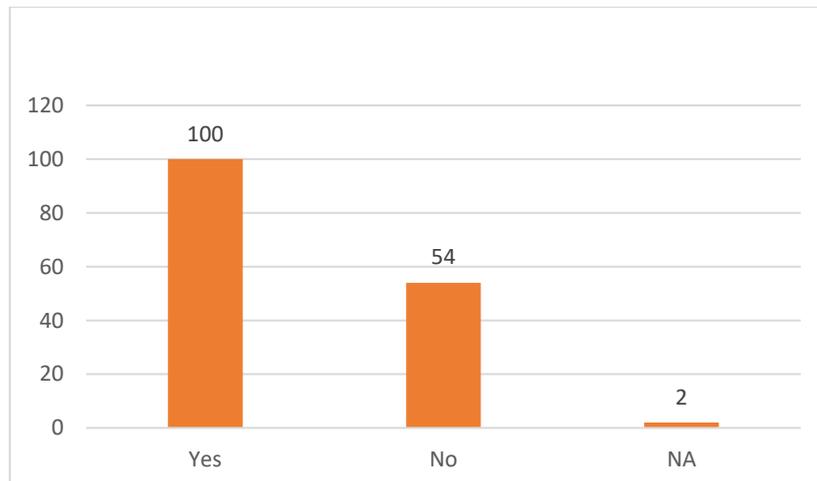
The academic qualifications of the respondents correspond to the presentation of Graph 29, and the majority (88, 85.25%) correspond to secondary level qualifications, the second most frequent being the Bachelor's degree.

Graph 29 Academic qualifications of respondents



Regarding the representations that the respondents have about the project, it was found from their answers that, when they enrolled their children in their respective pre-schools, they were already aware of the existence of the project, as explicit in Graph 30.

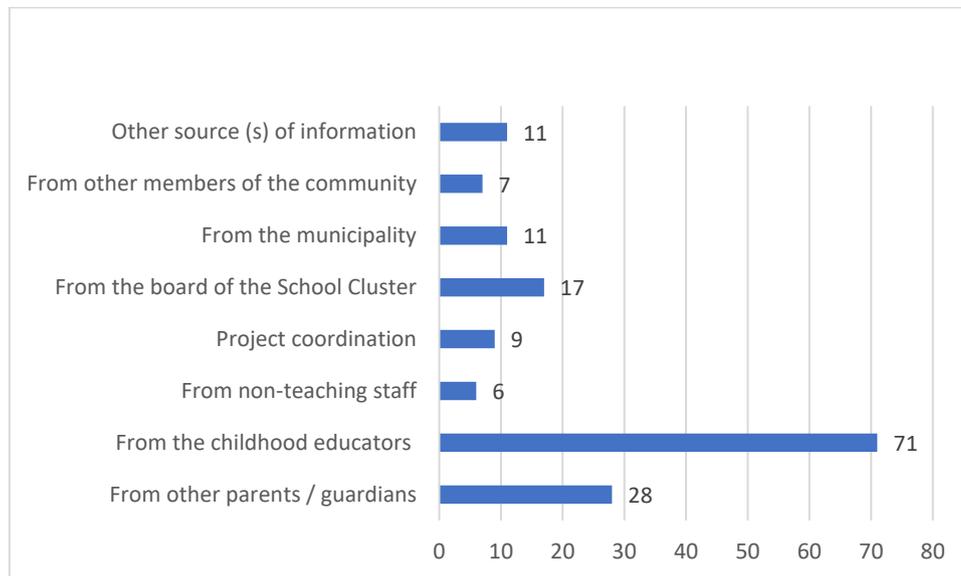
Graph 30 Knowledge of the existence and operation of the project



Mostly (64.10%) were aware of the project. It was not possible, however, to realize if this was one of the factors that lead to the choice of the pre-school where they enrolled their children.

However, it was possible to find out about the source that enabled them to know the existence of the project, as shown in Graph 31.

Graph 31 Source through which they learned of the existence of the project

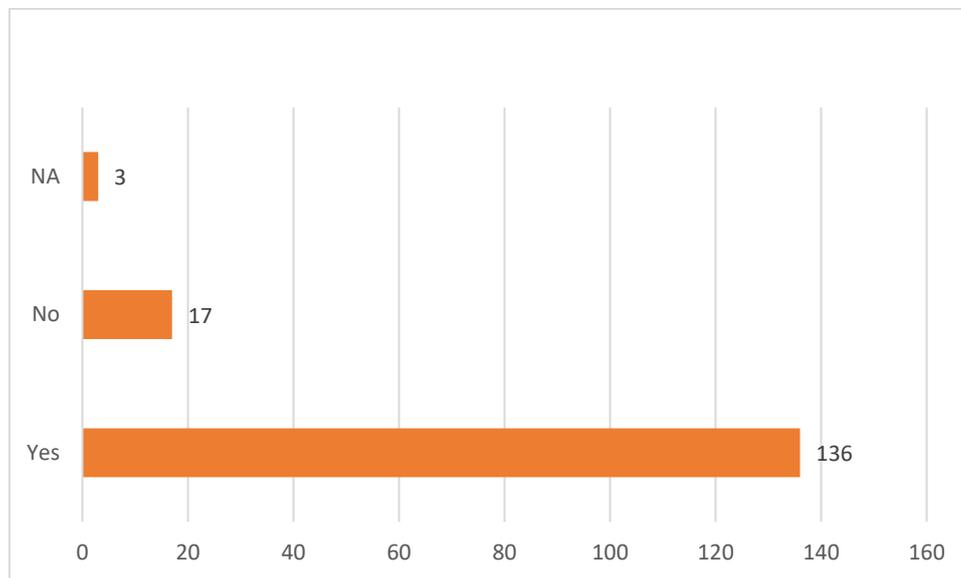


As it turns out, the most important source of information corresponds to the pre-school teachers, identified by 71 (45.51%) of the respondents. Twenty-eight (17.94%) of the participants were aware of the project's existence through other parents and legal guardians and 17 (10.89%) through the direction of the School Cluster.

Given this information, it is considered that the School Cluster, despite being a source of information about the project, can raise / make more information available, either at the time of registration /enrolment of the children or throughout the year. Information about the educational opportunities that are offered to children in the different pre-schools of the School Cluster can be an important choice factor and will certainly be an opportunity for more information to the legal guardians that is necessary in the relation of proximity to them.

One hundred and thirty-six (87.17%) said they knew the project activities, as shown in Graph 32.

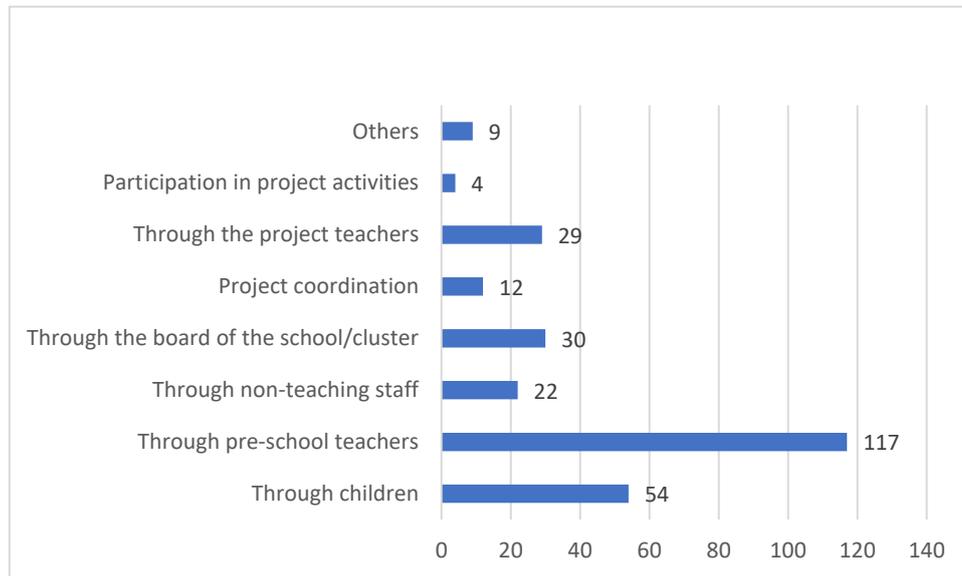
Graph 32 Knowledge of project activities



There is a considerable number of respondents who claim to know the activities of the project; however, it may be examined that the answers to this question are not closer to 100%. Given the proximity that is necessary to be established in the relation of the pre-school with the families, as all the data of the investigation indicate, it is considered indispensable a special attention directed to a relation between pre-schools and the families of greater proximity in areas such as curricular construction in which families participate, leading to parental participation in curricular activities (either global in scope or in the 'sphere' of the project) and where it is considered appropriate – parents should be seen as sources and curriculum resources in the ECE, and can help to enrich the learning opportunities available. More than '*mere spectators*' parents should be understood as effective partners in educational action, including enriching proposals and/or participating in them. This may be one of the priorities of the project, in the organisation of its activities, in the integrated curricular dynamics and, above all, in a challenge to the professionals involved - simultaneously it will be one of the main sources of dissemination of the project.

They know the activities through different sources, as shown in Graph 33.

Graph 33 Project knowledge source



As in the previous question, the pre-school teachers are the main source of information about the project activities, and it is verified that 117 (75%) of the parents/legal guardians say they know the activities developed in the scope of the project through them. Fifty-four (34.61%) say they know about these activities through children.

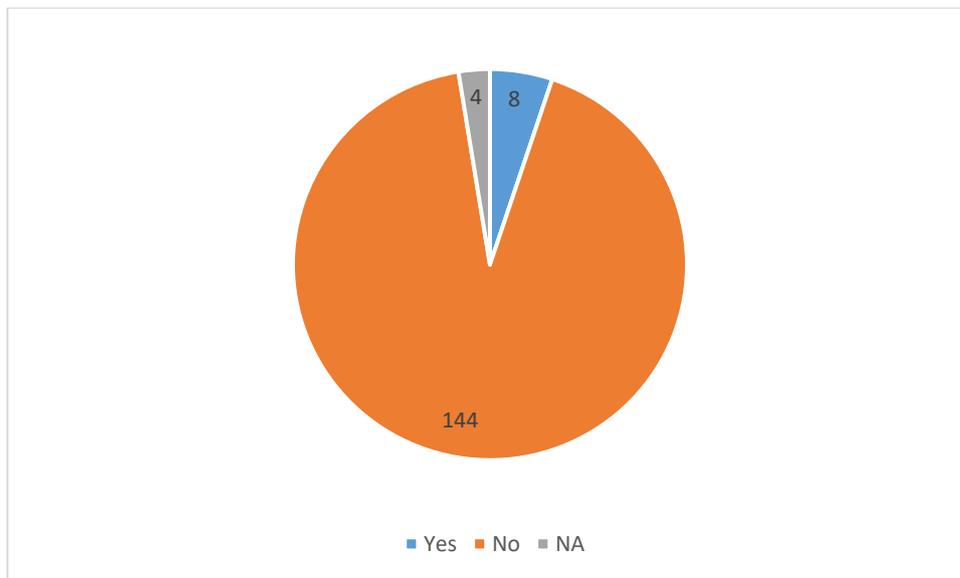
The daily relationship (taking/picking up children) can help to make it so, notwithstanding other ways for the educators to convey this information. It seems important that the School Cluster can provide more information to the parents/ legal guardians about the project, in particular through its portal. Also the portal of the project itself can be considered a good vehicle for information, and it is necessary to continue to promote its dissemination to the educational community and the community in general. The same comment should apply to pages on different social media.

Concerning the participation in the activities in the project, 144 (92.30%) say they did not participate. Only eight (5.12%) say they have already participated in project activities, but the examples given only mention participation in the attendance format for activities in the area of Music or English. In terms of analysis, we propose in this

question the argument mentioned in the previous answer, and this aspect seems to require more investment.

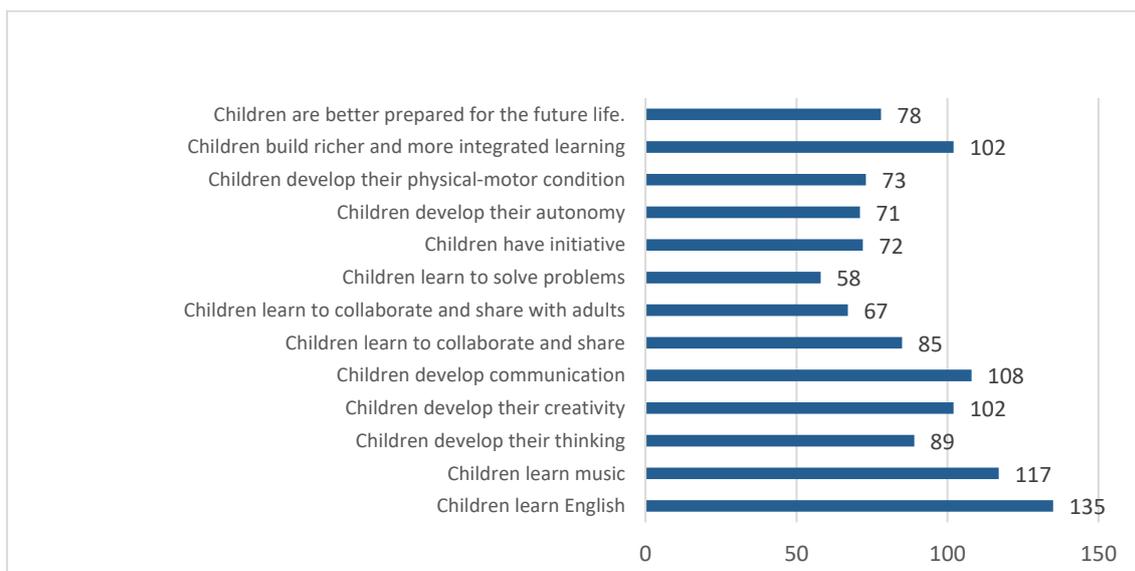
The next graph shows the numbers on participation.

Graph 34 Participation in project activities



Asked about the influence of the project on children's development and learning, their responses express meanings, as in Graph 35.

Graph 35 From the perspective of parents, the project influences children's development and learning





Despite some lack of knowledge and collaborative absence in project activities, respondents say the project should be extended to other educational contexts. One hundred and forty-nine (95.5%) are of the opinion that the project should be extended to other contexts; two respondents say no and five do not respond.

Overall, they believe that the project offers children the opportunity to learn English, Music, develop communication, creativity and learn in a more integrated way and that for these reasons should be continued, be offered to more children, namely in the 1st Cycle of Basic Education (primary school). The teachers also believe that in-service teacher training should continue so that they will be able to perform even better in the future.

4.2.3 Children

The data collected, resulting from children’s productions, required their codification to be analysed, and the categories were gathered from the drawings themselves. The following elements were highlighted: (i) the learning context in which they included the school, the activities room, the school yard, their homes or other spaces; (ii) the social identities which included the child, the colleagues, the English teacher, and family members or others; (iii) teaching and learning activities of use of FL; (iv) resources used, such as story books, games, Kiitos mascot or others. The results are summarized in the Table below.

Table 7 Coded data and their frequency in children’s drawings

Learning contexts:	Frequency (48)
School / classroom	40
Home	4
Others	4
Social identities	
The child	47+1
The <i>teacher</i>	34 + 4
Friends	21
Members of the family	3

Learning and teaching: pedagogical activities in English	
Play	10
Sing	10
Listen to a story	10
Learn	7
Speak	6
Play games	5
Others (dance, draw, walk around)	9
Resources / Materials	
Kiitos' mascot	10
Story books	6
Games	5

In relation to the learning context, the children mostly associated learning English to school (83% of the drawings), to the space of the classroom, but also to the playground where they planted "things", played games, did activities in the sandbox, as one can see, for example, in Figure 1.

Figure 1 Drawing *child d*, *classroom A*



Sometimes the drawings were not clear enough and the explanations provided later, in the interviews, namely on what they were doing in what they had drawn, allowed to understand the represented place. Two children drew the school building with

transparent walls, others represented activities in the context of the classroom or the playground, and eight children drew other spaces, specifically their houses (4) or the garden, the park (4). The classroom, as an organised space with several educational centres, is not evident in any of the drawings, but the area in which they sit in a circle appears clearly in some of them (5), for example, Illustration 2. The child who has done it has the mascot in her lap and explained that they were singing with the teacher and then they were going to draw something.

Figure 2 Drawing *child e, classroom A*



From the research team point of view, it is perfectly natural to perceive the school's space as the most relevant one for FL learning, as it is where most activities take place. But it is also significant that there is not an exclusive spatial framework, even within the classroom. In children's representations, language learning is not limited to a specific area, which corroborates the idea that there is not a place for English "classes" but a series of settings that each child associates with activities that are "learning English". It is curious that, in addition to school, other environments emerge in the drawings of some children indicating representations about English learning that are not confined to school. The research team was aware of other activities and projects that involved, for example, study visits in which the English teachers participated as elements of the pedagogical team, which were presented to us and whose records we could watch. As verbal exchanges between FL teachers and children are in English, it can be thought that the FL was also used in these contexts, outside of the school area.



As for social identities, significantly, all children drew themselves, except for a girl who only drew one character she identified as the English teacher, but she said "it's me and the teacher dancing." (Child *i*, classroom E). Every child represented themselves as an actor-subject of this process. In all the group drawings, when they were explaining, the children pointed themselves out individually, doing the same with the other boys and girls, saying the names of each one (sometimes writing the names of all the ones pictured, for example children *a* and *c*, classroom A) or explaining, in some cases, "*it's me and the other kids*" - a group where the "I" is always identified. It can then be inferred that the child is perceived as the central element of their own learning and not as an anonymous figure among others, which indicates pedagogical practices in which particular attention is given to each one and not only to the group as a whole.

The teacher appears in 79% of the drawings (34), although in some of them she is not visible, but the children mention her in the dialogue (4). This information is also in accordance with the FL learning situation and confirms the language teacher as the dominant reference in this process. Their presence in the images and discourses is revealing. In some drawings the teacher is alone with the child, which again suggests moments of individual communication. In other pictures the teachers are with the group. In four of the drawings, although she does not appear, children mentioned her, for example "*I am speaking English with the teacher.*" (Child *p*, classroom E).

In almost every drawing the English teacher is represented bigger than the children, but not enlarged in an unnatural way. In other cases it is the same size of children or even smaller when there is a notion of perspective, for example the drawing in Illustration 3, where the teacher is telling a story, from a book, and the children are listening, in a typical activity of English sessions.

Figure 3 Drawing child e, classroom A



Only three children referred to family members when explaining their drawings; the mother, the father, the brother. In one circumstance, it was the child, the mother and Kiitos mascot playing a game, “that’s me, my mom and Kiitos playing the pirates’ game” (Child *h*, classroom C); in another drawing the child and the older brother were playing with Kiitos in English, “*because he only knows how to speak in English*” (Child *e*, classroom C). This happened in the room where they decided that each of the children could bring the mascot home one day of the week. Significantly, it was in this classroom that the mascot came up in more depictions, seeming to have clearly entered the experiences of children’s daily lives.

Learning English implies the other that, when he is not visible in the drawing, is enunciated in the speech. Clearly, for children, learning is linked to interaction, even if it is not verbal, as in the case of dancing or drawing. The presence of colleagues in many



drawings (44%) also indicates the importance of the other and of the interaction in a communicative process. However, the observations did not clearly corroborate this, since little verbal English exchanges between the children were observed. But in their mental representations, peers are part of their way of “learning English”, and the presence of their peers will also be part of the communication and collaboration that the project advocates.

If the preschool teacher does not appear in any of the drawings, even in those from the children in whose classroom the teacher speaks in English with the language teacher and also with the children, it is thought that this is a result of what was requested, “please make a drawing of you learning English” which children naturally associate with the specific intervention of the FL teacher and not that with their preschool teachers who are always there, for all activities, whatever their nature, but which children see as a unconditional support for everything they do at school, not limited to learning English. It was them they heard at the beginning of this drawing activity and that they met for all the requests for materials and to show their finished drawing, in a clear search for positive stimulus, always given in a personalized way.

When looking at the type of activities represented some of them are obvious and the interviews allowed to perceive a series of different representations going from the most elementary ones, such as the teacher speaking and the children learning, which were explained as follows: “*It’s the teacher and it’s me and my friends learning words.*” (Child *j*, classroom A) and “*The teacher is calling us to learn the alphabet*” (Child *c*, classroom B), to more elaborate ones. There are also pictures where the teacher is talking about concrete topics as one of the children explains: “*I am learning things about summer and winter and spring with the teacher*” (Child *d*, classroom E). Or the common activities of FL teaching to children, educational from several points of view, like listening to stories “*We are listening to the teacher telling a story and the kids are drawing the story.*” (Child *b*, classroom B) but also dramatizing situations or stories “*Here it’s me with ... and ... playing princesses.*” (Child *g*, classroom A).

In the drawings there are other activities from different areas that are not explicitly part of English teaching but which fit in the work done in common with the preschool teacher



and the language teacher, in an integrated teaching that points to a working methodology linked to CLIL approach, since various subjects are associated by children with their way of learning English, for example the seasons, referred to above, or one child who refers: *“We are learning things about dinosaurs.”* (Child *a*, classroom D). In this classroom, the dinosaurs’ project was done over several weeks, with various types of interrelated activities and a study trip. Another boy says *“It’s me and the other kids learning to write numbers, you know, in that game we have to go over the dots”* (Child *a*, classroom A). The activities related to plastic, music and dance expressions are present in many of the explanations of the graphic works: ex: *“We are singing the music of time.”* (Child *j*, classroom E); *“Here, it is me and the teacher singing a music in English”* (Child *n*, classroom E).

In other cases, independent play or games are mentioned, as in the case of the drawing in which the child explained: *“It is me and a friend playing the game “Who’s Who” but in English.”* (Figure 4).

Figure 4 Drawing *child b*, classroom D



The researchers remarked that the explanations given by the children do not only focus on the teacher but include diverse situations. The fact that several drawings of child-led play, games, and promenades arise, leads the research team to think that children’s beliefs about their learning are not limited to adult-led activities, but also to simple play in various areas / centres of the classroom (e.g. *“Here I am learning English with the*



teacher with the cars in the garage.” (Child a, classroom E); “This is at home, me and my brother playing and speaking English.” (Child o, classroom E).

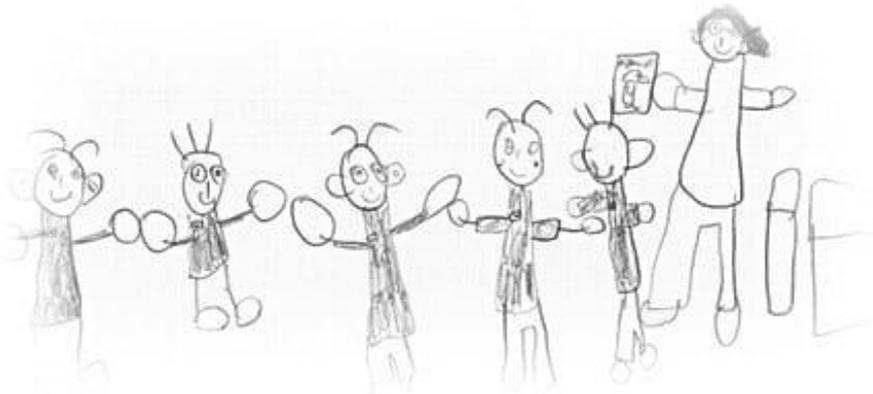
The pedagogical resource that emerges most prominently in children’s drawings is Kiitos’ mascot, perceived as a relevant element in the learning process.

Figure 5 Drawing *child i, classroom C*



On the other hand, story books appear in other drawings, for example Figure 3, where the teacher is reading a story with the group, and Figure 6 in which she is also reading a story and has on the floor beside her “*the bags of teacher's things*”, important elements for this child, in their learning process, and which were found to be full of familiar and surprising objects, in the practical sessions witnessed.

Figure 6 Drawing *child e, classroom B*



The representations of the children of all groups participating in the data collection reveal, through their individual voices, the interpersonal and communicative character of foreign language learning perceptions, carried out in different contexts, through a



multiplicity of pedagogical activities consistent with what is expected in the ECE, and that the official guidelines and objectives outlined for Kiitos project are respected by the adults involved, since English learning is perceived in a variety of ways and encompasses distinct activities in their areas of interest, and which are common to the pedagogical practices of the preschool and English teachers involved.

As for the development of 21st century skills, it can be summarized that they are part of the concerns of English teachers, since: the activities planned in English make communication as natural as possible even when there are moments of repetition, also natural in the process of learning a language; the learning of a FL, by itself, can activate critical thinking, even if this is not done explicitly, because it leads to a reconstruction of the world according to another language code and to a perception of different ways of acting, namely for example in traditional moments of the calendar, leading to rethinking, to reconsider one's own perspectives – re-examining what is sometimes regarded as absolute truth for lack of a comparative term; creativity is fostered by various activities carried out in English, such as reading stories, art, music, dance, and by respecting and valuing the productions of children and promoting self-esteem; finally, the collaboration is evident in the way they perceive the teacher and the group, the friends, as elements that integrate the learning process.

CONCLUSIONS, REFLECTIONS AND SUGGESTIONS

The conclusion of a report and the presentation of considerations and suggestions is always a complex exercise, especially when it comes to applied research work in which it is important to contextualize an educational-pedagogical practice and to draw conclusions that favour the project’s team reflection about what has been done and foster attitudes to rethink and reformulate what was done and what should be done thinking about the project’s future. The focus is on what every partner can do to qualitatively raise the learning experiences that are going to be promoted in the daily pedagogy of the preschool and in children’s schooling thought “in educational continuity”.

Although a complex exercise, the team that developed the research project in Kiitos cannot refrain (as this would not be in line with the progression of research itself) to present the main conclusions to be drawn and, at the same time, make some considerations to be remembered as well as presenting suggestions that can be used as starting points for a more in-depth reflection that the team involved in the project should continue to do.

In this sense and for the sake of clarity, without losing sight of the integrated / integrational sense in which childhood pedagogy should be founded, the main conclusions, considerations and suggestions are structured in some main points. Namely: (i) pedagogical practices in English; (ii) music pedagogical practices; (iv) representations of the case study participants (professionals, families, children); and (v) other aspects. Reading this summary does not, however, exempt the full reading of the report, namely the analysis and more specific interpretation that is made in its section 4.

Pedagogical practices in English

According to the observations made, and considering the evidence of good practices for the teaching of English in the ECE described by APPI (2016), it should be noted that: (i) the English teachers cooperate with the preschool teachers in order to integrate English



in daily and weekly activities throughout the school year. This integration is intended to be ensured by the planning and evaluation of activities carried out cooperatively by the preschool teachers responsible for each group and by the English teachers who work with them; (ii) in the classrooms observed, the preschool teachers participate in the English sessions, even when they do not use the FL to communicate with children, and the English teachers participate in the activities of the preschool teachers, using English to communicate; (iii) there is a specific English centre in all classrooms. Then, three of the four evidences of good practice mentioned in the APPI report are visible in PSSC's practices. The last one, concerning the type of contract of the teachers, depends on the Ministry of Education and cannot be solved locally.

As far as the research team has had the opportunity to observe, the main skills children developed in English are linked to a general understanding of everything they listen to, and there are situations of consistent speaking skills in the FL, for example during the routines when English is naturally and fluently used, or in individualised interactions, though, almost always, at the request of the adult in charge. In Kiitos project, the exposure time to English is substantially higher than in every other preschool throughout the country. The sessions observed included activities planned and oriented by preschool teachers and English teachers and child-led activities, where the opportunity to listen and speak more spontaneously in English provides a more meaningful use of the language over a longer period of time than usual. The effects of this exposure are noticeable after a time of maturation / internalization that Rowe (2012) considers to be of about 12 months. Thus, each year, linguistic data heard a year before, will be revealed or displayed, namely vocabulary. But everything will easily be lost in oblivion if the project is not continued in subsequent cycles. In the specific case of PSSC, at the various cycles of basic education (6 to 15 year-olds), the problem arises of a whole revision of the organisation of English teaching, both for every English teacher and for the generalist teachers of primary school and the specialist teachers of the following educational cycles. These teachers have increased responsibilities because, in order to carry out a consistent work to give functional continuity to what has been done at preschool level, it is important to look for transversal working methodologies and approaches, such as CLIL, that does not imply larger school schedules for children, but

provides the use of English in themes attached to several areas or subjects of the curricula. This approach allows to overcome the problem of an inadequate and limited English program that can lead to students' demotivation caused by meaningless repetition of the same subjects and tasks, inconsistent with progression. This line of work will also allow a greater metalinguistic awareness conducive to better language learning skills.

This more open and innovative paradigm depends in part on the Ministry of Education's attitude to different work proposals and, to a large extent, on the leadership of the PSSC, since they are the closest ones to the professionals, building bridges with the central power; supporting the professional training efforts and the need for teachers' skills upgrading at all levels; creating an environment of enthusiasm by publicly recognising the work developed; demonstrating flexibility and promoting innovative methodologies for language learning, which are one of the tools for building European integration. The researchers recognise that these are very difficult tasks for those involved but it must be recalled that democracy depends on respect for difference, which learning languages stimulates, and which is demonstrated in this concern of the municipality with an education for all.

One of the aims of Kiitos project is the development of 21st century skills and these are enhanced by learning a FL, since it stimulates not only communication, but also cognitive skills and the whole process that will enable lifelong learning of languages, in and out of the school's environment.

Music pedagogical practices

According to what was observed in the Music sessions and exposed in the data analysis in this report, some adults' attitudes concerning the development of 21st century skills in the child were identified. It was found that collaboration and communication are two of the most promoted skills in the attitudes and strategies of music teachers in sessions based on Edwin Gordon's Music Learning Theory. It is non-verbal communication, i.e. musical communication in which the teacher interacts with the child musically, in an individualised way, in an attempt to make the child reproduce tonal and rhythmic



patterns. Regarding collaboration, collaborative work was observed in the sessions analysed in some musical games and in the listening / singing performed in a circle or in movement in the space of the classroom, always with visual contact promoted by the teacher. In this sense, the gestures and the corporal expression the teacher uses, has a very strong importance that will favour the development of such 21st century skills in the children.

Along with these two skills, affectivity and learning through affection are also highlighted, visible in the approach implemented by the majority of Music teachers in the project. Also the encouraging gestures and the promotion of self-confidence are visible through praise and positive facial / verbal stimuli.

On the other hand, and this is an aspect for future reflection, there were no visible initiatives taken by the child in the Music sessions observed, except body expression at certain times. Likewise, there were no visible opportunities for developing creativity in the child's action. That is, it is suggested that Music teachers implement strategies which create opportunities for the child to experiment / explore sound, embracing other methodological approaches (in addition to Edwin Gordon's approach), leading them to experience other types of musical activities that are not solely defined by the teacher and that allow the child to have a more dynamic performance, suggesting ideas and playing with the sound. Teachers can develop attitudes and strategies not only around the purpose of music education, but also allowing a child-centred approach in which the child adopts a more active and less passive role in the music teaching-learning process. Teachers should also try to find integrated activities that enable the promotion of critical thinking in the child's action, through dialogue and thinking about sound (Porto, 2014; Porto & Rodilla León, 2016). In this sense, they will meet the OCEPE (Silva, et al., 2016) which support a holistic and integrated work, so that children, in the preschool context, should enjoy diversified and stimulating activities, integrating transdisciplinary approaches that allow to (i) develop different capacities (cognitive, communicative, creative, expressive, aesthetic, among others), (ii) stimulate the imagination, the taste for the search and discovery, (iii) the pleasure in experimenting and exploring (Silva et al, 2016; Porto, 2018). Consequently, Music plays a fundamental role in the integration



of artistic education and even in transdisciplinarity with other areas of the curriculum, taking into account the pleasure that the child feels in exploring, transforming, experimenting and creating.

Also reflecting on the possibility of Kiitos project being able to embrace other musical methodological approaches that facilitate the development of creativity and promote children’s critical thinking, the results of the PMMA test (the differences between the children in the project and the control group were not significant) not only demonstrate the importance and influence of the family environment in the child’s music education, but also the positive influence of other music approaches (in the control group), in addition to Gordon’s approach.

Representations of case study participants (professionals, families, children)

Generally, the representations about / of the project are very positive (professionals, parents, children) and reveal that its objectives are achieved.

From the data collected, it can be highlighted that the professionals involved:

- express commitment;
- recognize that the project involves the educational community;
- recognize that the project is innovative and challenging;
- acknowledge the benefits of the project for both the children and for themselves, although some assume that the project brought them some “bureaucracy” and some overloading of their schedules (the preschool teachers);
- recognize that the integrated learning of English and Music as well as the efforts to foster 21st century skills are important for children and that in their future these aspects will be relevant;
- recognize the importance of teamwork, collaborative work and teacher training that the project has been giving them. In the case of in-service training, they highlight the opportunity offered by Kiitos for the development of their *professionhood*;



- identify the importance of continuing Kiitos in primary school, although at this level the project should not represent for pupils more time at school or an overload of activities.

In the case of parents, families, it is particularly significant the:

- knowledge about the project, but not about all of its activities. They particularly emphasise and express their desire to participate in Kiitos' activities;
- recognition of the importance of the project in the educational path of their children, due to the learning experiences they have access to and enjoy;
- expression that the project should be extended to other ECE contexts and that it should continue in primary school.

The children:

- engage in project activities and demonstrate enthusiasm in activities planned by their preschool teachers and English / Music teachers;
- show empathy and develop interactions with the mascot and the different adults involved;
- have the expected skills in relation to their ages and the project's objectives;
- show a positive representation of Kiitos.

Other aspects

The knowledge about the project was positive, but it still needs more investment in local information and dissemination, especially among families. Hence the suggestion of a greater and more frequent bet on the information / dissemination of Kiitos and its objectives, as well as outside activities which may not only enrich the learning process but also provide greater visibility and drag both the families and the community at large towards participation.

One of the ways for children and adults to communicate about the project and about themselves would be the exhibition and dissemination of their documentation and the



presentation of various English activities (exhibition of art works, songs, performances ...) in educational spaces and city spaces. This would help to: build even closer team ties, developing collaboration within the children’s group and with the adults in-charge; promote critical thinking, and creativity as everyone can give their opinion on what they already can do as they wish and what has to be improved, or give ideas on aesthetic, technical or practical options for presentations. This can promote better 21st century skills which are part of the purposes of Kiitos.

The integration of the ECE groups in the cultural activities of the school cluster, in addition to those dedicated exclusively to the younger population of the primary school where the preschool classrooms are located, could increase the collaboration of the youngest and promote their integration and acceptance by the older ones, facilitating the passage between cycles. On the other hand, it will make the skills developed in ECE more visible to the English teachers of subsequent cycles, in order to avoid the temptation (encouraged by the English programs themselves) to make tabula rasa of a significant set of knowledge and skills already acquired. One should recall the concept defined by Vygotsky that, being old, is not outdated:

the zone of proximal development (...) is the distance between the actual developmental level as determined by independent problem solving and the level of potential development as determined through problem solving under adult guidance or in collaboration with more capable peers. (1978, p. 86)

This implies fostering the capacities of each child, in any area of knowledge and know-how, in order to advance at their own pace but increasing their potential development zone. This can only become real when the mere pattern of repetition by imitation (by which everyone necessarily has to go through) is overcome, because children and adolescents can outdo themselves if properly supported and stimulated.

Similarly, a greater commitment to the diffusion and involvement of parents / families in the educational-curriculum dynamics, considering families (direct and extended) as sources, resources and actors, can hold them as members of the process, instead of mere spectators, making learning a richer process, because more participated, and



giving the children the vital sense of community belonging. Furthermore, it is thought that the strategy adopted in one of the classrooms where each child can take Kiitos mascot home in turns, can / should be extended and trigger a greater and more effective participation of the families in the FL learning process and raising their awareness and interest on this shared purpose.

The in-service training of professionals involved in the project should continue to be promoted, including a dimension in participatory pedagogies in childhood education, developing subjects such as models or different approaches of pedagogical work, giving all adults involved, even if they are not preschool teachers, common knowledge about young children and the ways in which they can learn in ECE. This way, a participatory pedagogy, with an integrated dynamic, in which the child is the central figure and their competences are valued and their rights are accepted, will be more easily implemented. This will allow a more effective cooperation in the organization and in the integrated curriculum management in its different components and supported in the OCEPE.

Also in the context of teacher training, the continuity of the project will require attention to the changes that may happen in the near future, particularly vis-à-vis preschool teachers, due to their age and years of service, as pointed out in section 4 of this report.

From the pedagogical point of view, there have been changes over time resulting, on one hand, from the professional training provided by the project, on the other, from the cooperative work and professional conviviality among those involved. A community of practice that involves all the effective participants of the project can be set up as an in-service training modality for the future.

The continuity of the project and the reinforcement of the quality of educational practices will always depend on a strong in-service teacher training device, as the one promoted hitherto, but which must be continued taking into account the effective training needs identified by the professionals involved. The existence of a teacher training centre with its headquarters in PSSC could be an opportunity to continue this dynamic, always thinking more about quality than about quantity.



It is also considered that there should be a strong reflection and a strong investment in the discussion in the school cluster, planning and experience of continuity between educational cycles, from the beginning / ECE to the subsequent cycles (bottom to top). Only by doing this will the work developed in Kiitos make sense and be profitable in the educational routes and in the learning of the children. That is to say, the path the children traversed, the knowledge and skills built throughout Kiitos, will only be meaningful if the school cluster acts in a progressive sequential curricular dynamics.

Last but not least, the strong commitment / investment of Ponte de Sor's Municipality and of the very coordination of the project, which the research team witnessed throughout the work, are decisive in the development of the activities of Kiitos@21st Century Preschools. Its continuity depends on this attitude and its extension to more educational institutions and more children also relies upon their efforts.

Throughout this report, some aspects considered strong and some others considered more fragile were exposed. These last ones need further reflection and a type of action more in line with both the childhood pedagogies and with a professional development more grounded in the collective, i.e. with an organisational dimension more collaborative in all its dimensions. Despite these points that may be considered more fragile (but which can be easily improved in the future), Kiitos@21st Century Preschools Project can be recognised as an example to consider in ECE, especially when it comes to deciding on new learning opportunities for children (in particular FL and Music learning), and on new ways of organizing and managing teaching resources in school clusters and thinking about the relational dynamics between local government and schools.



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APPENDICES



Appendix I – Checklist – Responsible adults’ s attitudes: pre-school teacher, English and Music teachers



Lista de verificação

Atitudes e estratégias dos adultos responsáveis: educadora, professores de inglês e música

Agrupamento de Escolas _____

Identificação dos adultos responsáveis _____

Data _____

Horário _____

Investigador/Observador _____

a- Environment:	Frequently observed	Observed	Not observed	Comments
English is visible in the classroom				
b- Educadora:				
1- The <i>educadora</i> participates in the teacher's activities in Portuguese				
2- The <i>educadora</i> participates in the teacher's activities in English and music				
3- Joint planning is visible				
c- English teacher				
1. Uses English in meaningful situations				
2. Uses English consistently				
3. Provides appropriate models of English				
4. Joint planning is visible				
5. Provides children/ learners with opportunities to speak (communication)				
6. Provides opportunities for learners to take their own initiative to do things				
7. Facilitates global/ face to face communication and collaboration				
8. Encourages the discussion of different points of view				
9. Promotes/ encourages work with significant ideas, topics, questions and thinking				
10. Gives children enough time to think and answer				
11. Asks signifying questions to each child				
12. Creates opportunities to develop creativity in terms of - Thinking				



- Problem solving - Art expression				
13. Uses encouraging mimics and face expressions				
14. Respects and values children				
15 Praises child's contributions				
16. Listens to and answers the child				
17. Improves children's self-confidence				
18. Corresponds to children's abilities and interests				
19. Stimulates the dialogue the activity and the thinking				
20. Values and encourages sharing the child's activities				
21. Supports children's choices				
22. Gives the child the opportunity to experience and suggest ideas				
23. Encourages the child to take decisions and solve conflicts				
d- Music teacher:				
1. Provides children/ learners with opportunities to speak (communication)				
2. Provides opportunities for learners to take their own initiative to do things				
3. Facilitates global/ face to face communication and collaboration				
4. Gives children enough time to think and answer				
5. Creates opportunities to develop creativity in terms of - Thinking - Problem solving - Art expression				
6. Uses encouraging mimics and face expressions				
7. Respects and values children				
8. Praises child's contributions				
9. Listens to and answers the child				
10. Improves children's self-confidence				
11. Gives the child the opportunity to experience and suggest ideas				



Appendix II – Checklist – Children learning English



Lista de verificação – Crianças nas atividades de inglês

Agrupamento de Escolas _____

Identificação dos adultos responsáveis _____

Grupo de crianças _____

Idade das crianças _____

Data _____

Horário _____

Investigador/Observador _____

The child...	Frequently observed	Observed	Not observed	Comments
During English sessions / teacher-led activities				
1. Demonstrates pleasure when English teacher arrives				
2. Shows interest in activities related to English				
3. Shows motivation towards English activities				
4. Shows pleasure when English is the focus of the activity				
5. Shows comprehension when spoken to in English (by educadora, teacher and peers)				
6. Follows simple, routine instructions in English				
7. Responds to questions using English				
8. Interacts with the English teacher in English				
9. Interacts with the educadora in English				
10. Demonstrates intense involvement, concentration and determination in the activity				
During free play / child-initiated activities				
10. Spontaneously uses English				
11. Interacts with other children in English				
12. Engages in free play in English next to the teacher				
13. Engages in free play in English on his/her own				



Appendix III – Questionnaires to parents/ families / legal tutors – (comparative approach in Music)

QUESTIONÁRIO AOS PAIS/ENCARREGADOS/AS DE EDUCAÇÃO

Agrupamento de Escolas _____

O presente questionário, no âmbito do **projeto Kiitos@21st Century Preschools** - projeto de iniciação à língua inglesa e orientação musical na educação pré-escolar, da responsabilidade da Câmara Municipal de Ponte de Sor - objetiva recolher informações relativas aos hábitos de audição e execução musical no seio familiar de crianças com 5 e 6 anos de idade em 1 de janeiro de 2017. Todas as informações recolhidas serão tratadas confidencialmente e nos termos éticos da investigação em educação.

Por favor, responda com sinceridade, pois não há respostas corretas ou incorretas.

Muito obrigado/a pela colaboração.

A equipa de investigação do projeto Kiitos@21st Century Preschools.

Jardim de Infância: _____

Sala: _____

Identificação do Educando (apenas o primeiro nome): _____

I - Caracterização do Agregado Familiar

1- Número de elementos que compõem o agregado familiar: _____

2- Idades dos elementos do agregado familiar (assinale com X a idade para cada elemento)

0 – 6 anos idade	7 – 12 anos de idade	13 – 18 anos de idade	19 – 30 anos de idade	> 30 anos de idade

II – Formação musical dos elementos do agregado familiar

1- Indique, por favor, se os elementos do agregado familiar têm ou tiveram formação musical:

Elemento do agregado familiar ex. pai, mãe, irmão	Sim	Não	Instituição e/ou grau de formação



2- Indique, por favor, a existência de elementos do agregado familiar que tocam um instrumento musical:

Elemento do agregado familiar ex. pai, mãe, irmão	Sim	Não	Instrumento(s)

3- Indique, por favor, que elementos do agregado familiar cantam ou tocam num grupo musical:

Elemento do agregado familiar ex. pai, mãe, irmão	Canta	Toca	Grupo musical/Grupo de cantares

III – Hábitos musicais quotidianos dos elementos do agregado familiar

1- Mencione, por favor, os elementos do agregado familiar que tocam/praticam um instrumento em casa:

Elemento do agregado familiar ex. pai, mãe, irmão	Sim	Não	Instrumento(s)	N.º Horas Semanais

2- Indique, por favor, se existe o hábito de cantar em casa:

Elemento do agregado familiar ex. pai, mãe, irmão	Sim	Não	Dia a dia e/ou festas familiares

3- Indique, por favor, se o pai, a mãe ou outro adulto do agregado familiar tem ou teve por hábito cantar para os filhos:

Elemento do agregado familiar ex. pai, mãe, avô	Sim	Não

4- Assinale, por favor, se os elementos do agregado familiar têm por hábito ouvir música em casa:

Elemento do agregado familiar ex. pai, mãe, irmão	Sim	Não	N.º horas semanais (estimado)

5- Se assinalou sim na questão anterior, refira o(s) tipo(s) de música:

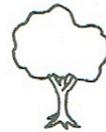
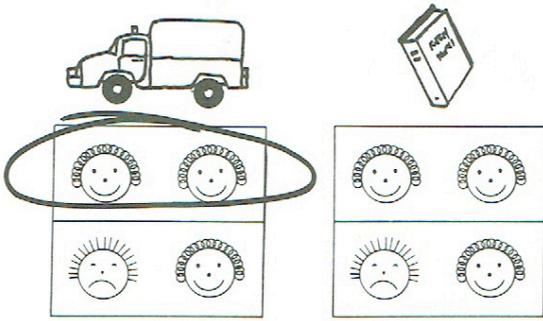
IV – Outras observações

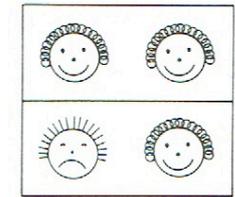
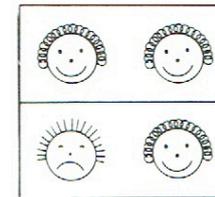
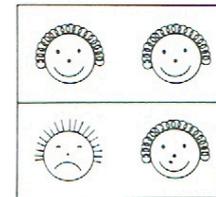
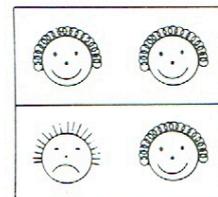
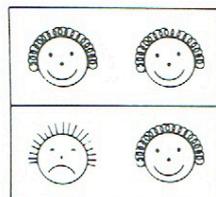
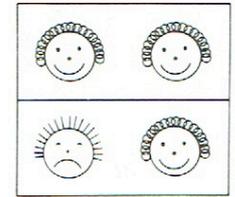
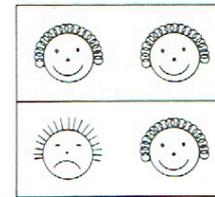
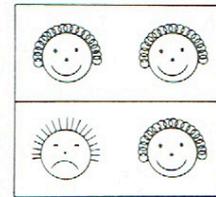
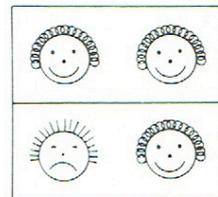
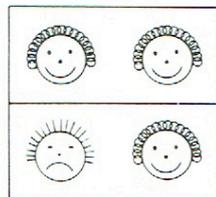
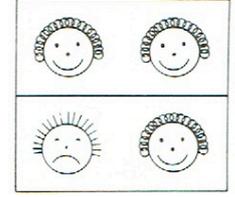
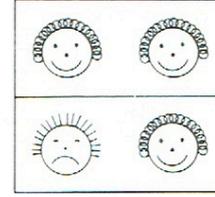
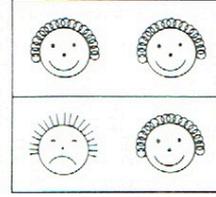
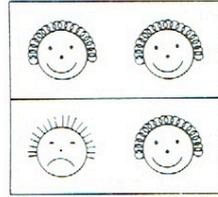
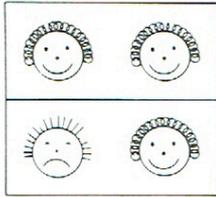
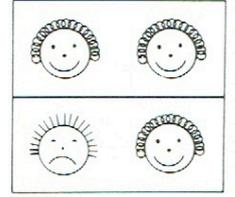
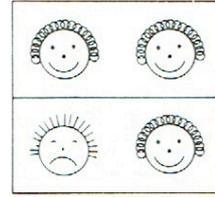
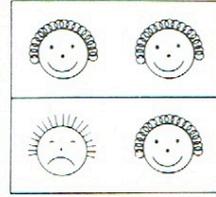
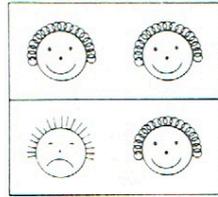
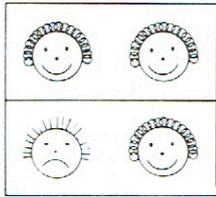
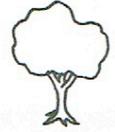
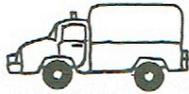
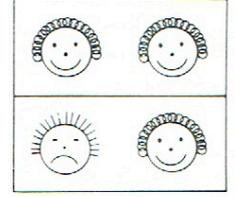
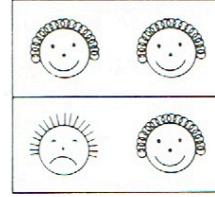
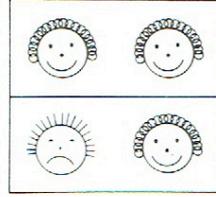
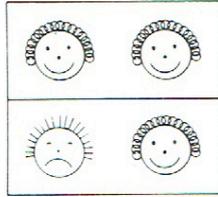
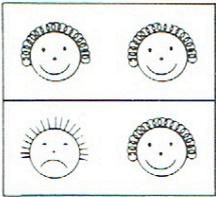
1- Se entender, pode deixar-nos outras informações que considere necessárias:

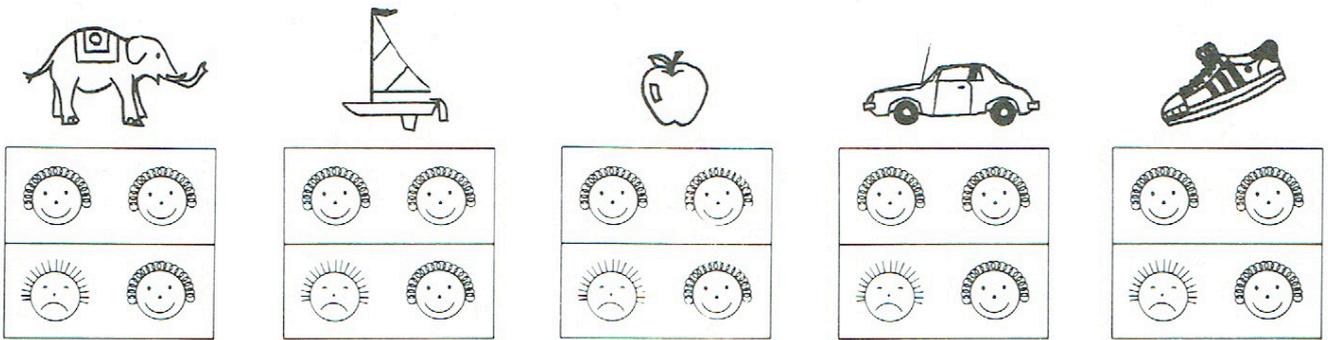
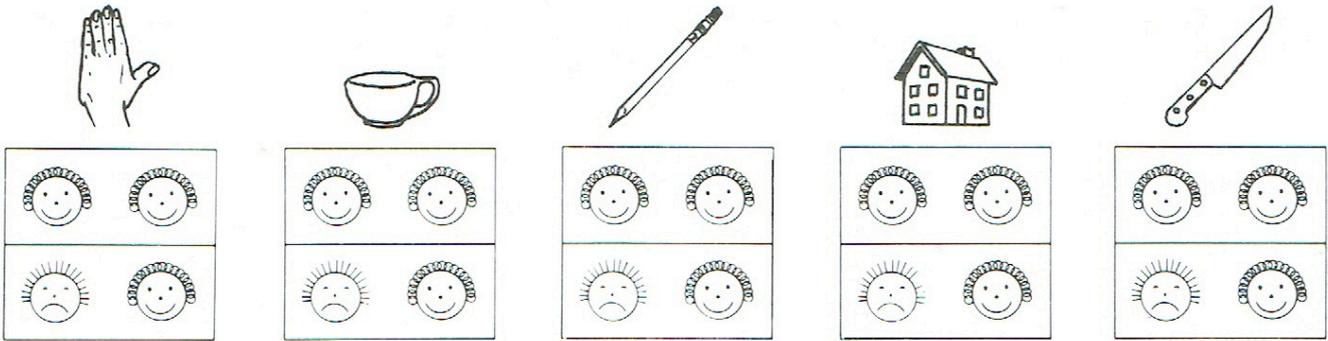
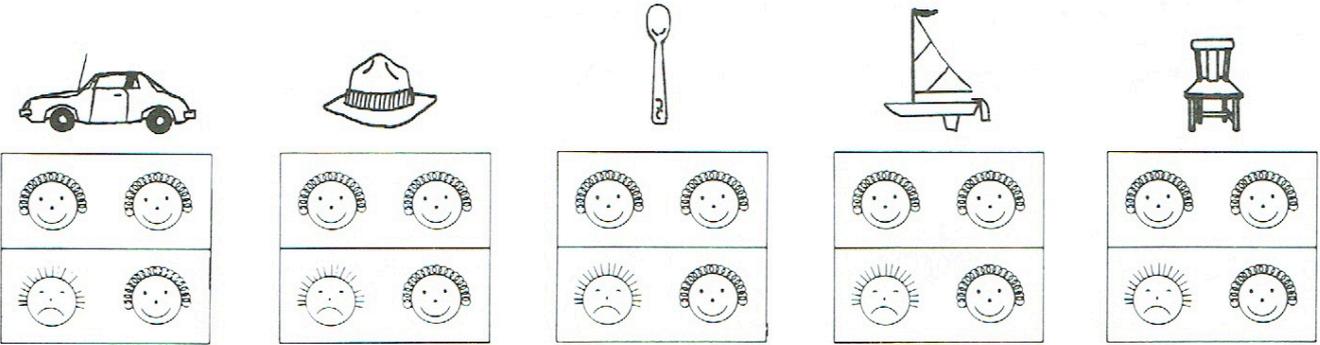
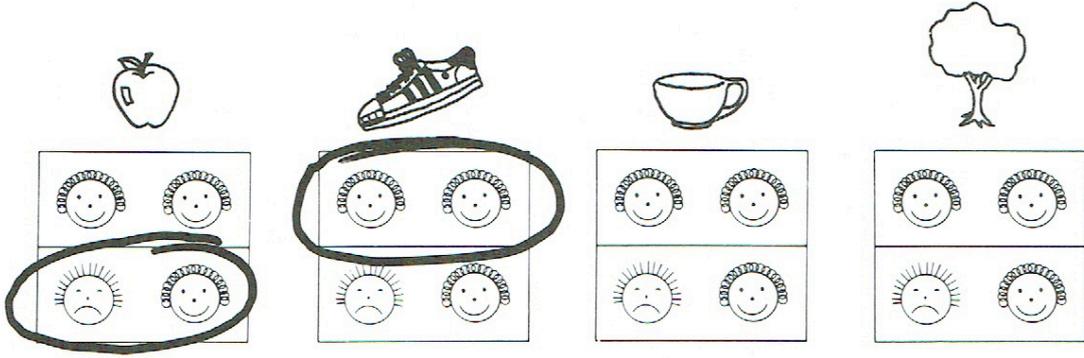
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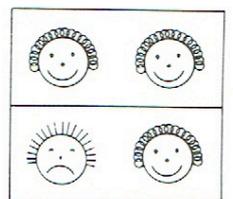
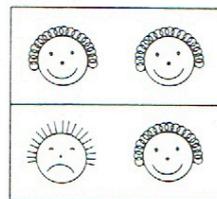
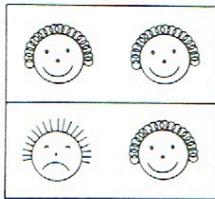
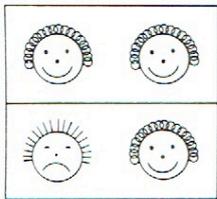
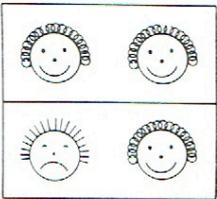
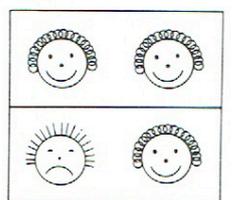
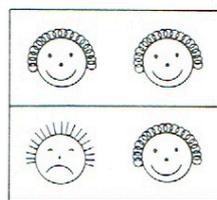
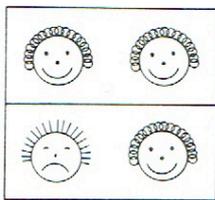
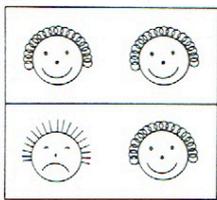
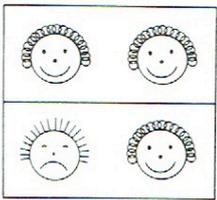
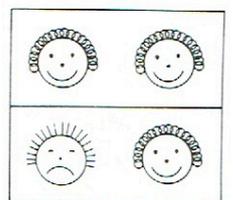
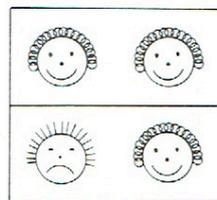
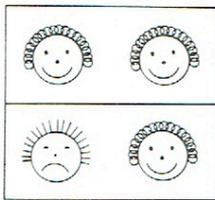
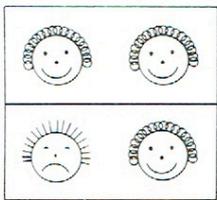
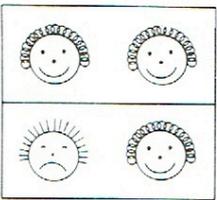
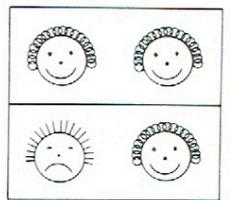
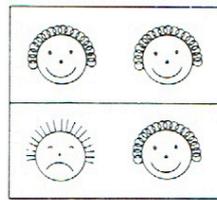
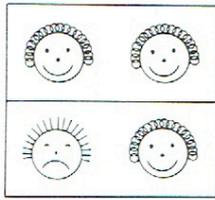
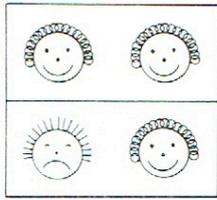
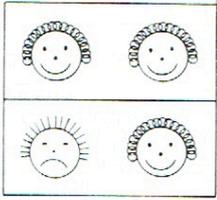
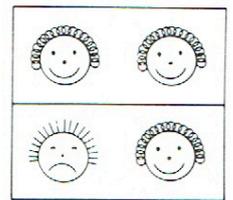
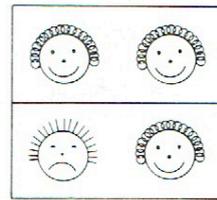
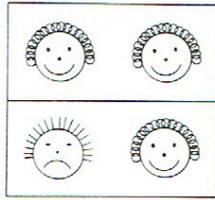
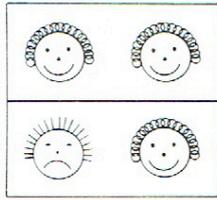
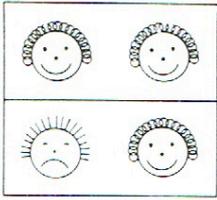


Appendix IV – PMMA test (children’s answer sheets)











**Appendix V – Questionnaire to pre-school teachers, English and Music teachers – representations
about the project**



QUESTIONÁRIO

Este questionário destina-se aos docentes envolvidos no Projeto Kiitos@21st Century Preschools (educadoras e professores/as) e objetiva recolher dados que permitam: (i) Estudar e analisar as representações dos sujeitos envolvidos no projeto face à sua participação e à eficácia no mesmo; (ii) Avaliar o efeito da formação contínua realizada no âmbito do Projeto Kiitos@21st Century Preschools nos profissionais envolvidos, nomeadamente ao nível do seu desenvolvimento profissional e na mudança/inação pedagógica.

I – Identificação

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. Idade:

Entre 25 a 30 anos

Entre 31 a 36 anos

Entre 37 a 42 anos

Entre 43 a 47 anos

Entre 48 a 52 anos

Mais de 53 anos

2. Sexo:

Feminino

Masculino

3. Habilitações Académicas:

Bacharelato Em _____

Licenciatura Em _____

Mestrado Em _____

Doutoramento Em _____

Outra(s)



Qual(ais)?

4. Tempo de serviço:

Entre 5 e 10 anos

Entre 11 e 16 anos

Entre 17 e 22 anos

Entre 23 e 28 anos

Mais de 29 anos

5. Funções desempenhadas no Agrupamento de Escolas:

Educadora de Infância

Professor/a de Inglês

Professor/a de Música

Coordenadora do Projeto

Funções de gestão e de Administração

Outra(s)

Qual(ais)?

6. Funções desempenhadas no Projeto Kiitos@21st Century Preschools:

Educadora de Infância

Professor/a de Inglês

Professor/a de Música

Coordenadora do Projeto



Outra(s)
Qual(ais)? _____

II Participação no Projeto Kiitos@21st Century Preschools

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. **Tempo de serviço no Projeto Kiitos@21st Century Preschools:**

Entre 1 a 2 anos

Entre 3 a 4 anos

Mais de 4 anos

2. **Indique as razões que o/a levaram a participar no Projeto Kiitos@21st Century Preschools:**

III REPRESENTAÇÕES SOBRE O PROJETO KIITOS@21ST CENTURY PRESCHOOLS

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. **O Projeto Kiitos@21st Century Preschools é um projeto que permite o trabalho em equipa em diferentes dimensões:**

Planeamento

Ação

Avaliação

Formação



Disseminação

Outra(s)

Qual(ais) _____

2. O Projeto Kiitos@21st Century Preschools é um projeto que envolve:

Os/As profissionais de educação (educadoras/professoras/es)

As crianças

As famílias

A autarquia

A liderança do Agrupamento de Escolas

3. O Projeto Kiitos@21st Century Preschools é reconhecido pela/por:

A comunidade académica/educativa

A comunidade local

Os pais/encarregados de educação

As crianças/alunos/as

Outra(s)

Qual(ais) _____

4. O Projeto Kiitos@21st Century Preschools contribui para que as crianças aprendam/desenvolvam:

Inglês (compreensão oral)

Inglês (expressão oral)

Música (perceção/desenvolvimento auditivo)



- Inglês e música de modo integrado no currículo
- Criatividade
- Iniciativa
- Autonomia
- Resolução de problemas
- A usar o pensamento atribuindo-lhe significado
- A usar o pensamento inovador
- A comunicar com fluência e em diferentes modos
- A colaborar e a partilhar com os pares
- A colaborar e a partilhar com os adultos
- A sua condição físico-motora
- A ficar melhor preparada para a vida futura
- Outro/a
Qual(ais) _____

5. O Projeto Kiitos@21st Century Preschools contribui para que as crianças, no futuro, obtenham mais e melhor sucesso?

Sim Não

Porquê? _____



IV OPORTUNIDADES FORMATIVAS PROPICIADAS PELO PROJETO KIITOS@21ST CENTURY PRESCHOOLS

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. O Projeto Kiitos@21st Century Preschools é uma oportunidade formativa que contribui para o desenvolvimento profissional:

Sim Não

Porquê? _____

2. De todas as ações de formação organizadas pela equipa de coordenação do projeto assinale, as que frequentou ou não frequentou. Por ordem crescente assinale, as 11 que mais contribuíram para a sua formação e desenvolvimento profissional, sendo que 1 corresponde à que menos contribuiu e 11 corresponde à que mais contribuiu.

a) *Competências para o Sec XXI – Usando a Criatividade e o Trabalho Colaborativo no processo da Criação da Mascote do Kiitos*

Frequentou Não Frequentou Contributos para a formação

b) *Workshop sobre a Teoria de Aprendizagem Musical – Ideias Práticas – ministrada pelo grupo de professores de Música para toda a equipa do Projeto*

Frequentou Não Frequentou Contributos para a formação

c) *Workshop on Emotional Intelligence*

Frequentou Não Frequentou Contributos para a formação

d) *Child development 0-6*

Frequentou Não Frequentou Contributos para a formação



e) *Ação de Formação “Instrumentos pedagógicos de observação em contexto de educação de infância”*

Frequentou Não Frequentou Contributos para a formação

f) *Ciclo de Estudos – Community Practice (Action/Research)*

Frequentou Não Frequentou Contributos para a formação

g) *Oficina de Inglês – English Language Course*

Frequentou Não Frequentou Contributos para a formação

h) *Short Term Joint Staff Training Event (STJSTE) 21st Century Skills and CLIL in Preschool Education*

Frequentou Não Frequentou Contributos para a formação

i) *TALK - Collaborative Work to improve Quality*

Frequentou Não Frequentou Contributos para a formação

j) *Workshop | Maths through English or English through maths?*

Frequentou Não Frequentou Contributos para a formação

k) *Workshop | Picturebooks and emotional intelligence*

Frequentou Não Frequentou Contributos para a formação

l) *Workshop | Playing with Audiation: MLT Contributes*

Frequentou Não Frequentou Contributos para a formação

m) *Workshop | CLIL an effective and motivating way of teaching and learning English*

Frequentou Não Frequentou Contributos para a formação

n) *Workshop | CLIL in Preschool*

Frequentou Não Frequentou Contributos para a formação

o) *Workshop | Development of CLIL activities and resources*

Frequentou Não Frequentou Contributos para a formação



p) *Workshop | Cultural competence & Understanding language classroom contexts in the 21st Century*

Frequentou Não Frequentou Contributos para a formação

q) *Pre-school education and foreign language learning in the partner countries*

Frequentou Não Frequentou Contributos para a formação

r) *Team Building Session*

Frequentou Não Frequentou Contributos para a formação

s) *"The art of music education according to the Edwin E. Gordon's Music Learning Theory" Preparatory Audiation in children 0 to 6 years"*

Frequentou Não Frequentou Contributos para a formação

t) *Teacher Training – development of intellectual outputs IO1 |IO3*

Frequentou Não Frequentou Contributos para a formação

u) *Teacher Training - The art of music education according to the Edwin E. Gordon's Music Learning Theory": Contributes to Preschool Education*

Frequentou Não Frequentou Contributos para a formação

2.1. Justifique o porquê da opção escolhida em primeiro lugar:

3. Justifique o porquê da opção escolhida em último lugar:



4. As formações realizadas contribuíram para:

- Aumentar o conhecimento científico necessário à profissão
- Aumentar o conhecimento pedagógico necessário à profissão
- Aumentar o conhecimento didático
- Melhorar competências científicas e pedagógicas para a promoção da aprendizagem do inglês em idade precoce
- Melhorar competências científicas e pedagógicas para a promoção da aprendizagem integrada do inglês na educação pré-escolar
- Melhorar competências científicas e pedagógicas para a promoção da aprendizagem precoce da música
- Melhorar competências científicas e pedagógicas para a promoção da aprendizagem integrada da música na educação pré-escolar
- Melhorar a organização e gestão curricular própria da educação pré-escolar
- Melhorar a organização e a gestão do ambiente educativo na sala de atividades
- Melhorar a organização e a gestão do ambiente educativo no jardim de infância
- Fomentar a reflexão e o pensamento crítico no exercício da profissão
- Melhorar competências interpessoais necessárias ao trabalho em equipa
- Fomentar o trabalho colaborativo em equipa
- Fomentar a criatividade na ação educativa
- Fomentar a iniciativa educativo-pedagógica
- Fomentar as competências de resolução de problemas na prática pedagógica
- Fomentar a relação com as famílias
- Fomentar o trabalho educativo-pedagógico, tendo a criança como centro
- Fomentar o uso de pedagogia(s) em participação
- Outro/s



Qual(ais) _____

V Projeto Kiitos@21st Century Preschools: disseminação

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. Em sua opinião é importante disseminar o Projeto Kiitos@21st Century Preschools?

Sim

Não

1.1 Indique três razões para justificar a sua resposta:

2. Em sua opinião o Projeto Kiitos@21st Century Preschools deverá ser continuado na Escola do 1.º Ciclo do Ensino Básico?

Sim

Não

2.1 Indique três razões para justificar a sua resposta:

3. Em sua opinião o que é necessário alterar no Projeto Kiitos@21st Century Preschools?



4. Se ainda quiser deixar mais alguma opinião sobre o Projeto Kiitos@21st Century Preschools, faça-o neste espaço:

Muito obrigado/a pela sua disponibilidade



Appendix VI Questionnaires to parents / families – representation about the project



QUESTIONÁRIO

Este questionário destina-se aos pais/encarregados de educação das crianças que frequentam os jardins de infância do Agrupamento de Escolas da Ponte de Sor e que estão envolvidas no Projeto Kiitos@21st Century Preschools. Objetiva recolher dados que permitam 'estudar e analisar as representações dos pais/encarregados de educação sobre o Projeto Kiitos@21st Century Preschools'.

I – Identificação

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. **Indique o jardim de infância frequentado pelo(s) seu(s) educando(s):**

2. **Indique o número de filhos/as que frequentam o jardim de infância e que participam nas atividades do Projeto Kiitos@21st Century Preschools:**

Um filho/a

Dois filhos/as

Mais de dois filhos/as

3. **Assinale a idade do(s) seu(s) educando(s):**

3 anos

4 anos

5 anos

Outra

Qual? _____

4. **Assinale o sexo do(s) seu(s) educando(s):**

Feminino



Masculino

5. Assinale a sua idade:

Entre 25 a 30 anos

Entre 31 a 36 anos

Entre 37 a 42 anos

Entre 43 a 47 anos

Entre 48 a 52 anos

Mais de 53 anos

6. Assinale o seu sexo:

Feminino

Masculino

7. Assinale as suas Habilitações Académicas:

Ensino Básico

Ensino Secundário

Bacharelato Em _____

Licenciatura Em _____

Mestrado Em _____

Doutoramento Em _____

Outra(s)

Qual(ais)?



II REPRESENTAÇÕES SOBRE O PROJETO KIITOS@21ST CENTURY PRESCHOOLS

(Por favor, assinale com um X a hipótese adequada ao seu caso e, sempre que pedido, responda por extenso às questões abertas deste bloco do questionário)

1. Quando inscreveu o seu(s) educando(s) no jardim de infância sabia que ali se desenvolvia o Projeto Kiitos@21st Century Preschools:

Sim

Não

1.1. Se respondeu Sim, diga através de quem soube essa informação:

De outros pais/encarregados de educação

Das educadoras de infância

Das assistentes operacionais

Da coordenação do projeto

Da direção do Agrupamento de Escolas

Da autarquia

De outros membros da comunidade educativa

Outra(s) fonte(s) de informação

Indique qual(ais): _____

2. Conhece as atividades do Projeto Kiitos@21st Century Preschools?

Sim

Não

2.1. Indique através de quem/ou de onde conhece as atividades do projeto:

Das crianças

Das educadoras



- As crianças aprendam a colaborar e a partilhar entre si
- As crianças aprendam a colaborar e a partilhar com os adultos
- As crianças aprendam a resolver problemas
- As crianças tenham iniciativa
- As crianças desenvolvam a sua autonomia
- As crianças desenvolvam a sua condição físico-motora
- As crianças construam aprendizagens mais ricas e integradas
- As crianças fiquem melhor preparadas para a vida futura
- Outra situação
- Qual(ais) _____
- _____
- _____

5. O Projeto Kiitos@21st Century Preschools é uma oportunidade educativa para as crianças e recomenda que outras crianças nela possam participar:

Sim

Não

5.1	Indique
Porquê?	

6. Em seu entender o Projeto Kiitos@21st Century Preschools deverá ser continuado no 1.º Ciclo do Ensino Básico?

Sim

Não



Porquê?

7. Em sua opinião o que é necessário alterar no Projeto Kiitos@21st Century Preschools?

8. Se ainda quiser deixar mais alguma opinião sobre o Projeto Kiitos@21st Century Preschools, faça-o neste espaço:

Muito obrigado/a pela sua disponibilidade.



Appendix VII – CD PMMA test (translated by Susana Maia Porto)



Erasmus+

ERASMUS PLUS KA2- N.º 2015-1-PT01-KA201-013122 – “Kiitos@21stCentury Preschools”



<https://drive.google.com/file/d/1AeUoTHz9CEkgWzF0nww8oTKaPuyXbijk/view>

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