How Literature Teachers Reflect on Their Own Practice Through the Use of Self-Confrontation

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This paper has been developed on the basis of a training process carried out with several teachers of Primary Education. The analysis carried out in the classroom activity was one of the main topics of this study. The research focused on the didactics of literature; specifically, on the verbal interactions that emerge in the classroom when working with picture books. Part of the training consisted of self-confrontation interviews, where teachers visualized their classroom sessions and reflected on their practice. The results that emerged from the analysis of the aforementioned interviews suggested that there has been an evolution in the teachers' discourse, among other elements, teachers have progressed from an external to an internal view, in which they analyze their practice from the author's internal prism.

Keywords: teacher education, literature education, interactive communication, primary education, educational research

INTRODUCTION

In this paper we introduce part of a longitudinal research carried out during a school year with several teachers and students of Primary Education. The corpus of the study is included in the Researched Training carried out with teachers. This training process has had two interdependent and complementary vertices: picture books and didactic interactions, all with the aim of understanding how we can advance in the didactic-methodological strategies related to literary education. Although the aforementioned research encompasses both the training conducted with the teachers and the literature sessions that have been carried out in the classroom with the students, in the following sections we will focus the analysis only in the area of training, specifically, in the sessions where self-confrontation conversations have been held with the teachers. Therefore, the aim of this article is to present results related to the self-confrontations carried out with two of the participating teachers. In these training sessions (both individually and jointly), they have watched the recordings of their real classroom practice and have been able to talk about it with the guidance of the researchers who are the authors of this work. Specifically, the aim is to understand the formative role that the method has had, the evolution that has taken place between the self-confrontations made during the process, the main topics of conversation that have emerged and the different forms in which the two colleagues talk about what they have experienced. That is to understand how the teachers are deepening

their knowledge and ways of acting concerning the didactics of literature, based on the visualization of their own practice and teaching work.

Some authors specialized in the didactics of literature point out that school practice today is far from the didactic strategies proposed by theories (Colomer, 2001, 2020). Therefore, the development and research of innovative methods are necessary (Leibrandt, 2007). In this sense, and starting from the idea that the competencies framework is the basis from which we have to work the didactics of literature, concrete strategies are needed for the didactic intervention, focused on the active and constructivist participation of the student, in order to develop such literary competence (Bombini & Lomas, 2020). To this must be added the creation of new literary genres, which require a change from the usual forms of reading (Rateau, 2001) in the classroom, such as, for example, the genre that concerns us here, the picture book.

Therefore, in order to improve the teaching and learning processes in the framework of literary education, we must pay attention to the three pillars that make it up (Correro & Real, 2019): literary works, reading spaces and the revitalization of the activities. The above description leads us to think about the need for a change in the role of teachers, a role in lifelong learning, as demanded by the changing society in which we live (Esteve & Alsina, 2010; Murciano, 2019). In that sense, we will analyze the theories and ideologies used by teachers to explain their actions. We advocate activity analysis (Clot & Faïta, 2000; Durand, 2008), where teaching practice is analyzed through the prism of the actor himself, who gives meaning to his actions. This conception, based on cognitive ergonomics, values the evolutionary and complex nature of training (Leblanc et al., 2008). Along these lines, the technique of self-confrontation (Clot, 1999; Clot & Faïta, 2000), both simple (the teacher with the researcher) and crossed (two fellow teachers together and the researcher), provides us with the possibility of confronting the player with his own practice, giving him the opportunity to analyze and change it. And that is, mainly, the contribution of this work to the study of teaching practice and the didactics of literature, as the work in the classroom is approached from the point of view of the teacher, from his or her own experience. Observing how they talk about their didactic work in the literary field helps to identify key aspects for literary education. In addition, this paper opens new doors in teacher training, introducing the application of a method on the rise that can provoke a paradigm shift in traditional training models.

THEORETICAL GUIDELINES

Considering that teacher training is the central axis on which this research work is focused, it is essential to emphasize that both initial and in-service training are immersed in a process of change. Today, more than ever, new methodologies are sought that interrelate classroom practice and the theoretical field, always based on teaching practice (Esteve & Alsina, 2010). In this need to bring together the reality of the classroom and teacher training, it is interesting to articulate theoretical knowledge, educational practice itself and the subjective view of the main actor (Melief et al., 2010)

The method used for self-confrontation, both simple (researcher and teacher) and crossed (researcher and several teachers), consists of viewing the video recording of the teaching activity, and analyzing it together with the researcher, and in the case of Molife cross self-confrontation (Faïta & Vieira, 2003), also together with a professional colleague, the alter ego.

This configuration of training can also be researched, thus turning training itself into an object of research. Researched training (Lussi Borer & Muller, 2014), the model on which this research is based, connects the school and the university, setting in motion a training process in the educational center, which is in turn researched. In this sense, it favors the analysis of the impact of the training models and the constant improvement of these patterns.

The training device that has been designed for this work uses the techniques described above, always focused on the two central axes of this research: interaction in the classroom and the picture book, all aimed at literary education. In this sense, we will be able to see how this formative model allows us to progress in the conceptualization that primary school teachers develop about literary education.

Verbal Interaction as a Basis for Building Shared Knowledge

We place ourselves in the framework of the science of language from a socio-discursive interactionism approach, proposed by Bronckart (2007). This approach deals with the synchronic relationships between human activity and verbal activity, analyzing the dimension of language in human behavior (Bronckart et al., 1997). This framework makes it possible to know and understand language didactic phenomena (Dolz & Schneuwly, 1997).

This vision of the activity has been inherited from the social interactionist psychology of Vygotsky (1977). This author concludes that language, i.e., the linguistic instruments of thought and the child's sociocultural experience, are determinant in the development of thought. Thus, the mastery of language, which is a social medium of thought, governs and influences the intellectual growth of the individual. After all, cognitive and social processes are very close to each other, and cognitive development cannot take place outside the context and social interaction. It is precisely the language the tool we use to understand experiences, as well as to share and understand them collectively (Mercer, 2006). Therefore, communication, thinking and learning are inseparable processes (Vygotsky, 1979).

Within this perspective, and in the field of formal education, the collective discursive actions promoted by teachers take on special relevance, in order to help students in the development of knowledge, as well as in the task of understanding and sharing experiences. In other words, if communicative competence is built, mainly, in social interaction, the teaching role takes on special meaning, since a trusting relationship and an enriching daily context (Gil, 2019) will favor communicative learning. Specifically, it is in the classroom context where the individual and social aspects converge, through verbal interaction (Camacaro de Suárez, 2008), giving rise to the socializing process and the construction of the student's knowledge. In this sense, Zabala (2018) highlights that, in Basque language teaching, there is a lack of conscious and guided practices; although it is true that working on oral communicative competences is important in any language and for any student, it is more so in the case of Basque, because Basque is a second language for a large part of the student body (Garcia-Azkoaga et al., 2020).

Mercer (1997, 2006) advocates for a constructivist learning based on dialogue and collective thinking, considering language (both oral and written) as a fundamental tool for student in learning processes. It focuses not only on the development of student competencies, but also on the teacher's performance in this interactive process (as a manager of the knowledge process and social relations in the classroom).

Bearing in mind that learning is an active process, it is not enough to analyze teaching methods, since the student is still the main actor in the process. In this process, in addition to the discursive relationships between teacher and student, the dialogic relationships that arise between peers are of special interest. Mercer (1997) proposes working with the objective of achieving a predominance of exploratory speech among dialogue participants, a type of thinking and conversation in which ideas are constructed in an argumentative, joint and equitable manner. For all these reasons, Littleton and Mercer (2013) elaborate on the term interthinking, which illustrates the importance of joint thinking and interaction when advancing knowledge; that is, when we interact, we also think collectively.

In summary, the classroom should be a space for communication where, in addition to transferring and constructing knowledge, meaning is sought in such knowledge and cultural meanings are shared (Lomas, 2020), and in the pursuit of this objective, jointly interpreting a literary work becomes an interesting didactic practice (Gil, 2019). In recent years, moreover, new practices have emerged in the didactics of literature, where interpretative debates predominate in which the joint construction of meanings is the central axis, thus focusing reading on more qualitative aspects. Thus, teaching and learning processes, reading profiles and teaching attitudes have gained special relevance (Colomer, 2020). The school, therefore, must guarantee students access to quality books and their joint reading and interpretation, thus promoting their interest in language and culture (Gil, 2019).

The Picture Book: A Literary Genre Conducive to Fostering Classroom Interactions

The evolution of the teaching of literature has entailed a change of paradigm in the objectives and methodologies of didactics, moving from a teaching of the history of literature (meromictic and historicist) to a literary education where active participation and interpretation are the main elements. If the objectives

had changed, it was evident that the ways to achieve them should also be different (Jover, 2020). The author shows that the problem does not only concern the methodological field, but also the selection of the school literary corpus. The questioning of traditional school practice meant rethinking the canon of readings that reigned in the classroom, thus including works of children's and young people's literature and hybrid genres such as picture books (Bombini & Lomas, 2020). It should be emphasized that children's literature is no longer limited to the so-called "stories", being necessary to talk about various genres and subgenres, among them the most widespread today: the picture book (Correro & Real, 2019). It is, specifically, the predominant type of work in current children's literary production (Correro, 2019)

In the present research work, the picture book or picture book has been the literary genre that has acted as a common thread between the verbal interactions of the teacher and the students. The distinctive characteristics of the genre were responsible for the choice, considering the picture book suitable for the promotion and analysis of oral interactions in the classroom.

In order to clarify the particularities of this literary genre, which make it a genre of its own, it is necessary to form a definition that brings together the key elements that differentiate it from other genres. Several authors agree on the synergy of text and image as a fundamental element of the picture book (Colomer, 2005; Zaparaín & González, 2010; Ramos, 2011), being an artistic production where the supremacy of the image offers a new form of visual reading and a new concept of literary language (Lewis, 2005). Understanding and relating to this language of images is also a cardinal component for the reader's visual literacy (Hortin, 1981), a fundamental competence in today's educational curriculum, an aptitude for which the book can offer favorable and advantageous narrative and aesthetic tools. We must emphasize that this ability to read and interpret images, as happens with written text, is neither innate nor automatic and that its teaching and learning must be ensured in the school environment, where we often observe that it is not part of the didactic programs (Gil, 2019).

Even being that synergic function of text and image the main element of the picture book, there are also other representative attributes of the genre (Goldman, 2015): a brief and concise narrative text (both explicit and implicit), images that provide and build meaning, a format of varied typology and dependent on the needs of the narrative; and finally, an active reader (child or adult, since it is a genre without age) that plays a primary role in the creation of literary meanings. Its complexity, therefore, makes it a genre suitable for audiences of all ages (Dueñas & Barreu, 2018; Correro, 2019), and although it is very common to find it in children's and young adult literature, it is not limited to that field.

Although it is true that there is a great amount of research on this literary genre (for example, the work of the GRETEL research group), it is worth exploring in depth the ways of bringing it to the classroom and analyzing the verbal interactions that emerge when working with it. It is therefore necessary to pay special attention to the reader-recipient, to his or her interpretative processes (singular reading reception in the picture book) and to the mediator who must build bridges between the illustrator and author of the work and the child reader, in this case (Colomer et al., 2010). In this context, it is especially important for the teacher-mentor to have an in-depth knowledge of children's and young people's literature and the genres with which he/she will work, since the literary experience he/she obtains will be decisive in favoring learning (Contreras, 2020). In the words of the aforementioned author, the mentor has the responsibility to build his or her own curricular project with significant contributions to the development of the students' literary competence.
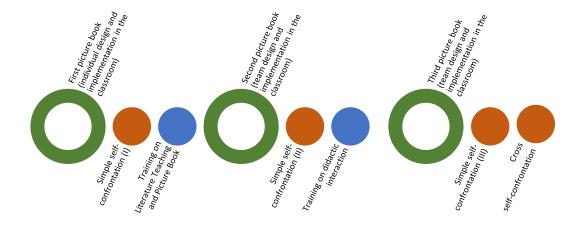
Sharing reading and searching for meaning in a collaborative way is essential for building reading habits and promoting the social dimension of literature (Colomer, 2005; Fittipaldi, 2012). Furthermore, as Bambini and Lomas (2020) emphasize, it is important to promote spaces for literary communication in schools, where students are part of a reading community and literature is understood as a form of communication and shared culture. Exploring and understanding these forms of shared reading may also involve learning about new and good literary practices that can be used to further explore the possibilities that the picture book brings to the teaching of languages and literature.

METHODOLOGY

In the research that encompasses this work, we have approached the Educational Discourse Analysis, in order to analyze how knowledge is constructed in the classroom, when working with literature, more specifically, picture books. For the collection of the corpus, we have made a longitudinal follow-up of several teachers (and their respective students) of fourth grade Primary Education in the course of a complete academic year. In addition to the classroom sessions, the training process itself has been the object of research. More specifically, it has been investigated what teachers verbalize, in self-confrontations, when visualizing images of their own classroom activity. For this purpose, all the sessions of the process have been recorded, both in audio and video, with their subsequent transcription. The transcripts have been segmented according to theoretical categories modified by the researchers themselves (Galarraga, 2018), interpreting the data collected based on the aforementioned categories and segments

A total of three picture book have been worked on (Tximeleta belarriak, Amama eta Aitita and Mattinen beldur-kutxa), which have involved three main phases of formation. The graphic scheme below shows the process and its phases.

FIGURE 1
GRAPHIC SCHEME OF THE GLOBAL RESEARCH IN WHICH THIS
WORK IS DEVELOPED

Monographic training sessions were held on various topics related to the project. The first training session was devoted to the teaching of literature and the picture book genre. Specifically, three main axes were worked on: different perspectives in the teaching of literature and its historical evolution; the characteristics of the literary genre in question and its didactic possibilities; and, finally, literary interpretations and real examples of possible activities that could be carried out with the picture books to be worked on. On the other hand, in the second training phase, a session was dedicated to didactic interaction. This session focused on the central role to be played by students when working on literary competence, and also on several strategies that can be used to enrich classroom interactions and, consequently, to deepen literary education.

Together with these monographic training sessions, the aforementioned reflection interviews or self-confrontations (simple and crossed) on classroom activity were carried out. First, the simple self-confrontations were carried out after the didactic work of each of the three picture books. These sessions brought together the teacher who was the protagonist of the activity and two researchers. At the end of the process, once all the classroom sessions had been completed, two teachers from the same school were confronted by each other. The self-confrontation interviews lasted approximately one hour each, and the fragments analyzed were previously selected by the research staff, always keeping in mind the key aspects of the research focus and prioritizing the moments in the classroom where the album read was discussed and debated in a group.

As Lussi Borer and Muller (2014) point out, self-confrontation actions enable the transformation of people's actions. The method of self-confrontation is formative for the teacher and has known great development in both initial and continuous training. In the self-confrontation itself, the traces of the activity become visible, and this makes it possible for the subject to talk about those traces with other agents; first, reflecting on what was experienced, and on a second level, deepening that thought and creating a subjective vision of the activity itself (Cahour & Licoppe, 2010). In conclusion, self-confrontation can bring bidirectional benefits to the research on the one hand, since it can be understood in a more real way what happens in the classroom; and on the other hand, to the participant of the activity, since it brings meaning to his or her actions (Schütz, 1993).

In simple self-confrontations (Clot & Faïta, 2000; Durand, 2008), the researcher meets with the teacher, in order to inquire into the activity performed, so as to experience it again and reflect on it, in a guided manner and away from criticism and judgment (Alonso et al., 2017). The use of self-confrontation as a training method is increasingly common in international works of different kinds (Seidel et al., 2011). As for cross self-confrontation (Clot et al., 2001), it involves the participation of two teachers, together with the researcher, which makes it possible to observe and share the activity together with another teacher who has undergone the same process, thus giving rise to a constructive joint dialogue on the teaching profession and activity (Clot et al., 2001).

The way in which the self-confrontations were analyzed was always based on the verbalizations of the teachers themselves, focusing on those aspects that are repeated and emphasized in their speeches. For the self-confrontation sessions, the researchers chose the most significant video fragments in relation to the training focuses (in each self-confrontation, 20-30 minutes of classroom activity were viewed).

This analysis also seeks to determine whether, during the course of the training process, any developmental traces have emerged regarding the nature of the self-confrontations and the topics of conversation highlighted in them. The contributions of the analysis will allow us to understand how the way in which the main topics of conversation are created and directed during the self-confrontations influences, in order to identify facilitating elements when constructing knowledge about the teaching profession and the didactics of literature.

The previous lines describe the formative process carried out; but it should be noted that this article focuses on a specific aspect of the aforementioned research. Specifically, it is based on the analysis of the self-confrontations, subsequent to their didactic interventions, of two of the participating teachers. The analysis will aim at answering the main research questions related to self-confrontations: what aspects of literature didactics and classroom interactions do teachers deepen in self-confrontations; what are the possible glimpses of evolution in the teachers' discourse during the different self-confrontation interviews conducted in the process; what are the possible glimpses of evolution in the teachers' discourse during the different self-confrontation interviews conducted in the process?

ANALYSIS OF DATA

In this section we will analyze in depth the following: what teachers talk about when viewing the sessions and the topics that emerge from self-confrontations and their evolution during the training process. The results are presented for two of the teachers who participated in the training process (the two teachers belonging to one of the schools we worked with). Therefore, in the first place, the most significant fragments

of the three self-confrontations corresponding to each of the two teachers will be presented. Next, we will see which are the themes of analysis and reflection that emerged in the cross self-confrontation carried out between them.

Agurtzane: Simple Self-Confrontation

In the first simple self-confrontation session, following the intervention of the first album, the teacher focuses on topics related to the characteristics of her students and classroom management. Among other topics, it speaks about the attitude of the students, that the desire to participate sometimes generates situations that are not very organized, where the turns to speak are not respected. In this sense, the teacher is particularly concerned about the inequality in student participation, which is an idea that appears on several occasions.

FIGURE 2
FRAGMENT OF SELF-CONFRONTATION (I)

> AGU:[...] jo/ I really appreciate the class/ because they are very participative/ but:/ but they don't know how to talk one at a time/ so/ to be quiet [...] I wanted them to participate a little/ I wanted everyone to participate/ and that's why I brought the sticks (wooden sticks to distribute the turns at random)/ yes/ for some questions about the story [. ..] there it's always the same/ who participates/ does Aratz want to say something?/ because his stick never comes out/ I mean/ I mean/ he's a very-very smart kid/ but I mean/ he's not participatory/ so:/ well:/ Barroso you don't shut him up but the other one: [...] I don't force them either [...]

On the other hand, she emphasizes the need to take into consideration the needs, characteristics and interests of the students. In this case, she emphasizes that she has several very visual students who are attracted to the illustrations and they also serve as an aid to reading comprehension. She focuses, therefore, on analyzing what her students are like, what they require and how they behave in group conversations.

In the second self-confrontation (referring to the second literary work implemented), the teacher continues to explain the different characteristics of her students, as they help her to justify why the teacher interacts in one way or another depending on that reality. Participation continues to be one of the teacher's concerns, especially the basic rules of interaction. Being faithful to her teaching style, where a close and trusting relationship with the students prevails, the teacher remarks that it is essential for her to take all the students' interpretations and answers for granted, as a way of encouraging freedom and tranquility when it comes to giving their opinions, as well as imagination and argumentation. In addition to all of the above, debates on literature appear, among others: the change of space required by the literary genre of the picture book, the way in which literary interpretations can be deepened, the importance of the theme... It is aware that the picture book, because of its qualities, offers the possibility of creating fruitful interactions and deep interpretations. To understand what has been described, it is necessary to remember that before the implementation of the second picture book and its self-confrontation, a formative monographic session on the didactics of literature and the genre of the album was held.

FIGURE 3
FRAGMENT OF SELF-CONFRONTATION (II)

AGU: [...] this (picture book) made them think even more/ because we also prepare the questions after the training in a different way:/ but yes/ it was another step/ to make them think a little bit when they talk/ when they participate/ yes/ on that side I see a difference in them/ yes [. ...] to focus on other things, right?/ on so many other details, right?/ that we would pass over [...] so that they bring out several things that we don't even realize [...] these albums are very successful for that/ to bring out those things [...].

The teacher analyzes the forms that have predominated in the school so far in the teaching of literature, and contrasts them with the new forms that she has worked on in the training and experimented with in the second intervention (analysis of images, synergic reading of text and image...).

In the third self-confrontation (after implementing the third and last picture book) new topics of conversation emerge, which go beyond the more circumstantial aspects of the classroom. In addition to participation in terms of quantity and quality, the teacher emphasizes the importance of active listening among students and interaction among them, as a form of joint construction of knowledge.

FIGURE 4
FRAGMENT OF SELF-CONFRONTATION (III)

AGU:[...] and we say it over and over again, right? / that we often monopolize/ that we talk so much: too much/ that to begin with/ because from the interaction between them you learn a lot/ a lot/ so it is true/ joe you start to think and it is that:/ it has to go this way/ that speech/ and: and be able to listen and: and also to create with that another idea or:/ or: to give an opinion/ or: I agree or I disagree/ right? / yes/ I think: jo/ that it has been very enriching/ yes [...].

Moreover, the teacher admits that it is essential to ask inferential questions, as they have helped him to deepen his literary interpretations. Similarly, the topic of small group work, for example, the assignment of roles and their possible improvements for the future, is discussed. As can be seen, interaction becomes central and comments on the need to take it into consideration, in an interdisciplinary manner, in all areas of knowledge. It should be noted that didactic interaction was the subject of training prior to the didactic design and implementation of this third picture book. As for topics more specific to literature, this teacher emphasizes the value of the topics raised in the books and dealt with during all the interventions, stressing the change that the process has brought about.

Therefore, the last simple self-confrontation is used to make an overall assessment of what has been learned and experienced. In summary, a certain evolution can be seen in the topics that emerge from the self-confrontations. At the beginning, the teacher tends to talk about general aspects of the classroom, related to group management, basic rules of coexistence and the peculiar and individual characteristics of the student group. In the second self-confrontation, literary aspects have been dealt with in greater depth, and it is noteworthy how, in addition to all the above, interaction becomes fundamental in the third intervention. We see, therefore, that what has been worked on in the training process has influenced the teacher's approach or viewpoint, since it has deepened the way in which the teacher analyzes its own practice, observing different elements beyond what is visible at first sight.

Jokin: Simple Self-Confrontation

Jokin, Agurtzane's classmate and fellow student, has gone through the same process described above. Although there have been points in common between the two, the themes and modes of conversation that emerged in Jokin's self-confrontation sessions are particular, since they are based entirely on the analysis of each teacher's own activity. In the first simple self-confrontation, the teacher has verbalized the importance of contextualizing the work to be read, giving meaning and motivation to the reading. Along with this, he emphasizes the need to activate the students' previous knowledge and hypotheses. As for the act of reading itself (in this case reading aloud by the teacher), the teacher explains that it has given great importance to playing with silence, asking open questions and, above all, dealing in depth with the main theme of the work, relating it to personal experiences and situations they have lived in class.

FIGURE 5
FRAGMENT OF SELF-CONFRONTATION (IV)

JOK: [...] well, there we had problems (referring to a situation that occurred in the classroom the previous year, with a student and his relationship with the rest of his classmates) and then I wanted to link it a little bit with last year's issue/ e?/ [...] let's go well:/ because they (the students) knew about it/ because they had that experience/ and then:/ that issue was related to the book/ and then: I wanted to direct it that way [...].
INV: So you wanted to use the book, in part, for that?
JOK: e:/ yes/ well/ it seemed to me/ e:/ I read it/ the first time I read it/ well/ well then/ that it would be appropriate in a way/ e:/ to tie it in with the previous course matter/ right?

While it is true that the teacher prioritizes literary aspects in the first self-confrontation, the teacher makes no reference to the importance of the illustrations and the literary genre, even when the researcher opens this possible path of conversation.

In the self-confrontation following the intervention of the second album, on the other hand, the teacher highlights the characteristics (illustrations, synergic relationship between text and image, physical elements...) of the picture book as a genre and the relevance of these characteristics.

FIGURE 6
FRAGMENT OF SELF-CONFRONTATION (V)

JOK: [...] the first point was that/ to show them a little bit how the book was/ right?/ that is to say that:/ the aspect/ the form:/ and then the illustrations [...] in the illustrated albums and that and: let's see/ that there is a symbiosis/ I mean that: you cannot understand one without the other:/ well yes/ I mean/ you have to understand it in its globality, right? / both the illustrations and the text/ right?/ so I wanted to express precisely that/ right?/ in this book and in the illustrated albums how important is not only one/ illustrations and text/ I mean that somehow:/ that both go in the same direction/ I mean/ you can't understand one without the other/ I wanted to explain that/ especially that idea right? [...]

The teacher also emphasizes the change that designing the sessions has meant, taking into consideration all these aspects and having contrasted them in greater depth with his/her partner at the center. Considering the genre of the work has caused doubts about the organization of the physical space (how to organize the

students to see and read the illustrations), a question that also arose in the self-confrontation with Agurtzane. On the other hand, the teacher follows in the path of the first intervention, bringing to the forefront the personal experiences of the students, something that is undoubtedly part of their teaching style. The literary issues mentioned have been, in part, worked on in the formative session prior to the intervention, therefore, it may seem logical that they arise in this conversation. In any case, it is noteworthy that the teacher remarks the asymmetry he observes in the participation of students and teacher, criticizing the amount of speech that the teacher itself has monopolized. This question, more related to didactic interaction, a topic that has not yet been worked on at this point in the training process, emphasizes the relevance of addressing this content. Once this conversation by the participant, with the help of the researcher, the teacher also talks about the interaction between the students and the ways in which the teacher can help to deepen their discourses.

In the third and last self-confrontation, the strategies mentioned in the previous session, those that help students to go further in their thoughts and dissertations, always taking into consideration the characteristics and needs of each student, are discussed in greater depth. The work on the third book was designed, as mentioned above, among all the participating teachers, taking into consideration both the literary aspects and the interaction itself. This work has helped that, in this self-confrontation, more specific interaction issues emerge: participation, teacher's role, group work and cooperative roles, active listening, etc...

FIGURE 7
FRAGMENT OF SELF-CONFRONTATION (VI)

JOK: [...] yes/ another idea/ there are about three people raising their hands, right?/ but I always-always-always gave priority to the one who speaks little, right?/ for example, at one point I think Ignacio
e: e: he also raised his hand and I took advantage of it/ not you/ because you and you have already talked a lot. [...]

JOK: [...] I liked the conversation among them (the students talking to each other)/ and above all e:/ well, what do you think?/ and if they agree or not with that and I don't know what/ and there was a kind of crossfire, right? / pim-pam pim-pam/ and that was the idea/ maybe I talk too much but that is a professional defect but:/ the idea was that it should be something among them [...] that I should be e: moderator or something like that/ but that they should go among them ti-ta it right?/ proposing ideas/ talking/ that was the idea/ I don't know if I succeeded or not but:/ that was the idea a little bit:

Summarizing the above, we can see that the evolution of the emerging themes in the self-confrontations has certain similarities with the process described by Agurtzane, thus being able to understand the influence that the formative process may have had on the evolution of the simple self-confrontations and the themes expressed in them. Although there are similarities, we can also see that there are some reflections of the teaching profile and interests of the protagonist teacher.

Agurtzane and Jokin: Cross Self-Confrontation
The cross confrontation between the two teachers has turned out to be extremely interesting; on the one hand, because of the circumstances that make it interesting (two teachers from the same school and the same academic year, who face the same didactic design with different realities), and on the other hand, because of the personal and professional relationship that unites them. The proactive and respectful attitude

they have taken has been essential, and indicators of this have been the following observations: they contrast the designs and interventions making new proposals, they are interested and ask about the reasons that have led the partner to act in a certain way, they do not judge each other, they contribute new ideas from the understanding, they talk about common experiences and knowledge, and they share their experiences and knowledge…

While Jokin's class is being visualized, Agurtzane refers to the small differences identified in the way the didactic design was carried out. That is, although the activities have been planned jointly, there have been variations (in the way of democratizing student participation, distribution of roles...) In any case, these disparities were highlighted as a source of new ideas and knowledge. Positive notes on the partner's activity have also been highlighted (how much her students talk, what long and coherent speeches she has promoted...). Beyond all that, Agurtzane has ventured to make a proposal for improvement, which has fostered a lively debate on new didactic possibilities. We see, therefore, that this cross self-confrontation is being used to learn together.

FIGURE 8
SELF-CONFRONTATION FRAGMENT (VII)

AGU: (she paused the video)/ there perhaps it would have been appropriate to ask him: "Do you agree with what Enaitz said?"

JOK: well, we used to do it once in a while

AGU:ya: no no/ but in this case/ because he/ Iñaki/ did not answer you, didn't he/ Iñaki kept quiet/ and you decided to:

JOK::a a!/ back to him again

AGU:that's it

JOK: yes, yes

AGU: Iñaki has remained silent and I would have done the same, right?

JOK: no

AGU:then some time passed and another student/ Unai/ took the floor and did something like this:/ a little reflection/ then he said to him:

JOK: and then revolve it

AGU: and say to him: "Iñaki, are you in agreement with what Enaitz said?

JOK: yes/ yes yes

AGU: "¿Anything to add?" or something like that

JOK: yes/ to somehow draw his attention to it, right?

AGU: that is/he has stayed a little bit like that, hasn't he?/ maybe he has the idea but hasn't dared to or:

JOK: already [...] I agree

In the second part of the cross self-confrontation, where Agurtzane's videos were shown, something similar happened; that is to say, it was the partner himself who guided the conversation: asking questions, emphasizing positive points, giving his opinion, trying to understand the other's activity.... In this case, Jokin has taken the opportunity to talk about a topic that has surfaced in the interventions of both, namely, the use of space (especially when working on this type of work). An atmosphere of learning has been created where both explain the new projects that the center has and reflect on new needs that have arisen in this training process.

At the end of the session, they drew several conclusions about the way they want to work from now on, what new lessons they are taking away and what decisions they want to make. They also emphasized the

need for teamwork and the need to maintain the relationship of trust they have, as this allows them to learn from each other, to work in the same direction and to continue advancing in their teaching work.

DISCUSSION OF RESULTS AND GENERAL CONCLUSIONS

First of all, it should be noted that the longitudinal process in which the research has been framed has made possible the implementation of a long training process in which didactic designs, self-confrontations, training sessions, etc. have been integrated… All this mechanism has brought us closer to the real teaching practice and has offered us the necessary time to be able to experience different ways of acting and to reach relevant conclusions. Although the analysis of the whole corpus (classroom sessions, self-confrontations, complementary trainings...) is very extensive (a more global analysis of all of it can be seen in the work Galarraga, 2018), the analysis of the single and cross self-confrontations (Clot & Faïta, 2000) of this article has offered us a new research look at the teaching activity. Our study has analyzed the reality of the classroom from the main actor's own prism (in order to be able to understand the meanings that the protagonists attribute to the activity) and always starting from the reality itself that is going to be the object of study (Ribas & Guasch, 2013).

As for the themes of analysis and reflection that emerged in the self-confrontations, we can affirm that they have evolved from the first to the third, culminating in the cross self-confrontation of the two teachers. This progress has been similar in the case of the two teachers, moving from general aspects to specific themes at the center of the process: picture book as a genre and didactic interaction. Over the course of the self-confrontations, they have focused on the teaching work and delved into specific strategies and possible aspects for improvement. It is important to emphasize that, together with the content, the type of reflection and conversation (Murciano, 2019) has also evolved.

In the initial phases, an external observation is appreciated where much is said about aspects that are outside the teacher himself (characteristics of the center, of the classroom, of the students, of the works worked on...); and little by little, it is internalized, coming to analyze the teaching activity itself (internal or mixed observation). In the data analysis section, it has been evidenced that classroom and student speech management constitute one of the foci of reflection in the initial self-confrontations. This characteristic has been associated with novice teachers (Plazaola et al., 2018), although the results of this work point out that experienced teachers also resort to this focus of attention, especially when they visualize, for the first time, their own real activity.

We can conclude that the self-confrontation itself has generated fruitful spaces for reflection, since many of the points have emerged when the activity itself has been analyzed (points that otherwise would have gone unnoticed).

Likewise, the fact that self-confrontations have served to build spaces for reflection and to consider aspects for improvement is evidence that communication, thinking and learning are interdependent processes (Vygotsky, 1979).

In addition, changes can be seen when working on certain topics in the training sessions, since it seems to have influenced, in some way, the appearance of these focal points of conversation in the self-confrontations. As an example, we see that the more specific aspects of literature have appeared after working on them in the training process; and in turn, they have delved more deeply into topics of didactic interaction when the training approached this area. Therefore, it is coherent to think that the parallel work done in the training, together with the teachers' own experience in the self-confrontation method, are determining factors in focusing and directing the conversations. In the same sense, self-confrontations have also served to identify training needs and integrate them into the process. In this sense, as pointed out in the section dedicated to theoretical orientation, the need for teachers in permanent training is evident (Esteve & Alsina, 2010; Murciano, 2019).

It is important to emphasize that, although literary works are the main engine of literary education, the way in which the teacher works with them will be decisive in ensuring a good reading education for students (Correro & Real, 2019). It is, therefore, essential to have a good teacher mediator who stimulates reading (Contreras, 2020) and has an adequate knowledge of the literary genre and its didactic possibilities

(Contreras, 2020). The picture book requires a specific reading that takes into consideration its characteristics that make it a genre of its own, such as: the synergy between text and image, the relevance of the format, etc. (Goldman, 2015). That type of reading, as the analyses of the self-confrontations of this research have found, requires new spatial organizations in the classroom, which enable the reading of text and images, simultaneously. Therefore, teacher training processes such as this one can offer an enriching opportunity for reflection, practice and improvement of its didactics; in this case, the didactics of literature.

On the other hand, the cross self-confrontation has offered an enriching space for joint reflection and analysis (Faïta & Vieira, 2003). They have been able to contrast different ways of working with the same didactic design, they have proposed, one to the other, contributions for improvement; and as if that were not enough, they have debated and made decisions concerning the center in which they work. The conversations that arose in the self-confrontations (simple and crossed), in short, have favored the joint construction of knowledge during the formative process.

In conclusion, self-confrontation has turned out to be a good methodological technique for delving into what happens in the classroom and, in this case, in the way in which literature is worked on in Primary Education. In any case, it is clear that this tool offers us great possibilities, both in research and in training, as long as it is integrated into more complex longitudinal processes and combined with the work of solid theoretical frameworks that favor reflections on teaching activity. It should be noted that authors specialized in the didactics of literature indicate that, at present, school practice is far from the didactic strategies proposed by theories (Colomer, 2020), and in this context, the training sessions during the process can be a beneficial factor in the evolution of themes of analysis and reflection of self-confrontations.

In addition to the above, the training processes investigated on the real classroom practice make possible the connection between the University and the School, which favors the flow between theory and practice. Thus, conducting self-confrontation interviews and analyzing the discourses that emerge in them about the teaching work, articulating theoretical knowledge, the educational practice itself and the subjective view of the main actor (Melief et al., 2010), can help to improve such practice.

Finally, while it is true that the active and socio-constructivist role of students is fundamental for literary training (Bombini & Lomas, 2020), the same is true for the continuing education of teachers. In other words, reflecting on the profession and sharing such introspection through self-confrontation interviews helps the teacher to deepen his/her teaching practice and to propose areas for improvement. In this sense, the aforementioned interviews contribute to the socioconstructivist approach to in-service teacher training.

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