



PH.D.-THESIS

LONE KROGSGAARD SVARSTAD

Teaching Interculturality

Developing and Engaging in
Pluralistic Discourses in English
Language Teaching



AARHUS
UNIVERSITET

DPU - DANMARKS INSTITUT FOR PÆDAGOGIK OG UDDANNELSE

Teaching Interculturality

Developing and Engaging in Pluralistic
Discourses in English Language Teaching

Lone Krogsgaard Svarstad

A thesis submitted in fulfilment of the
requirements for the degree of
Doctor of Philosophy

Department of Educational Theory and Curriculum Studies
Graduate School of Arts, Aarhus University
Copenhagen
Denmark

28 April 2016

Teaching Interculturality: Developing and Engaging in Pluralistic Discourses in English
Language teaching

PhD thesis submitted to the Graduate School of Arts, Aarhus University, Denmark

Supervisor: Professor Vibeke Hetmar, Aarhus University

Supervisor: Professor emerita Karen Risager, Roskilde University

For Katinka, Håkon and Sixten

Acknowledgements

In 1989, I studied at Durham University in the UK as an Erasmus student. Durham was both a University town and the home of countless former coal- and steel-workers facing severe unemployment. The experience of clash struggle in Durham instilled me with a strong sense of social indignation. I studied Geography and English, and this interdisciplinary study led me to Consett, a former steel town, where I carried out numerous interviews with former steelworkers, their wives and local officials. Later, I worked as a research assistant at Durham University, where I also carried out interviews in the service sector to investigate the impact of the closure of Consett Steelwork and the subsequent restructuring of the local labour market.

My experiences of unequal privileges and issues of inequities at the time have had a profound impact on my career as an English teacher. After finishing my MA at Roskilde University in 1992, I taught Geography and English at upper secondary school. I kept exploring an English teaching that would encourage students to examine cultural phenomena in an interdisciplinary and contextual manner. My transition to teacher education for primary and lower secondary school in 2006 was another opportunity to explore the field, and my interest in intercultural competence and intercultural citizenship in lower secondary school evolved from there. As a teacher educator, I continued to explore the field of critical cultural awareness and interculturality. Getting future teachers of English to think in political terms became a personal objective that I pursue with this thesis.

I wish to thank:

Three bold and curious teachers and their respective English classes, who dedicated themselves to the exploration of teaching interculturality throughout the school year 2013/2014, and without whom this work would not have been possible.

The Danish PhD Council in Educational Research for providing me with a national grant for three years.

Metropolitan University College, and in particular the vice dean at the time, Anette Hestbæk Juul Jørgensen, for encouraging me to pursue the PhD application.

Aarhus University for accepting me as a doctoral student and for providing me with travel grants to support my time as a visiting scholar at the University of Technology, Sydney.

My supervisor, professor emerita, Karen Risager, Roskilde University, for taking me on as a PhD student, for dedicating herself to my project, and for opening and discussing the

field of language and culture pedagogy with me. I have enjoyed every moment of our talks and critical comments to my work.

My supervisor, professor Vibeke Hetmar, Aarhus University, for taking over the supervision in the final year of my doctoral studies. I appreciate all her critical comments on the action research methodology used in the project.

Professor Fred Dervin and professor emerita Karen Risager for arranging a Summer School on Intercultural Education at Helsinki University in 2013. Fred Dervin and Karen Risager and the many guest presenters opened the field of intercultural education for me and the young students from Brazil, South Africa, the US, Russia, Bulgaria to name but a few, all enriched my perspectives and inspired me in my theoretical approaches to the field of teaching interculturality.

Professor Alastair Pennycook for accepting me as a visiting scholar at the Faculty of Arts and Social Science, University of Technology, Sydney in February and March 2015, and for introducing me to other researchers in the field and for letting me present and discuss my work.

Associate professor Sue Lubbers for inviting me into her home in Sydney and arranging for me to discuss my work with professor Ingrid Piller.

And not least Robbie Flowers, whose studio I rented during my stay in Sydney. I wish to thank her for her wonderful hospitality and kindness.

Associate professor Pia Cort, Aarhus University, for providing me with the opportunity to create and teach a course on Intercultural Education for the Erasmus Mondus Master of Life Long Learning programme in 2014 and 2015.

Associate professor Annette Hilton, whose office was next to mine for the first two years of my doctoral work – I wish to thank her for lively discussions and good laughs and for inviting me to her home at the Gold Coast in Australia.

My dear colleague and friend at Metropolitan University College, associate professor Susanne Karen Jacobsen for coming with me to the 2014 CULTNET seminar in Durham and to go down memory lane in Consett with me, for joining me at the 2015 IALIC conference in Beijing and for discussing my work with me.

Nicolai Paulsen for careful proofreading of this thesis.

Special thanks to Maja Bødcher-Hansen for discussing my work with me and for being my dear friend.

I am deeply grateful to Kristine Kabel, with whom I have shared my office, espresso coffee and work routines over the past three years. It has been a pleasure to share the PhD-process with her – the discussions, laughs and encouragement have been invaluable.

And most of all I am grateful for my wonderful children Katinka, Håkon and Sixten for being open-minded and curious of the world, and Franz, my beloved husband, for all the walks, talks, and encouragement and joy he brings to my life.

Table of Contents

Acknowledgements	ii
List of Figures	xiv
List of Tables	xvi
Summary	xx
Resumé.....	xxiv
Chapter 1. Introduction.....	1
Relevant Studies	3
Intercultural learning in upper and lower secondary school	3
Intercultural communicative competence.....	3
Critical citizens for an intercultural world.....	4
Developing intercultural understanding.....	4
Comparative study of teacher beliefs.....	5
Curriculum development.....	5
Investigating intercultural democratic citizenship education	5
Awareness of difference and diversity.....	6
Mono-cultural and national orientation in the teaching of literature in Danish.....	6
A comprehensive guide for teachers.....	6
Teacher conceptions of language and culture	7
Intercultural learning in higher education	7
Stereotype management.....	7
Curriculum design and development of ‘critical Languaculture’	7
Capabilities for intercultural dialogue	8
Teacher narratives and linguistic and cultural identities.....	8
Metalanguage to deal with cultural texts and representation.....	8
Research gap	9
Research questions:	10
Structure of the thesis	10

Chapter 2. Teaching Interculturality - A Re-interpretation of Knowledge and Skills

Introduction.....	13
Intercultural communicative competence (ICC).....	14
Knowledge dimension	16
Skills of interpreting and relating dimension	17
The international development of culture pedagogy in language education.....	18
The German debate about <i>Landeskunde</i>	18
European integration and language education	19
Critical pedagogy.....	20
From <i>Landeskunde</i> to culture	20
Intercultural citizenship	21
Political education in language teaching.....	22
Autobiography of Intercultural Encounters	22
Towards interculturality in language education.....	25
Knowledge dimension of teaching interculturality	27
Cultural Studies	27
The Birmingham Centre for Contemporary Cultural Studies.....	27
Representation and power.....	28
Criticism of Cultural Studies	30
Intersectionality.....	31
An intersectional lens	32
Identities marked as different	32
Categories of difference.....	33
Processes of differentiation and systems of domination	33
Critical intercultural communication.....	34
Intercultural communication.....	34
Critical intercultural communication	35
Othering	36
Us and Them.....	37
Skills dimension of teaching interculturality	39

Critical media literacy	39
Critical pedagogy.....	39
Critical media literacy	41
Subtextuality	42
Questioning of the process of representation and power	43
Conclusion.....	44
Chapter 3. Exploring the Teaching of Interculturality through Critical Participatory Action Research	47
Critical participatory action research (CPAR).....	47
Critical participatory action research in this study	48
Data collection	51
Setting the scene.....	53
Schools	53
Teacher participant data.....	56
Presentation of teacher participants.....	56
Teacher participant interviews and reflection meetings.....	57
Professional development seminars – narrative accounts	59
Teacher logbooks.....	60
Teaching plans and slides	60
Presentation of classes	60
Classroom observations.....	62
Field notes – researcher journal.....	63
Student data	63
Student focus group interviews	63
Student productions	64
Researcher position	65
Framework for data analysis and discussion.....	68
Multilingual research – mediating between Danish and English.....	72
Quality criteria	73

Ethics.....	73
Knowledge generation and validity.....	75
Transparency, transferability and transformation.....	76
Conclusion.....	77
Chapter 4: Setting the Scene – Perceptions and Practices of Interculturality.....	79
Pre-intervention.....	79
Teachers’ perceptions of interculturality: content, purpose and practice.....	79
Students’ perceptions of interculturality: content, purpose and practice.....	87
Teachers’ perceptions of the knowledge dimension.....	90
Learning objectives and selection criteria.....	90
Students’ perceptions of the knowledge dimension.....	93
Content: Textbooks and activities.....	93
Teaching practices prior to interventions – skills and criticality.....	96
Class 1: Working with Great Britain – The British Isles.....	96
Culture learning driven by shifts in activities.....	99
Class 2: Exploring British Culture - Stereotypes.....	101
Culture learning: ‘Culturespeak’ and essentialising classroom discourse.....	105
Class 3: Global Connections.....	106
Culture learning as listening comprehension.....	110
Conclusion.....	113
Chapter 5: Developing Pluralistic Discourses through the YouTube Series	
<i>iamOther</i>.....	117
Planning the first intervention.....	117
Narrative of dialogue with teacher participants.....	117
January Seminar.....	117
Knowledge – Essentialising classroom discourses, culturalism and ‘culturespeak’ ..	117
Autobiography of Intercultural Encounters.....	119
Vertical and horizontal influences: Activity.....	121

Knowledge – Content, learning objectives and selection criteria.....	123
Skills and critical media literacy	124
First intervention: Identity, Lifestyle & Subculture through an intersectional lens ..	125
Scaffolding intersectionality, Othering and subtextuality	127
Exploring classroom practices	130
Noticing.....	130
Class 1: Othering.....	132
Comparing	135
Class 2: Intersectionality	137
Class 2: Subtextuality.....	139
Reflecting	140
Class 3: Othering.....	143
Class 3: Intersectionality	144
Producing.....	146
Class 3: Subtextuality.....	148
Class 3: Autobiography of Intercultural Encounters and Facebook images	151
Conclusion	153

Chapter 6: Developing Pluralistic Discourses through the Study of Global Celebrities	157
Planning the second intervention.....	157
Narrative of dialogue with teacher participants.....	157
April Seminar.....	157
Local processes of Othering	160
Second intervention: Audience, performance and celebrity through an intersectional lens	162
Skills - critical media literacy	164
Scaffolding intersectionality, othering and subtextuality	165
Exploring classroom practices	170
Scaffolding a critical discourse analysis of celebrity Miley Cyrus.....	170

Noticing - Othering.....	170
Comparing.....	171
Class 1: Intersectionality and subtextuality	171
Class 2: Subtextuality.....	179
Reflecting	182
Class 3: Subtextuality.....	182
Producing – developing pluralistic discourses.....	188
Student-produced blogs.....	189
Conclusion.....	196
Chapter 7: Towards New Perceptions of Interculturality	199
Post-intervention	199
Teachers’ perceptions of interculturality: content, purpose and practice.....	199
Students’ perceptions of interculturality: content, purpose and practice	202
Teachers’ perceptions of the knowledge dimension.....	205
Content, learning objectives and selection criteria.....	205
Students’ perceptions of the knowledge dimension	208
Pluralistic discourses.....	209
Teachers’ perceptions of the skills dimension.....	209
Students’ perceptions of the skills dimension.....	211
Conclusion.....	212
Chapter 8. Conclusion.....	215
Teacher perceptions and practices of interculturality.....	216
A re-interpretation of the knowledge dimension.....	216
Cultural Studies & intersectionality.....	216
Critical intercultural communication & Othering.....	218
A re-interpretation of the skills dimension	218
Critical media literacy & subtextuality	218
Students’ perceptions and engagement in interculturality	220

Critical reflections on the CPAR research methodology	222
Research findings and comparison with other research.....	224
Empirical contribution.....	224
Theoretical contribution.....	225
Implications for teacher education.....	226
Implications for professional development	227
Recommendations for future research	228
Bibliography.....	231

List of Figures

Figure 1: Intercultural Communicative Competence: Factors in intercultural communication (Byram, 1997, p. 34; 2008)	15
Figure 2. Teaching interculturality on the basis of CS, CIC and CML.	44
Figure 3. The CPAR design of this study.....	50
Figure 4. Teacher participant data and student data	52
Figure 5. Plan for teacher interviews and reflection meetings	59
Figure 6. Classroom observation schedule and culture pedagogy themes.	62
Figure 7. Overview of focus group interviews with students.....	64
Figure 8. This study's collaboration between researcher and field.	66
Figure 9. Researcher journal 5 December 2013.	67
Figure 10. Framework of data analysis and discussion.....	71
Figure 11. Class 1 (Based on classroom observations, appendix 18)	96
Figure 12. Image from the video Stonehenge by Ylvis	98
Figure 13. Stonehenge Lyrics by Ylvis.....	99
Figure 14. Class 2 (Based on classroom observations, appendix 20)	101
Figure 15. Pictures of people living in London (Marianne's slide).....	104
Figure 16. Based on classroom observations (appendix 22).....	108
Figure 17. Outsourcing contra Fair Trade, Webpage from A Piece of Cake 8	109
Figure 18. Multiple choice activity; Outsourcing contra Fair Trade, A Piece of Cake 8..	111
Figure 19. Example from self-study course from the The Autobiography of Intercultural Encounters.....	119
Figure 20. Example of activities from self-study course Autobiography of Intercultural Encounters.....	122
Figure 21. January seminar at Aarhus University. Working on the self-study course from The Autobiography of Intercultural Encounters	123
Figure 22. Interaction processes of intercultural learning.....	124
Figure 23. Pharrell Williams' manifesto	126
Figure 24. Recollection of the intervention: Othering – Identity, Lifestyle & Subculture	129
Figure 25. Classroom Observations (appendix 25).....	131
Figure 26. Classroom observations (appendix 27)	136
Figure 27. Classroom observations (appendix 29)	142
Figure 28. North School: Making a semantic web of hipsters	145
Figure 29. An example of a semantic web.....	145
Figure 30. Classroom observations (appendix 30).....	147
Figure 31. Cultural Stereotypes (Inge's Power- Point)	149
Figure 32. Chav, Inge's Power- Point	150
Figure 33. Class 3, Images of New York.....	152

Figure 34. Pre-intervention: Teacher interviews	159
Figure 35. Pre-intervention: Student interviews	160
Figure 36. Different levels of Othering in a school context.....	161
Figure 37. Teacher analysis of own practice in the pre-intervention and the first intervention.....	162
Figure 38. Teacher slide. An intersectional lens to the study of Miley Cyrus	164
Figure 39. Row between Sinead O'Connor and Miley Cyrus.....	165
Figure 40. Excerpt from Open letter on Facebook (my underlining in red)	166
Figure 41. Scenes from Sinead O'Connor's video Nothing Compares 2U and Miley Cyrus' video.....	166
Figure 42. Recollection of the intervention: Audience, Performance and Celebrity	169
Figure 43. Classroom observations (appendix 39)	172
Figure 44. Discourses on Miley Cyrus, West School, 29 April, 2014.....	174
Figure 45. Miley Cyrus Video Wrecking Ball.....	175
Figure 46. Miley Cyrus parody by Martin Brygman.....	175
Figure 47. Reflection work on how "We judge people". West School, 29 April, 2014....	176
Figure 48. Teacher slide: Sinead O'Connor and Miley Cyrus.....	177
Figure 49. Classroom observations (appendix 41)	179
Figure 50. Critical discourse analysis of Sinead O'Connor's open letter to Miley Cyrus on Facebook.....	180
Figure 51. Inge's table of student Post-It notes	183
Figure 52. Madonna & Miley Cyrus MTV Unplugged	184
Figure 53. Classroom observations (appendix 43)	186
Figure 54. Student blog on Jenifer Lawrence, North School May 2014.....	190
Figure 55. Student blog , West School, May 2014	191
Figure 56. Knowledge potentials and interpretative possibilities of an intersectional lens	217
Figure 57. Teaching interculturality on the basis of Cultural Studies, critical intercultural communication and critical media literacy.	219

List of Tables

Table 1. School performance measured by student grades correlated with the socio-economic score.....	54
Table 2. School performance measured by student grades correlated with the socio-economic score.....	55
Table 3. Average grades in obligatory exam subjects after year 9, divided by subjects, subject discipline and heritage 2014/15. (Karaktergennemsnit i bundne prøvafag 9. kl. (FP9) fordelt på fag, fagdisciplin og herkomst, 2014/15).....	56

Appendices (USB-Stick)

1. Teacher participant collaboration contract
2. Transcript of pre-intervention interview with Katja
3. Transcript of pre-intervention interview with Marianne
4. Transcript of pre-intervention interview with Inge
5. Pre-intervention interview guide for teacher participant interviews
6. Transcript of teacher participant reflection meeting at the West School
7. Transcript of teacher participant reflection meeting at the North School
8. Teacher participant logbook Katja
9. Teacher participant logbook Marianne
10. Teacher participant logbook Inge
11. Letter requesting parental consent
12. Factual questions to students about their backgrounds and social media habits
13. Pre-intervention interview guide for student focus group interviews
14. Transcript of pre-intervention focus group interview with students at the West School, class 1
15. Transcript of pre-intervention focus group interview with students at the West School, class 2
16. Transcript of pre-intervention focus group interview with students at the North School, class 3
17. Teaching plan: Working with Great Britain: The British Isles (Katja)
18. Researcher observation notes Working with Great Britain: The British Isles
19. Teaching plan: Exploring British Culture: Stereotypes (Marianne)
20. Researcher observation notes Exploring British Culture: Stereotypes
21. Teaching plan: Global Connections, Inge
22. Researcher observation notes Global Connections
23. Researcher Power-Point from first professional development seminar at Aarhus University
24. Teaching plan: Identity, Lifestyle and Subcultures
25. Researcher observation notes on Identity Lifestyle and Subcultures, Katja
26. Video 1: Class 1, 29 January 2014
27. Researcher observation notes on Identity Lifestyle and Subcultures, Marianne
28. Video 2: Class 2, 7 February 2014
29. Researcher observation notes on Identity Lifestyle and Subcultures 26 February, Inge
30. Researcher observation notes on Identity Lifestyle and Subcultures 27 February, Inge
31. Video 3: Class 3, 26 February, 2014

32. Video 4: Class 3, 27 February, 2014
33. Excerpts from students' Autobiographies
34. Researcher Power-Point from second professional development seminar at Aarhus University
35. Teaching plan: Audience, Performance and Celebrity
36. Power-point for Audience, Performance and Celebrity, Katja
37. Power-point for Audience, Performance and Celebrity, Marianne
38. Power-point for Audience, Performance and Celebrity, Inge
39. Researcher observation notes on Audience, Performance and Celebrity, Katja
40. Video 5: Class 1, 29 April, 2014
41. Researcher observation notes on Audience, Performance and Celebrity, Marianne
42. Video 6: Class 2, 5 May, 2014
43. Researcher observation notes on Audience, Performance and Celebrity, Inge
44. Video 7: Class 3, 20 May, 2014 (00062/63/64MTS)
45. Video 8: Class 3, 21 May, 2014
46. Examples of student produced blogs from the West School and the North School
47. Examples of student evaluations
48. Parental consent to print student essay "Fighting for Unity", West School, February 2015
49. Post-intervention interview guide for teacher participant interviews
50. Transcript of post-intervention interview with Katja
51. Transcript of post-intervention interview with Marianne
52. Transcript of post-intervention interview with Inge
53. Post-intervention interview guide for student focus group interviews
54. Transcript of post-intervention focus group interview with students at the West School, class 1
55. Transcript of post-intervention focus group interview with students at the West School, class 2
56. Transcript of post-intervention focus group interview with students at the North School, class 3

Summary

Teaching Interculturality: Developing and Engaging in Pluralistic Discourses in English Language Teaching

Lone Krogsgaard Svarstad, Aarhus University, Denmark

The purpose of this study is to explore and develop a theoretical and pedagogical foundation for the teaching of interculturality in English as a foreign language in lower secondary school. The study is situated in the field of language and culture pedagogy and it explores the knowledge dimension and skills dimension of teaching interculturality.

The aim of the study is dual: the empirical aim is to identify teachers' perceptions and practices of interculturality in comparison to students' perceptions and engagement in interculturality before, during and after two explorative interventions in two Danish schools. The theoretical aim is to re-interpret the knowledge- and skills dimensions of teaching interculturality. The reason for the study is the increasing Danish and international orientation of the curriculum towards intercultural competence and interculturality as a central part of the field of language and culture pedagogy. Very little collaborative research has been conducted between researchers and teacher participants in the teaching of interculturality in lower secondary school, and there is also a lack of research into teachers' perceptions and practices in comparison to students' perceptions and engagement in interculturality. There is also a need for exploration of the theoretical foundation of the knowledge- and skills dimensions of teaching interculturality.

The empirical study employs a critical participatory action research methodology, in which three teachers' perceptions and practices of interculturality were explored throughout the school year 2013/2014 in a pre-intervention phase, two explorative interventions and a post-intervention phase. For comparison, students' perceptions and engagement in interculturality were also explored. The empirical data is comprised of three teachers of English and three year 8 classes of 20-23 students in each class in two Danish schools, one North and one West of Copenhagen. The study comprises 66 observations of English lessons, two professional development seminars, six interviews with teacher participants and two reflection meetings. It also comprises focus group interviews with four students from each class prior to the explorative interventions, and follow-up interviews after the explorative interventions. Finally, the study investigates students' productions, such as notes in *Autobiographies of Intercultural Encounters*, blogs and essays. The analytical framework is based on Critical Theory: Cultural Studies, Critical intercultural communication and critical media literacy.

The study reveals that teachers' perceptions and practices of interculturality evolved in the course of the explorative work. Initially, teachers' perceptions and practices demonstrated examples of essentialism, culturalism and culture as explanation. There was a marked lack of a conceptualisation and meta-language of interculturality, and the teaching of culture was primarily based on intuition and assumptions of what would be good for the students to learn. The teaching was based on a communicative competence approach, which favours variety in activities over cultural content. The 12 students from the initial focus group interviews reported that they did not experience culture texts and media used in class as 'culture learning', but as a means to learn the language. They expressed a desire to "think more" about films and texts they use in class.

The explorative interventions demonstrated that knowledge about Cultural Studies and an intersectional lens can support the teachers' conceptualisation and development of a meta-language, which qualifies teacher decisions about knowledge potentials, learning objectives and selection criteria for texts and media. It also qualifies the meaning-making between texts and media and between lessons. At times, classroom dialogue is caught between learning objectives about global and local processes of Othering in social media and the local processes of Othering in classroom dialogue. The teachers emphasised that learning about Cultural Studies made them feel "knowledgeable" and provided a sense of ownership of their teaching, which they did not feel when they used textbook material. The most striking challenges for the teacher participants were to reduce the number of activities in their lessons, and to focus on interculturality and content. In the explorative interventions, the teachers developed criticality and understandings of subtextuality in order to initiate interpretative possibilities of, for example, identity, diversity, celebrities, fame, media representation and power.

Students' perceptions and engagement in interculturality during the explorative interventions revealed their competences with intertextuality and social media. Students were highly articulate about individual experiences and individual perceptions and contextualisation of cultural phenomena. Students demonstrate an emerging reflexivity, criticality and engagement in interculturality, and students from both schools relied on their knowledge and language acquisition outside the classroom, when they engaged in interculturality. The explorative interventions also demonstrated students' capabilities of transforming pluralistic classroom discourses about diversity, Othering, media representation and power into their written work. Some of these works demonstrate that students overcame culture as explanation.

The study is based on a cultural theory inspired by Critical Theory, which encompasses social-constructivism and a discursive point of view. I argue for a knowledge dimension based on a combination of Cultural Studies and critical intercultural communication, and for a skills dimension based on critical media literacy. Three key concepts emerged from the participatory action research and the subsequent analysis: *Intersectionality*, seen as an aspect of Cultural Studies, *Othering*, seen as an aspect of critical intercultural communication and *Subtextuality*, seen as an aspect of critical media literacy.

Finally, the study reveals that developing and engaging in pluralistic discourses is a means for teachers and students to overcome essentialism, culturalism and culture as explanation. Developing and engaging in pluralistic discourses support students' capabilities of reading the world critically and empower students to engage in an increasingly globalised world.

Resumé

Undervisning i interkulturalitet:

At udvikle og engagere sig i pluralistiske diskurser i engelskundervisningen

Lone Krogsgaard Svarstad, Aarhus Universitet

Formålet med dette projekt er at undersøge og udvikle et teoretisk og pædagogisk grundlag for undervisning i interkulturalitet i engelskundervisning på Folkeskolens udskolingstrin. Projektet er indlejret i feltet sprog- og kulturpædagogik, og udforsker henholdsvis vidensdimensionen og færdighedsdimensionen af undervisning i interkulturalitet. Projektet har både et empirisk og et teoretisk sigte: Det empiriske er at udfordre tre læreres syn på og praksis indenfor interkulturalitet før, under og efter to eksplorative interventioner foretaget på to danske skoler. Det teoretiske sigte er at genfortolke videns- og færdighedsdimensionerne i undervisningen i interkulturalitet. Baggrunden for projektet er den stigende orientering, både i Danmark og internationalt, af læreplanerne i retning af interkulturelle kompetencer og i retning af interkulturalitet som et centralt aspekt af sprog- og kulturpædagogikken. Der mangler studier af samarbejde mellem forskere og lærere om forskning i interkulturalitet i udskolingen, og der mangler også forskning i forholdet mellem læreres og elevers forståelse og praksis indenfor interkulturalitet. Desuden er der behov for at udforske det teoretiske grundlag for videns- og færdighedsdimensionerne i forbindelse med undervisning i interkulturalitet.

Den empiriske undersøgelse anvender kritisk deltagerbaseret aktionsforskning til at undersøge tre læreres forståelser og praksis indenfor interkulturalitet på forskellige tidspunkter af skoleåret 2013-14: en præ-interventionsfase, to eksplorative interventioner og en post-interventionsfase. Til sammenligning blev elevernes forståelser og praksis undersøgt ved samme lejligheder. Dermed omfatter de empiriske data tre engelsklærere og tre 8.-klasser med hver 20-23 elever fordelt på to skoler i Københavnsområdet; én vest for København og én nord for. Undersøgelsen omfatter 66 observerede engelsktimer, to lærerudviklingsseminarer, seks interviews med de deltagende lærere og to refleksionsmøder. Desuden er der indsamlet data gennem fokusgruppeinterviews med fire studerende fra hver klasse forud for de eksplorative interventioner og opfølgende interviews efter interventionerne, og en række elevproduktioner, herunder deres noter i *Autobiographies of Intercultural Encounters*, blogs og stile. Den analytiske ramme udgøres af kritisk teori, herunder Cultural Studies, kritisk interkulturel kommunikation og kritisk medie literacy.

Undersøgelsen viser at lærernes forståelser og praksis indenfor interkulturalitet udviklede sig som følge af de eksplorative interventioner. I begyndelsen praktiserede lærerne essentialisme, kulturalisme og brugte begrebet 'kultur' som forklaringsmodel. De udviste en meget begrænset begrebsliggørelse i forhold til, og brugte ikke noget meta-sprog om, interkulturalitet, og kulturundervisningen var i høj grad baseret på mavefølelser og antagelser om hvad det ville være godt for de studerende at lære. Lærernes tilgang var baseret på kommunikationsfærdigheder, som trækker mere på variationer i aktiviteterne i klasselokalet end på egentlig kulturforståelse. De i alt 12 elever i de første fokusgruppinterviews forklarede samstemmende at de ikke opfattede teksterne om kultur som undervisning i kulturforståelse, men snarere som midler til at tilegne sig sproget. De udtrykte ønsker om at få lov til at "tænke mere" over de film og tekster, de brugte i timerne.

De eksplorative interventioner viste at viden om Cultural Studies og en intersektionel analyse understøtter lærernes begrebsliggørelse og udvikling af et meta-sprog, som kvalificerer lærernes beslutninger om læringspotentialer, læringsmål og udvælgelseskriterierne for valg af film og tekster. Den samme viden understøtter også meningsskabelsen mellem tekster og mellem lektionerne. Til tider er dialogen i klasseværelset klemmt mellem læringsmål, der handler om lokale og globale andetgørelsesprocesser på de sociale medier, og de meget lokale andetgørelsesprocesser der er på spil i selve dialogen. Lærerne understregede at ny viden om Cultural Studies gjorde at de følte sig vidende og gav dem en følelse af ejerskab i forhold til deres egen undervisning, en oplevelse de savnede, når de underviste efter lærebogsmateriale. De største udfordringer for de deltagende lærere lå i at begrænse antallet af aktiviteter i hver time, og i at fokusere på interkulturalitet og indhold. Gennem de eksplorative interventioner udviklede lærerne deres kritiske sans og deres opmærksomhed om 'subteksten', altså de underforståede betydningers rolle i forhold til at åbne for fortolkninger af, for eksempel, identitet, diversitet, berømmelser og berømmelse, mediernes fremstilling af tingene og af magt.

Elevernes forståelse af og praksis indenfor interkulturalitet i løbet af de eksplorative interventioner demonstrerede deres kompetencer i forhold til intertekstualitet og sociale medier. Eleverne var velartikulerede om deres individuelle oplevelser, opfattelser og kontekstualiseringer af kulturelle fænomener, og de udviste en begyndende refleksivitet, kritisk sans og en deltagelse i interkulturalitet. Eleverne på begge skoler havde stor tillid til deres egen viden og sprogforståelse, når de trak på viden om interkulturalitet uden for klasselokalet. De eksplorative interventioner demonstrerede også elevernes evner til at overføre pluralistiske diskurser fra klasselokalet om emner som diversitet, andetgørelse,

mediernes representationer og magt til deres skriftlige arbejder. Der er eksempler blandt de elevproducerede tekster på, at nogle elever kan sætte sig ud over 'kultur' som forklaringsmodel.

Projektet er baseret på kritisk teori, som omfatter socialkonstruktionisme og et diskursivt synspunkt. Jeg argumenterer for en vidensdimension baseret på en kombination af Cultural Studies og kritisk interkulturel kommunikation, og for en færdighedsdimension baseret på kritisk medie literacy. Tre nøglebegreber voksede frem gennem aktionsforskningen og den efterfølgende analyse: *Intersektionalitet*, forstået som et element af Cultural Studies, *andetsgørelse*, som et element af kritisk interkulturel kommunikation og *subtekstualitet*, som et element af kritisk medie literacy.

Slutteligt viser projektet at en udvikling af og en engageren sig i pluralistiske diskurser er et middel for både lærere og elever til at modvirke essentialisme, kulturalisme og 'kultur' som forklaring. Udvikling af og engageren sig i pluralistiske diskurser underbygger elevernes færdigheder i forhold til at læse verden kritisk, og gøre dem i stand til at begå sig i en mere og mere globaliseret verden.

Chapter 1. Introduction

The purpose of this study is to explore and develop a theoretical and pedagogical foundation for the teaching of interculturality in English as a foreign language in lower secondary school. The study is situated in the field of language and culture pedagogy, and it explores the knowledge dimension of teaching interculturality based on a combination of Cultural Studies and critical intercultural communication. It also explores the skills dimension inspired by critical media literacy. The empirical study is based on critical participatory action research, in which three teachers' perceptions and practices of interculturality have been explored throughout the school year 2013/2014 in a pre-intervention, two explorative interventions and a post-intervention phase. Students' perceptions and engagement in interculturality have also been explored. The empirical data was collected at two schools in the greater Copenhagen area in Denmark.

The study evolved from my own experience as an English and Geography teacher in upper secondary school, as a teacher educator (primary and lower secondary school) and as Erasmus coordinator. For the past 20 years, I have been interested in the cultural dimension of language teaching, and in particular how the teaching of English has changed towards intercultural language teaching and learning. The impact on curriculum development came with the 2013 Teacher Education Reform in Denmark, which placed intercultural competence as one out of three modules to become a teacher of English in primary and lower secondary school. With the Danish School Reform from 2014, English has become compulsory for all students from the age of seven, and this raises questions about the role of English in the Danish school system. Politicians, curriculum developers, parents and students see English as an important language that all students must acquire to meet the demands of an increasingly globalised world. Since students learn English from the very day they start school and use social media, watch television and play computer games in English from an early age, English language teaching must adapt to meet the students' new knowledge and skills. In Norway, a recent educational policy paper on the language curriculum is described as comprising 'Norwegian, English and foreign languages' (Byram, 2016), illustrating that English is no longer perceived as a foreign language. In Denmark, English holds the status of first foreign language, with German and French as second foreign languages. English is obligatory in primary, lower and upper secondary school. The role of English as a lingua franca raises questions about the way English teaching is practiced (Holmes & Dervin, 2016; Jenkins, 2003). When students have access to global media around the clock, and spend much of their time on social media communicating in English, the purpose and content of future English teaching and in particular the intercultural dimension should be discussed and updated.

And so should the communicative approach to language teaching (Ek, 1975, 1982; Hymes, 1972), and how English language teaching is practiced today. Critics of the communicative approach claim that communicative language teaching has largely focused on an idealised monolingual native speaker norm (Byrnes, 2006; Kohler, 2015), and other critics state that the communicative approach focus on listening and speaking (Eisenchlas, 2010; Kohler, 2015; Scarino & Liddicoat, 2009). A Danish evaluation of English teaching in primary and lower secondary education concluded that the teaching was based on short sequences in which students did not experience a language teaching that connects and integrates the communicative activities (*Engelsk i det danske uddannelsessystem*, 2005). When students in upper secondary school were asked what they would have liked more of in lower secondary school's English classes, critical thinking was ranked the highest (ibid, 2005:41). Critical thinking and analytical skills, however, are not part of the Danish curriculum for English-teaching in primary and lower secondary school. With the 2014 School Reform, 'intercultural competence' was afforded a more prominent role than before, and with that came new opportunities to pursue a critical cultural awareness (Byram, 1997).

The Common European Framework of Reference for languages: learning, teaching and assessment (CEFR) states that

In an intercultural approach, it is a central objective of language education to promote the favourable development of the learner's whole personality and sense of identity in response to the enriching experience of otherness in language and culture. (Byram & Parmenter, 2012, p. 3)

Byram and Parmenter state that this view might come directly from a Humboldtian analysis of *Bildung*: "To learn a foreign language should therefore be to acquire a new standpoint in the world-view hitherto possessed, and in fact to a certain extent is so, since every language contains the whole conceptual fabric and mode of presentation of a portion of mankind" (1836/1988, p.60 in: Byram and Parmenter, 2012, p. 4). The values and intentions of the CEFR, however, do not always reach the teachers it was intended for (ibid). *Bildung*, i.e. a certain world-view and Freirean understandings of 'reading the world critically' (Freire, 1970), must hold a prominent role in future English teaching. In a globalised world, students, more than ever, need to be able to decode media discourses and to form their own critical stance. The English language is a lingua franca that students will meet in their everyday lives, studies and careers.

Many scholars around the world have addressed the cultural dimension of language education (Kramsch, 1994, 2006, 2009; Risager, 2003a, 2006, 2007, 2011, 2012), with the development of intercultural communicative competence as one of the significant

outcomes (Byram, 1997; Byram & Zarate, 1996). Later, intercultural citizenship education (Byram, 2008) was introduced, and in recent years the term ‘interculturality’ has become part of public discourse and intercultural learning (Dervin & Risager, 2015; Holmes & Dervin, 2016; Hua, 2014). In the following, I will present a sample of empirical studies conducted since the publication of Byram’s Intercultural Communicative Competence Model (1997). These studies illustrate the development and changing focus within the field of language and culture pedagogy in an international context, and how this development sets the frame for this study’s research gap.

Relevant Studies

Intercultural learning in upper and lower secondary school

Intercultural communicative competence

In 1999, Michael Byram and Karen Risager published a study based on questionnaires from 653 teachers in Denmark and 212 teachers in the UK. The study also included follow-up interviews with some of the teachers. It was a comparative analysis of lower secondary school language teachers, which explored and described the teachers’ views of the effect of European integration on their work as language teachers, on the position of language teaching in the secondary school curriculum, and on their perceptions of their professional identities and responsibilities (Byram & Risager, 1999). The main findings were that language teachers in the study faced an image problem, because the world around them identified language teaching and language teachers with the acquisition of skills. At the time of the study, there was little knowledge of language teachers’ work on cultural awareness and cultural competence. The study raised questions about whether teacher training and teachers’ professional identity adequately prepare future teachers for new demands. Some of the teachers said that they missed work on culture and cultural contact in their education. Another finding was that teachers’ understanding of the concept ‘culture’ appeared to lack the depth and complexity needed for teaching. Furthermore, the findings showed an emphasis on ‘national’ culture and little emphasis on aspects of culture beyond those already found in textbooks. Teachers in the study stated that they were aware of the cultural responsibility in terms of developing tolerance among European nationalities through work on stereotypes, prejudice and so on. Byram and Risager concluded that the aim of language teaching was intercultural communicative competence (see also (Byram, 1997).

This study was followed by a collection of examples of good practice of cultural/intercultural dimension of language teaching (Byram, Nichols, & Stevens, 2001), and a discussion of theory and practice of an ethnographic approach to language learning

(Street, Jordan, Barro, Byram, & Roberts, 2001). The onset for this work was Byram's ICC model (1997), 'the intercultural speaker' and a comparison between one's own and a target culture.

Critical citizens for an intercultural world

In Portugal, Manuela Guilherme (2002) directed attention towards educating critical citizens for an intercultural world. Her study was based on questionnaires and focus group interviews with language teachers at upper secondary level. The aim of the study was to find out why and how teachers of foreign languages/cultures approached culture critically, how they defined critical cultural awareness, and what sort of development models would help them improve their professional performance. The study was based on Critical Theory, and suggested three different approaches: a multi-perspective approach based on Human Rights Education and Education for Democratic Citizenship, an interdisciplinary approach based on Critical Pedagogy, Cultural Studies and Intercultural Communication, and a critical approach based on a reflective, exploratory, dialogical and active stance towards cultural knowledge. The study concluded that teachers relied strongly on dialogic and hermeneutic pedagogies, and that they were open to the idea of including cultural content in their language teaching. Along with Byram (1997), the participating teachers emphasised the development of critical cultural awareness focussing on native and target cultures, evaluation and judgment. The study also explored how teachers viewed themselves as cultural mediators, in alignment with Byram's work on intercultural communicative competence (Byram, 1997). However, the concepts that the teachers used to define critical cultural awareness were neither developed nor validated through rigorous scientific discourse. The teachers in the study did not reveal any awareness of the complexities of intercultural communication. Nor did they pay attention to the power relations between different cultural groups. Most of the teacher participants in the study did not include critical agency in their understanding of critical pedagogy. Lastly, the study found that teachers primarily held a Eurocentric view of English-speaking countries and not a critical view of English as a global language.

Developing intercultural understanding

In Sweden, Ulla Lundgren (Lundgren, 2002) submitted a doctoral thesis in which she investigated the opportunities and obstacles for developing intercultural understanding in English language teaching in lower secondary school. This study was based on interviews with teachers. At that time, the opportunities for promoting intercultural learning in Sweden were found in international and national guidelines, a theoretical basis was available, and the Swedish 'English as a foreign language'-syllabus had introduced intercultural learning and intercultural competence. The interviewed teachers viewed development of students' understanding of otherness and self as important issues. The

obstacles were, among others, that research failed to reach the teachers, that the national syllabus narrowed culture to factual knowledge, and that it used vague concepts and offered no assessment criteria. Furthermore, national texts did not assess intercultural competence, school organisation prevented cross-curricular thematic education, and teachers lacked time for didactic reflection and development. Finally, the study showed that students' lack of ability to adopt another person's perspective was a major obstacle.

Comparative study of teacher beliefs

Lies Sercu et al. (2005) conducted a quantitative comparative study that investigated teachers' views on intercultural competence in seven countries; Belgium, Bulgaria, Poland, Mexico, Greece, Spain and Sweden. Based on questionnaires, the study investigated to what extent teaching practice at the time could be characterised as directed towards the attainment of intercultural communicative competence. The study identified two distinct teacher profiles; one that favoured and one that did not favour intercultural competence. The argument against intercultural competence was that such teaching would reinforce students' existing stereotypes. The teachers in favour of teaching intercultural competence believed that it would make the students more tolerant. Another important finding was that teachers' positive attitude did not necessarily correlate with more extensive culture teaching. The teachers in this study preferred traditional teacher-directed approaches geared towards the enhancement of students' familiarity with the foreign culture, rather than the cognitive, attitude- and skills-oriented components of Byram's ICC model (1997). The study also concluded that the teachers did not seem to take into account the abilities, needs and interests of their students.

Curriculum development

In Denmark, Annette Søndergaard Gregersen (2006) wrote a thesis on the intercultural dimension in language teaching with a special focus on French teaching in lower secondary school. Inspired by Risager's work (Risager, 2003a) on the paradigm change from a national to a transnational paradigm, Gregersen analysed the conceptualisation of culture in curriculum documents.

Investigating intercultural democratic citizenship education

INTERACT (Haas, Madsen, Meyer, & Rørbech, 2007) was a European project that investigated intercultural democratic citizenship education in Denmark. The study was based on interviews with teachers across the curriculum. The main findings of the study were that the intercultural dimension in the Danish education system in primary, lower and upper secondary level played no significant role, and that the concept of culture was connected to national identity. The teachers in the study had an intuitive approach to intercultural learning, and they drew on their experiences from travels and living abroad as

well as the media and situated knowledge in the classrooms. Only few teachers referred to knowledge from education or professional development within the intercultural field.

Awareness of difference and diversity

As part of her thesis, Liselott Forsman (2006) conducted a three-year study of her own educational practice in lower secondary English classes in a Finnish-Swedish school. The study was based on student questionnaires and classroom observations. The aim of that study was to promote intercultural competence, primarily with a focus on awareness of differences and diversity and the ability to decenter to identify and recognise such differences. The study investigated cognitive, affective and behavioural elements from Byram's ICC model (1997). Forsman concluded that it is possible to provide students with new perspectives on the images and views that students had already formed and to modify the students' perspectives. Forsman also concluded that changes of worldview are possible to bring about through a combined, systematic and repeated effort involving many different activities and teaching sessions over an extended period of time. Forsman suggested that future classroom work should include critical multiculturalism and critical cultural awareness/political education, different global issues and reflections on power relations within different groups as a further step in the process of recognising more diversity within cultural groups.

Mono-cultural and national orientation in the teaching of literature in Danish

In Denmark, Helle Rørbech (2013) wrote a thesis on the intercultural dimension in literature teaching in the subject Danish in lower secondary school. Rørbech questioned the mono-cultural and national orientation in the teaching of literature, and argued that researchers and others should look at positioning and negotiation in the teaching of literature in a dialogic and discursive perspective.

A comprehensive guide for teachers

Anthony Liddicoat and Angela Scarino (2009) led a large-scale research project in Australian schools, which resulted in a comprehensive guide for language teachers to use in reflection on language education, their role as language teachers, their programmes and pedagogies in relation to contemporary educational understandings and contexts. Their emphasis was on understanding how languages and cultures are fundamental parts of people's lives, and that teaching languages from an intercultural perspective improves the engagement and learning outcomes of students. One outcome of this project was the book *Intercultural Language Teaching and Learning* (Liddicoat & Scarino, 2013), which this study draws on in the discussion of teachers' perceptions and conceptualisations of teaching interculturality.

Teacher conceptions of language and culture

Michelle Kohler (2015), who had participated in the research led by Liddicoat and Scarino mentioned above, conducted a case study of three teachers of Indonesian in Australian schools. This was a participatory action research project, and included interviews with teachers and classroom observations. The study explored teachers' conceptions of language and culture and the development of capabilities to engage with other languages and cultures in meaningful and mutually beneficial ways. Focus was on mediation and the role of language teachers as mediators of intercultural language learning. The study revealed the complexities and challenges of language teaching, and showed how teachers' conceptions, practices and their own linguistic and cultural identities are integral to the ways in which they mediate intercultural language learning.

Intercultural learning in higher education

Stereotype management

Other research has explored how to become interculturally competent through education and training, e.g. studies of organisation and business (Feng, Byram, & Fleming, 2009). Another example is research on stereotype management in intercultural language learning in different educational contexts in Argentina, Japan, China, Italy, Luxemburg, Poland and Russia (Houghton & Yamada, 2012). Criticality was the focus of a case study with an action research element of teachers researching their own practice in Japan and the UK (Houghton & Yamada, 2012). The study explored criticality in higher education and how criticality can be systematically developed through foreign language education. Stephanie Houghton's thesis (2012) addressed intercultural dialogue and managing value judgment in foreign language teaching. This study also had an action research element with the author as a teacher researching her own practice teaching beginners English at a university in Japan.

Curriculum design and development of 'critical Languaculture'

Andriana Raquel Díaz (2013) studied Italian and Chinese university language programmes in Australia. She explored curriculum design and the development of *critical Languaculture* to contribute to the development of deeper reaching and more effective processes of internationalising the higher education curriculum. The concept of Languaculture was partly inspired by Risager (2007), and Díaz' study concerned criticality, critical thinking, critical self-reflection and critical action. The study is interesting, because it comprised four case studies of curriculum innovation, including a participatory action research component, which enabled Díaz to collaborate with teacher participants in innovation through a scaffolded cycle of inquiry within the context of the teachers' own subjects. The research was based on interviews with teachers and students and classroom observations.

Capabilities for intercultural dialogue

In Ireland, Veronica Crosbie (2014) explored capabilities for intercultural dialogue. Findings from this thesis were based on an insider-practitioner case study of the teaching and learning of English to Speakers of Other Languages (ESOL) in higher education. The study was based on a critical cosmopolitan pedagogical approach and concluded that cosmopolitan citizenship learning has a valued place in an ESOL multicultural classroom in which intercultural dialogue is fostered.

Teacher narratives and linguistic and cultural identities

Another approach to interculturality is represented by, for instance, a study by Julia Menard-Warwick (2014). This study was conducted in a university and in community colleges and adult education. The data included teacher interviews and classroom observations from Northern Chile and California. The study used narratives to illustrate how sociohistorical contexts of Chile and California influence the linguistic and cultural identities of English teachers. Menard-Warwick suggested that language teaching should explore more dangerous topics, such as Chinese labour practices or colonialism.

Metalanguage to deal with cultural texts and representation

Erin Kearney (2016) conducted an in-depth study of one university-level French class in the US. Kearney set out to demonstrate that intercultural learning of substance in modern language classroom settings does in fact happen. The study concerned semiotic awareness and symbolic competence, inspired by Kramsch (2006, 2009) among others. Kearney observed that the teacher in the study equipped students with a metalanguage and general analytical approach to deal with cultural texts and representations. This expanded the students' perceptual and meaning-making capacities. Kearney developed a social semiotic model of intercultural learning that involves engaging learners in interpretation of texts and the production of meaningful texts (Kearney, 2016, p. 189).

Three anthologies must also be mentioned: *Culture in Language Learning* (Andersen, Lund, & Risager, 2006), *Linguistics for Intercultural Learning* (Dervin & Liddicoat, 2013) and *Intersecting Identities and Interculturality* (Machart, Lim, Lim, & Yamato, 2013), because they contribute with different approaches to intercultural studies, such as a transnational view, critical discourse analysis, enunciation, conversation analysis, pragmatics and analysis of intersecting identities, for example a study of media consumption of Japanese popular culture, including representation and intersecting identities (Yamato, 2013).

The outline of previous research in this field illustrates a development within the field of language and culture pedagogy from an emphasis on intercultural communicative competence to recent studies of interculturality and capabilities for intercultural dialogue.

The studies show central topics that must be addressed in the exploration and development of teaching interculturality:

- Teacher training, curriculum design and professional development
- Teachers' professional identity; cultural mediators and intercultural speakers
- Depth and complexity in the conceptualisation of the concept culture/interculturality
- Fluidity, flow, national and transnational understandings of culture
- Focus on difference, diversity and power
- Criticality, critical thinking, critical self-reflection and critical action
- Global citizens
- Capabilities for intercultural dialogue
- Meta-language and a general analytical approach to deal with cultural texts and representation

The studies also show a development in the methodologies used in the study of language and culture pedagogy. The first studies were based on questionnaires and follow-up interviews with teachers, but from the mid-2000s onwards, more and more studies have been based on case studies and action research, and often in a combination. Examples of action research include teachers doing research into their own practice or participatory action research. The present study draws on and further develops this theoretical and empirical framework.

Research gap

There is a research gap in the teaching of interculturality in lower secondary school, and in exploration of teachers' perceptions and practices based on a collaborative participatory action research methodology. Furthermore, there is a research gap in terms of students' perceptions and engagement in interculturality. In this thesis, I explore the knowledge dimension of teaching interculturality based on a combination of Cultural Studies and critical intercultural communication. I also explore the skills dimension based on critical media literacy, and the development of pluralistic discourses as a means for teachers and students to engage in interculturality. The present study is a critical participatory action research project, which explores three English teachers' perceptions and practices of interculturality before, during, and after two explorative interventions in lower secondary school. It also explores students' perceptions and engagement in interculturality before, during, and after the two explorative interventions. My emphasis is on the development of the teacher participants' conceptualisations of interculturality, and on how these new

understandings are transformed into classroom practices. Subsequently, I study the students' engagement in interculturality as a response to the changed classroom practices. The study was conducted in Denmark in two schools in the greater Copenhagen area in the school year 2013/2014. The research questions are as follows:

Research questions:

- How do teacher participants perceive and practice interculturality before, during and after the explorative interventions?
- How do students perceive and engage in interculturality before, during and after the explorative interventions?

The empirical findings show the potentials of a re-interpretation of the knowledge- and skills dimensions. The findings also reveal the knowledge potentials and interpretative possibilities of basing foreign language teaching on Cultural Studies, critical intercultural communication and critical media literacy. The empirical findings lead to a discussion of whether such a theoretical combination supports the development of pluralistic discourses, empowerment and the students' capabilities of reading the world critically.

Structure of the thesis

In the present chapter I have introduced the background and objectives of the study, and the relation to previous research in language and culture pedagogy. The chapter includes a presentation of the empirical research questions and the theoretical discussions they raise.

In chapter two I argue for a theoretical framework for the teaching of interculturality based on Cultural Studies, critical intercultural communication and critical media literacy. The chapter is in two parts: first, I discuss the international development of culture pedagogy in language education since the 1970s with a particular emphasis on the German debate about *Landeskunde*, the development of intercultural communicative competence and intercultural citizenship education. Secondly, I re-interpret the knowledge dimension and the skills dimension of intercultural communicative competence and explore aspects of intersectionality, Othering and subtextuality as central elements in the theoretical framework for teaching interculturality.

In chapter three I explain the critical participatory action research methodology (CPAR) and methods used for conducting the research and for the analysis of the data. It describes the gathering of data about schools, teachers and students, professional development seminars, classroom observations, interviews, logbooks and reflection

meetings. In this chapter, I also discuss the researcher's position, and the framework of analysis and discussion of the data .

In chapter four I present the analyses of interviews based on content, purpose and practice of interculturality prior to the explorative interventions. The chapter also comprises three analyses of classroom observations prior to the interventions; *Working with Great Britain – The British Isles*, *Exploring British Culture – Stereotypes and Global Connections*. It also provides a discussion of the results.

In chapter five I describe the process and results of the first explorative intervention. It comprises a narrative of the dialogue with the participating teachers and myself as researcher. This is followed by an analysis of classroom observations, in which the teacher participants explore and transform a theoretical foundation in Cultural Studies, critical intercultural communication and critical media literacy into classroom practices. The analyses concentrate on elements of intersectionality, Othering and subtextuality. Research findings are summarised at the end of the chapter.

In chapter six I present the process and results of the second explorative intervention. Similar to chapter four, it comprises a description of the planning process and a narrative of the dialogue with teacher participants. This is followed up by an analysis of classroom observations in which teacher participants explore and transform a theoretical foundation in Cultural Studies, critical intercultural communication and critical media literacy into classroom practices. The analyses concentrate on elements of intersectionality, Othering and subtextuality. Research findings are summarised at the end of the chapter.

In chapter seven I present results of interview analyses based on content, purpose and practice of interculturality after the explorative interventions.

In chapter eight I present a conclusion in which I synthesise the empirical and theoretical findings of the study, including critical reflections on the CPAR methodology used in the study. I also position the study in the research field and compare it to other research and point at implications of the study's contribution for teacher education and professional development. Finally, I suggest recommendations for future research.

Chapter 2. Teaching Interculturality - A Re-interpretation of Knowledge and Skills

Introduction

The purpose of this chapter is to argue for a theoretical foundation for teaching interculturality. The chapter is in two parts; first, I will discuss Michael Byram's work on Intercultural Competence, Intercultural Citizenship and the *Autobiography of Intercultural Encounters*, because of these works' significance in Denmark, Europe and elsewhere. Hence this chapter starts with a presentation of Byram's model of Intercultural Communicative Competence, or 'ICC' for short (1997). I place the ICC model in the context of the international development of culture pedagogy in language education with an emphasis on the German concept of *Landeskunde* (Erdmenger & Istel, 1973). Twenty years after he introduced the ICC model, Byram (2008) introduced 'Education for Intercultural Citizenship' as a way forward for foreign language education. I shall discuss this movement towards intercultural citizenship in language education. Finally, I discuss *The Autobiography of Intercultural Encounters* (Council of Europe. Education Department. Language Policy Unit, 2009, 2013) as I use the autobiography in the empirical part of the study. It is a tool that Byram developed in collaboration with a group of researchers for the Language Policy Division of the Council of Europe to support intercultural citizenship education in foreign language education. I have been inspired by these works, but take a critical stance to essentialist foundations of the ICC model, the Education for Intercultural Citizenship in Foreign Language Education and the *Autobiography of Intercultural Encounters*.

Secondly, I wish to re-interpret two dimensions of the ICC model, namely the knowledge dimension and the skills of interpreting and relating dimension. This re-interpretation constitutes this study's theoretical foundation for teaching interculturality. I position myself within a culture theory stance inspired by Critical Theory, which encompasses social-constructivism and a discursive point of view. I argue for a knowledge dimension based on a combination of Cultural Studies and Critical intercultural communication, and a skills dimension based on critical media literacy. Three key concepts emerged in the present participatory action research and in the subsequent analysis: *Intersectionality*, seen as an aspect of Cultural Studies, *Othering*, seen as an aspect of critical intercultural communication and *Subtextuality*, seen as an aspect of critical media literacy. The second part of this chapter therefore comprises my interpretation of Cultural Studies and intersectionality, critical cultural communication and Othering, and critical media literacy and subtextuality as knowledge and skills that may support the teaching of interculturality.

Intercultural communicative competence (ICC)

In 1996 Byram was invited to participate in the Council of Europe's project to develop a 'Common European Framework of Reference for Language Learning and Teaching'. Byram and Geneviève Zarate were asked to determine levels of the 'socio-cultural competence' (1996). They developed a student - and process - oriented culture pedagogy, with emphasis on cultural learning processes. The aim was to redirect attention towards the students' own qualifications and experiences. In collaboration with Dieter Buttjes (1990), Byram had developed the concept of mediation - that teachers and students were mediators of culture, and with Zarate, he had developed the concept of the intercultural speaker, defined as someone with the ability 'to develop an intercultural style, and tact, to overcome divergence rather than accept the norm of the mono-lingual' (Byram, 1997, p. 32).

In 1997, Byram published the book *Teaching and Assessing Intercultural Communicative Competence* (Byram, 1997) independently of the Council of Europe, in which he presented the Intercultural Communicative Competence model (ICC). The understanding at the time was that to act interculturally was to bring into a relationship two cultures and since the intercultural competence work was developed within a foreign language context, Byram has later explained, they were thinking of the cultures of nations (Byram, 2008, p. 68; 2009, p. 330). Emphasis was on how different cultures relate to each other in terms of similarities and differences and for the teacher and learner to mediate between cultures and between people socialised into them (Byram, 1997). The ICC model comprises five dimensions based on knowledge, attitudes, skills of interpreting and relating, skills of discovering and interacting and critical cultural awareness (1997, pp. 34, 48). The issues involved are affective and cognitive as well as behavioural. Emphasis was on socio-psychological aspects of the student's personal development and competences. The critical cultural awareness dimension therefore foregrounds *awareness* and not action. Below is Byram's definition of intercultural communicative competence:

Attitudes: curiosity and openness, readiness to suspend disbelief about other cultures and belief about one's own (*savoir être*).

Knowledge: of social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction (*savoirs*)

Skills of interpreting and relating: ability to interpret a document or event from another culture, to explain it and relate it to documents from one's own (*savoir comprendre*)

Skills of discovery and interaction: ability to acquire new knowledge of a culture and cultural practices and the ability to operate knowledge, attitudes and skills under the constraints of real-time communication and interaction (*savoir apprendre/faire*)

Critical cultural awareness/political education: an ability to evaluate critically and on the basis of explicit criteria perspectives, practices and products in one's own and other cultures and countries (*savoir s'engager*) (Byram, 1997; 2008, p. 69)¹

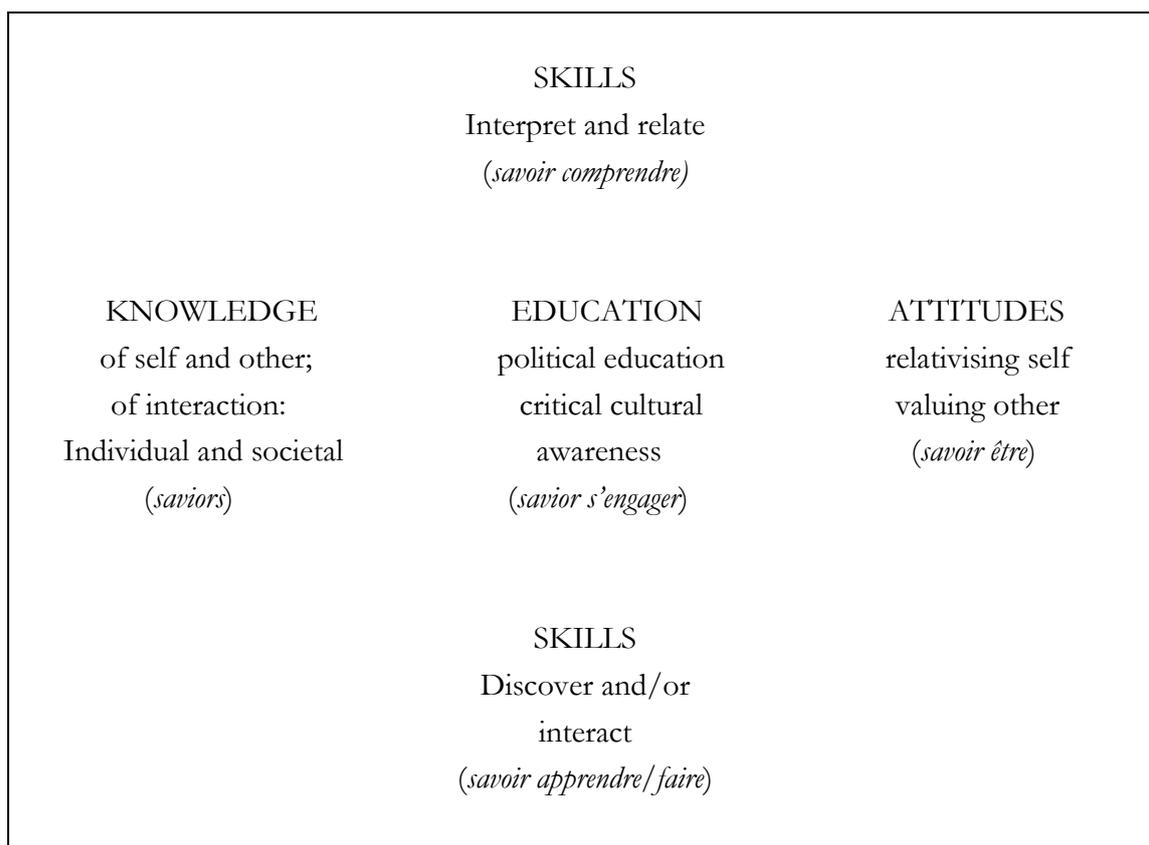


Figure 1: Intercultural Communicative Competence: Factors in intercultural communication (Byram, 1997, p. 34; 2008)

The aim with the model was to teach, assess and evaluate a person's ability to relate to and communicate with people, who speak a different language. In the book *Teaching and Assessing Intercultural Communicative Competence* Byram (1997) made a distinction between the tourist and the *sojourner*, and pointed out that it is the latter, who experiences comparisons of same and different, of contrasts and conflict. In other words, the person who migrates and lives in another cultural setting will need the competences outlined in the model. In this perspective the tourist's own beliefs, behaviours and meanings, on the other hand, are not necessarily challenged. Byram stated that foreign language teaching plays a central role in contributing to the *sojourner's* intercultural communicative competence, but other

¹ Due to the collaboration with Zarate the terms are also in French.

subject areas, such as geography or the teaching of literature, he argued, could also introduce learners to other worlds and the experience of otherness. How students learn to encounter ‘the foreign other’ played a key role in intercultural communicative competence. Central to ICC was also intergroup communication, i.e. knowledge of the (dominant) culture in society, and individuals’ social identity, and knowledge of the beliefs, behaviours and meanings (Byram, 1997, p. 19). Byram’s earlier work was mainly based on theories of culture and on anthropological discussions of how children are socialised and acquire their culture (Hall, 1959; Goodenough, 1964 and Geertz, 1973), on discussions of development psychology, intercultural psychology and culture shock (Byram, 1989, pp. 69,81,104; 2014, pp. 4-5). This view of culture theory represented a further development of an anthropological and everyday life orientation.

Knowledge dimension

The knowledge dimension concerned “knowledge of social groups and their products and practices in one’s own and one’s interlocutor’s country, and of the general processes of societal and individual interaction”.

Objectives were:

- historical and contemporary relationships between one’s own and one’s interlocutor’s countries
- the means of achieving contact with interlocutors from another country (at a distance or in proximity), of travel to and from the institutions which facilitate contact or help resolve problems
- the types of cause and process of misunderstandings between interlocutors of different cultural origins
- the national memory of one’s own country and how its events are related to and seen from the perspective of one’s interlocutor’s country
- the national definitions of geographical space in one’s own country and the perspectives on them from one’s own
- the processes and institutions of socialisation in one’s own and one’s interlocutor’s country
- social distinctions and their principal markers, in one’s own country and in one’s interlocutor’s
- institutions, and perceptions of them, which impinge on daily life within one’s own and one’s interlocutor’s country and which conduct and influence relationships between them
- the processes of social interaction in one’s interlocutor’s country (Byram, 1997, p. 51)

The knowledge dimension is relational and related to interaction and socialisation processes, because “an intercultural speaker needs to know how this creates different perceptions, rather than having to acquire knowledge of all specific instances and examples” (Byram, 1997, p. 52). Emphasis is on comparisons of historical and national perceptions of institutions and socialisation.

Skills of interpreting and relating dimension

The skills of interpreting and relating dimension concerned the “ability to interpret a document or event from another culture, to explain it and relate it to documents from one’s own” (Byram, 1997, p. 52).

Objectives were:

- identify ethnocentric perspectives in a document or event and explain their origin
- identify areas of misunderstanding and dysfunction in an interaction and explain them in terms of each of the cultural systems present
- mediate between conflicting interpretations of phenomena

(Byram, 1997, p. 52; 2008, p. 232)

Byram states that knowledge about the ways in which ethnocentric perspectives are acquired in socialisation is the basis for developing the skill of ‘reading’ such documents, and “identifying insidious and unconscious effects of ethnocentrism” (1997, p. 52).

The skills of discovery are thought to “enable people to establish an understanding of a new cultural environment and the ability to interact in increasingly rich and complex ways with people whose culture is unfamiliar to them” (Byram, 1997, p. 52). Emphasis is on the skills of the ethnographer entering a new ‘field’ (ibid.). The attitudes dimension supports this as it is about the willingness and readiness to engage with otherness in a relationship of equality. The dimension is related to the curiosity students express in constant questioning and wide-open observations when they go abroad with their class. Finally, the dimension of critical cultural awareness is about the point of views of the students. Teachers can encourage students to be “consistent in their judgements of their own society as well as others” (ibid. p. 54).

The development of the model revealed a new perception of culture in language teaching; ICC adopted an anthropological, ethnographic, psychological and intercultural communication orientation. The model has later been criticised for its national orientation and ‘knowledge of the dominant culture in society’ (Matsuo, 2012; Risager, 2007; Spitzberg & Changnon, 2009), because the national and holistic perception of culture may lead to stereotyping and essentialist interpretations of intercultural encounters.

The international development of culture pedagogy in language education

Karen Risager's *Language and Culture Pedagogy, From a national to a transnational paradigm* (2003a, 2007) analyses the historical context of the development of intercultural competence. Risager's text is an important analysis of the history and current international development of culture pedagogy in language education from the late 19th century to today. She explains that culture pedagogy was still marginal in the 1970s, but that scholars in the USA and Europe eventually began to write more extensively about cultural content and argue for its relevance. At the time, language education was dominated by a functionally oriented communicative approach in Europe and a proficiency approach in the USA, respectively, and scholars who talked about cultural content tended to do so in terms of the 'expanded text concept' (Risager, 2007, p. 39). It gradually became more acceptable to bring in authentic texts, non-fiction texts about everyday life such as recipes, tickets, newspapers etc. There were two different concepts of "culture; culture with a big/capital C (literature and other forms of artistic production as well as history and geography) and culture with a small c (behaviour, norms and values in everyday interaction" (ibid. p. 40). For the teaching about everyday life there was a need to find out what knowledge of the world would be appropriate to teach.

The German debate about *Landeskunde*

To understand these texts called for 'knowledge of the world', and in Germany there was since the late 19th century a long term debate about *Landeskunde* not only in foreign language education, but in education in general. According to the German educators Manfred Erdmenger and Hans-Wolf Istel (1973), *Landeskunde* supported communication with facts about the target language's country. Thus, *Landeskunde* dealt with everyday life in different countries on the level of state, society and economy, i.e. on what makes 'the Other' special, but also on what the Other has in common with the learner. It had two purposes; communication and *Völkerverständigung* – how peoples understand each other. *Landeskunde* was useful for the potential consumer or the tourist who needed a minimum of knowledge of geographical, historical and political facts of a foreign country such as school life and institutions "um die Übertragung einiger Vorstellungen in die fremde Wirklichkeit und damit das Aufkommen von Missverständnissen zu verhindern" (1973, p. 15), i.e. to avoid bringing conceptions of one's own culture into the foreign reality which may cause misunderstandings. This way the teaching of *Landeskunde* served the needs of future consumers and tourists, unlike, for instance, a focus on literature.

This argument for teaching *Landeskunde* had a practical orientation and not an orientation towards *Bildung* or general education. In the debate about *Landeskunde* the perception of culture was primarily essentialist, nation-oriented and factual. There was no mention of

criticality or cultural awareness in this orientation. However, there was another orientation which had a political and social element to *Landeskunde* (Doyé (1966) in Risager, 2007). It had a broadly applicable cognitive and evaluative use in terms of analysis and understanding of political phenomena, mediation of values and the ability to make political judgement on the basis of these values. A central figure in this orientation is Peter Doyé, who has continuously developed on the political orientation and who has also worked for the Council of Europe on the development of intercultural citizenship education (Doyé & Hurell, 1997). The more socially oriented position within the *Landeskunde* debate argued for critical thinking and citizenship, and claimed that language teaching should educate students to be critical and independent citizens in a representative democracy, both as citizens and world citizens.

Byram's ICC model draws on a comparative and contrasting focus on the target-language country and its inhabitants, which is characteristic of the 'list' of cultural difference seen in the German debate of *Landeskunde* (Erdmenger & Istel, 1973, pp. 25,29). *Landeskunde* thus provided an understanding of facts about home, school, sports et al., as units that could be broken into smaller national, regional or local units and understood from objective criteria or lists of factual knowledge to help the learner communicate with the foreign 'Other'. Byram states in 2014 that he was inspired by the German debate about *Landeskunde* (2014). The listing of values, beliefs and attitudes was also common in intercultural communication theory in the 1990s: One influential example of this is "Hofstede's national and regional taxonomy that provided a static and stereotyping, but widely accepted, vision of intercultural communication" (Byram & Guilherme, 2010, p. 4).

European integration and language education

In Europe, the development of the European Common Market gave rise to mobility and immigration, and a need for increased knowledge of other countries in Western Europe. More and more foreign language teaching took place, and the teaching turned to cultural and social conditions of (the major) European countries. Risager (2007) concludes that, until the 1980s, culture pedagogy in language education dealt with objectives and content in a programmatic, normative discourse. However, she argues, the approach then changed towards an interpretative concept of culture inspired by Clifford Geertz's Thick Description (Geertz, 1973), which became a common reference among language educationalists. The visual aspect, e.g. video recordings from television and films, made room for a situational context for language communication. Wilma Melde (1987) in Germany, Geneviève Zarate (1986) in France and Michael Byram (1989) in the UK were influential in the culture pedagogical development (Risager, 2007).

Critical pedagogy

The Americans Linda M. Crawford-Lange and Dale L. Lange introduced ‘culture as a process’ (Crawford-Lange and Lange, 1984:142 in Risager, 2007:74), and outlined a theme- and problem-oriented pedagogy, which also encouraged students to engage in independent critical discussions inspired by critical pedagogy and the ideas of Paulo Freire². Crawford-Lange and Lange also argued that critical pedagogy and language teaching were relevant for global education. In the USA, there was an increased focus on and a movement towards global education based on an awareness of multiculturalism in the world and in the individual class. In the Government Report “A Global Approach to Foreign Language Education” (Connor, 1981), one contributor, Mary Jane B. Roe, wrote:

Language teachers may be unique among teachers in that they have global perspective, a multidimensional subject matter, and a rare opportunity to lead the way in educational reform and new ideas that link subject matter to the non-academic world. Women’s studies have become a part of current educational reform that is concerned with providing equal opportunity for all, regardless of sex, race, or economic status. There has been an increased awareness of the need in all areas of curriculum for materials that raise student awareness, provide good role models, and eliminate sex bias in teaching (Roe, 1981, p. 96).

The quote illustrates a desire to address equal opportunity for all, and Roe argues for student awareness of ‘rigid stereotyping of roles, attitudes and behaviour according to sex’ (Roe, 1981, p. 96) as an aspect appropriate to language teaching. This notion remains relevant today for example in Fred Dervin’s work (2013, 2014a, 2015) which addresses the potential of queer theory and intersectionality in language education.

From *Landeskunde* to culture

Risager explains that, in the 1980s there was a change in emphasis from ‘culture-specific’ to ‘the culture-general’ inspired by intercultural communication and the psychological aspects of intercultural competence (2007, p. 75). The term ‘culture’ slowly replaced the German notion of *Landeskunde*, not least due to the postmodern tendency from the USA, which brought cultural (especially ethnic) differences into the foreground (2007, p. 75). In the teaching of English as a foreign language, inspiration was found in British Cultural Studies and American Cultural Studies, and many language educationalists referred to

² Paulo Freire’s *Pedagogy of the Oppressed* (1970) is often referred to as a revolutionary text, which brought focus on the ignorance of the poor and the need for critical awareness in terms of economic, social and political domination.

Geertz' interpretative anthropology and its focus on 'the natives', their self-perception and symbolic systems (2007, p. 75). The change was dominated by a holistic concept of culture and nation. Culture pedagogy in the 1980s widened its geographical horizons from central target-language countries such as UK, Germany and France to the new positions of post-colonial societies such as Northern-Ireland, Canada, Australia, India, English- and French-speaking Africa etc. This allowed for issues such as colonialism, post-colonialism and transnational environmental issues, the arms race etc. (2007, p. 76). Besides the field of language education intercultural competence is widely used in research and development of internationalisation and study abroad (Deardorf, 2009; Deardorff, 2006; Spitzberg & Changnon, 2009).

Intercultural citizenship

In 1997, the Council of Europe prioritised 'education for democratic citizenship', and Geoff Alred, Mike Fleming and Michael Byram argued that one reason for this might be that "in Europe there was a need to educate whole populations about the meaning of democracy, as many people had grown up without access to democratic processes" (2006, p. 119). Byram, Alred and Fleming collaborated to expand on *Landeskunde* to also encompass ICC and intercultural citizenship. Byram worked with Alred and Fleming to develop a potential complementarity of intercultural communicative competence and intercultural citizenship by drawing on the theories of political education and citizenship education of *Landeskunde*. In this process, critical cultural awareness, which was already central in the model for intercultural communicative competence, had an extra dimension added, namely that of citizenship. Knowledge, attitudes and skills are complementary with:

- Cognitive orientation: the acquisition of concepts, knowledge and modes of analysis for the understanding of political phenomena
 - Evaluative orientation: the explanation and mediation of values and the ability to make political judgements on the basis of these values
 - Action orientation: development of the ability and the readiness for political engagement
- (Byram, 1997, p. 43).

Critical cultural awareness according to Alred et al. promotes the importance of individuals being aware of their own ideology – political and/or religious – and the need to be explicit about and justify one's criteria for evaluating other people's actions, or the documents and events of other cultures, as well as one's own (Alred et al., 2006, p. 124).

Political education in language teaching

Key objectives include the student's ability to engage in otherness, his/her curiosity and awareness that one is a product of one's own socialisation and that this awareness is a precondition for understanding one's reactions to otherness. Furthermore, the ability to identify and interpret explicit and implicit values in documents and events in one's own and others' cultures are central (Byram, 2008, pp. 230-233). The interpretation of 'cultures' of interlocutors suggests an understanding of cultures as closely connected to language and nation, which is problematic in a global world. However, there was an increasing focus on ideology, and, as a response to globalisation, there was also a wish to incorporate political education into language pedagogy (Byram, 2008, p. 157). Byram emphasises the need for an international and supranational approach to citizenship education (2009, 2014), and in doing so, I believe, he acknowledges the claims about essentialism, bi-nationalism and Euro-centrism for which his work has been criticised (Matsuo, 2012; Risager, 2007; Spitzberg & Changnon, 2009). Another possible argument against intercultural citizenship is the question whether citizenship education might be a part of the problem of Othering and stereotyping, as the following conference statement suggests

...and on the other hand we have to ask ourselves whether citizenship education might be a part of the problem by unconsciously reaffirming (e.g. by labelling target groups, choice of images etc.) existing stereotypes in educational projects.

Networking European Citizenship Education (NECE, 2015)

Despite the ample material on self-assessment, e.g. Modern Languages: Learning, Teaching, Assessment, A Common European Framework of Reference (1996), later referred to as the globalisation of education policy (Byram & Parmenter, 2012), and the Language Portfolios, assessment and evaluation fall beyond the scope of this study. These initiatives focus on self-analysis rather than assessment, which indicate recognition of the problematic nature of the assessment of intercultural communicative competence. In 2009 The Autobiography of Intercultural Encounters was introduced and it is a tool for intercultural learning rather than assessment.

Autobiography of Intercultural Encounters

Byram has been involved in a number of Council of Europe initiatives one of them being the *Autobiography of Intercultural Encounters* (AIE). The Autobiography is a concrete response to the recommendations of the Council of Europe's White Paper on Intercultural Dialogue "Living together as equals in dignity" (2008). The introduction to

the White Paper i.a. says that due to increasing cultural diversity the Council of Europe promotes respect for cultural diversity and envisions a “vibrant and open society without discrimination, benefiting us all, marked by the inclusion of all residents in full respect of their human rights” (ibid.p. 4). The AIE has been designed and produced by: Mike Byram, Martyn Barrett, Julia Ipgrave, Robert Jackson and María del Carmen Méndez García (2009). The Autobiography is thought to help participants analyse and reflect on their participation in exchanges of any kind. The AIE is a continuation of the Council of Europe’s European Language Portfolio (ELP), but it is designed to a wider use than the context of language learning. It is a tool for teachers in general to support the development of intercultural competence and intercultural dialogue. The AIE is based on a theoretical model of interculturality based on tolerance and respect for cultural others, “Interculturality refers to capacity to experience cultural otherness, and to use this experience to reflect on matters that are usually taken for granted within one’s own culture and environment” (Byram et al., 2009, p. 10). Thus interculturality in the AIE is as much about individuals’ attitudes towards and understanding of their own cultural positioning as it is about their attitudes towards an understanding of people from other cultural backgrounds. The issues involved are similar to Byram’s ICC – model namely affective and cognitive as well as behavioural. Emphasis is on socio-psychological aspects of the student’s personal development and competences. In AIE the following competences are required for effective intercultural dialogue:

1. Respect for otherness
2. Empathy
3. Acknowledgement of identities
4. Tolerance of ambiguity
5. Knowledge
6. Skills of discovery and interaction
7. Behavioural flexibility
8. Communicative awareness
9. Skills of interpreting and relating (seeing similarities and differences)
10. Critical cultural awareness
11. Action orientation (Byram et al., 2009, pp. 23-25).

The intention with AIE is thus to contribute to the development of intercultural competence and intercultural citizenship (Byram et al., 2009, p. 6). In the introduction to the AIE the term ‘culture’ is defined as complex and with many different and shifting meanings over time i.e. an anthropological orientation, a postmodern one with deconstruction of the idea of ‘culture’, a view that cultures are internally diverse, but with cultural continuity and expressed through particular symbols, culture understood as an internal conflict or negotiation in creating cultural change over time and finally culture as

an active process (Byram et al., 2009, p. 8). The AIE material is therefore open to many interpretations of what the term culture means. Cultural discourse, multicultural societies, plurality and interculturality are possible interpretations. I interpret the theoretical foundation of the AIE as a continuation of Byram's ICC-model, which is based on a social-psychological view of culture learning – as opposed to for example a discourse conceptualisation.

The AIE interpretation of interculturality comprises cognitive, affective and behavioural competences

Knowledge: about other cultural groups and their products and practices and knowledge about the way in which people of different cultures interact

Attitudes: such as curiosity, openness, respect for otherness and empathy

Skills of interpreting and relating: for example interpreting a practice from another culture relating it to practices within one's own culture

Skills of discovery: such as the ability to search out and acquire new knowledge about a culture and its practices and products

Critical cultural awareness: the ability to evaluate critically practices and products of one's own and other cultures

(Byram et al., 2009, p. 10)

The competences are revised from the ICC model (Byram, 1997), and the words *country, document and event* no longer appear. Critical cultural awareness concerns *practices and products of one's own culture and other cultures*. Emphasis on similarities and differences prevail in the definition of interculturality competences and so does comparison of one culture with another. The AIE is structured so that teachers and students are guided to reflect on intercultural encounters through a series of tasks and questions in order to cross cultural boundaries. Cultural boundaries exist between ethnic groups, religious groups, language groups, racial groups, national and state groups, local and regional groups and supranational groups (Byram et al., 2009, pp. 19-22). The AIE

assists learners in their reflections on e.g. the inter-ethnic encounters which they have experienced and encouraging them to break down ethnic stereotypes, to explore the individuality of the people belonging to other ethnic groups and to appreciate the internal diversity of other ethnic cultures (Byram et al., 2009, p. 19)

The AIE is a further development of Byram's ICC model (1997) and thus grounded in a social-psychological approach to interculturality with emphasis on the individual's attitudes and awareness of their own cultural positioning and attitudes towards people from other cultural backgrounds. The *Autobiography of Intercultural Encounters* is intended to contribute to the development of intercultural competence and intercultural citizenship with emphasis on personal development on the basis of reflections on intercultural encounters, values, beliefs and behaviours (Byram et al., 2009).

Towards interculturality in language education

Byram's ICC model (1997) was developed in a language-education context, and the *Autobiography of Intercultural Encounters* (2009) was developed to foster intercultural competence and encourage to citizenship education, not only in language education, but in education in general. Byram's ICC model and the AIE emphasise affective and social-psychological aspects of intercultural competence and interculturality. This emphasis is in alignment with the postmodernist change of perspective in culture pedagogy since the 1980s, which focussed on learning processes and learning strategies that emphasised the affective dimension rather than the cognitive (Risager, 2007, p. 164). I agree with Risager that "it is important - within the framework of the postmodernist focusing on learning processes - to maintain and develop the knowledge dimension, the content dimension" (Risager, 2007, p. 164). To develop interculturality in language education with a greater focus on knowledge and content calls for a development of pedagogy and skills to support this development.

To develop the knowledge- and skills dimensions, I acknowledge the critique of essentialist notions of culture and *culturalism* (Abdallah-Preteille, 2006; Piller, 2011; Risager & Dervin, 2015). I also understand what Bauman calls "the passage from 'solid' to 'liquid'" (Bauman, 2007) as a relatively new condition for language teaching. Bauman argues that "none of the consecutive forms of social life is able to maintain its shape for long. 'Dissolving everything that is solid' has been the innate and defining characteristic of the modern form of life from the onset; but today, unlike yesterday, the dissolved forms are not to be replaced, and nor are they replaced, by other solid forms" (Bauman, 2011, p. 11). This shift from 'solid' to 'liquid' raises questions of what knowledge to address in language teaching and what pedagogy will support a complex and dynamic conceptualisation of culture.

Like Risager (2003a, 2007), Kumaravadivelu underlines that "the forces of globalisation that are shaping global flows have not yet adequately captured the attention of language teachers" (Kumaravadivelu, 2008, p. 27). He argues that among TESOL educators ("teaching English to speakers of other languages") "it is common to see culture as

geographically and nationally distinct entities with systems and rules that determine personal behaviour” (Kumaravadivelu, 2008, p. 26). This way, Kumaravadivelu argues that culture is used as a means to communicate, and that culture is conceptualised of in a simplistic way to refer to resources, behavioural patterns and fixed values. One result of this can be that culture is “employed in a discourse that denies human agency, defining individuals through their culture, and treating culture as the explanation for virtually everything” (Philips 2007, 9 in Dervin, 2013, p. 10). What kind of knowledge and skills do teachers need to contest essentialism and culturalism in their teaching?

With this study, I wish to develop knowledge and use of pluralistic discourses in language education to overcome understandings of culture as explanation. Hence, I use Risager and Dervin’s definition of interculturality, which is “discourses of the world that foreground what could most inclusively be referred to as diversity and encounters” (2015, p. 9). I wish to bring student empowerment and the ability to read the world critically to the foreground of language education. Cultural Studies offer a critical and political emphasis on discursive practices, cultural context and agency. Furthermore, Cultural Studies address the politics of representation and power. To meet the critique of culturalism in which culture is used as an explanation, I turn to feminist Cultural Studies of intersectionality, which opposes the idea that subject formation and identity are unified and autonomous (Dhamoon, 2011). Since language education is about learning another language and thereby to learn about Otherness, I turn to critical intercultural communication because it questions the relationship between and among cultures, communication and politics, in terms of situated power interests (race, ethnicity, gender, sexuality, religion, socioeconomic class, generation and diasporic positions) (Martin, Nakayama, & Carbaugh, 2012). Positions of Us and Them and Othering therefore become central to the teaching of Otherness. Finally, to read the world critically, students need critical media literacy skills to question processes of representation in order to uncover and engage in issues of ideology and power. Engaging in understandings of subtextuality therefore becomes central to teaching interculturality. Pluralistic discourses should be seen in this light: discourses that challenge essentialist discourses and foster complex understandings of and different perspectives on representation and power – all as a means to empower students to read the world critically.

The second part of this chapter consists of an argumentation for the teaching of interculturality based on a combination of Cultural Studies and intersectionality, Critical cultural communication and Othering as well as critical media literacy and subtextuality.

Knowledge dimension of teaching interculturality

Cultural Studies

My interpretation of Cultural Studies originates in the Birmingham Centre of Cultural Studies and its sociological legacies as well as the American Cultural Studies foundation in communication and media studies. Defining Cultural Studies is a 'risky business' as one of the pioneers of Cultural Studies in the USA, Lawrence Grossberg, writes in his *Cultural Studies in the Future Tense* (2010, p. 7). Chris Baker explains Cultural Studies in this way "It is difficult to pin down the boundaries of Cultural Studies as a coherent, unified, academic discipline" (Barker, 2012). Cultural Studies is an interdisciplinary and politically engaged field, which covers multiple topics, including the relationship between language and culture, politics and cultural analysis, agency and structure, gender and power, diaspora and hybridity, consumer culture and lifestyle, resistance and solidarity (Barker, 2002; Grossberg, 2010; Grossberg, Nelson, & Treichler, 1992; Ryan & Musiol, 2008). The list is far from complete, but it illustrates the broad and interdisciplinary nature of the field. So what do Cultural Studies have to offer?

The Birmingham Centre for Contemporary Cultural Studies

Stuart Hall, argues for the centrality of culture in an era of globalisation (Hall, 1997) and in a chapter called *Cultural studies and its theoretical legacies*, he writes that "After all, didn't Cultural Studies emerge somewhere at that moment when I first met Raymond Williams, or in the glance I exchanged with Richard Hoggart?" (Hall, 1992). The anecdote refers to the three British writers, who are recognized as the founders of the Birmingham Centre for Contemporary Cultural Studies (1964-2002), which is also referred to as British Cultural Studies; Richard Hoggart, Raymond Williams and Edward Palmer Thompson. They wrote the founding documents of Cultural Studies in the late 1950s and 1960s, documents, which were to change the prevailing way of thinking about culture and its relationship to mass media. They were lecturers in adult education: Williams built on Marxist history in Britain when he wrote *Culture and Society* (1963), Hoggart explored the culture of the working class in his book *The Uses of Literacy* (1957), and Thompson wrote *The making of the English working class* (1963) (Maton, 2014; Strokes, 2013). Stuart Hall states that Cultural Studies later expanded to also address race and gender. According to Karl Maton, Cultural Studies' overarching themes are; breaking down boundaries, an unlimited object of study, recurrent 'breaks', the 'view from below', radical pedagogies and subjectivist epistemologies. All of which address questions of disciplinarity and notions of 'giving voice' and empowering dominated social groups through, among other things, student-centred learning (Maton, 2014, p. 27). The texts that came out of the centre were a response to changing post-war British society, the social and cultural changes imposed

in part by immigration, the impact of American culture, the gradual disappearance of the traditional working class, new international relations and the political issues these changes raised (Grossberg, 2010, p. 11).

Hall acknowledges that, in the beginning, Cultural Studies were inspired by Marxism and its questions about power, the global reach, history-making capacities of capital; the question of class, the complex relationship between power and politics (Hall, 1992, p. 279). Hall states that the point of Cultural Studies was “the question of a general theory which could in a critical way connect together in a critical reflection different domains of life, politics and theory, theory and practice, economic, political and ideological questions, and so on: the notion of critical knowledge as a practice” (Hall, 1992, p. 279). The notion of critical knowledge itself and the production of critical knowledge as a practice were central. However, Hall is critical of the Eurocentrism of Marxist theory, and he argues that it would be a misunderstanding to believe that Marxist theory and Cultural Studies joined hands. He is critical of Marxism’s determinism, reductionism and its status as a metanarrative (1992, p. 279). Hall also refers to Gramscian theory of the conjunctural and the metaphor of hegemony, and feminism, gender and sexuality as central to the understanding of power itself. ‘The linguistic turn’ and the development of discursivity, and later of textuality, have since played a central role in many Cultural Studies analyses, as have the subjective and the subject (Grossberg, 2010; Hall, 1992, pp. 282-283).

Representation and power

The study of signs and representation and how they are connected to power has been central to the Centre’s work. Hall also talks about the rapid institutionalisation of Cultural Studies that went on in the US in the late 1980s. He criticises the development of American Cultural Studies for being too oriented towards the textualisation of Cultural Studies’ own discourses, which somehow constitutes power and politics as “exclusively matters of language and textuality itself”: “Nevertheless, there are ways of constituting power as an easy floating signifier which just leaves the crude exercise and connections of power and culture altogether emptied of any signification” (Hall, 1992, p. 286). Although this quote dates back to 1992, it reflects my personal experience as a lecturer for the past 24 years; there is an overwhelming focus on textuality and genre in language teaching. I believe there is a need for a redirection towards Cultural Studies, which seek to make connections of power and culture that go beyond the level of textual analysis or discourse analysis as an aim in itself, towards interpreting the ‘conjuncture’ and posing critical questions in order to understand the world. This is in line with Grossberg’s quote below (p.21), in which he underlines that Cultural Studies is not about textual analysis, but about understanding the conjuncture or the changing context. According to Manuela Guilherme (2002, p. 211), Cultural Studies has developed specific forms of cultural inquiry and

representation such as “ethnographic cultural description” and “the discursive construction of situations and subjects” derived from sociology and literary criticism respectively (Johnson 1986/87, p. 50 quoted in Guilherme, 2002, p. 211). Guilherme further argues that “these forms of cultural inquiry, representation, and analysis are indispensable tools in the preparation and development of foreign culture teachers, especially because of their versatile, reflective, and critical character” (2002, p. 211).

According to Grossberg, Cultural Studies is an effort to identify the intellectual practice that is responsible for the changing context (i.e. changing geographical, historical, political, intellectual and institutional conditions). He says,

It is not *about* culture, it is not the study of texts or textuality; it does not aim to interpret or judge particular texts or kinds of texts. It is not about reading social power of the texts or reading social realities in the texts. It is not the process of reading the world in a grain of sand. Nor is it the process of the study of national cultures, nor a new approach to language and area studies, although I do think it has something to say to all of these (Grossberg, 2010, p. 8).

Cultural Studies cannot be reduced to any of the above. It is a way of “inhabiting the position of scholar, teacher, artist and intellectual, one way (among many) of politicizing theory and theorizing politics” (2010, p. 9). Central to this is the notion of conjuncture, which is a complex articulation of discourses and everyday life. In Cultural Studies, cultural (or discursive) practices matter because they are crucial to the construction of the specific contexts and forms of human life (2010, p. 23). Barker accentuates that Cultural Studies authors have consistently identified the examination of culture, power and politics as central to the domain, and that the production of theoretical knowledge is considered a political practice (Barker, 2012, p. 29). Karl Maton notes that Cultural Studies “is legitimated as having advanced anti-positivist ideas through employing contextualist and perspectival epistemologies and emphasizing the multiplicity of truths and narratives”(Maton, 2014, p. 28). Maton is critical of the knowledge production of Cultural Studies, because much of the research is based on giving voice to marginalised groups. He questions what groups are given voice and for what reason. However, central to cultural Studies is an understanding of media and Cultural Studies as transformative as Jane Stookes stresses,

We do media and Cultural Studies to make a difference – to make a difference to the world; to make a difference to the way we understand and think about the world; to bring about positive change. Media and cultural

Studies are *transformational* subjects – they are political, social and humanist subjects (Strokes, 2013, p. 47).

In the 1980s, the majority of the scholars changed their attention from semiotics and structuralism as a location of meaning and textual analysis towards attention to how audiences read texts. The personal became political, and this led to analyses of how audiences read texts. This orientation emerged out of a political engagement with popular culture, which was committed to empowering the users of the texts (Strokes, 2013, p. 44). This happened simultaneously with the development of ‘learner-centeredness’, which concerns learning processes and a change of focus from content to competences in education.

In an intercultural learning context, transformation and positive change is relevant for empowerment of students and for this Cultural Studies offer a critical and political emphasis on discursive practices, cultural context and agency. However, it would be practically impossible for a teacher to be familiar with all the diverse aspects of Cultural Studies, but teachers can choose to have a critical political perspective on discursive practices, cultural context and agency. Thus, it is important to develop and explore teachers’ perceptions and skills in analysing cultural contexts; texts, media and practices – not from one master interpretation, but on the basis of an interpretation, which leads to new knowledge potentials and interpretative possibilities, a multiplicity of voices and critical political questions concerning particular discursive practices and contexts. Cultural studies therefore is a “contextual analysis of how contexts are (or, even better, of how a specific context is) made, challenged, unmade, changed, remade etc. as structures of power and domination” (Grossberg, 2010, p. 23). This is the key challenge of Cultural Studies. This opens up for a discursive understanding of interculturality with emphasis on agency and empowerment.

Criticism of Cultural Studies

In Britain, it has been a struggle to introduce Cultural Studies into the institutions of higher learning, and the Centre for Contemporary Cultural Studies was closed down in 2002 by the University of Birmingham. Maton (2014, pp. 39-40) criticises the field for being based on "social knower codes' that emphasise *difference from* rather than *similarity with*, because much research and teaching emphasise giving voice to someone. He argues that emphasis on giving voice makes the field vulnerable to criticism beyond higher education, because social knower codes tend to emphasise the significance of their *subjects* of study – and this also questions who the intellectual field is giving voice *to*. However, today there is a growing body of work in Cultural Studies currently emerging from Africa, Asia, Canada, Australia, New Zealand and Latin America (Barker, 2012; Martin et al.,

2012). Transnational perspectives are possible through comparisons of change, context and power in different localities, transnational, national and local.

According to Grossberg,

Cultural Studies cannot be identified with any single theoretical paradigm or tradition; it has, and continues to wrestle with, various modern and postmodern philosophies, including Marxism, phenomenology, hermeneutics, pragmatism, poststructuralism, postmodernism, and with the theoretical (and political) agendas of feminism, critical race theory, queer theory, postcolonial theory and discourse theory etc. Cultural practices are viewed as a site of intersection of many possible effects – cultural practices are places where different things can and do happen, where different possibilities do intersect (Grossberg, 2010, pp. 27-28).

Grossberg mentions the notion of problem-spaces, or six central issues concerning the future of Cultural Studies: an epistemological question, the response to radical and rapid social change, agency and resistance, subjectivity aimed against realist and essentialist notions of identity, hegemonic state politics and the conjunctual changes, including the contemporary debates from postmodernity to globalisation, coloniality and postcoloniality (Grossberg, 2010, pp. 49-51).

For this study I turn to feminist Cultural Studies of intersectionality, because knowledge of this field may empower teachers to overcome criticism of culturalism and culture as an explanation.

Intersectionality

The concept of intersectionality opposes the idea that subject formation and identities are unified and autonomous (Dhamoon, 2009). The concept stems from the American critical race scholar Kimberle Crenshaw's work in the 1980s, when she studied the discrimination of black women (Dhamoon, 2009, 2011; Lykke, 2012; McCall, 2005). The term was used to highlight dynamics of difference and solidarities of sameness in the context of antidiscrimination and social movement politics (Dhamoon, 2011, p. 231). It showed how "single-axis thinking undermines legal thinking,

..the idea that more than one category should be analyzed, that categories matters equally and that the relationship between categories is an open empirical question, that there exists a dynamic interaction between individual and institutional factors, that members within a category are diverse, that analysis of the individual or set of individuals is integrated with institutional analysis. (Dhamoon, 2011, p. 231)

Intersectionality can be viewed as a political praxis that disrupts and questions relations of privilege and power. It is an analytical tool to capture and engage contextual dynamics of power and it provides a framework for critically evaluating intersecting dimensions (Cho, Chensaw, & McCall, 2013; Jones & Wijeyesinghe, 2011). Intersectionality has been a gathering place for open-ended investigations of the overlapping and conflicting dynamics of race, gender, class, sexuality, nation and other inequalities (Lykke, 2012). Cho, Crenshaw and McCall state that intersectionality is best framed as an analytic sensibility:

What makes an analysis intersectional – whatever terms it deploys, whatever its iteration, whatever its field or discipline – is its adoption of an intersectional way of thinking about the problem of sameness and difference its relation to power. This framing – conceiving of categories not as distinct but always permeated by other categories, fluid and changing, always permeated by other categories, fluid and changing, always in the process of creating and being created by dynamics of power – emphasizes what intersectionality does rather than what intersectionality is (Cho et al., 2013, p. 795)

Inspired by Matsuda (1991) Nina Lykke notes that intersectional analysis has to remember “to ask the other question”. Lykke refers to Matsuda’s suggestion to ask about “blind spots” and “missing categories”, and to Judith Butler, who said that intersectional analysis is “caught up in a dilemma between a wish for completeness and the necessity of recognizing the unending sliding of meanings” (Lykke, 2012, pp. 82-83). In the present study, I apply Cho, Chenshaw and McCall’s framing of intersectionality as an analytic sensibility (Cho et al., 2013), and refer to it as an ‘intersectional lens’.

An intersectional lens

Intersectionality can be a lens through which researchers, teachers and students can reflect on processes of Othering, understandings of sameness and difference and power. Naples points at how intersectionality captures the complexity of positionality and structural difference (2009). Dhamoon argues that intersectionality is an analytical paradigm that can be widely applied to the study of social groups, relations, and contexts. She argues that case studies and narratives of e.g. non-white women as individuals, as a general group or as a specific group form the basis of much analysis.

Identities marked as different

One strength of the intersectional analysis of identity is the plurality of voices, experiences, situated knowledge and perspectives of those traditionally marginalized that it brings to light (Dhamoon, 2011, p. 233). Becoming aware of where one’s identity is rooted may also provide a sense of belonging and improve one’s agency. Providing

knowledge about Others and a better understanding of privilege and of how this knowledge serves to contextualise oppression, discrimination, subject formation, and forms of resistance are key elements in an intersectional analysis. In a language-teaching context, the relevance is twofold; on the one hand, the process of critically reflecting on marginalised groups' identity, sense of belonging, agency and privilege may open teachers' and students' eyes to knowledge potentials and interpretative possibilities in text and media used in class that would otherwise not be addressed. On the other hand, critical reflection on these processes may also lead to understandings of the students' own situated knowledge, positions and identity.

Categories of difference

The study of identity is closely connected to the study of categories. Dhamoon argues that we must beware of the pitfalls of reproducing existing hegemonies by analysing these 'fixed' and often-used intersections. She argues that McCall's (2005) three approaches addresses just that; anticategorical, which deconstruct existing systems of categorization, intracategorical, in which the experience of a single social group are defined by an intersection of multiple intersections, and finally intercategorical approaches, in which complex relations exist among multiple groups within and across identities and analytical categories (Dhamoon, 2011, p. 234). McCall herself says "that the three approaches can be considered broadly representative of current approaches to the study of intersectionality and together illustrate a central element of my argument: that different methodologies produce different kinds of substantive knowledge and that a wider range of methodologies is needed to fully engage with the set of issues and topics falling broadly under the rubric of intersectionality" (McCall, 2005, p. 1772).

Processes of differentiation and systems of domination

According to Dhamoon, many feminist theories on intersectionality focuses on identity intersections and intersections of different kinds of categories. However, in order to avoid reductive forms of analysis, she notes that an analysis of the interactive processes and systems of domination must also be addressed. Referring to "Foucauldian terms, the focus of analysis is not only on an individual, a category, a group, or an institution (although these are not absent either) but on the techniques of power" (Dhamoon, 2011, p. 234). Processes must be understood as ways in which subjectivities and social differences are produced, such as through discourses and practices of gendering, racialisation, ethnicisation, culturalisation, sexualisation and so on. Dhamoon argues further that systems are historically constructed structures of domination such as racism, colonialism, patriarchy, sexism, capitalism etc. Making an intersectional analysis in which processes and systems of domination are considered, she argues, can illustrate what the

interaction reveals about power, and, on an epistemological level, this research paradigm raises questions about power and knowledge (Dhamoon, 2011, p. 234).

Intersectional analysis tends to focus on including and pluralising marginalised voices and experiences, but Dhamoon notes that this

paradigm also reveals knowledge about what (and not just who) is taken as given or normalized. Attention to the relationship between power and knowledge leads the analyst to inquire into the very presuppositions and foundations of how we know what we know and how this consequently configures and constitutes socio-political differences (2011, p. 240).

In teaching interculturality in language education, an intersectional lens offers critical perspectives, knowledge potentials and interpretative possibilities of representation and power. Since language education is about learning another language and through it learning about Otherness I turn to critical intercultural communication and Othering.

Critical intercultural communication

Like Cultural Studies, the field of critical intercultural communication is an overlapping and multidisciplinary field, which studies the complex connections between language, culture, identity, agency, power and context. It draws on a wide range of disciplines and practices “e.g. anthropology, bilingualism and multiculturalism, business education, cognition, cultural theory, discourse analysis, ecology of language, education, ethnography of communication, language and gender, language and social psychology, literacy, pragmatics, psycholinguistics, rhetoric, sociolinguistics, translation, to name a few” (Jackson, 2012, p. 2). So what do theories of critical intercultural communication have to offer? They add critical intercultural knowledge potentials and interpretative possibilities to the study of the ‘conjuncture’ or changing contexts – in English language teaching, they offer theoretical perspectives on how to analyse ‘the foreign other’ using another language. First, I will briefly explain the field of intercultural communication, and secondly I will address the development of the field of critical intercultural communication and the development away from comparative lists of differences to the study of representation and power structures as part of intercultural communication.

Intercultural communication

According to Martin et al. (2012, p. 18), a group of American anthropologists (Margaret Mead, Ruth Benedict, Gregory Bateson and Clyde Kluckhohn) developed “three core assumptions - known as national character, culture and personality, and ‘culture at a distance’” in the mid-1930-1940s, which led to “a view of peoples within national

boundaries as essentially homogeneous, possessing certain core characteristics, and a belief that one did not have to travel to foreign cultures to ‘study’ them”. Another important foundational concept was developed by Benjamin Whorf, a student and colleague of Edward Sapir, namely the notion of linguistic relativity through the Sapir-Whorf hypothesis – “the notion that differences in the way languages encode cultural and cognitive categories significantly affect the way people perceive the world around them” (Martin et al., 2012, p. 18). Intercultural communication developed as a result of the collaboration of linguists and anthropologists.

Much of the scholarly work focused on concepts directly connected to East-West cultural differences, and involved comparisons between ‘Asian collectivism’ and ‘Western individualism’ (Martin et al., 2012, p. 20). In the 1980s a shift happened from anthropology and linguistics to social psychology, and by the 1990s, focus had moved to extending interpersonal communication theories to intercultural contexts or to explorations of cross- cultural differences in interpersonal communication (Martin et al., 2012, p. 21).

Critical intercultural communication

Around the turn of the century, critical intercultural communication arose based on work by scholars from Europe, the US and Asia. They identified the methodological shortcomings of the functionalist and some interpretative research. They argued that questions about

the relationship between and among cultures, communication and politics, in terms of situated power interests, historical contextualization, global shifts and economic conditions, different politicized identities in terms of race, ethnicity, gender, sexuality, religion, socioeconomic class, generation and diasporic positions (Martin et al., 2012, p. 27)

were overlooked and criticised for reinforcing stereotypes and homogenising cultures. Part of the criticism also raised questions about the theories’ recognition (or lack thereof) of the political impact of intercultural contact. The critical orientation is seen in Claire Kramsch’s work (2001), in which she criticises the essentialisation of national traits and cultural characteristics for being reductionist, and is also evident in Alastair Pennycook’s work on post-colonialism (1994) (Martin et al., 2012, p. 27). Adrian Holliday (2011, 2013) addresses the ideology of intercultural communication and has emphasis on ‘small culture’ as opposed to ‘large culture’ such as national or ethnic groups which, he believes, promote essentialist thinking. Much of his recent work is based on analyses of intercultural encounters in smaller social groups. Holliday presents two basic paradigms; neo-essentialism and critical cosmopolitanism. The first refers to the dominant approach,

which follows the essentialist and highly influential work of theorists, such as Hofstede, while claiming a more liberal, non-essentialist vision. The second paradigm, critical cosmopolitanism, refers to an understanding of culture firmly within the a global political arena (Holliday, 2011, p. 13). Dervin (2010, 2011, 2013) refers to the French intercultural educationalist Martine Abdallah-Preteille (2006), who introduced the concept of ‘culturality’ to avoid the essentialist notion of culture and culturalist understandings in which individuals are determined only by their culture. Culturalism can therefore “lead to stereotypes about self and other through distinguishing and creating exclusive contrasts” (Risager & Dervin, 2015, p. 10). Today, many scholars use the term ‘interculturality’ to refer to discourses of the world that foreground diversity and encounters (ibid. p. 9). These critical perspectives are in alignment with the critical orientation in Cultural Studies and intersectionality studies; in fact “the field of Cultural Studies is one of the strongest critical influences on the field of language and intercultural communication” (Byram, 1986; Byram and Feng 2004) (Martin et al., 2012, p. 28). Combining the two fields allows for the exploration of new knowledge potentials and critical interpretative possibilities of discourses of sameness and difference, processes of Othering and power. The present study comprises an exploration of the notion of Othering as a key aspect of intercultural competence and interculturality in two Cultural Studies teaching sequences. Thus, a discussion of the concept and how it is related to critical cultural awareness and interculturality follows in the next section.

Othering

The process of Othering is similar to the process of stereotyping, in that it occurs in all sorts of discourses, builds on ideological assumptions, is evaluating and “attempting to fix in place, other people or cultures from a particular and privileged perspective” (Pickering, 2001, p. 47). Pickering notes that the concept of the Other is gradually replacing the older concept of the stereotype and although theorisations of the Other are relatively recent, representations of the Other go back much further. Pickering goes on to say that “modernity and modern imperialism profoundly altered the ways in which people in Europe thought about cultural difference. Western societies thought of themselves as modern and civilised and relied on the contrast between their own sense of advancement and idea of racially backward and inferior societies and the notion of the ‘primitive’” (Pickering, 2001, p. 51). Postcolonial studies have dealt with the Other from the very beginning, and the use of Othering as a theoretical concept was first introduced by Gayatri Chakravarty Spivak in her 1985 article ‘*The Rani of Samur*’ (Qvortrup Jensen, 2009). She is considered one of the creators of post-colonial studies along with Edward Said. He is renowned for his *Orientalism* (1978), in which he writes about an imagined geography that constructs the Orient as Other in a reductionist, distancing and

pathologising way (Qvortrup Jensen, 2009). Pickering notes that Simone de Beauvoir discusses the Other in Hegel and Sartre in her book *The Second Sex* (1984). She writes “Although Women are not the only Others, the fact remains that women are invariably defined as Others” (cited in Cottrell, 1976, p.96 and in Pickering, 2001, p.62). Othering, therefore, is not only about the ‘primitive’ Other, but also about other social categories, such as women. Othering is a concept that deals with those involved in the process of Othering as well as the object of this process, and therefore it grounds stereotypical misrepresentations more firmly in the structures and relations of power (Pickering, 2001, p. 69).

Us and Them

Furthermore, Pickering argues “that those who are ‘Othered’ are unequally positioned in relation to those who do the ‘Othering’” (ibid. p. 73). As Dervin explains:

Othering is an interdisciplinary notion that refers, amongst other things, to differentiating discourses that lead to moral and political judgement of superiority and inferiority between ‘us’ and ‘them’, and within groups. Critical approaches to othering examine its construction in social interaction and take into account both power relations and the intersectionality of different identity markers (Dervin, 2014b, p. 1).

Dervin emphasises the ‘us’ and ‘them’- dichotomy as a key aspect of Othering, and that an analysis of the ways in which social interaction, power relations and how different identities (nationality, race, language, religion, gender etc.) intersect is central to interculturality. Dervin also notes that

“in research the interest in the Other and Otherness seems to have increased exponentially since the emergence of post-structuralist/postmodern perspectives and the crisis of belonging³ that has marked our globalized world since the 1980s. Different figures of Otherness, beyond the “exotic other”, have also been the attention of media and literacy production worldwide (e.g. sexual minorities, the disabled etc.)” (Dervin, 2014b, p. 2).

Othering seems to have become omnipresent in intercultural communication. Dervin concludes that: “the concept of (social) representation (Moscovici, 1961) is useful to make sense of Othering”. He explains, “A representation is a system of values, ideas and practices that are shared by people and that enable them to grasp their world but also to interact with others (ibid.). This is precisely what Othering allows in social interaction”

³ Dervin is referring to the works of the sociologist Zygmunt Bauman (Bauman, 2000, 2004, 2011).

(Dervin, 2014b, p. 3). Therefore it becomes important how representations are presented to interlocutors (teachers, researchers, friends, enemies) and how they are expressed and constructed in teaching (Dervin, 2014a, p. 189).

For this study I find the work of the British applied linguist Adrian Holliday (Holliday, 2011, 2014) relevant, because he addresses the ideological component of intercultural communication and Othering as well as critical cultural awareness. Holliday investigates Othering in terms of 'the West' and 'the non-West', 'Centre' and 'Periphery' in a discussion of global Othering. He examines essentialism and non-essentialism, and national cultural difference, in which themes of individualism and collectivism are seen as basic icons of an idealised Self and of a demonized Other. He argues that, despite the fact that much current work on intercultural communication studies rejects essentialism and cultural overgeneralization and acknowledges cultural diversity, his own work is in essence neo-essentialist: "...behaviour which goes against national stereotypes is therefore nearly always framed as an exception to the essentialist rule rather than as a reality in its own right" (Holliday, 2011, p. 7). On the other hand, critical cosmopolitanism has a broader sociological and anthropological scope, and recognises the complexity of cultural realities (ibid. p. 11). Critical cosmopolitanism is postmodern and "it sees ideology in everything and does not accept the stated neutrality of neo-essentialism, which appears modernist in its projection of a neatly organized world" (ibid. 13).

Holliday positions liberal multiculturalism within neo-essentialism, because despite a desire to reject essentialism, the result is otherwise. For example: Multiculturalists' interest in the celebration and sharing of artefacts, festivals, ceremonies, dress, food, and customs has been widely criticised as hiding a deeper racism. This (unconscious) racism has resulted in a commodified packaging, which has been far from faithful to the complexity of lived cultural experience, and has instead focused on the 'the exotica of difference'. Holliday calls this 'naïve multiculturalism' (Holliday, 2014, p. 41). He further notes that this is seen in "the expanding world of tourism, where ethnic imagery is reconstructed, generalized, mythologized and fixed for the best effect in satisfying the high-status activity of what amounts to 'shopping for difference' and 'authenticity'" (ibid.).

For this study Ulf Hannerz' concept of *Culturespeak* (Hannerz, 1999) need mention, because it captures how 'culture' is sometimes used as explanation for social practices. Hannerz states that 'culture' in the past had positive connotations whereas from the end 1990s the concept of 'culture' appeared "in contexts of discord such as 'culture clash', 'culture conflict', 'culture wars; and perhaps also, at a different level, 'culture shock'" (ibid., p. 394). *Culturespeak*, Hannerz argues, draws our attention to the interfaces between cultures. He says that scholars at the time suggested "that we would be better off

without the culture concept, precisely because it may give too much emphasis on difference, and thereby could indeed lend support to cultural fundamentalists tendencies” (Hannerz, 1999, p. 396). Like Holliday, Hannerz points at ‘cultural celebrationism’ and he problematises “seeing entire collective ways of life and thought as something like works of art, and to enjoy the diversity of culture for its own sake” (Hannerz, 1999, p. 398). This celebration of diversity of culture may also foster processes of local and global Othering.

The study of local and global processes of Othering in English language teaching adds a critical intercultural dimension to the Cultural Studies and intersectional lens, which, in my opinion, are central aspects of working with interculturality. The next step is to turn to critical media literacy, because it offers skills for a pedagogy that supports interpretation of processes of representation to uncover and engage in issues of ideology and power (Kellner & Share, 2009).

Skills dimension of teaching interculturality

Critical media literacy

For the discussion of critical media literacy, I draw mostly on Donaldo Macedo and Shirley R. Steinberg *Media Literacy. A Reader* (2007,2009), but also on Allan Luke’s *Critical Literacy: Foundational Notes* (2012) and Alastair Pennycook’s *Critical Applied Linguistics. A Critical Introduction* (2010). As the list of scholars suggests, this is again an interdisciplinary field developed on the basis of Critical Theory and with roots in critical pedagogy.

Critical pedagogy

Guilherme says in *Critical Citizens for an Intercultural World* that critical pedagogy provides the educational backdrop for the development of critical cultural awareness⁴ (Guilherme, 2002). Critical pedagogy is, according to Guilherme, a pedagogy that “includes teaching understood as part of the teaching/learning process viewed as a dialectical and dialogical reproduction and production of knowledge. It is a pedagogy since it ‘refers to the process by which teachers and students negotiate and produce meaning’” (McLaren, 1995:34 quoted in Guilherme, 2002:17). According to Guilherme critical English teaching/learning includes reflection on identity and citizenship discussions as related to regional, national, international and transnational spheres (Guilherme, 2007, p. 73). Critical pedagogy consists of a reinterpretation of previous and ongoing experiences, and it has a political purpose for social transformation. Together with teaching, it questions:

What knowledge is most worth, what it means to know something, and how we might construct representations of ourselves, others, and our

⁴ The ICC model’s dimension Critical Cultural Awareness (Byram, 1997)

physical and social environment. In other words, talk about pedagogy is simultaneously talk about the details of what the students and others might do together and the cultural politics such practices support (McLaren, 1995, p. 34-5, quoted in Guilherme, 2002, p.18).

As discussed in the first part of this chapter, intercultural competence has an overall aim of critical cultural awareness, or, in other words, political education. Byram in particular (2008, 2014), but also the Common European Framework for Languages (Council of Europe), describe critical cultural awareness as related to intercultural citizenship in which students must learn about political phenomena, political judgement and political engagement. The foundation in critical pedagogy is relevant to the exploration and analysis of classroom practices. However, as Pennycook argues, “critical pedagogy remains problematic”, because critical pedagogy has been criticised for its apparent inability to escape a North American individualistic idealism (2010, p. 131): “Critical pedagogy seems more concerned with just letting everyone ‘have a voice’, and it is unclear how this enunciation of marginality can actually bring about social change” (Pennycook, 2010, p. 131). Pennycook quotes another central argument from Ellsworth (1989), who argues that:

..critical pedagogy is tied to a rationalist view of education, in which students are supposed to arrive logically at the understanding that they have a right to freedom from oppression, for employing a simplistic version of empowerment and dialogue that obscures power relationships between students and teachers, for failing to develop an adequate understanding and how giving people voice can bring about their empowerment (Pennycook, 2010, p. 132).

Apart from this understanding of critical pedagogy, Pennycook addresses the canons of Eurocentric knowledge, “a stance of great significance in the context of applied linguistics, particularly when linked to its global role in relation to teaching major languages such as English” (ibid., p. 132). Furthermore the teaching of English is becoming a medium of global transcultural exchange. Thus according to Pennycook, we need to understand the relations between English, popular culture, education and identity. Global popular culture like global Englishes become a means of transcultural identity formation (Pennycook, 2005, p. 29). Thus in the context of this study, analyses of global and local processes of Othering explore multiple ways in which power may operate in social life (Pennycook, 1999).

Luke presents another argument against critical pedagogy, when he argues that one major problem of critical pedagogy is that it overlooks the need for students to master a range

of textual genres and registers, specialized ways with words used in science, social institutions, and further education (Halliday & Martin, 1995 in Luke, 2012, p. 8). Considering this criticism of critical pedagogy, the question is what may replace critical pedagogy as the educational backdrop of critical cultural awareness. Globalisation, the information era and the multimedia age have brought about new literacies, and one of them is critical media literacy, which in my opinion is worth turning to.

Critical media literacy

According to Luke the term 'literacy' refers to the reading and writing of texts. The term critical literacy refers to "the use of the technologies of print and other media of communication to analyse, critique, and transform the norms, rule systems, and practices governing the social field of everyday life" (Luke, 2012, p. 5). Luke further argues that "critical literacy has an explicit aim of the critique and transformation of dominant ideologies, cultures and economies, and institutions and political systems" (ibid.). Therefore, critical literacy, including critical pedagogy, has led to a criticism of ideology and cultural analysis evolving into key elements of education (ibid., p. 6). Luke argues that critical literacy also involves critical media literacy that concerns the analysis of popular cultural texts, including advertising, news, broadcast media, and the Internet (ibid., p. 7). What, then, does critical media literacy have to offer? Kellner and Share argue that the changes in technology, media, and society call for development of a critical media literacy to empower students and citizens to successfully produce and interpret media messages for them to be active participants in a democratic society (Kellner & Share, 2009). Kellner and Share claim that literacy education holds the potential to critically analyse relationships between media and audiences, between information and power addressing issues of gender, race, class and power (2007, 2009). As stated above, critical media literacy is rooted in critical pedagogy, and the overall purpose of critical media literacy is to educate the people for democracy and critical reflection.

The theoretical foundation for critical media literacy is in fact Cultural Studies (Kellner & Share, 2009, p. 11). Anglo-Saxon Cultural Studies emphasised the importance of popular and everyday culture and a critical perspective on elitist culture. Today Cultural Studies and new literacy studies address the complexity of contemporary society with *high* and *low* cultural practices that are all worth studying. Media literacies, today have a balanced interest in production, audiences and texts (Rutten, Rodman, Wright, & Soetaert, 2013). Kellner and Share claim that critical media literacy stems from a field of critical inquiry that began decades ago in Europe and continues to grow with new analyses of media and society. Scholars at "the Frankfurt Institute for Social Research used critical social theory to analyse how media culture and the new tools of communication technology induced ideology and social control" (Kellner & Share, 2009, p. 11). As described earlier in this

chapter, the Centre for Contemporary Cultural Studies at Birmingham University added a more sophisticated understanding of the audience as active constructors of reality:

Applying concepts of semiotics, feminism, multiculturalism, and postmodernism, a dialectical understanding of political economy, textual analysis, an audience theory has evolved in which media culture can be analysed as dynamic discourses that reproduce dominant ideologies as well as entertain, educate, and offer the possibilities for counterhegemonic alternatives (Kellner & Share, 2009, p. 9)

Media studies research began to enter education at the end of the 1980s, less as specific knowledge or set of skills and more as a framework of conceptual understandings. Worldwide, there seems to be a consensus of a handful of basic principles in relation to education, principles that I will elaborate on in the following section on subtextuality:

- Recognition of the construction of media and communication as a social process as opposed to accepting texts as isolated neutral or transparent conveyors of information.
- Some type of semiotic textual analysis that explores the languages, genres, codes and conventions of the texts.
- An exploration of the role audiences play in actively negotiating meanings.
- Problematizing the process of representation to uncover and engage issues of ideology, power and pleasure.
- Examination of the production and institutions that motivate and structure the media industries as corporate profit seeking businesses (Kellner & Share, 2009, p. 12)

Critical media literacy therefore challenges the power of the media to present messages as non-problematic and transparent. All messages are influenced by the subjectivity and biases of those who create the messages as well as the social contexts in which the process occurs (Kellner & Share, 2009, p. 12). In terms of education and in particular language education decoding and uncovering possible subtexts of media messages become absolutely central.

Subtextuality

The concept *subtext* is a key element in Cultural Studies and particularly in literary analysis. As Ben Agger explains, “What is relevant to the Birmingham Cultural Studies are not only cultural texts - what culture says on its surface. Also relevant are cultural subtexts, the hidden messages and values encoded in cultural gestures, from advertising to mass-market fiction” (Agger, 1992, p. 90). Subtexts and subtextuality are relevant for the study of the

conjuncture (Grossberg, 2010), a complex articulation of discourses and everyday life. Interpreting cultural and discursive practices matter, because they are central to the construction of specific contexts and forms of human life (ibid.). Cultural subtexts can be studied for interpretative possibilities, and discussed and explored in relation to what role audiences play in negotiating meaning.

Questioning of the process of representation and power

I wish with this study to bring to the foreground of teaching interculturality, not only ethnocentric perspectives and mediation, but also complex understandings of the politics of representation, intersectionality, processes of local and global Othering, and an ability to analyse multiple discourses and ‘making the familiar strange’, with the aim to empower students to ‘read the world’ critically, and particularly to question the process of representation in order to uncover, and engage in, issues of ideology and power. Subtextuality therefore is both political and transformative. For my definition of subtextuality, I draw on critical media literacy and the principles listed above. Subtextuality is part of an understanding of communication as social process and a questioning of the process of representation (class, race, gender, sexuality etc.) to uncover and engage in issues of ideology and power (Kellner & Share, 2009; Macedo & Steinberg, 2007,2009). Thus, subtextuality refers to the possible underlying meanings in texts and media constructed through critical analysis of social processes.

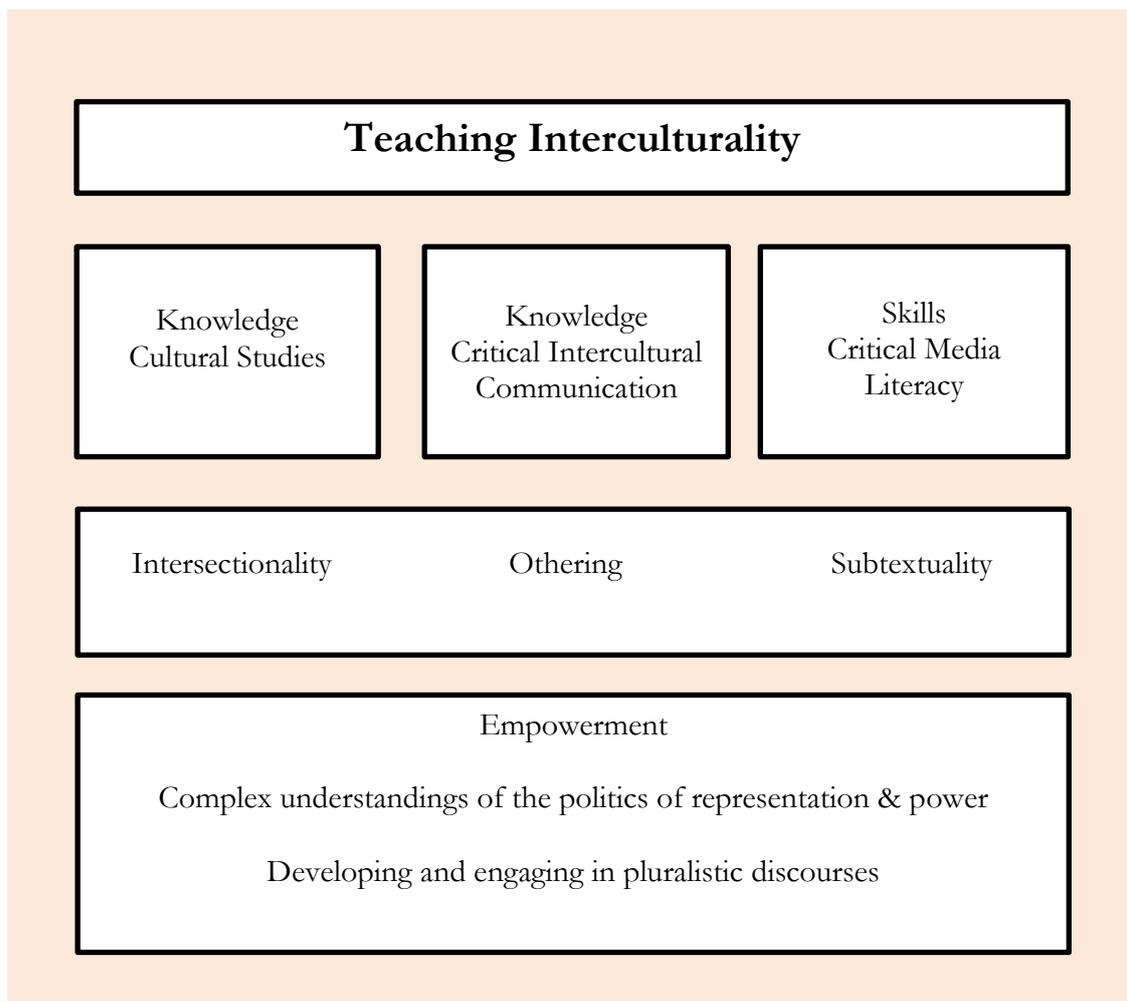


Figure 2. Teaching interculturality on the basis of CS, CIC and CML.

Conclusion

The theoretical framework for this study aims at developing a theoretical foundation for teaching interculturality in language education. To do so, I have discussed the major trends in the international development of culture pedagogy in language education since the 1970s. In particular, I have discussed Byram's works; the ICC model (Byram, 1997), Intercultural citizenship education (Byram, 2008) and the *Autobiography of Intercultural Encounters* (Byram et al., 2009). I have been inspired by these works and what they have brought to the debate about culture pedagogy in language education. However, in an age of globalisation and fluidity, the study of Otherness in language education calls for a re-interpretation of the knowledge dimension and the skills dimension. To move away from seeing culture as geographically and nationally distinct as well as culture as an adequate explanation in language education, I wish to promote content and pedagogy designed to empower students to read the world critically. For this, I use Cultural Studies and the notion of the conjuncture, which is a complex articulation of discourses and everyday life.

In language education, cultural (or discursive) practices are crucial to the construction of the specific contexts and forms of human life (Grossberg, 2010). Therefore, the development of pluralistic discourses in teaching interculturality becomes a central part of the knowledge- and skills dimensions. I have been inspired by feminist Cultural Studies, and believe that an intersectional lens may provide knowledge and perspectives for the development of pluralistic discourses of diversity and encounters at the study of identities marked as different, categories of difference and the processes of differentiation and systems of domination. Otherness is central to language education, and therefore I turn to critical intercultural communication, because it questions the relationship between and among cultures, communication and politics in terms of situated power relations (Martin et al., 2012). Understandings and discussions of positions of Us and Them and local and global processes of Othering therefore become central to language education. I believe that empowering students to read the world critically calls for a greater emphasis on subtexts and subtextuality that allow for possible interpretations of the processes of the politics of representation and power.

Chapter 3. Exploring the Teaching of Interculturality through Critical Participatory Action Research

In this chapter, I will explain the applied research approach, -design and -process. I shall also explain the gathering of data and the framework of data analysis and discussion. The methodological considerations are inspired by critical participatory action research (CPAR), because this approach emphasises participation, democracy and social critique (Weiner, 2004). Research into interculturality must take identity, diversity and social positioning into account. Thus, the ideological and critical perspectives of CPAR support this study's interpretations of interculturality, which are based on Critical Theory: Cultural Studies, critical intercultural communication and critical media literacy. The methods used in this study allow for exploration of teacher- and student development processes.

Critical participatory action research (CPAR)

In Scandinavia, there has been a renewed interest in action research because of a political agenda that insists on research that is immediately applicable in practice. The gap that used to exist in Scandinavia between academic and action research is being bridged (Aagard Nielsen & Svensson, 2006). However, the approaches to action research are multiple and the methodology of action research has developed into a multiplicity of interpretations. In Denmark, action research is predominant in organisational development, work-life studies and professional development (Duus & Bager, 2012). Action research has also become an established part of research and development internationally (Kemmis & McTaggart, 2007; Kemmis, McTaggart, & Nixon, 2014). Action research can be defined as a research paradigm that

...integrates theory and action with the goal of addressing important organizational, community and social issues together with those who experience them. It focuses on the creation of areas for collaborative learning and the design, enactment and evaluation of liberating actions through combining action and reflection in an ongoing cycle of co-generative knowledge (Cunningham, 2014, p. 3).

The orientation towards collaboration, action and context is based on a constructivist view of learning that stems from, among others, John Dewey, Lev Vygotsky and Paulo Freire (Aagard Nielsen, 2012).

CPAR is an extension of action research or participatory action research processes, because it combines Critical Theory with the action research paradigm (Given, 2008). Critical Theory in action research is e.g. used to analyse inequalities and oppression in

society (Cunningham, 2014). Critical action research questions hegemony (traditional power assumptions held about relationships, groups, communities, societies and organizations) as a means to instil change (Given, 2008). It addresses the power hierarchy between professional researchers and research subjects (Given, 2008). Ideally, the action research process empowers both the researchers and the research participants, because the research comprises a collaborative exploration of practice, in which power differentials in the research relationship as well as in the practice under study are addressed (Given, 2008). In the context of action research, the political aspect also encompass conversational and dialogical approaches such as ‘communicative spaces’ (Kemmis & McTaggart, 2007) in which researchers and teacher participants can meet and discuss (the exploration of) the action research.

Action research differs from other qualitative methods in that the researcher shares the knowledge-building with agents or, in this case, teacher participants. Ideally, teacher participants are co-researchers, who bring to the research the practical implementation of change and evaluation of change (Aagard Nielsen, 2012, p. 23). Knowledge is viewed as socially constructed and embedded in human interaction. Action researchers commit themselves to challenge unjust and undemocratic economic, social and political systems and practices (Brydon-Miller, Greenwood, & Maguire, 2003). Critical participatory action research is therefore driven by a *democratic normativity* that can be dated back to the work of Kurt Lewin *Resolving Social Conflicts* (1946) (Duus & Bager, 2012, p. 13; Aagard Nielsen, 2012, p. 26). In our part of the world, teaching interculturality embodies a democratic normativity, and, in a Danish school culture in particular, *Bildung* (see chapter two) is a central aspect of educational practices. In an era of globalisation, the interconnections between global and local economies and culture also influence issues of diversity in the research (Noffke, 2009, p. 19).

Critical participatory action research in this study

I have chosen critical participatory action research for this study because of its political, democratic and collaborative orientation. The study is driven by a search for improvements of practice through an exploration of teaching interculturality with an emphasis on intersectionality, Othering and subtextuality. This theoretical lens employs a social critique of essentialism and culturalism (Risager & Dervin, 2015), and lays a foundation for educating for pluralistic understandings and for discourses of culture pedagogy. I use CPAR to look for changes in:

- teacher participant and student perceptions of interculturality
- teacher participant practices of, and student engagement in, interculturality

- re-interpretation of the knowledge dimension
- re-interpretation of the skills dimension

Hence, this study calls for a research methodology in which teacher participants explore local practices and discuss these practices with each other and with me as a researcher. Action research provides a methodology in which teacher participants collaborate in planning, observing and reflecting on their own practices together with a researcher(s) to enact change. Because of these methodological choices, the study relies on data that illustrates how teacher participants perceive and practice interculturality before, during and after two explorative interventions. Teacher participant data consists of interviews, conceptualisation seminars, reflections meetings, logbooks, teaching plans/slides and classroom observations. The study also analyses data that sheds light on student perceptions of interculturality and on how students engage in interculturality. Student participant data therefore consists of focus group interviews before and after the two explorative interventions, as well as illustrative examples of student products such as autobiographies, blogs, essays, and evaluations during the explorative interventions. The planning phase was inspired by Kemmis et al. (2014), and it was based on a spiral of self-reflective cycles of:

- planning a change
- acting and observing the process and consequences of the change
- reflecting on these processes and consequences, and then
- replanning
- acting and observing
- reflecting

The planning phase started in June 2013 with meetings with school principals and two potential teacher participants from each school selected by the principal. We discussed the participatory nature of the study, and teacher participants signed a contract (appendix. 1), which stated that they were willing to engage in an exploration of culture pedagogy in their English classes. The first teacher interviews were carried out in the autumn of 2013. On the basis of critical reflections on these interviews and on pre-intervention classroom observations, the first intervention was planned at a professional development seminar in January 2014. At the seminar, teacher participants were introduced to intercultural competence, interculturality and conceptualisations of Cultural Studies, critical intercultural communication and critical media literacy. The second intervention was planned at a professional development seminar in April, which was also based on observations of classroom practices from the first intervention, reflection meetings and participant teacher logbooks. These reflections were studied with methods from Cultural

Studies, critical intercultural communication and critical media literacy conceptualisations. The planning of the study therefore follows the self-reflective cycles that are characteristic of action research.

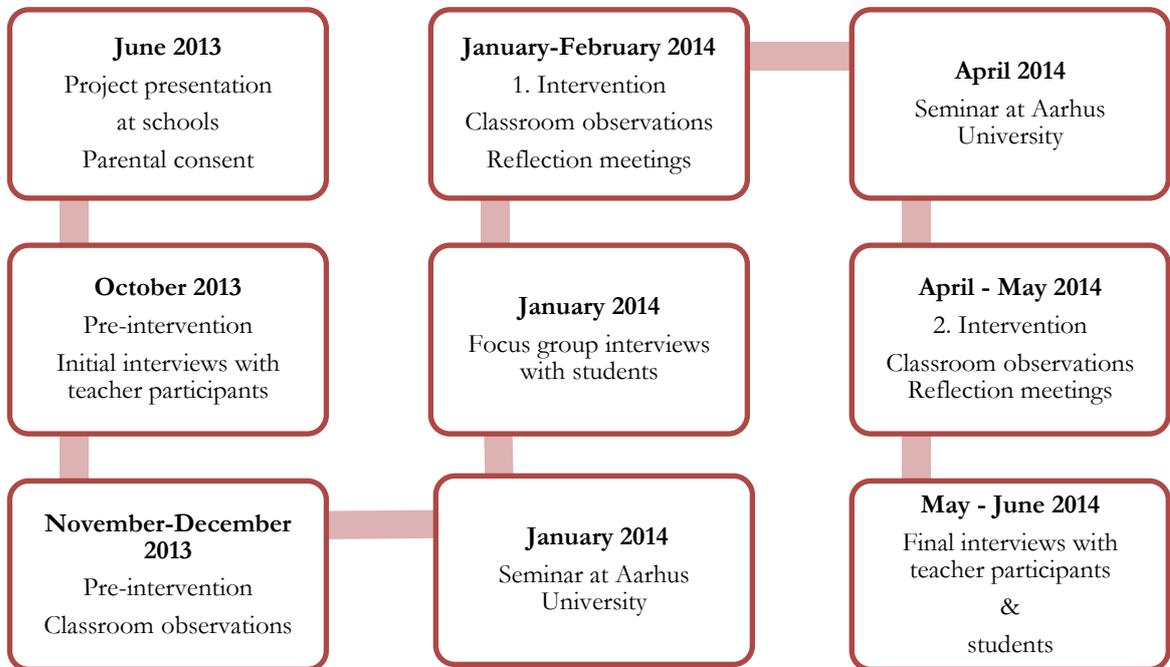


Figure 3. The CPAR design of this study.

The study is critical in two senses: firstly it questions the assumed power relation between me as a researcher and the teacher participants. My intention as a researcher is to collaborate with teacher participants about exploring and developing practice. This interaction, however, is driven by my interest, as a researcher, to change practice. The study is not an ideal action research project in which change is initiated by a teacher participant's desire for change. This calls into question the power relation between me (the researcher) and the teacher participants (the practitioners). I have to evoke an interest for teaching interculturality and ensure that teacher participants engage in the project. I found that this turned the traditional power hierarchy between researcher and subjects upside down (Given, 2008). An action research project requires a collaboration with teacher participants, which ensures the participants' desire for development and change of practice. The desire for change and participants' engagement in the project will always influence the findings. Ideally teachers become co-researchers in CPAR, but in this study, I found myself acting as a co-teacher working hard to get everyone involved in the explorative interventions. We established room for critical self-reflection during the action

research cycles, and teacher participants reflected individually on classroom practices in interviews and logbooks, and collectively at professional development seminars, reflection meetings and coffee breaks, where they evaluated the daily classroom observations. Secondly, the study's emphasis on intersectionality, othering and subtextuality is in itself critical.

The study is participatory, because the teacher participants contributed with their profound knowledge and experience when we collaborated on the design of two explorative interventions. I contributed with literature and conceptualisations of intercultural competence and interculturality. Teacher participants generated new teaching practices, which contributed to the construction of theory in the project; a combination of Cultural Studies (intersectionality), critical intercultural communication (Othering) and critical media literacy (subtextuality). The construction of theory is based on classroom observations, collective reflection and on my subsequent analysis of the empirical data.

The study concerns individual and collective professional development of the teacher participants. The study provided teacher participants an opportunity to co-produce knowledge, try out new knowledge and to transform knowledge to practice. It allowed teacher participants to enact a process of change in which they formulated problem areas and objectives and developed their practice (Kildedal & Laursen, 2012).

The study involves local knowledge production of teacher participant perceptions and practices of interculturality and student perceptions and engagement in interculturality.

The study also involves generation of theoretical knowledge of a re-interpretation of the knowledge and skills dimensions of teaching interculturality.

Data collection

As outlined earlier in this chapter, the research involves collection of data that illustrates how teacher participants perceive and practice interculturality before, during and after two explorative interventions. Teacher participant data consists of interviews, conceptualisation seminars, reflections meetings, logbooks, teaching plans/slides and classroom observations. The study also involves collection of data that sheds light on students' perceptions of interculturality, and on how students engage in interculturality. Student participant data therefore consists of focus group interviews before and after the two explorative interventions, and of illustrative examples of student products, such as autobiographies, blogs, essays, and evaluations during the explorative interventions.

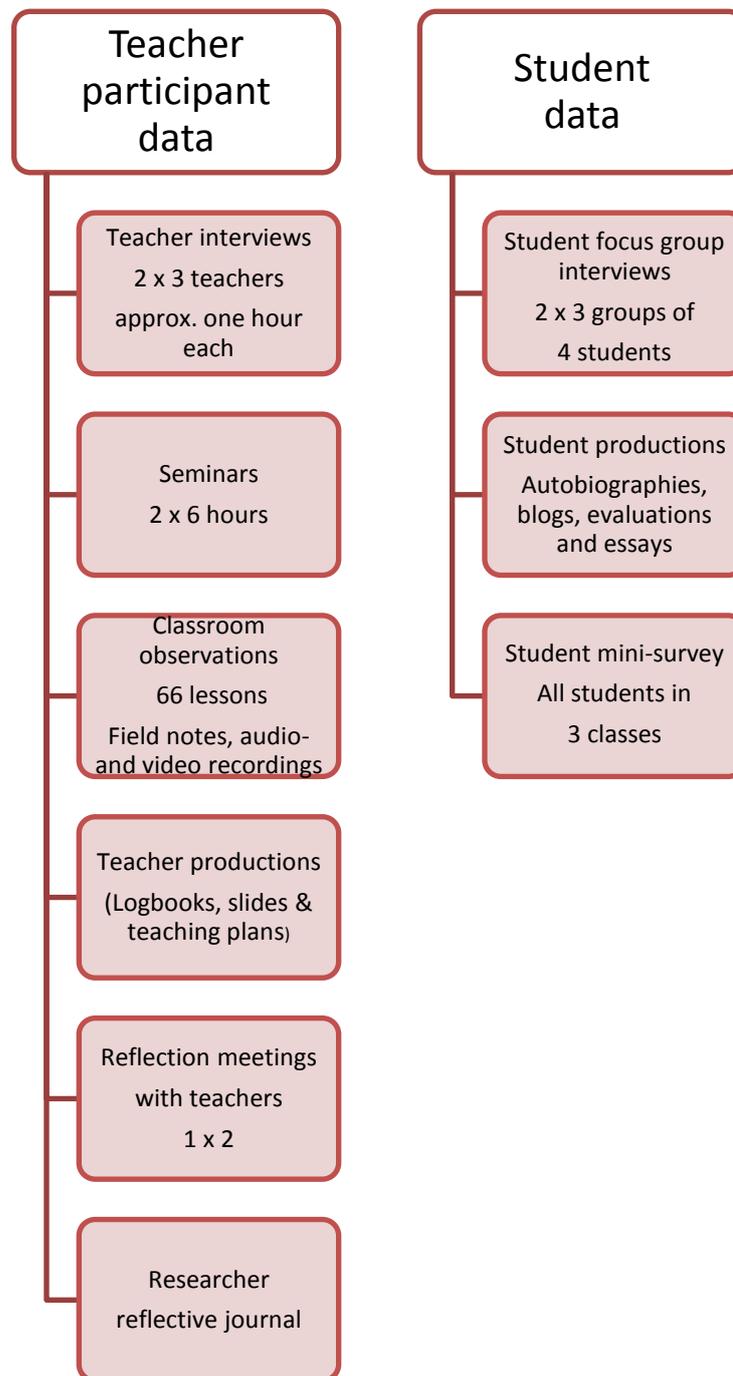


Figure 4. Teacher participant data and student data

Setting the scene

Schools

The selection criteria for the choice of schools included the schools' international profiles and proactive role in the development of English language education. Both schools have been involved with Comenius-projects, the European Studies Programme, intercultural competence- and citizenship education prior to this study. Secondly, the schools were selected on the basis of knowledge that I gained as international coordinator at Metropolitan University College. For a number of years, I had collaborated with the schools in connection with Erasmus students' teaching placements. I collaborated with the North School while I was at Metropolitan University College from 2009-2011, when we did a Comenius Regio project on innovative language pedagogies in a partnership with schools in the UK. I knew the principals of the two Danish schools well, and they showed an interest in the project, so access to those schools was not a problem. Both schools are located in the greater Copenhagen area; one west of Copenhagen and one north of Copenhagen. The tables below illustrate that the choice of these schools ensured difference in the school setting and socio-economic backgrounds of the students. This is relevant for the validity and generalisability of the findings in this study. Year 8 students (14-15-year-olds) were chosen for the study, because at this level in lower secondary school, we find the oldest students who are not yet constrained by a compulsory oral exam and a possible written exam and therefore teachers are more willing to let the classes participate in a research project.

The West School⁵ has an international profile and a special focus on early English teaching. The municipality supports one more hour a week of English teaching for all classes than prescribed by the national curriculum. The school brands itself as "The local school with a global outlook". The school's website explicitly states that it is important for students to learn, understand and act in a global world, and the school emphasises the importance of students acquiring an increasingly global outlook. The school has 1400 students, a heterogeneous group of students with about 45 different nationalities⁶. The following table was found at the website of the Danish Ministry of Education.

⁵ Information about the schools stems from the schools' website.

⁶ This is from a world map in the school hall where students have made pictures of themselves and listed their nationalities as part of an international week programme.

School	School year 2014/2015			School year 2013/2014			School year 2012/2013		
	Average grades	Socio-economic reference	Difference	Average grades	Socio-Economic reference	Difference	Average grades	Socio-economic reference	Difference
West School	5,8	5,8	0,0	5,9	5,5	0,4	4,2	5,2	-1,0*
Local School	6,3	6,5	-0,2	6,3	6,1	0,2	5,3	6,3	-1,0*
Local School	6,9	6,5	0,4	5,8	5,8	0,0	6,6	6,2	0,4

Source:https://www.uddannelsesstatistik.dk/layouts/15/ReportServer/RSViewerPage.aspx?rv:RelativeReportUrl=/Rapporter/54_Hovedrapport.rdl. Retrieved 4 February 2016 (my translation)

Table 1. School performance measured by student grades correlated with the socio-economic score.

Table 1 illustrates the average grades students achieved in compulsory exam subjects such as Danish, Math, English and Physics at the West School and two neighbouring schools in the municipality. The students in this project belong to the 2014/2015 statistics, which comprise an average of nine classes. Socio-economic reference refers to how students in the whole country with the same background as the school's students have performed at the same exams. The average grade for the country in general is 7⁷.

The North School emphasises social skills as well as subject-based skills, school traditions (Christmas, morning song et al.), and values the history of the school as part of the local community. The educational strategy of the local municipality is to “give individuals the best opportunities for development”⁸. Diversity is praised, and is expressed through participation, strong relationships and strong parental engagement in the school. The municipality also supports an extra hour a week devoted to English lessons for the oldest students. The school has 800 students, representing a homogeneous group of predominantly Danish students. Table 2 below illustrates the average grades that students at the North School and two neighbouring schools achieved in compulsory exam subjects such as Danish, Math, English and Physics. The students in this project belong to the 2014/2015 statistics, which comprise an average of four classes.

⁷<https://www.uvm.dk/Service/Statistik/Statistik-om-folkeskolen-og-frie-skoler/Statistik-om-elever-i-folkeskolen-og-frie-skoler/Karakterer-i-grundskolen>. Retrieved 6 February 2016.
⁸<http://eng.uvm.dk/Education/General/7-point-grading-scale>

⁸ This information stems from a presentation that the municipality's pedagogical consultant gave for a group of Master of Lifelong Learning-students. (30 April, 2015)

	School year 2014/2015			School year 2013/2014			School year 2012/2013		
School	Average grades	Socio-economic reference	Difference	Average grades	Socio-economic reference	Difference	Average grades	Socio-economic reference	Difference
North School	8,5	8,4	0,1	7,8	8,0	-0,2	8,8	8,3	0,5
Local School	8,7	8,5	0,2	8,0	8,0	0,0	8,1	8,3	-0,2
Local School	8,0	8,3	-0,3	8,0	7,9	0,1	7,7	7,9	-0,2

Source: https://www.uddannelsesstatistik.dk/layouts/15/ReportServer/RSViewerPage.aspx?rv:RelativeReportUrl=/Rapporter/54_Hovedrapport.rdl. Retrieved 4 February 2016 (my translation)

Table 2. School performance measured by student grades correlated with the socio-economic score.

We see a significant difference in the average exam grades: from 8,5 in the North School to 5,8 in the West School. The North School is a very successful school compared to the national average (7), and, in comparison, the West School is less successful. Table 3 shows that a significant difference in grades between children of Danish origin and those of immigrant children. However, it is remarkable that the difference for the oral exam in English for students of Danish origin and students with immigrant background is close to insignificant: 7,8 for students of Danish origin, and 7,1 and 7,2 for children of immigrants. The numbers show that English is almost equally difficult for Danish and immigrant children to master, and that neither group is particularly privileged in tests in this subject. This is relevant for the students' point of departure in their English classes.

		Average grades (7-point grading scale)			
		Danish origin	Immigrant children	Immigrants	Unkown
Danish	Reading	6,5	4,7	4,4	5,3
	Oral	7,9	6,8	6,5	7,0
	Ortography	7,3	6,0	5,1	4,8
	Written	6,6	5,4	4,8	5,2
English	Oral	7,8	7,1	7,2	7,7
Physics/Chemistry	Oral	6,9	5,6	5,5	6,9
Math	Problem solving	7,1	5,3	5,4	6,0
	Calculation skills	7,3	5,7	5,7	6,2

Source: <http://statweb.uni-c.dk/databanken/uvmDataWeb/ShowReport.aspx?report=KGS-gns-fag-herkomst>. Retrieved 6 February 2016 (translation & yellow emphasis mine).

Table 3. Average grades in obligatory exam subjects after year 9, divided by subjects, subject discipline and heritage 2014/15. (Karaktergennemsnit i bundne prøvafag 9. kl. (FP9) fordelt på fag, fagdisciplin og herkomst, 2014/15).

Teacher participant data

Presentation of teacher participants

The selection procedure and criteria for choice of teacher participants were:

- I contacted the school principals, informed them about the project, and asked if they would be interested in participating.
- School principals asked those of their English teachers who were to teach year 8 students in the school year 2013-2014 if they would be interested in participating in the study.
- Teachers had to be experienced English teachers (app. 10 years).
- Teachers had to be willing to explore the cultural dimension of their English teaching.
- Teachers were informed about the participatory nature of the project, and were asked to sign a collaboration contract (appendix 1).
- The teachers decided whether to participate in the study or not.
- The teachers were each paid 50 hours for their participation.
- A distribution of both male and female teachers was aimed for.
- Insofar as possible, the teachers were selected to represent different age groups.

I was interested in experienced teachers, who would share their perceptions and experiences of culture pedagogy with me, and who would be open to engage in the explorative interventions. The only criterion that was not fulfilled was that of gender balance.

In Denmark, English teachers are rarely native speakers of English, but usually Danish native speakers or immigrants with different language backgrounds. I did not consider the origin of the English teachers as a criterion for participation. The teacher participants are anonymous and the names below are created by me.

Katja (class 1)

Katja graduated as a teacher in 2002, and has worked at the West School as a teacher since, except for a period of two years, where she studied to become an NLP-practitioner

and a master of NLP⁹. At the beginning of the study, she had 9 years of experience as a teacher of English and Danish in the Danish Folkeskole (primary and lower secondary public whole school). That year marked her first year teaching English to year 8, as until then she had only taught younger classes. At the time of this study, Katja taught class 1 in English and Danish (appendix 2).

Marianne (class 2)

Marianne graduated as a teacher in 1995, and has worked at the West School since 1996. At the time of the study, she had 18 years of experience as a teacher of English and Danish. In her youth, she lived one year in South Africa. She has plenty of experience taking students to the oral general certificate exam in English after year 9. Marianne reported during the pre-intervention interview that her collaboration with the English team at the school was good, and that they work well together and share ideas for their teaching. At the time of this study, Marianne taught class 2 in English (appendix 3).

Inge (class 3)

Inge graduated as a teacher in Danish and physical education in 1978. In 1994, after 10 years in the United States with her American husband, she graduated as an English teacher as well. She had 19 years of experience as a teacher of English at the North School at the time of this study. She usually plans her lessons in collaboration with a colleague, who was originally involved in this project, but unfortunately had to leave. At the time of the project, Inge taught three year 8 classes out of four at the school. Inge has taken a number of classes to the general certificate exam. Inge teaches class 3 in English only (appendix 4).

Teacher participant interviews and reflection meetings

The interviews with teacher participants are semi-structured (Kvale & Brinkmann, 2009), which means that the interviews included both structured and unstructured elements. Due to the exploratory nature of the study, semi-structured interviews are useful to gain understandings of teacher perceptions and to inform the direction of the research and help to shape the research questions (Gibson & Hua, 2016). I needed to ask the teachers the same questions to allow for comparison, but I also wanted to allow teachers to freely express their own views and perspectives, to help me obtain an unfiltered understanding of their field and practice. I was inspired by the work of Byram and Risager (1999), who examined teachers' understanding of the concepts 'culture' and 'cultural awareness' via questionnaires distributed among teachers in the UK and Denmark. I also draw on Guilherme (2002), who investigated why and how teachers of foreign languages/cultures approach culture critically, how they define critical cultural awareness, and what

⁹ Neuro-linguistic programming

development models would help them improve practice, and on Sercu et al. (2005), who explored the cultural dimension in foreign language teaching and intercultural communicative competence. The questions for the semi-structured interviews revolve around the following themes:

- Perceptions of interculturality; content, purpose and practice.
- The knowledge dimension: content, learning objectives and selection criteria for text and media.
- Skills dimension: Pedagogy and critical literacy (appendix 5).

The teacher participants were interviewed individually in a comfortable study room with a sofa, coffee and sweets. Each interview lasted for about an hour. The interviews were transcribed by two research assistants. The transcripts revealed certain issues of researcher perspectives and power, as my role in the interviews tended to be more educational than I had anticipated. During the interviews, I realised that I had to inform the teachers about the issues I wanted their opinion on. This way, my contextualisation of the questions guided the interviews.

In accordance with the action research methodology, I wanted to gather data about the process of teacher participant development, and so I decided to arrange a reflection meeting at each of the schools (appendices 6 & 7). The reflection meetings took place on a school day during the first intervention. The meetings were held in the same comfortable study room as the interviews, and also lasted for about an hour. At the West School, Katja and Marianne engaged in the reflection work together. Inge, being on her own at the North School, shared her reflections with me. For comparative reasons, the meetings were semi-structured, but the purpose of the meetings was to create a *communicative space* (Kemmis & McTaggart, 2007) for teacher participants and myself as researcher. The themes were:

- From solid to liquid/dynamic view of culture/Cultural Studies/autobiographies.
- Learning objectives and selection criteria for text and media.
- Scaffolding/critical literacy/posing critical questions.

The reflection meetings were transcribed, as the data illuminates teacher participants' reflections about making change while in the process of making change. Thus, the reflection meetings support the study of change and the challenges with the transformation of new ideas into classroom practice. Teacher participant interviews and reflection meetings were held in Danish. All translations of excerpts from teacher interviews and reflections meetings in the analyses were done by me.

	West School Katja	West School Marianne	North School Inge
Pre-intervention interview	24 October 2014	24 October 2013	25 October 2013
Reflection meeting between interventions	21 January	21 January	27 February
Post- intervention interviews	12 June 2014	12 June	16 June 2014

Figure 5. Plan for teacher interviews and reflection meetings

Professional development seminars – narrative accounts

The professional development seminars function as *communicative action* and *public spheres* inspired by Jürgen Habermas (1986, 1997 in Kemmis et al., 2014, p. 34). In an action research context, communicative action is defined by a genuine, open and respectful dialogue and a space where participants strive for agreement about ideas and language use to ensure mutual understanding. When teacher participants agreed to participate in the professional development seminars at Aarhus Universitet in Copenhagen, they agreed to enter a particular ‘communicative space’. Another central aspect of CPAR is that the study must be considered legitimate and valid by participants themselves. Teacher participants must feel free to decide individually:

- (a) what is comprehensible to them
- (b) what they believe to be true (i.e. accurate)
- (c) what they believe to be sincerely stated (authentic; not deceptive)
- (d) what is morally right and appropriate under participants’ current circumstances

(Kemmis et al., 2014, p. 35).

At the seminars, the participating teachers and I collaboratively framed the two explorative interventions. The interventions were based on a shared conceptualisation of interculturality, Cultural Studies, critical intercultural communication and critical media literacy. Teachers were presented with conceptualisations of Cultural Studies, critical intercultural communication and critical media literacy. We discussed learning objectives, selection criteria for text and media and what cultural phenomena to explore in the interventions. Chapters 5 and 6 include narratives of the dialogue between me and the participating teachers as we plan the intervention. Part of the research paradigm in action

research is a narrative account of what happened, which (ideally) is shared by participants to check the fairness, relevance and accuracy of the account (Kemmis et al., 2014, p. 107). The point is, as outlined above, that the development seminars were intended as a *communicative space* for sharing of ideas, and that the teacher participants would make their own decisions on how to explore the overall framework of the interventions on the basis of these seminars. The narrative accounts therefore support an understanding of the research process and transparency.

Teacher logbooks

The teacher participants and I agreed on logbook writing to support self-reflection during and after the explorative interventions. In an action research terminology, logbook notes are considered the entry-ticket to the research group (Kemmis et al., 2014, p. 178). The logbooks were used for each teacher's own reflection, and for collective discussions at the professional development seminars. To ease comparison, the themes in the logbook correlated with the themes in the interviews; learning objectives, selection criteria for text and media, conceptualisations of interculturality, Cultural Studies, critical intercultural communication and critical media literacy, and critical literacy skills. The teacher participants did not use the logbooks systematically, and some of the logbooks were teacher reflections in the shape of a coherent narrative of the teacher's own choices. Appendices 8-10 are examples of teacher logbooks.

Teaching plans and slides

The individual teaching plans and slides illustrate teacher participants' interpretations of interculturality and change. Chapters 4, 5, and 6 include teaching plans and slides as part of the analysis of the pre-intervention and the interventions.

Presentation of classes

As mentioned above, year 8 classes were selected for this study. Katja and Marianne only had one year 8 class each, while Inge had three year 8 classes to choose from. Inge chose a class that correlated with the time schedule of her colleague's class so that they could see each other's classes. This was a practical criterion, which supported the initial collaboration of the teachers at the North School. Marianne hesitated about her class, because she feared they would not be mature enough to participate in such a project. We agreed that it would improve the validity of the study to include different types of classes and a range of different types of students. The teachers were given a letter requesting parental consent (appendix 11) that they were asked to give to the students and their parents. Almost all the students returned the letter with parental consent. A group of five boys in Marianne's class did not want to be filmed, so I had to be careful with the use of

the camera in this class. The students were open about it and they would seat themselves out of view of the camera. Unfortunately, this did have an impact on their participation in the classroom dialogue. They refused to participate actively in the class, and looked on passively for most of the teaching that was video-recorded.

To obtain a general idea about the students' backgrounds and their social media habits, I asked the students to answer a number of factual questions about themselves and their habits. This happened during the second intervention. Appendix 12 shows the full list of questions.

Class 1 (Katja):

There are 23 students in class1, (9 girls and 14 boys) and 14 students responded to the questions. All students except two were born in Denmark. The students' parents come from Afghanistan, Denmark, Gambia, Ghana, Irak, Iran, Lebanon, Pakistan, Palestine and Thailand. The students were asked what languages they speak, and whether they spoke English outside of school? One student responded as follows:

Danish: Most of the time

English: When I game

Urdu: With my mom and my family

Punjabi: With my dad for fun

Apart from Urdu and Punjabi, the students reported that they speak Danish, English, Twi, Kurdish, Turkish, Arabic and Thai. All the students reported that they use social media (Facebook, Twitter, Instagram, Snapchat et al.) every day. One student spent three hours a day on social media, while others spent between 15 minutes and an hour and a half. They stated that they use social media to communicate with friends. The students primarily travel to their parents' countries of origin.

Class 2 (Marianne):

Marianne's class did not answer the questionnaire.

The class has 20 students (13 girls and 7 boys), five of whom are ethnically Danish.

Class 3 (Inge):

There are 21 students in class 3 (11 girls and 10 boys), and 15 students responded to the questions. All the students were born in Denmark to Danish parents. One student is Danish/Norwegian and one is Danish/Cypriot. The students wrote that they speak Danish, English, Swedish, Norwegian, French, German and Spanish. One student speaks English with the family's au-pair. The students stated that they travel eight times a year, to

different places such as Sweden, Norway, France, Spain, Thailand, Canada and the U.S. They all wrote that they use social media between one and three hours every day.

When the three classes were asked to write a blog about a global celebrity as part of the second intervention, the students' frame of reference turned out to be almost identical, despite the differences in language use and travel patterns.

Classroom observations

In the pre-intervention phase, I audio-recorded and observed a total of 18 lessons; six in each class in the course of three weeks. The students had four English classes a week, so I observed half their classes in the three weeks. I asked the teacher participants to teach their own choice of culture pedagogy for three weeks. These teaching periods are described and analysed in chapter 4. In the first and second intervention, I video-recorded and observed eight lessons in each class – I participated in all the lessons during the two interventions. I placed the camera in the corner of the classroom pointed at the teacher, and so the students were filmed from the back or the side. I observed and video-recorded a total of 48 lessons during the interventions. Figure 6 is a table of the classroom observation schedule. The teaching was by and large conducted in English. Code switching between Danish and English did take place.

	Class 1 West School	Class 2 West School	Class 3 North School
Pre-intervention Weeks 45,46 & 47 2013	Great Britain The British Isles	British culture - Stereotypes	
Weeks 48,48 & 49 2014			Global Connections
First intervention Weeks 5 & 6 2014	Identity, Lifestyle and Subcultures	Identity, Lifestyle and Subcultures	
Weeks 9 & 10 2014			Identity, Lifestyle and Subcultures
Second intervention Weeks 18 & 19 2014	Audience, Performance & Celebrity	Audience, Performance & Celebrity	
Weeks 20 & 21 2014			Audience, Performance & Celebrity

Figure 6. Classroom observation schedule and culture pedagogy themes.

Field notes – researcher journal

A researcher journal is useful to keep a record of the progress of the study, and of my reflections and observations over time (Kemmis et al., 2014). I kept two sets of journals; one that I wrote as I observed teaching. I took notes on a) what actually happened in time intervals, b) classroom management/scaffolding, c) selection criteria for texts and tasks, and d) critical questions; constructing meaning, deconstructing meaning and reconstructing meaning. The themes correlate with the themes from the teacher participant interviews:

- Perceptions of interculturality; content, purpose and practice.
- The knowledge dimension: content, learning objectives and selection criteria for text and media.
- Skills dimension: Pedagogy and critical literacy.

The second journal was a physical notebook I used for daily reflective writing. I wrote observations and reflections on the development of the project, typically after coffee breaks and end route to my office. Both journals have been of vital importance for my analysis of data, because the journals helped me remember critical incidents (Spencer-Oatey & Harsch, 2016) and sequences of change.

Student data

Student focus group interviews

I chose focus group interviews (Halkier, 2009) to capture different points of view, and to find out how students experienced and discussed the cultural dimension in their teaching. One particular strength of focus groups interviews is the combination of group interaction and a researcher-defined theme and the opportunity to get information about tacit knowledge (Halkier, 2009), knowledge that the students take for granted and therefore do not talk about. I was interested in differences in points of view, interactions within the group and changes of opinions during the discussion (Gibson & Hua, 2016). The students in the focus groups negotiated how they understood the cultural dimension, and this indicated various patterns and norms of student perceptions and practices. Thus, the students' perspectives shed light on possible blind spots in my own observations. It is challenging to carry out a focus group interview, because the facilitator must both record and observe the proceedings and facilitate the process. During the interviews, I realised that 15-year-olds require more scaffolding and explanation than I had anticipated. The transcripts therefore include long passages where I explain the questions to the students.

This introduces an inherent risk that I influenced the students' responses, and it does raise questions of interviewer perspectives and power (Gibson & Hua, 2016).

The interviews address the same themes used for the teacher participant interviews (appendix 13).

- Perceptions of interculturality; content, purpose and practice.
- The knowledge dimension: content, learning objectives and selection criteria for text and media.
- Skills dimension: Pedagogy and critical literacy.

The selection criteria for choice of students in focus group interviews were;

- Gender (two girls and two boys)
- English skills level (difference)

The teacher participants were asked to find students for the focus group interviews based on the criteria above. There is no intentional correlation between the students selected for the interviews, and the students who appear in the classroom excerpts or in examples of student products. The student focus group interviews took place in Danish during an English lesson. They lasted for about 30 minutes each. The students and I met in a separate classroom, and the students had something to drink and some sweets.

	West School Class 1	West School Class 2	North School Class 3
Pre-intervention interview	21 January 2014	21 January 2014	16 January 2014
Post-intervention interview	20 May 2014	20 May 2014	23 May 2014

Figure 7. Overview of focus group interviews with students.

Student productions

Student productions, such as notes in Autobiographies of Intercultural Encounters (see chapter two), comments to pictures, blogs, essays and evaluations are not used systematically in this study. The student productions are a result of teaching interculturality, and therefore they are used as illustrative examples of intercultural reflection work.

Students are referred to as S throughout the analysis of data, because this study is not about the individual student, but about the interaction between teacher and students in the three classrooms, and about how a group of students respond to the explorative interventions.

Researcher position

I have had a dual task in this project: On the one hand, I have planned and managed the project in collaboration with the teacher participants, and on the other, I collected and analysed data, and produced and disseminated new knowledge. Together with the teacher participants in this project, I analysed classroom interaction and framed the interventions. At the same time, I have given feedback on teacher participants' learning processes. We evaluated the learning process together, but my role as a researcher was and is to develop new knowledge – and preferably transferable knowledge. Figure 8 below illustrates three levels of engagement: basic, meta and end level. The basic level is to co-produce new knowledge and to try out new knowledge, to formulate problem areas and to collect and analyse data. The meta-level concerns a discussion of how to bring about learning processes, analysing classroom observations and to give feedback to the teacher participants. The end level comprises a spiral process of reflection and practice, an evaluation of results and the collaboration between researcher and field, and finally the end level is about developing local knowledge and if possible generalisable knowledge.

Level of engagement	Teacher participants' role: To develop practice	Teacher participants' & researchers' role: Collaborate, plan and manage development	Researcher's role: Manage research process
Basis level	Produce data Co-produce new knowledge Try out new knowledge Transform knowledge to practice	Formulate problem areas and objectives Study learning processes Manage the process Solve disagreements and conflicts Support the process	Collect data Analyse data Produce new knowledge Support transformation of knowledge
This study	Two explorative interventions	Initial participant interviews, seminars, reflection meetings and logbooks	
Meta level	Discuss relevant ways of bringing about learning processes	Analyse the classroom as a learning unit Make learning strategies	Give feedback on the teacher participants' learning processes
This study	Seminars, reflection meetings and logbooks	Seminars, reflection meetings and logbooks	Seminars, reflection meetings and logbooks
End level	Develop practice and take it further Iterative process of reflection and practice	Evaluate results, end the collaboration between researcher and field	Develop local knowledge and if possible generalizable knowledge
This study	Teacher participants continue to explore the teaching of interculturality in new classes after the project finished	Final interview with teacher participants	Developing a combination of Cultural Studies, critical intercultural communication and critical media literacy

Figure 8. This study's collaboration between researcher and field. Inspired by Kildedal & Laursen (2012, p. 86)

I found that the action research methodology demanded a fundamental sociability (Brydon-Miller et al., 2003) and relational competences that I had anticipated, but I did not realise how much it demanded of me on a personal level in terms of engagement and

interests in teacher participants, student participants and schools. As Brydon et al. describes it.

We never leave our corporeality; we are engaged in ongoing cycles of reflection and action in which our bodies and ourselves and those of our collaborators are not only present to us but essential to the very process of understanding messes. Pain, joy, fear, bravery, love, rage – all are present in our action research lives (Brydon-Miller et al., 2003, p. 22).

One example of this sociability from my own journal:

The teachers were interviewed individually in October 2013. On 5 December 2013, I held a planning meeting with the teachers at the West School. This meeting was intended as an opportunity to manage expectations and for me as a researcher to find out how we could plan the first seminar at the university in the beginning of January. There was a heavy storm that day, and the students and teachers were sent home. We decided to meet anyway. The atmosphere was inviting and open (cakes and Christmas chocolates & coffee), but the more I talked about the project on the basis of my preliminary model of the project, the more Katja in particular opposed to the whole project, saying things like, “*This is like being back at college, you have to think it all through yourself, make plans and objectives. I can’t be bothered to do this anymore*”¹⁰. Marianne was reluctant too, and said that it had been really difficult for her to make a plan for the pre-intervention, because this is not something that she usually does. Katja pointed out that she had already worked with stereotypes and intercultural competence in the pre-intervention and could not see why the students should do it again. At this point, the frustration and resistance were growing and the storm was literally getting worse, and I realised that the teachers might not be interested in the project, and that our expectations were too different. I tried to ask the teachers what they expected and they said that they thought I was going to instruct them and tell them what to do. This led to a long discussion about what a participatory action research project is and that ownership to what is going on in the teachers’ classrooms is central.

Figure 9. Researcher journal 5 December 2013.

It turned out to be the meeting with most resistance and uncertainty about the project. The process of creating a *communicative space* demanded social and professional skills that I

¹⁰ This quote is from my field notes taken during and after the meeting on the fifth of December 2013

had not anticipated and that I developed through the course of the fieldwork. The teachers asked for better facilitation, and I had to work on this by posing clarifying questions (Caro-Bruce, Klehr, Zeichner, & Sierra-Piedrahita, 2009) and even adopt the role of co-teacher for a brief interlude.

After the initial teacher participant interviews, one teacher from the North School unfortunately had to leave the project. This presented me with a choice to find another teacher who could step in, or to simply experiment with the teaching myself. I decided to teach the first intervention in this class. The principal and the students agreed with my decision. Thus, I took on the role of an English teacher in year 8 and collaborated with my (albeit temporary) colleague at the North School. My lessons were video-recorded by Inge, and we had many discussions about how to bring about change. This teaching period served as a unique opportunity for me to learn the realities of teaching this age group. Data from this teaching period is not incorporated in this study, but the teaching experience had an important impact on my position as a researcher in the project. The teachers expressed respect for, and interest in, how I had experienced their work. For a while, we were a group of teachers researching together, and the teaching experience qualified me to structure and plan the professional development seminar leading up to the second intervention. The teaching experience also gave me a better understanding of the teacher participants' dispositions.

Another central element of researching interculturality is how researchers construct representations of interculturality (Risager & Dervin, 2015). One pitfall is found in essentialist discourses about schools, teachers, students and the content in text and media used in class. According to Dervin, “a lot of research and practice on interculturality has contributed to the building up of stereotypes and prejudice against certain groups, bereaving them of opportunities to be treated in a fair way” (Dervin, 2016, p. 136). Using labels such as for example *North School vs West School*, *Danish vs multi-cultural students* may create categories and hierarchies that ‘pigeonhole’ and ‘Other’ participant schools, teachers and students. As a researcher of interculturality, I strive to be aware of these pitfalls.

Framework for data analysis and discussion

Critical incident methodology (Arthur, 2001; Spencer-Oatey & Harsch, 2016) inspired my analysis of data, because it correlates with this study's action research methodology and the emphasis on exploration, development, reflection and interpretation. A critical incident is defined by Spencer-Oatey and Harsch as

A critical incident is an event or episode that is significant in some way, such as its impact on people's emotional reactions or on subsequent unfolding of events. It can also refer to an event that is perceived as puzzling or surprising by a participant (Spencer-Oatey & Harsch, 2016, p. 236).

In this study, 'critical incidents' refer to perceptions and practices that provide data on development of teacher- and student reflection and on classroom exploration of change. I use a thematic analysis to organise and discuss research findings. For this study, I explore critical incidents in two sets of data. First, I explore critical incidents in the analysis of teachers' and students' perceptions of interculturality in interviews. I look for perceptions of content, purpose and practice. I also look for perceptions of knowledge; learning objectives, selection criteria for text and media used in class. Secondly, I explore classroom observations, teacher logbooks and student writings to look for critical incidents that illustrate how teachers practice interculturality; develop pluralistic discourses, demonstrate criticality, incorporate knowledge of intersectionality and othering as well as what skills they use to scaffold their teaching. Finally, I look at critical incidents of how students engage in interculturality in classroom observations and student writings. In doing so, I answer the research questions:

- How do teacher participants perceive and practice the teaching of interculturality before, during and after the explorative interventions?
- How do students perceive and engage in interculturality before, during and after the explorative interventions?

In the following, I shall describe in detail how I have analysed and discussed the empirical data in this study.

First, I analysed teachers' and students' perceptions of interculturality on the basis of initial interviews. Since the conceptualisation of interculturality is new to teachers and students, the interviews revolve around perceptions of culture pedagogy. The themes are:

- A) Content, purpose and practice.
- B) Knowledge and content with emphasis on learning objectives, selection criteria for text and media, textbooks and activities.

I aim to determine whether a development has taken place from pre-intervention to post-intervention. Teacher participants and students have therefore been asked similar questions in the final interviews.

Secondly, I have analysed excerpts from classroom observations prior to the interventions. I used my field notes with preliminary transcripts of the lessons to navigate in the data. The excerpts were drawn from one exemplary sequence of culture teaching from each class A) *Working with Great Britain –The British Isles* B) *Exploring British Culture – Stereotypes* and C) *Global Connections*.

Thirdly, I analysed how teacher participants explore interculturality at the professional development seminars. This section is told as a narrative with teacher participants and myself. I analysed how the knowledge dimension was taught and discussed. I also analysed how the skills dimension was taught, and how the teachers used these new competences to plan the interventions. The planning of the interventions was inspired by the intercultural learning cycle; noticing, comparing, reflecting and interacting (Liddicoat & Scarino, 2013). For this study, however, interacting was replaced with producing. I have included excerpts of classroom observation from each of the elements in the intercultural learning cycle from both interventions, because the learning cycle was used to scaffold the development of pluralistic discourses.

Fourthly, I have analysed classroom observations of the explorative interventions. My field notes with preliminary transcripts of the lessons allowed me to navigate the data. I identified critical incidents, and related excerpts to teacher logbooks and examples of student writings that indicate intercultural practices and engagement. To do this, I looked for examples of pluralistic discourses and critical reflection about intersectionality, Othering and subtextuality. Throughout this process, knowledge potentials and interpretative possibilities have been explored and discussed.

DATA	RESEARCH QUESTIONS	CRITICAL INCIDENTS THEMES
Interviews Teachers & students	RQ 1 & 2 Perception of interculturality	Content, purpose and practice Knowledge: learning objectives selection criteria textbooks and activities
Classroom observations Teacher logbooks Student writings blogs, Autobiography of Intercultural Encounters (AIE), evaluations & essays	RQ 1 & 2 Teachers practicing interculturality Students engaging in interculturality	Developing and engaging in pluralistic discourses Critical reflection of Knowledge: Intersectionality Othering Skills: Subtextuality

	DISCUSSION
Material form professional development seminars and reflection meetings Researcher journal	Re-interpretation of knowledge and skills dimensions Knowledge potentials & interpretative possibilities of Cultural Studies Critical Intercultural Communication Critical Media Literacy Developing and engaging in pluralistic discourses Empowerment

Figure 10. Framework of data analysis and discussion.

The research findings in interviews, classroom observations and professional development seminars, logbooks, reflection meetings and student writings point at the potentials of a re-interpretation of the knowledge and skills dimensions. The findings also present knowledge potentials and interpretative possibilities of a theoretical foundation in Cultural Studies, critical intercultural communication and critical media literacy. Finally, the empirical findings lead to a discussion of whether such a theoretical combination supports the development of pluralistic discourses, empowerment and the students' capabilities of reading the world critically.

Multilingual research – mediating between Danish and English

I have decided to write the thesis in English to make my findings available for an international audience. Since the field of study is English language teaching, the classroom observations and excerpts from the study are, for the most part, in English. However, code-switching between Danish and English does occur, as the teachers and students mediate between Danish and English. I am aware that I have to mediate between Danish and English, particularly in the interpretation and analysis of interview data. Two research assistants from Aarhus University transcribed this study's six teacher participant interviews and six student focus group interviews, which were conducted in Danish. I have looked for critical incidents in the Danish transcripts, but written the final analysis in English. The restrictions of a doctoral thesis precludes me from including all of the illustrative textbook material and teaching material from the explorative interventions in order to include the excerpts in English. I decided to present excerpts from interviews, logbook comments and reflection meetings in English, and have put the Danish transcripts in the appendices. Multilingual research is itself a developing field of research, and it exposes many relevant considerations in research in more than one language. Inspired by Holmes et al. (Holmes, Fay, Andrews, & Attia, 2013, 2016) and The Researching Multilingually Network Project¹¹. I have reflected on the dual role of translator and interpreter when I mediate between Danish and English. The research takes place in the context of a Danish school with specific cultural references, histories, humour, connotations and emotions, and I have to transform this into an academic English language, which gives rise to dilemmas in terms of translation and ethics.

Example of translation from Katja's logbook 12 March 2013:

Klassen er optaget af emnet, de oplever at deres eget stillads i forvejen er stort og de oplever en genkendelighed med emnet. Jeg tror dette skyldes at de selv bor i et meget flerkulturelt samfund. ALLE i klassen har nu en helt

¹¹ <http://researchingmultilingually.com/>

klar forståelse af hvad det er vi arbejder med. Emnet AIE er gået fra at have været temmelig abstrakt til at blive mere konkret. Jeg glæder mig i mit stille sind over at jeg startede op på emnet efter juleferien.

The class is absorbed in the topic, they find that their own scaffold is quite extensive already, and they are becoming familiar with the topic. I think this is partly because they live in a highly multicultural society. By now, EVERYBODY in the class has a clear understanding of what we are working with. The topic AIE has gone from being very abstract to something concrete. I'm very pleased I started on this topic after the Christmas holidays.

The excerpt here illustrates the challenge of conveying meaning and emotion. I have chosen to translate the Danish phrase “jeg glæder mig i mit stille sind” (I'm delighted in my secret mind) into “I'm very pleased”. The translation does not fully convey the thrill and triumph the teacher expresses in Danish. I also had to consider translating ethnically diverse Danish into ethnically diverse English. I have strived to be respectful of the expressions used in the Danish transcripts, but also considered an English speaking audience in my choices of translations.

Quality criteria

Ethics

Collaborative action research comprises ethical considerations and respect for those participating in the study. Codes of ethical conduct are made to safeguard the rights of the participants (Locke, Alcorn, & O'Neill, 2013). This study follows the Danish codes of conduct (*Danish Code of Conduct for Research Integrity*, 2014). However, action research calls for a number of principles that I find relevant for this study too. Locke et al. (2013, p. 113) list eight ethical principles that are relevant for a collaborative action research:

- Principle of inclusivity
- Principle of maximal participant recognition
- Principle of negotiation and consensus
- Principle of communicative freedom
- Principle of plain speaking
- Principle of right action
- Principle of critical self-reflexivity

- Affective principle

From the initial contact with schools, teachers and students, I ensured that participants were informed about the purpose of the research, and what their possible participation involved. I held an information meeting with principals and teachers in May 2013, and at this meeting, the teachers were presented with a collaboration contract that they could return later after they had had time to consider their role in the project (appendix 1). When the classes had been selected, a letter was sent to the relevant parents with information and a request for their written consent (appendix 11). On my first day in each of the classes, I introduced the study to the classes and explained the students' role in it. Five students in Marianne's class refused to be filmed, and so we made an agreement that I would film the class but avoid them. I also asked for parental consent to use one particular essay that a student wrote seven months after the explorative interventions. Katja contacted me, because she found the essay intriguing and relevant for the study. I decided to incorporate the essay in the analysis of student products. After the explorative interventions, I have maintained dialogue with the teacher participants, and we held a meeting in September 2015 where I presented the preliminary results. Thus, I have strived for inclusivity, participant recognition, negotiation and consensus.

In terms of communicative freedom – i.e. the participants' freedom to withdraw or renegotiate the grounds for their participation - I have attempted to respect teacher participants' critical questions and the nature of their participation. The example from the researcher journal entry about 5 December 2013 (see above) is an example of one such renegotiation. I have tried to communicate in a language that maximises teacher participants and students' understanding of the study, the principle of 'plain speaking'. Examples of this can be found in the semi-structured interviews with teachers and students: I tried to explain and contextualise the questions, because teacher participants, students and I had to develop a meta-language to address culture pedagogy and interculturality.

The principle of right action is a sensitive matter. Two of the teacher participants stated that they were reluctant to teach controversial themes such as Miley Cyrus' music video, because of their students' religiously founded beliefs and mores. We discussed this, and the teachers had to decide what would be the right thing to do in their respective classrooms. The organisation of the action research, I believe, gave room for the principle of critical self-reflexivity, i.e. transparency of points of views that researcher and participants bring to the research. These assumptions were negotiated throughout the action research project.

Finally, I have attempted to recognise the affective principle – that people involved in the project should have their feelings respected. I was aware that the explorative interventions were stressful for the teacher participants, because they had to reconceptualise their understandings of culture pedagogy, and, within a very short period of time, transform it into teaching that was video-recorded and constantly negotiated and reflected on. I also found this stressful and that it led to many questions, such as; “Did I express myself in the right way?” or “Is this too much for the teachers?”. It also gave rise to reflections on how honest the teachers were about the challenges they faced during the explorative interventions. I have had to consider to what extent teacher participants and students feel they are portrayed fairly (Herr & Anderson, 2005, p. 87). These points raise issues of justice, confidentiality and causing harm, e.g. by depriving participants of self-esteem or damaging their reputation (Kemmis et al., 2014, p. 159). As discussed earlier in this chapter, the power balance in a collaboration such as this challenges the roles of researcher and teacher. For a period of time, I held the role as co-teacher, which evened out the power balance.

Schools, teacher participants and students were ensured anonymity. Schools are referred to as ‘the West School’ and ‘the North School’, teachers’ names have been replaced with pseudonyms and students are referred to as student (S).

Ethics are particularly important, in intercultural research, because of the different value systems that are inherently at play (Woodin, 2016). Woodin refers to Ting-Toomey (1999), who argues that universal ethics have been dominated by Eurocentric perspectives based on Western cultural values. In this study, the popular culture themes taught in the explorative interventions do raise questions of Eurocentric and Western cultural values versus values of those of the students, who were brought up in homes with different values. In this study, teachers at the West School faced this challenge when they taught a critical discourse analysis of a Miley Cyrus music video. I have to be aware of this in my analysis of data. By doing both intercultural research as well as action research, I have committed myself to strive for dialogue, respect and reciprocity (Woodin, 2016, p. 117).

Knowledge generation and validity

In action research, as mentioned above, new knowledge is created in a combination of expert research knowledge and local knowledges. In relation to validity, Brydon-Miller says that

...action research meets criteria of validity testing more effectively than do most other forms of social research. Action research projects test knowledge in action and those who do the testing are the interested parties for whom a base result is a personal problem. Action research meets the

test of action, something generally not true of other forms of social research. (Brydon-Miller et al., 2003, p. 25)

This study's knowledge production of teacher and student perceptions and classroom observations generate local knowledge, both at the schools and among teacher participants and students. The study also generates theoretical knowledge of a re-interpretation of the knowledge dimension and skills dimensions based on a combination of Cultural Studies, critical intercultural communication and critical media literacy.

Transparency, transferability and transformation

Blichfeldt and Andersen (2006) discuss similarities and differences between action research and case studies. They conclude that to create a wider audience for action research there is a need for more emphasis on A) transparency of action research practices, B) declaring theoretical frameworks brought into action research, C) discussion of analytical generalisations and transferability of findings, and D) definitions of appropriate forms of accumulation of results from action research projects.

I have aimed for transparency in my description of the action research processes and purpose of the study, for example, I describe the interaction with teachers in narrative accounts of the dialogue between participating teachers and myself. In analyses of interviews and classroom observations, I refer to examples from my researcher journal and teacher logbooks. Critical incidents in interview excerpts and classroom dialogues have been selected and analysed so that interpretations can be related to the context of the excerpts. The four analytical chapters revolve around the same themes to ease comparison, and to facilitate an understanding of the development process. The discussion of the re-interpretation of the knowledge and skills dimension is related to the theoretical combination in Cultural Studies, critical intercultural communication and critical media literacy.

Providing sufficient descriptive data to make similarity judgements possible is one key element of transferability (Herr & Anderson, 2005). The data for the pre-intervention consists of 18 lessons, and the data for the two explorative interventions consists of 48 lessons. The analysis of data is based on critical incidents of change in teacher and student perceptions of interculturality, and on critical incidents of change, on classroom observations and student engagement in interculturality. The critical incidents are analysed with an emphasis on a re-interpretation of the knowledge- and skill dimensions of interculturality. In both the explorative interventions, the classroom observations revolved around the intercultural learning cycle: noticing – comparing- reflecting and producing (Liddicoat & Scarino, 2013), which is transferable to other studies and classrooms. The re-

interpretation of the knowledge dimension and skills dimension is an example of general knowledge generation, as this re-interpretation can serve as inspiration for other teachers and studies of teaching interculturality.

The question of transformation is dual; critical participatory action research is grounded in a transformative methodology with an emphasis on change of practice and empowerment of participants. However, there is also the question of transformation of research findings to a wider audience. The research findings of this study can be transformed to other contexts of teaching interculturality. The explorative interventions are organised in such a manner that they should evoke recognisability of classroom interaction, selection of teaching material and scaffolding as part of teaching interculturality, at least to researchers and teachers in the field of language learning.

Conclusion

I have chosen critical participatory action research (CPAR) for this study because of its democratic and collaborative orientation. The aim of the study is to explore the teaching of interculturality with emphasis on intersectionality, Othering and subtextuality. This theoretical lens employs a social critique of essentialism and culturalism, and suggests educating for pluralistic understandings and discourses of culture pedagogy. I use CPAR and critical incidents to look for change in teacher participant and student perceptions of interculturality. I also look for change in teacher participant practices and student engagement in interculturality. As a result of these methodological choices, the data illustrates how teacher participants perceive and practice interculturality before, during and after the two explorative interventions. The research also involves analyses of data that sheds light on student perceptions of interculturality and student engagement in interculturality before, during and after the two explorative interventions. The research findings are used to discuss a re-interpretation of the knowledge dimension and skills dimension for teaching interculturality. Furthermore the research findings are used to discuss what knowledge potentials and interpretative possibilities a Critical Theory foundation in Cultural Studies, critical intercultural communication and critical media literacy can lead to in relation to teaching interculturality.

Chapter 4: Setting the Scene – Perceptions and Practices of Interculturality

Pre-intervention

The analysis of the pre-intervention refers to the first research question, which explores how teacher participants perceived and practiced interculturality before the two interventions. The analysis also refers to the second research question, which explores how students perceived and engaged in interculturality before the two interventions. The analysis is based on individual interviews with teacher participants, focus group interviews with four students in each class, and on observations of six lessons in each class.

Teachers' perceptions of interculturality: content, purpose and practice

The question to the teachers was 'How do you perceive the content of 'culture' in the teaching of English?' The three teachers replied the same, i.e. that teaching culture has its starting point in a country (UK/US/former colonies), and that teaching culture involves comparing themes such as food, animals, music, sports, and school systems. An echo of the theory of *Landeskunde* (Erdmenger, 1996), which concerns facts about the target language and everyday life in different countries may well lie behind these statements. As Risager points out, much foreign language teaching material for lower secondary level has included an element of *Landeskunde* (Risager, 2007, pp. 54,68), and so these statements may reveal perceptions of 'culture' and how these perceptions are expressed in English classes in Danish schools. This is supported by TESOL ("Teaching English to Speakers of Other Languages") educators' views of culture as geographically and nationally distinct entities (Kumaravadivelu, 2008).

However, when the teachers are asked about the purpose of the teaching of culture, they all have more nuanced ideas and stories to tell from their teaching. The main concern for the teacher participants is the students' interests, so location and context may influence learning objectives and selection criteria. The three teachers perceive the content and the purpose of the cultural dimension rather differently. Classroom practices also differ quite significantly.

Katja defined culture as based on a national orientation, and used expressions such as "other countries' cultures", and she mentioned traditions, food and sports as the content of culture teaching. In terms of purpose, she emphasised 'relevance' and her own assumptions about what the students found interesting.

Excerpt 1: Perception of teaching culture – content and purpose

The interviews took place in Danish. I have translated all the interview excerpts in the thesis.

Katja (appendix 2, p. 2)

I: How do you perceive the cultural dimension in your English teaching? Can you think of any examples?

K: Well, at the moment we are working on Great Britain and when we talk about culture, we talk about what is relevant for them....

I: How is that to be understood?

K: Well, culture is everything that takes place in your spare time; it is food, music, sports, well, things that the students are interested in. I guess that is what our point of departure mostly is, when we talk about culture.

I: When you say that it is relevant for them, do you mean that it is part of their everyday lives?

K: Yes, the students'.

I: Yes.

K: Well, if I, for example, said to them without elaborating on it "explore the culture in Northern Ireland".

I: Yes?

K: Then I think they would start with national holidays, what people eat and what sports they go to and what kind of music they listen to.

I: What do you think the purpose of teaching culture is?

K: It is to expand their knowledge of other cultures than their own.

I: Other cultures?

K: Other countries' cultures, other ways of living.

I: And when you mention countries, you are an English teacher, I have to ask you, what do you think about, when you say countries?

K: I think about our own reality, I mean right here, where we are now. We work with English-speaking countries. We have in fact taken our point of departure in Great Britain, in fact we started with the colonisation and broadened it and now we are back in Great Britain. We are also going to Jamaica and India and further. So that is the spectrum we are working on right now.

I: And what do you do, what kind of content do you work with?

K: In a teaching period like the one about Great Britain, well it is something about their own preconceptions. First and foremost some brainstorming and...do you want it this down to earth?

I: Yes, some of it yes.

K: Then we have seen – there are a lot of videos on DR Education/upper secondary level which is called 'John Foster Family'. It is about a family that travels around and visits their relatives. Here we look at different cultures and national symbols and things like that. We watch it and it lasts about 20 minutes. Then they read a lot of texts which are about the 'story' about a particular society, some geography. It is very 'old school' and traditional content, but then again it is the activities around it, which are more lively somehow.

In this excerpt, Katja refers to ‘different cultures and national symbols’, geography and some ‘old school’ factual knowledge. She indicates that the ‘old school’ and traditional content is compensated for by a variation in activities. Katja is asked what she enjoys to teach when it comes to the cultural dimension, and her response illustrates a similar tension between a perception of the content of teaching culture based on a national *Landeskunde* orientation, and the purpose of her teaching based on assumptions about what is good for the students to learn.

Excerpt 2: Perception of content and purpose of teaching culture

Katja (appendix 2, p. 4)

I: What do you like to teach when you teach culture?

K: I like to work with their stereotypical preconceptions and try to break them down, yes, I like that.

I: Can you give some examples?

K: Well, Australia. Then we start to find out what animals there are. There are kangaroos. Well, I usually say to them, stereotypes are when they say that all Pakistanis have a kiosk, then they laugh...and all people from Ghana can play the drums and things like that.

I: This they understand?

K: Yes, they understand that. Therefore we started with Denmark from the summer holidays until the autumn holidays. It is because our hypothesis was that you have to have an understanding about other peoples’ preconceptions about us, before we can go out and... therefore we have done that, and I think it has been quite funny. To break down stereotypes, because they have a lot, because they are bi-lingual, I would say.

I: Do they have more because they are bi-lingual?

K: Yes, I actually think so, because they define themselves a lot on the basis of what they are. Well, we have talked a lot about this pigeonholing of people. I know a nice Pakistani...oh, you do! Well, what about starting by saying ‘I know a really nice boy’ or ‘I know a really nice one from class 8’. Well they are very much so. We have talked about that I do not always want to be in that ‘Danish’ box, because it is not important. I don’t think people’s culture doesn’t matter, but it is not important when I have to form an opinion of a person, for whether I like them or not. This actually doesn’t mean a lot.

The excerpt indicates a concern for the students’ interests and multi-cultural background. Katja has used the class’ Danish lessons to teach the students about stereotypes and ‘pigeonholing people’. Marianne and Katja position themselves as ‘us’ (the Danish teachers) and the students as ‘them’ (the multicultural students *out here*). The interview excerpts thus address Othering in teacher-student positioning, but it also indicates a possible collective understanding, or school culture, in which students are categorised as multilingual, as stemming from *out there*. At the same time, there is a strong wish among the teachers to challenge the students’ preconceptions and stereotypes. Katja uses the

Ghambian and Pakistani origin of the students to illustrate how people can be pigeonholed.

Katja argues that, because her students have a multicultural background, they tend to stereotype and pigeonhole people (–i.e. more than other people do), because the students’ identity work is based on “who they are”, and to explain this, she refers to culture and nationality as a unit, which is characteristic of essentialist and culturalist views of culture (Holliday, 2011; Risager & Dervin, 2015). Katja does not use a meta-language of subject knowledge or pedagogy to argue for her dispositions. However, she says that she teaches other people’s prejudices about ‘us’, and she questions the students’ identity work as only being a matter of nationality. Katja critically questions stereotypes, although, perhaps unintentionally, with a nation- and *Landeskunde* orientation comparing ‘one’s own and other cultures and countries’ (Byram, 2008, p. 162).

The following excerpts illustrate tension between teacher perceptions of the content and the purpose of culture pedagogy.

Excerpt 3: Perception of teaching culture – content

Marianne (appendix 4, p.1)

I: How do you perceive the cultural dimension in your English teaching?
Can you think of any examples?

M: Well, I think about...My point of departure is often a country. We have the theme Australia, and this includes things like what they eat, what they drink, how does it sound when they speak, and then the animals. Particularly in the younger classes, then these are the things that you focus on.

I: What if it is year 8 or 9?

M: Well then, maybe it is more the history aspect of it. What is the history of Australia for example, or I think you often have a point of departure in... what do you call it, natural disasters, in case new things have come up about that. Perhaps it is not particularly cultural, maybe, or...

In this excerpt, Marianne’s point of departure is in a country and a theme, and she ends her sentence with “it is not particularly cultural, maybe, or...”, which reveals an element of insecurity and uncertainty about what is meant by culture. In the situation she does not use a meta-language of subject knowledge or pedagogy to describe what culture means in her teaching. Shortly after the excerpt above, I ask her about the purpose of culture teaching, and her perspective shifts towards the students she teaches and what she thinks will be good for them to learn.

Excerpt 4: Purpose of teaching culture

Marianne (appendix 3, p. 2)

I: What do you think the purpose of teaching culture is?

M: I think that the students learn what it is like to be in another country, maybe, to live in another country, that there is a difference. English is spoken in many countries for example, you get an overview of where things are...and you know how it can be like to live there. Maybe also inspire the students to go there. To show that we are different, but also that there are things we have in common and that we are alike. I have many students, who have really mixed backgrounds.

I: Yes?

M: That way they may be able to mirror themselves in some things, or not. But at least they get new information, you could say.

I: Can you give some examples of that kind of information?

M: Yes, let me see, what could it be, well, what could it be...

I: I do not want to pressure you.

M: I have to think about a good example... for example, there is a story in one of the old BLUE CAT¹² series about a black and a white person who meet, but their love is not possible. Perhaps they could see the relevance of their own experiences, culture and background. There is also another story, which takes place in Australia, but with someone who has a Turkish upbringing. The mother works at home with the sisters, and then she want to go for a walk with the younger sister, because she can't bear to stay in the house any more. She meets a Vietnamese boy and says hey to him, but she hardly dares to talk to him. Then the aunt is coming... the aunt comes by and when the girl gets home she is told off really badly.

I: Because she has spoken?

M: Because she has allowed herself to speak to this... this story is actually timeless. And I think that our children out here, many of them can also use it, because perhaps many of them are in a similar dilemma. They are brought up very strictly, and then you can have a talk about that in class. And I have used these two stories under the theme 'love' . Or under the theme South Africa, you can use the story with the two, I mean the black and the white love affair, right. So maybe that could be examples of something they can use and relate to.

The multicultural backgrounds of the students influence Marianne's selection of texts and media and topics. In the excerpt, she emphasises that it is important to teach the students that people are different, but people also have things in common. She argues that texts and themes can be used by the students as a mirror – to better understand the mixed backgrounds that they come from. Marianne illustrates her point with the themes 'Love' and 'cultural clashes' between people from different countries such as Australian/Turkish vs. Vietnamese or race issues in South Africa. Marianne reflects on her students' own experiences, culture and backgrounds, and she mentions the dilemma many students experience between a strict upbringing and living in Denmark. On an intuitive level, Marianne addresses interculturality – discourses of the world which foreground diversity

¹² Textbook series from the publishing house Gyldendal Uddannelse.

and encounters (Dervin & Risager, 2015). She does not use a meta-language to talk about culture teaching – her language use is based on intuitive assumptions about the students, and on what she personally thinks they might need knowledge about. There is a tension between the national and *Landeskunde*-oriented perception of the content of culture teaching, and the intuitive search for relevance and assumptions about culture clashes and intercultural encounters. Criticality is not explicitly mentioned, but one could argue that the short stories Marianne refers to may give room for interpretative possibilities and pluralistic discourses.

In the next excerpt, the teacher Inge uses a terminology which indicates that she is familiar with Byram's model of intercultural communicative competence (ICC) (1997)¹³. She uses phrases like “students must decode similarities and differences about other cultures” and that students must compare their own culture to that of others in English speaking countries. She emphasises the importance of the students' openness when they travel.

Excerpt 5: Perception of teaching culture – content

Inge (appendix 4, p. 2)

I: How do you perceive the cultural dimension in your English teaching?
Can you think of any examples?

Inge: The way I understand it, students must be able to decode similarities and differences in other cultures, in other words compare with their own culture so they get an understanding of culture in English-speaking countries, and generally they have to be open when they travel. In fact, that is what I prioritise. Well, when I first started teaching English, it was about things like the English School system and the American school system, for on a concrete level you could look for similarities and differences. Nowadays, my teaching is much more global, much more about things that influence their own language from other countries. These are the things I focus on in my teaching.

Inge is aware of a development of the cultural dimension in the subject English, which, she explains, used to be about comparing school systems and now has a global outlook and concerns things from other countries that become part of the students' language.

Excerpt 6: Purpose of teaching culture

Inge (appendix 4, p. 3)

I: What do you think the purpose of teaching culture is?

Inge: It is culture... to prepare them, well, how can I express it? Prepare them for changes in society, I would say.

¹³ Inge participated in a Comenius-regio project from 2009-2011, in which she worked with Michael Byram's model of intercultural competence.

I: What do you like to teach when you teach culture?

Inge: Well, my point of departure is the textbooks, the chapters, to dig into something which might be of interest to them.

I: And how do you find out what that is?

Inge: Well, for example the first we did was *Food Glorifies Food*,¹⁴ that was really good, I mean really, really good. It is about having a really good talk about what they eat, what is healthy for them... to go to a completely different dimension. For example, we watched *Precious*¹⁵, and I think it was a real eye-opener for them.

In the excerpt, Inge refers to ‘understandings of intercultural competence’ when she explains the contents of the cultural dimension. These are terms from Byram’s work, and although Inge says that the subject English has evolved, and has become more global, she is holding on to an understanding of the cultural dimension as something that has to do with comparing cultures in English-speaking countries. Culture is linked to a country. However, when she explains the purpose of her teaching, and gives examples from her own teaching, the perception of culture is different. She relies on a Danish textbook *A Piece of Cake 8* (Boesen & Rosendal, 2011), which she says is up-to-date and relevant for the students. She refers to themes such as food and health and the film *Precious*, which is a working-class drama about a poor, obese, black woman and her struggle for education. Inge says this film was an eye-opener for the students, but she does not explain how. When I asked her about the textbook she replied:

I believe they can understand up-to-date topics *Nothing succeeds like success* and what that is. It is something that really touches young people... something with music, computers, film, series and reality shows, there is a lot to talk about in these chapters to talk about and to build on and relate to, right? (appendix 4, p.3)

Inge refers to culture in terms of popular culture, and she finds the themes and texts in the textbook relevant. Sometimes she brings in headlines from newspapers, and she has tried to look into what she calls “interculture”. Her examples of intercultural classwork are based on her own experiences from when she lived in the U.S.

I have a really good one... from when I lived in Philadelphia, there was one, you know in the rush hour, there was a guy who got so angry because he couldn’t get through that he gave the finger to another driver, who actually had a gun and shot him... he didn’t die, but these things are really important to know, both in your body language and your language. (appendix 4, p.4)

¹⁴ The teacher refers to the textbook and learner’s guide from the publishing house Alina: ‘A Piece of Cake’ for year 8. (2011)

¹⁵ *Precious* A motion picture based on the novel Push by Sapphire (2009)

Inge draws on her own experiences, and says that she uses these stories in her teaching. When asked if she scaffolds the classroom conversation she says no, “this is not something that I think about. We just talk” (appendix 4, p.4). Although Inge assumes these stories are relevant for her teaching, she does not articulate how she plans to use them – they “just talk”. Inge is an experienced teacher, who relies on her experiences in classroom dialogue and implicit social practices situated in the subject English.

I asked the teachers if they think of diversity when they teach, and they all reported that they do not consider it consciously. Another question was whether they teach controversial issues such as racism, abortion, homosexuality, subcultures and so on. Marianne said, “I have avoided it for some time or with some classes. I don’t actually know why. Maybe because I knew that they didn’t want to talk about it” (appendix 3, p.8-9). Marianne said that she tried to talk about stereotypes and prejudice, but “There are few areas that I think are.... too much to discuss with them. That happens more in relation to sex and liberal ideas, because many of these students come from cultures, where that is not discussed” (ibid.). Katja referred to a documentary about different family types, for example homosexual families, and said:

It is very, very dangerous to show something like that out here. But I also think it is important to somehow help them to become ‘whole people’ – so I always want to spend a lot of time and energy on that. (appendix 2, p.9)

Katja expresses respect and that “out here” some issues can be “dangerous”, because “these students come from cultures, where this is not talked about”. Despite these reservations, the purpose of the teaching is to make the students “whole people”, by which she refers to *Bildung*. The political climate in Denmark in the post-Muhammad cartoon age may influence teacher’s selection criteria and choice of topics. The Danish conservative politician Mai Mercado, for example, proposed that citizenship education should include the Muhammad cartoons, to which the chair of the Danish School Leaders, Claus Hjortdal, has replied that the Mohammad cartoons should not be shown in Danish classrooms when students are taught about the Muhammad crisis (Graversen, 2015, 21. september). It can be difficult for the individual teacher to make choices about controversial issues, and, as the interviews show, some teachers simply avoid controversial issues and are reluctant to bring such issues into the classroom.

Inge says that she does not choose controversial issues as such, but if the material introduces issues like the film *Precious*, then she expects the students to form an opinion about it. Inge says, “Well, it is not conscious, I think they must form an opinion about it... I must communicate about it in such a way that they come up with an opinion”. Inge says that she uses the learner’s guide to the textbook, which she finds very helpful. Inge’s

interest in opinion-making can be related to dimensions of critical cultural awareness in which:

...teachers may not wish to interfere in the views of their learners, for ethical reasons, they can encourage them to make the basis for their judgements explicit, and expect them to be consistent in their judgements of their own society as well as other. (Byram, 2008, p. 233).

The analysis shows that teacher participants do reflect on aspects of criticality, such as teaching stereotypes, culture clashes in fiction and for example the film *Precious*. The analysis also shows that teacher participants do this intuitively, and that they do not argue for their perceptions, either theoretically or pedagogically. Teacher participants seem to base their teaching on their own personal assumptions about what they believe will be relevant for the particular students. Criticality is not at the forefront, although some of the teaching might actually create room for interpretative possibilities.

Students' perceptions of interculturality: content, purpose and practice

The students say that they perceive the cultural dimension in their English teaching as something that has to do with comparing countries, particularly Great Britain and the United States, traditions and research on the Internet.

Excerpt 7: Students at the West School

Perception of culture in English teaching – content
(appendix 14, pp. 1-2)

Class 1

I: What do you like to be taught when you work with culture in your English class? Can you think of examples where you thought “This is really exiting to work with”?

S: I think culture as such, I do not have one particular culture that I really like, but I like that we are not reading a book all the time, or work on an assignment and write all the time. But we are asked to research things on the Internet or watch videos. Because I think you learn more than just looking in a book.

S: I agree. I also think it is more exiting, like (the first student) says, than just reading a book and just talk about it.

The students say that researching a topic is interesting for them, particularly if they can use the Internet to search for information. That is preferable to reading a book and talking about it.

Excerpt 8: Students at the West School

Perception of culture in English teaching - content
(appendix 15, pp. 1-2)

Class 2

I: How do you see culture as part of your English teaching? Can you think of any examples?

S: Your language.

I: Yes, language, yes?

S: A country's traditions.

S: History.

S: Dance.

I: Dance?

S: Different dances.

I: Well, that's right. Can you think of other things in your English teaching? You mention language and language and culture, yes. Can you think of other things or topics you have been taught which are about culture?

S: Food.

I: Yes, food.

S: Thanksgiving.

S: Well, traditions in different countries.

I: Traditions, yes. You mention different countries. When you mention different countries, what countries do you have in mind? It could mean something different in geography or another subject. What do you usually work with in your English classes?

S: England, USA, Scotland.

S: Ireland.

S: The British ehm, countries.

S: And France (laughs).

The four students from class two perceive the cultural dimension as something that has to do with; language, traditions, history, food. The girls say that they use Wattpad, an app in which they can upload their own texts (in English), and the boys say that they play computer games and learn English from that. For some of the students, using English outside of school is commonplace, and they emphasise that they learn English in their spare time.

Excerpt 9: Students at the North School

(appendix 16, pp. 1-2)

Class 3

I: Do you think it would be possible to work with broader transnational topics in your English classes?

S: Yes, we have been taught about the difference between England and the USA for example. In England you say things in this way and in the USA they say things in this way.

I: Yes, language wise.

S: And a bit of culture, like, in England, you drive on the left side of the road, and they don't do that in the USA and other small things and such differences.

S: Well, you could work with more things in English classes too. We do it already in Danish or social science. Ehm, in fact, I have never thought about English as a subject in which you can learn about the world, but it could be good, I guess, if you have to talk to some English people and such if you can talk about what is going on in the world.

I: Yes, well when you think about the subject English, have you thought “I have to learn English”?

S: Yeah, yeah, well I do not think about such things that we are going to learn about the other countries or the world.

Although this class uses the Danish textbook *A Piece of Cake 8*, one of the students says that she has never thought of the subject English as a subject in which you are supposed to learn about the world. Knowledge about the world, in her perspective, is something you learn in social science classes or in Danish classes. ‘Culture’ is associated with countries and factual knowledge about language differences between British English and American English or driving on the left side of the road. Student participants do not see the popular culture textbook work in class as ‘culture learning’ about diversity and encounters, but only as a means to learn the language.

The three teachers and 12 students articulate a perception of culture, which is grounded in English-speaking countries and in a comparative approach, which in many ways resemble the theory of *Landeskunde* (Erdmenger, 1996), and the evolution of the subject English in Danish primary and lower secondary school. There is a gap between this ‘nation orientation’ and the teachers’ personal assumptions about student interests, and *Bildung* – making the students ‘whole people’. The students do not mention *Bildung*, but one group of students say they like to search the Internet as part of their English teaching to gain new knowledge, and not merely read books and discuss them. Others think that learning the language is the most important, and they do not expect English teaching to be about ‘knowing about the world’. The students do not mention criticality or awareness of Otherness as something that belongs to their English teaching. Critical cultural awareness is not explicitly referred to by teachers or students, but the teachers’ perceptions of the purpose of their teaching show a gap between the textbooks’ *Landeskunde* and the teachers’ own assumptions about *Bildung* and relevance for the students.

In the following, I shall discuss learning objectives and selection criteria for text and media, because I see these as implicit interpretations of the knowledge-dimension in the subject English. In this study, ‘learning objectives’ refers to the Danish Ministry of Education’s national learning objectives as presented in the Common Objectives from 2009 (*Falles Mål Engelsk*, 2009).¹⁶

¹⁶ Since 2013, John Hattie’s work on learning objectives and feedback (J. Hattie, 2009; John Hattie, 2012) has played an important role in the Danish School system and the political debate (Kabel, Svarstad, &

Teachers' perceptions of the knowledge dimension

Learning objectives and selection criteria

The knowledge dimension is referred to as “social groups and their products and practices in one’s own and in one’s interlocutor’s country, and of the general processes of societal and individual interaction” (Byram, 2008, p. 231). Byram states that the theory of *Landeskunde* informs the model of intercultural competence (2014), and therefore it is relevant to see whether teacher participants’ perceptions of culture – also, to a certain extent, with a *Landeskunde* orientation – has any impact on their choice of learning objectives, and on the selection criteria for texts and media for the teaching of the cultural dimension. When asked if they use *Fälles Mål 2009* (Common Objectives) in their planning, all three teachers say that they do not apply *Fälles Mål 2009* in their planning of teaching periods or lessons, but they use them for the mandatory annual teaching plan, which is sent out to the parents in the beginning of every school year. Inge says that she relies on her textbook material to meet the requirements in Common Objectives. Explicit work with learning objectives does not seem to play any important role for the teacher participants.

Teacher participants list the following selection criteria for text and media:

- Level – how difficult is the text?
- Relevance – do text and media support a theme?
- Student interests – what motivates the students?
- Up-to date – language use, e.g. smartphone and not ‘walkman’.
- Layout – is the material inspiring?
- Countries – particularly countries the teachers have been to or have a special interest in
- Exam – is the material useful for the oral exam?

Representation and Otherness are not explicit criteria, students’ interests and relevance are foregrounded.

Excerpt 10: Selection criteria

Marianne (appendix 3, p. 13)

I: Do you have particular selection criteria for your choice of texts?

M: It is mostly how difficult it is. How relevant it is, is it too old, is it uninteresting now or does it look appetising when you have to read it.

I: About relevance. What could the criteria for relevance be?

Stovgaard, 2014). At the time of this study’s data collection, the Ministry of Education’s curriculum requirements for learning objectives had not been implemented.

M: It is more about if it fits into our topic or such, can it add some meaning to the subject we are working on, for example *Homelessness*, or *Love* or whatever topic we happen to be working on. If it is too historical, I usually take some of it out.

I: Yes

M: Yes, and too old...

I: Why?

M: Maybe because I think it doesn't interest them. It has to be something that can catch their attention.

I: I would also like you to form an opinion about when you say criteria for your choice of texts. Do you have some preferences in terms of something national. Ehm... particular nations you read more about than others? Do you think about this in a transnational perspective?

M: I think I have more... well, actually South Africa or Australia are topics that I often use, and then London and sometimes topics about the USA. That is my focus, the big...

I: When you mention London, is it because, like you said about South Africa, that you have been there?

M: Yes, I think so. For example Ireland, I know a lot of teachers use *The Troubles* all the time because of the problems with it. I have also been an external examiner in these topics, well, it is not topics I have used, because...well, I think it is a complicated conflict, and I don't think I can teach it in an exiting way. That's why I avoid it.

In this excerpt, the teacher says that she avoids themes that she does not have much knowledge of, because she is unsure of whether she can teach it properly. Marianne lived in South Africa for a year when she was young, and she has been to London many times, and therefore, she says, she prefers themes from those areas. Her knowledge is grounded in subjective perspectives and personal experience.

In the following excerpt, Katja's selection criteria are also based on subjective perspectives and personal experience. She reports that she rarely uses textbook material, and when she does, she puts together her own material with photocopies from different textbook chapters. She is asked if some nationalities are foregrounded in her selection process, and says that she would rather work with what she calls 'niche areas', such as Jamaica than for example Australia.

Excerpt 11: Selection criteria

Katja (appendix 2, p. 13)

K: I would rather work with Jamaica than for example the USA if I could choose. Maybe it is a bad example.

I: Can you explain why?

K: Well, I guess I fight for the underdog. I would prefer to work with something they do not know much about. Something niche-like. I guess

there is an old rebel in me. I would rather say a lot about... let them listen to Bob Marley and learn a lot about... let them watch the documentary. Rather than showing them something about eucalyptus and Koalabears or, well, I would like to do something new one way or another. Something perhaps a bit naïve of me to think, but something I think they also think is cool in some way.

I: Do you ask them beforehand... I mean, you do not have that much experience since you just started? Could you imagine that, next time you have to select a topic, would you be able to say to the student, I have thought about this and this, eh... what would like to do? Or do you plan on the basis of your time and energy and then make your choice?

K: No, not in that way, not so directly. Then it is more what I find out when I talk to them. Sometimes I think "God! I didn't know they were interested in this."

I: Yes?

K: What was it... yes, this documentary about Sixto Rodriguez called *Searching for Sugar Man*.

I: Okay, I don't know that one.

K: Okay, you don't know that one. It takes place in South Africa, you ought to see it, it is really great. When I saw it, I thought about how to work with it in connection with South Africa. Because it is about this man from the USA who is a nobody, and he gets a cult status in South Africa, and then there is record producer who decides to find him. Have you heard of him?

I: No.

K: It is an amazing story. One day I realised that some of my students had seen it... so we share the same taste in some things.

I: How do you use it in your teaching?

K: I have not used it.

I: But you think it would be interesting to work with? As way pathway to South Africa?

K: As a pathway to work with South Africa instead of maybe starting with Nelson Mandela and apartheid, which is not irrelevant, but I think I would like the opening to a topic to be more unconventional, and maybe a little more... where they should... maybe I think that when we start a new topic I want them to think 'wow'.

In the above, Katja finds inspiration for her teaching of the cultural dimension in popular culture, and she talks to the students about their interests and tries to find material that her students will think of as 'wow'. She has little experience with teaching year 8, and many of her ideas draw on experiences from her own personal life. What she likes, she would like to teach. She is looking for the 'wow' effect, and the transformation into teaching has yet to come.

Inge (excerpts 5 and 6) refers to the textbook material as her selection criteria, and says that she and a colleague together choose the chapters that they will use in their classes. They also use *School Times*, a webpage with articles and worksheets for teachers. Inge lived

10 years in the USA, and she draws on her personal experiences in her teaching. Subjectivity and personal experience thus play important roles in what Inge teaches.

The three interviews reveal a culture teaching based on implicit social practices in the subject English inspired by textbook material and popular culture that captures the students' and teacher participants' interest. Byram's anthropological and sociological definition of the "social groups and their products and practices in one's own and in one's interlocutor's country, and of the general processes of societal and individual interaction" (Byram, 2008, p. 231) is at play here: The teaching of *Precious*, a film about a poor, black and obese girl fighting for education, Bob Marley, Nelson Mandela and the documentary *Searching for Sugar Man* are all examples of popular culture, but the teachers do not use a subject-based meta-language or a pedagogical language to argue for their choices. Teacher participants do not argue for specific knowledge objectives, and the selection criteria are basically assumptions about what might interest the students.

Students' perceptions of the knowledge dimension

Content: Textbooks and activities

I interviewed the students about interpretative possibilities, and some of the students reported that because of the type of activities they are asked to do, there is not much room for discussion.

Excerpt 12: West School
(appendix 2, p. 15)

Class 2: Textbook material

S: I want to say that it partly due to the kind of activities we have that there is not much discussion. It is about the text and then answers. It is factual. And it is also because it is a foreign language and you don't feel like... there are many (students) who don't like to speak English.

Students from class 1 appreciate the photocopies, because, as they say, the teacher has made a choice about what is best for the class as opposed to a textbook where you "have to run through all the chapters". Another point the students refer to is the opportunity to search the Internet for further information on the basis of Katja's work sheets.

Excerpt 13: West School
(appendix 14, p. 19)

Class 1: Textbook material

I: I want to ask you about the texts that you use. You have said several times that you like it that you do not use a textbook. You do not even have one. You have photocopies from different places. What do you think about the material you are presented with in these photocopies?

S: Ehm, it is...

S: Good.

S: I think, somehow I think that it is a little better, because such a book, and if you work with it for a couple of months, for example with certain topics and then you have to go through all of them and all the exercises – every one of them! With photocopies it is like the teachers, ehm... choose which topic is best suited. For example, like if we haven't learned about English culture.

I: Yes?

S: Then she can take photocopies instead of a book. If it doesn't say it takes a long time.

I: Yes?

S: I think it is better. I think, I think a lot more when I have a copy with some questions on it and I can check it on the Internet and read more about it, than just working with a book and when I'm done it is over with and that's it. So to work with a photocopy, like...

I: So that is okay?

S: Or when we watch a film in English without subtitles or anything and then get questions that I really like. Then you think a little more.

The students in this excerpt appreciate work sheets and the opportunity to the 'think more' about the film they watch, or the textbook copies that they receive. In the North School, the interviewed students say that they rarely 'read between the lines' or debate any of the themes they work with.

Excerpt 14: North School
(appendix 16, p. 6)

Class 3: Textbook material

I: In *Precious*, this and this happens, you refer to what happens in the film, factual knowledge. Could you also go into a discussion, perhaps you are more familiar with this from your Danish classes?

S: In between the lines and such?

I: Yes, do you experience that this takes place in your English lessons?

S: Not very much. It is mostly like, there is an answer, which is correct.

S: Yes, it is a lot like that. We take questions from the textbook and they are so easy questions, because you can find the answer in a line in the text. It would be fun to go more into it.

I: Yes, well this is what I am asking you about. Could you imagine to be challenged in the way the questions are asked so that it opens up for debate?

S: Mm.

S: Yes, absolutely.

I: Well do you think, well you are year 8 students, and I have heard you speak in class and I think you understand a lot and can say a lot. Do you think it would be motivating if there was more debate?

S: I think so. I also think you would, well, I also think that when we speak more English you learn it better. I mean, if you talk and listen to others you also take in more language.

S: Yes, because what we need now in English... we are rather good at writing and to make exercises and to know what words mean. We need to talk more so that we can use it in everyday settings. If you are going to England, you need to practice and speak and pronounce...

Excerpt 15: North School

(appendix 16, p. 14)

Class 3: Textbook material

I: Are you being taught controversial topics? It means topics which may provoke a little or perhaps not be politically correct. For example homosexuality, racism, abortion – the abortion debate in the US or something like that? Is that part of your teaching? Does this happen in your English teaching?

S: Yes, I think so. I think we have learned a little about homosexuality in the US. A lot of people are against homosexuals in the US, particularly gay marriages and then there are Blacks and Whites – racism in the US. I think that would be...

I: When you are taught such a topic, do you experience opportunities to form your own opinions or are you expected to say something specific? Is it possible to debate issues in class or do most of you agree? Can you tell me how that works?

S: Well, yes, we have our own opinions, ehm, but you could make into a debate, but then Inge sometimes chooses; well now we close that after two answers. It would be great to make... to give everybody the opportunity, or just those who want to argue for their viewpoints or something like that. So maybe some more debate on such a topic.

According to the student participants, controversial issues are brought up, but often only just touched on. All three classes' representatives agree that they would appreciate more debate, and the opportunity to find more background knowledge on the Internet. What Inge's participant students say about their teaching and the purpose of it is one thing, but another is what actually takes place in the classrooms. I asked the teachers to plan three weeks of culture teaching of their own choice.

Teaching practices prior to interventions – skills and criticality

Class 1: Working with Great Britain – The British Isles

Katja's teaching plan (appendix 17) covers a three week period with the theme *Working with Great Britain – The British Isles*. The material was selected from three different textbook series; *Crossroads 8*, (Gyldendal), *The World of English* (Longman) and *Crossroads 9* (Gyldendal) and sources on the Internet such as YouTube and the DR Uddannelse¹⁷). Katja stated in the interview that she preferred photocopies that she puts together from different textbook material; she also says that she compensates for the 'old school' nature of some of the material with activities that are 'entertaining'. Her teaching plan is a mixture of factual knowledge of the British Isles such as a brief history of Great Britain, the Vikings, 'punting', fiction 'The Magpie's Nest' and 'A Piper's Revenge' and a description the legend of King Arthur. Music, traditions and food are all part of the material, a material that offers facts about the target language culture, as in the theory of *Landeskunde*. Katja combines what she calls 'old school' material with YouTube videos, for example by Norwegian pop singers Ylvis¹⁸, and student home assignments could read: "Look up Cornwall online and write an abstract of what you find". Each lesson introduces a new area starting with England, Wales, Scotland and Northern Ireland and finally Ireland. Variation and shifts in activities are rife. Appendix 18 shows that most of the lessons are divided into sequences of roughly 3 to 10 minutes. The following excerpt is from a lesson on, among other things, Stonehenge.

The lesson is structured as follows:

Date/place	18 November 2013, West School
Time: 45 minutes	Activities
12.12	Katja tells the students off after the lunch break (untidy classroom)
12.20	Sum up: What did we do last time?
12.26	Group work: Train irregular verbs (from last time)
12.32	Group work: Write a small text where you use the 15 irregular verbs at least once (about anything)
12.41	Whole class: Listen to stories
12.43	Group work: Share your homework research on Wales and Scotland
12.46	Whole class: Notes on the board on Stonehenge
12.52	Music video by Ylvis <i>Stonehenge</i> Students have to put the lyrics in the right order on the basis of clips of the lyrics
12.57	Homework for tomorrow

Figure 11. Class 1. Based on classroom observations (appendix 18)

¹⁷ Danish Broadcast Corporation's education site: <http://www.dr.dk/undervisning/engelsk>

¹⁸ <https://www.youtube.com/watch?v=mbyzgeee2mg>

Excerpt 16: Class 1 (12.46-12.52)

K: People, I'm going to stop you although you are not even half done reading your facts. You did quite good. It seems to me that you all learned something about Stonehenge. So let's talk about Stonehenge, what was it?

K: Was it just a very open prison?

S: (several) No.

Katja writes Stonehenge on the board and adds the students' answers:

K: So what was it?

S: It is a place in Salisbury Plains about 137 kilometers from London.

K: Very good.

S: A ring of standing stones.

K: What else? Girls, I need to hear some girls.

S: They weigh about 25 tons.

K: Who are 'they'?

S: The stones.

K: Very good. What else?

S: Some people believe it is a broken down Roman arena.

K: What's that?

S: The Romans used to have arenas for staged battles and other entertainment.

K: Cremated human remains have been moved at the site.

S: What's that? Human remains?

S: (Answers in Danish)

K: The left overs... (laughs)

K: Perhaps they were buried there?

S: No one knows why people built the Stonehenge.

S: They also used it as a prison.

K: Some people think it was built as a prison.

S: You can't really tell.

S: Stonehenge is owned by the crown.

K: What does it mean that it is owned by the crown?

S: England, the Queen of England.

S: The inner circle have been lying there forever, but the outer circle has been brought from other places.

S: I think they used them to punish criminal people.

S: A place to heal your injuries.

K: Oh, your injuries? A healing place, ok.

K: Don't you find it a little bit odd that they were able to move each stone when they didn't have any machines, vehicles? What does that remind you of?

S: I think they were brought in later.

S: I think some of the stones were there and with time and technology other stones were brought there.

K: How old is this phenomenon?

S: 4000 years old.

S: It is unknown.

K: Definitely not from yesterday.

In the same segment, Katja asked the students if they wanted to see the video with Ylvis again. They saw it last week before I came. She also asked the students if they would like to do the activity again, and many students said yes. They watched the Ylvis music video, and the students sorted out the lyrics puzzle that Katja had given to them in small envelopes. Katja finished off the lesson and informed the students about their homework assignment, which involves a piece of fiction; *A Piper's Request* from Scotland. The subject *Stonehenge* is finished.

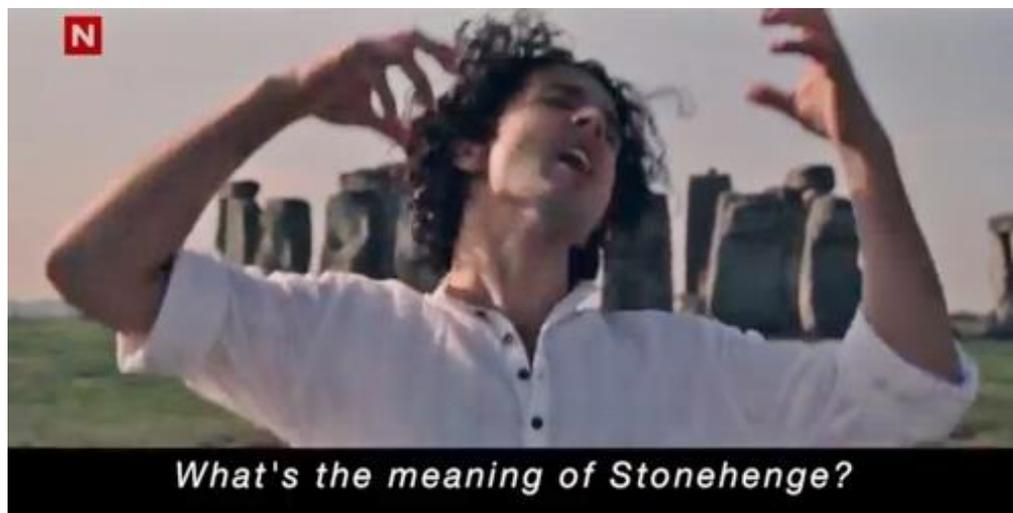


Figure 12. Image from the video Stonehenge by Ylvis

My life is so successful
I've got everything a man could ever need.

Got a 1000 dollar haircut
And I even have a talk show on TV.

And I know I should be happy, but instead
There's a question I can't get out of my head.

What's the meaning of Stonehenge?
It's killing me that no one knows
Why it was built 5000 years ago.

Why did they build the Stonehenge?
How could they raise the stones so high
Completely without the technology
We have today?

When I make my jalapeños
Calamari and prosciutto

I'm the king!

My wife applaud(s) me in the kitchen
When I tell her all I bought is from the local store

(And) When the kids have gone to bed, we're all alone
She gives me a smile
Then she plays with my balls

(But?) All I think of is Stonehenge
I think about it when I dream
The biggest henge that I have ever seen

What's the purpose of Stonehenge?
A giant granite birthday cake
Or a prison far too easy to escape?

Stonehenge! Stonehenge! Lots of stones in a row!
They were 25 tons each stone, my friend
But amazingly they got them all down in the sand
And they moved it (Stonehenge!)
And they dragged it (Stonehenge!)
And they rolled it 46 miles from Waleeeces! - Heeey (46 miles from Wales!)

What's the deal with Stonehenge? (Oh, what's the deal, what's the deal, what's the deal)
You should have left a tiny hint
When you made this fucking labyrinth, of stone! (Who the...)
Who the fuck builds a Stonehenge? (fuck builds a Stonehenge?)

Two Stone Age-guys wondering what to do
Who just said: "Dude, let's build a henge or two!"

I would give anything to know
About the Stonehenge
Yeah, I would give all I have to give
Would you give them your car?
(Mmm) Are you kidding me, of course I would have given the car
What car do you drive?
Drive a Civic, drive a Civic. Drive a Civic!
A car you can trust!
Never mind the car, let's talk about the henge
What henge is that again?
It's the Stonehenge, it's the Stonehenge!
God, it is the greatest henge of all!

What's the meaning of Stonehenge?

Figure 13. Stonehenge Lyrics by Ylvis¹⁹

Culture learning driven by shifts in activities

The lesson described above is an example of how bits of fragmented factual knowledge are applied in teaching (the dialogue has been simplified to help reading comprehension). The students answered questions with answers they could read from the text. Katja managed to engage six boys and three girls for only six minutes. She checked whether

¹⁹<http://www.azlyrics.com/lyrics/ylvis/stonehenge.html>, retrieved 24.09.2015

they understood ‘cremated human remains’ and ‘crown’. Katja wrote the students’ answers on the blackboard as the dialogue proceeded. Towards the end, she asked the students, “Don’t you think it is a little bit odd that they were able to move the stones?” She did not explore this any further. In Byram’s terminology, skills of interpreting and relating involves, among other things, interpreting phenomena from another culture. One could argue that Stonehenge is such a phenomenon. Many theories have been developed to explain this mystery; is it proof of extra-terrestrial activity, or a man-made place for spiritual worship and ceremonial burials? Recent research has even hinted at an awe-inspiring acoustic effect²⁰. The class could have discussed other examples of ancient artefacts from around the world, such as the pyramids, or discussed why this phenomenon is such a popular a tourist attraction. Instead, Katja used a music video by Ylvis called *Stonehenge*.

The song is discussed in a blog called *SLATE’S CULTURE BLOG*

Though it uses the same formula as “The Fox” - find one of life’s most profound mysteries, and then sing about it with great passion - this 2011 soft-rock power ballad about “the greatest henge of all” is arguably superior to this year’s hit. The song’s narrator has it all - a successful career, a beautiful wife and kids, and “a \$1000 haircut” - but one question keeps him up at night. (You can see where this is going.) With its soaring chorus and Vegard’s intense facial expressions, the song lives up to the majesty of its subject matter.²¹

The song is a parody, and reproduces the clichés of today’s pop music by using Stonehenge as a profound mystery to sing about with great passion. What interpretative possibilities do the lyrics allow for? In what ways are Stonehenge represented? Why does Stonehenge keep him up at night? What role do the students play in this interpretation? The teaching sequence reveals a tension between what Katja sees as the purpose of her teaching, i.e. *Bildung* to make the students ‘whole people’, and the focus on comprehension and listening of her teaching with further exploration. Linking ‘old school’ knowledge to a postmodern pop song full of irony and parody is innovative. However, Katja’s primary aim was to get the students engaged, and in this process, the interpretative possibilities of connecting the fragmented texts and media were overlooked.

²⁰ <http://www.nydailynews.com/news/world/stonehenge-mystery-solved-scientist-designed-acoustic-phenomenon-article-1.1024709>. Retrieved 24.09.2015

²¹http://www.slate.com/blogs/browbeat/2013/09/09/ylvis_best_music_videos_in_english_stonehenge_work_it_pressure_jan_egeland.html. Retrieved 24.09.2015

Class 2: Exploring British Culture - Stereotypes

Marianne's teaching plan (appendix 19) is based on the theme *The British Isles*, and comprises photocopies of textbook material, and the theme *Exploring British Culture* from which the following excerpt was taken. The lesson fell into sequences of 3-10 minutes.

Date/place	11 November 2013, West School
Time 45 min. lesson	Activities
10.00	Presentation of me and the PhD-project
10.11	Brainstorm on blackboard "What is culture?"
10.15	Pair work: Read text about minorities
10.17	Whole class: Minority groups, notes on the blackboard
10.22	Individual work: Worksheet on identity
10.26	Whole class: What does ethnic group mean?
10.29	Whole class: Typical British, Power- Point presentation
10.39	Instruction to listening exercise
10.43	Listening exercise: Worksheet, fill in the gaps
10.45	Whole class: Sum up on what the students have written
10.47	Whole class: Finish it tomorrow. No homework

Figure 14. Class 2. Based on classroom observations (appendix 20)

First, the students engaged in a brainstorm on the blackboard about the meaning of the word 'culture'. The students mentioned religion, countries, traditions, people, and democracy. The students then worked on a worksheet from the British teaching material *Exploring British Culture*. This took about ten minutes, and then the students worked on another worksheet, in which they had to explain their identity in writing.

Excerpt 16: Class 2 (10.26-10.29)

Marianne concludes on the group work on the students' identities:

M: Right, some of you asked what does 'ethnic group' mean?

M: It means what nationality you belong to in the country you are in. So I belong to the Danes, and some will feel that they belong to the Kurdish group, and some will feel that they belong to the Pakistani group, so ethnic groups means you belong to a group, you can also be ethnically Danish, which means that you are originally Danish. A lot of you are that, but maybe you feel you belong to a different group. Therefore, these are difficult questions. You can also feel half-and-half: some feel they are British/Indian because they have a family in India and they live in England.

In this excerpt, Marianne defines ethnic group on the basis of nationality and country, and misses the opportunity to open up for interpretative possibilities based on for example language(s), ancestral, societal or cultural experiences – such as those of the Kurdish people, who are a minority group in several countries and not a country. Othering takes

place by use of ‘us’ to mean the Danes and ‘them’ to refer to the multicultural group of students. What might we expect a language teacher to discuss in class? In the interview, Marianne reported an interest in *Bildung* and in relevance for the students, and this is an example of just that, of teaching the students about ethnic groups and what that means.

Following the excerpt above, Marianne introduced a Power-Point she had prepared for the class: *Stereotypes, Typical English*. Some of the slides are shown below. The following excerpt was taken from this teaching sequence, and the dialogue took 10 minutes altogether.

Excerpt 17: Class 2 (10.29-10.39)

M: Typical English – what is that? I have made pictures of people living in Britain, okay or living in London for example. In London, for example, you might meet this hiphop rapper. I would like you to write down the word hip hopper, and write a word or two about it. What do you think about him? (spoken in Danish)

S: Can you speak English now, please?

M: Rapper... are we going to write about it?

M: Come on, write something.

M: Punker? What kind of type is a punker? He is ugly, funny hair, they've got clothes with spikes etc. a punker is special. The next word is the businessman. Is he a gentleman with a tie? What kind of type is he? He is very busy, you see. They wear a suit and a tie, a telephone.

S: He looks good, money, he has a lot of money, big house (spoken in Danish)

M: A Bobby, what is a Bobby? It is an English policeman.

S: You are moving too fast (spoken in Danish)

M: Go back, it is too fast (spoken in Danish)

M: How do we know him, this man?

S: The helmet.

S: Will we have any homework today? (Spoken in Danish)

M: The English hooligan, what is a hooligan?

S: A fan.

M: A fan of what? A fan of football. Is he a quiet and funny guy, this hooligan? Are you quiet and funny? A hooligan is a violent person who wants to fight. Do you see? He looks very violent, don't you? He likes to fight maybe.

S: No.

Several students: Ah, racist, racist, racist Marianne (many students shout and call Marianne a racist in Danish when they see the next slide). (Picture of blacks in London – slide nr. 6 below)

M: I found a nice picture.

S: Hey Marianne, what are you doing? What did you write there? (spoken in Danish)

S: Why do you call her a racist?

S: Because blacks in London (spoken in Danish)

S: You are a racist, Marianne. Hey, what is it you wrote? Why did you write blacks?

S: Niggers in London.

S: Marianne, what are you doing?

M: Is this the kind of people who live in London? Gangsters, do they live in London?

Students: Smalltalk about other things.

M: Quiet again, students. Write on your paper. Do you remember skinheads? (spoken in Danish)

Marianne points to the picture from the film *This is England* (the last slide in figure 15).

Marianne helps and says a few things in Danish so the students remember the film they saw.

M: Mr. Bean, just to finish it off. Look at his face, he has very big lips and black eyebrows. I have found this poster on the internet *We just love their eyebrows*, which says that the British have big lips and black eyebrows.

M: I haven't noticed when I have gone to England, but some people have.

M: What did you write about the hiphopper?

Marianne asks the students to proceed with their work in pairs.

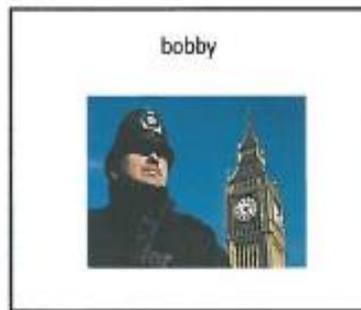
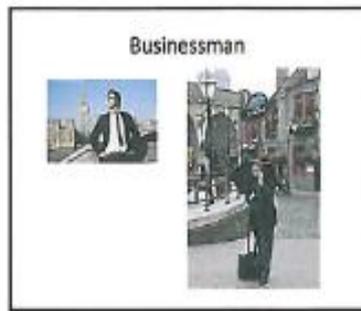


Figure 15. Pictures of people living in London (Marianne's slide).

The images show people who live in Britain, such as a hip hopper, a punker, a businessman, a Bobby, a hooligan etc. The students were asked to write down some words to describe these images. The dialogue was one-sided, Marianne struggled to get the students to engage and move the conversation along. The dialogue was interrupted by Marianne's judgmental statements such as "He is ugly" or "He is a violent person who wants to fight", "They have big lips and black eyebrows", which was not interpreted as a joke, but is taken seriously and commented on with, "I haven't noticed when I have been to England". When the image titled *Blacks in London* showing a group of black teenagers, the students reacted very strongly and called Marianne a racist. They asked her why she wrote blacks, but the question was left unanswered; Marianne just said that she "found a really good picture" and asked, "Is this the kind of people who live in London. Gangsters, do they live in London?"

Culture learning: 'Culturespeak' and essentialising classroom discourse

The dialogue shows no attempt to question why the people on the slides are represented the way they are. What about other aspects to the images that they could have explored? A hooligan, for example, is often also a father, what is the punk ideology, and what did Marianne mean when she called blacks in London gang members? Why did the students react so strongly to the image of the group of young black kids? Did the students identify with the image?²² The images allow for many possible interpretative possibilities, but the activity lasted only 10 minutes, and that did not leave much room for reflection. There were no learning objectives for the lesson, and perhaps therefore the outcome of this sequence is unclear. What was in fact the purpose of the images and discussion about stereotypes? Marianne stated in the interview that she wished to show the students that people are different, but also have things in common, because the students she teaches are such a mixed group. The excerpt also shows the positioning in 'us', the Danes, and 'them', the multicultural students that also appeared in the interviews. This could be addressed with knowledge of critical intercultural communication and processes of *Othering*. Knowledge of critical media literacy and a special focus on the role audiences play in actively negotiating meaning could be used to by the teacher to address the the students' strong reactions to the image of the group of black teenagers. It is characteristic for the teaching that, although Marianne had 'Stereotypes' and 'Prejudice' as headings in her teaching plan, she was challenged in terms of making room for interpretative possibilities and reflection. As Marianne's teaching plan shows, attention was primarily focused on activities at the expense of content. Marianne is primarily a language teacher,

²² On one of my first visits to the West School, a girl came up to me from class 1 and asked me: "Are you afraid of us?" To which I replied: "Why - should I be?" And the girl said: "Well many people are, because of our hoods and clothes". Do the students recognise the feeling of being categorised as "frightening multicultural students"?

who scaffolds her teaching with a great concern for variation and opportunities for the students to be active. She is also a mediator of culture, teaching stereotypes and prejudice, but there is still much to explore and to be aware of for Marianne herself. There was a discrepancy, not only between how Marianne perceives the content and the purpose of culture pedagogy, but also between her aims and what actually went on in the classroom. *Bildung* is a key aim for her, and Marianne wishes to teach themes that are relevant for the students, but the actual dialogue, as we have seen it in Excerpt 15, demonstrates little room for interpretative possibilities or criticality.

Class 3: Global Connections

Inge chose to work with chapter 7, *Global Connections*, from the Danish textbook *A Piece of Cake 8* (Boesen & Rosendal, 2011) and her teaching plan can be seen in appendix 21. She started the theme with a brainstorm on how globalisation affects our lives (p. 132 in the textbook, and p. 88 in the learner's guide). From this conversation, it turned out that one of the students had lived and gone to school in the USA, while another played tennis and travelled to international tournaments where she spoke English, yet another one had lived in France for three years, and many of the students travelled with their parents 3-8 times a year or talked about how much their parents travel. The students relied on their travel experiences and USA and New York were referred to several times. The students expressed themselves with ease, and exhibited a natural sense for the language. The opening brainstorm on globalisation finished, and the class proceeded with the textbook material and learner's guide. There was a mix of activities, such as questions in the learner's guide, the whole class discussed the student's group and pair work, some read from the textbook or listened to pieces from the textbook's webpage and worked in the learner's guide. The flow of the teaching followed the textbook and learner's guide. The textbook material is based on a 'communicative competence' view of learning, and focus is on the four skills; listening, reading, speaking and writing. The back of the book reads: "Learner's guide is the heart of the A Piece of Cake materials. Here you'll find ideas for working with all the texts, cooperative learning structures, grammar rules and tools to help you to get things right". The chapters and themes are each organised around eight to ten brief texts. The layout is colourful and inspiring, and includes many photographs from films, music, sports, fiction, the solar system, nature, drawings etc. The material is based on popular culture, although this is not foregrounded. There is no mention of culture learning, just the four skills, vocabulary- and language acquisition, and grammar; and encouragement to organise the work in pairs or groups, and to make presentations and search the Internet. Culture learning is implicit in the theme Global Connections, and it exemplifies implicit social practices in English classes in a Danish school. The chapter on Global Connections includes the following texts:

- Imagine (Lyrics, John Lennon)
- Globalisation – like it or not! (Brief statements, such as ‘Jobs are being outsourced – causing unemployment at home’)
- World Fair Trade
- Rotary Youth Exchange
- A Global Teenager
- Online Social Networking
- MMORPGs (Massively multi-player online roleplaying games)
- Lydia Meets the Danes
- ATIONS (Lyrics about making civilization)

Each text is intended to be worked on separately, and there is no common theme among the texts, as the list above shows. The webpage supplements the textbook, and introduces extra material.

The classroom observations show 19 different activities within a 90 minutes timespan in class 3 while they worked on the texts *World Fair Trade* and *Rotary Youth Exchange*.

Date/place	13 December 2013, North School
Time 90 min. lesson	Activities
12.10	Introduction to reading comprehension
12.12	A conversation about Fair Trade (from webpage to Textbook)
12.16	Pair work: Multiple choice
12.17	The class listens the conversation one more time
12.22	Pair work
12.23	First pair “We are done”
12.24	Inge instructs the class about a book report
12.25	Some students head for the library to pick up a book in English. Inge calls them back to finish the textbook work.
12.28	Inge answers questions about a book report
12.30	Whole class: Multiple choice answers
12.32	Students are taken out one by one to get their marks. The rest do a reading comprehension activity about Rotary, the next page in the Learners’ guide. Group work
12.38	Inge checks the students
12.39	Group work
12.47	Inge has difficulties logging on to the Internet
12.50	Whole class: Runs through the questions and answers for the reading comprehension activity on Rotary
13.03	Inge instructs: Do research on a country you’d like to visit
13.15	Problems with Internet access. Inge instructs: next story, read it to each other two and two.
13.21	One pair says they are done. What’s next?

13. 25	Home assignment: Search the Internet, present it to your groups on Monday
--------	---

Figure 16. Based on classroom observations (appendix 22).

The following excerpt was taken from the above lesson's listening comprehension activity *Outsourcing and Fair Trade*, and the analysis concerns the skills of interpreting and relating. A text in the textbook *World Fair Trade* (p. 134) explains what 'world fair trade' means (WTO /WFTO) and the problem of representation of poor countries, but the class did not read it. Inge chose to use a listening comprehension activity in which two people discuss *Outsourcing contra World Fair Trade*. The students were asked to do a multiple choice activity in the learner's guide, while they listened to the conversation.

Jonathan: Hi Annie, long time no see. Where have you been keeping yourself?

Annie: Please don't be so cheerful, I'm totally depressed.

Jonathan: Sorry. Hey come on. Tell me what's up?

Annie: I just got laid off

Jonathan: Fired? I thought you were working overtime.

Annie: Yah, well I was. I was working my butt off to put it mildly. So did the rest of the piecework team. We sat at those sewing machines every single day sewing up a storm. How can they fire us?

Jonathan: Listen, I just make a delicious cup of that Fair Trade coffee. Have a cup and then you can tell me all about it. Thanks.

Annie: Fair Trade? Jonathan they are the ones who are taking our jobs. My job is being outsourced. I would choke on your Fair Trade coffee.

Jonathan: Wait a minute Annie. You are getting things mixed up. Outsourcing is one thing fair trade is quite another.

Annie: What do you mean? All I know is that my job is been given to a factory in an underdeveloped country where people will work for longer hours for a lot less pay. Just so that my bosses, my former bosses, can get even more profit. The Fair Trade products are produced in underdeveloped countries. I'm sure of that. Isn't it the same?

Jonathan: Oh, Annie, it's not. You are right that outsourcing means that production like your sewing job is moved to a place where people are paid less. And you're right they probably work longer hours too. That is really bad for you, but I'm sure they are very happy to have jobs.

Annie: Oh my Gosh, you're defending them?

Jonathan: No Annie wait. I agree outsourcing is horrible and I'm very sorry that you have lost your job. I think that your bosses are greedy. And they don't even care that you have been an employee for years, that's lousy. But the other side of the coin is that those jobs are a blessing to those poor people who have been struggling to find ways to feed their families.

Annie: Okay, but I'm still not happy for being out of work. How is your fair trade different?

Jonathan: Fair trade goes into developing countries and tries to help people help themselves. The idea is to see to it that the people who produce what we consume get higher prices for their products. Fair trade goes in and helps them with that, but they also see to it that some of the profit goes to improve living conditions.

Annie: How do they do that?

Jonathan: They work to get higher prices, but they also lent money to the farmer, coop or village to get started. Sometimes they see to it that a school is built or a much needed well. They also see to it that environmental standards are kept and that farms use methods that ensure methods that the production can continue in the future.

Annie: That sounds fantastic. So what's the downside?

Jonathan: It is hard for me to think of downsides with regard to fair trade. There is one thing, I guess, when the farmers are paid a fair price we often have to pay a little more for their coffee, tea, bananas and other products. I don't know, I guess I'm so hooked on the fair trade idea that I don't mind.

Figure 17. Outsourcing contra Fair Trade, Webpage from *A Piece of Cake 8*

The text opens up for a range of interpretative possibilities such as 'what is fair trade?' or 'What is outsourcing?', 'What is an underdeveloped country?', or even 'Who are we if they are underdeveloped and our jobs go there?' And what is referred to by we and they? Can we talk about a globalised world in such simplistic terms? Are underdeveloped countries Othered when portrayed as grateful? "They are very happy to have jobs", and "those jobs are a blessing to those poor people who have been struggling to find ways to feed their families". Fair trade "help people help themselves" and "sees to it that environmental standards are kept". Why, in the text above, does Jonathan use the word blessing? What position does that put us in? When Annie (the girl in the narrative) finally understands that outsourcing is a blessing in underdeveloped countries, and fair trade helps people help themselves, she stops being depressed and wants a fair trade cup of coffee.

Culture learning as listening comprehension

Below are the multiple choice questions to a listening comprehension activity. The questions ensure that the students know that;

- Annie was fired because someone else were willing to work for less
- Jonathan thinks outsourcing is bad for some and good for others
- Annie's former bosses want to make a profit
- After hearing about Fair Trade Annie would like to work for Fair Trade at home
- A piecework team doesn't demand peace and quiet while they work
- Outsourcing doesn't involve higher pay
- An underdeveloped country has a different history than ours, its people are less educated, it is a country with potential to develop and the word downside means 'disadvantage'.

Outsourcing contra Fair Trade

Jonathan and Annie discuss outsourcing and Fair Trade

multiple choice

1. Annie was fired because
 - a. someone else could do her job better
 - b. there was a storm
 - c. someone else would work for less
 - d. she wasn't that good at her job
2. Jonathan thinks that outsourcing
 - a. is fair enough
 - b. will develop into Fair Trade
 - c. is a bad thing
 - d. is bad for some but good for others
3. Annie's former bosses
 - a. want to make more of a profit
 - b. appreciate how loyal Annie has been
 - c. are interested in helping people in underdeveloped countries
 - d. will build a school for their new employees
4. After hearing about Fair Trade, Annie
 - a. is happy to be out of a job
 - b. would like to work for Fair Trade in a developing country
 - c. would like to work for Fair Trade at home
 - d. will drink tea instead of coffee
5. A person on a piecework team doesn't
 - a. make more money the faster they work
 - b. demand peace and quiet while they work
 - c. produce many of the same thing
 - d. get paid per item they produce
6. Outsourcing doesn't involve
 - a. more profit
 - b. higher pay
 - c. moving production out of the country
 - d. firing loyal workers
7. An underdeveloped country is
 - a. a country that has a different history than ours
 - b. a country where people are not as well-educated as we are
 - c. a country with potential to develop
 - d. all of the above
8. By downside Annie means
 - a. underside
 - b. Australian aspect
 - c. disadvantage
 - d. depressed feeling

Figure 18. Multiple choice activity; Outsourcing contra Fair Trade, A Piece of Cake 8

The following excerpt is from the class talk based on the multiple-choice activity.

Excerpt 18: Class 3

(appendix 22)

I: All right, outsourcing contra Fair Trade (pause). Listen to this.

Annie was fired, but why? What is your answer? Don't give me just a letter

S: Someone else would work for less.

I: What does outsourcing mean?

S: To move a part of factory from Denmark to to China for example.

I: Okay, Jonathan thinks that outsourcing is...?

Inge calls the name of one of the boys and he answers.

S: Is bad for some, but good for others.

I: That's correct. Did you all have that? The letter D?

I: Number 3. Anne's former bosses?

S: A.

I: Read it

S: Ah! wants to make more of a profit?

I: Yes, number 4. After hearing about Fair Trade, Annie is?

S: Would like to work for Fair Trade at home.

I: Number 5. A person on a piecework team doesn't...?

S: Make more money the faster they work.

I: That is not the right answer.

(Inge addresses one of the girls, who then answers)

S: Doesn't demand peace and quiet while they work.

I: Okay. Outsourcing doesn't involve...?

(Students help each other out (talking in Danish))

S: Higher pay, oh, I thought about what it was (spoken in Danish)

I: An underdeveloped country is...? What's the answer to that?

S: A country where people are not as well educated as we are.

I: That could be it. What else?

S: No, a country with potential to develop.

S: All of the above, that's correct.

S: What does that mean? (Spoken in Danish)

I: By 'downside', Annie means...?

S: C – disadvantage.

S: Inge, can't we do something else now? (Spoken in frustration) It is all the same and the same. Let's do something else for once (spoken in Danish).

Inge then proceeded with the students' marks, and a reading comprehension activity on the following page in the learner's guide and that concluded the theme *Outsourcing and Fair Trade*.

Inge used the activity as a listening comprehension activity, and she made sure that the students got the right letters and read the right sentences in the activity. Whether the students actually understood what an underdeveloped country is, or why people work for less in China, why outsourcing is bad for some and good for others, and why Annie wants to work for Fair Trade at home, none of that was explored. I asked Inge to plan a culture teaching period, and for this, she explained, she relied on the textbook material and did not plan or scaffold other interpretative possibilities than those presented in the material. The activity in the excerpt above is a listening comprehension activity, and it is considered done when the students have identified the right answers. The skills of interpreting and relating involve identification of ethnocentric perspectives in a document or an event and to explain its origin. Inge did not address this. There was a gap between Inge's perception of the content of culture pedagogy; "students must decode similarities and differences",

“today, it is much more global”, “we have to prepare them for a changing world”, and her teaching practice. Inge did not explore interpretative possibilities in this lesson. She said that she did not scaffold classroom interaction and that “We just talk”. She relied on her many years of experience and improvised. Culture learning is implicit in the texts used in class, and was not explicitly talked about or discussed as culture learning. The learning objectives presented to the students for this teaching period were:

- To make it your responsibility to speak more English
- To contribute more as a partner
- To contribute more as a team
- To learn new things about English-speaking culture and topics

Learning objectives are a means to make the students collaborate and participate rather than an orientation towards content learning. The aim is for the students to speak English, to be active and to “learn new things”, which are not specified. The learning objectives primarily concern behaviour. The last objective is not specific and can be misinterpreted as “anything goes”. The goal is language learning through brief texts and videos. Content is not specified. A student from class 3 says in the interview that she “...had never thought about English as a subject in which you are supposed to learn about the world”. Although the students were presented with colourful layout and great variation in activities, they did not seem to think of the popular culture texts and media clips as culture learning, but only as a means to learn the language.

Conclusion

Research question 1: How do teacher participants perceive and practice interculturality before, during and after the explorative interventions?

Teacher participants’ perceptions and practices of interculturality prior to the explorative interventions show examples of essentialism and culturalism, and of a *Landeskunde* orientation with a focus on similarities and differences, and on factual knowledge of the target language culture and one’s own. However, there is a gap between perceptions of content and purpose. This is primarily evident when teachers are asked about cultural content and express essentialist views of culture. There is little agreement about the purpose of culture teaching. Teacher participants perceive the purpose of the cultural dimension as something that has to do with making the students “whole people” or “to make them prepared for changes in the world”. Teachers state that they wish to teach about stereotypes and the students’ preconceptions. However, the teacher participants are challenged, both in terms of the knowledge and skills dimensions. There is little evidence

of meta-language of subject-based knowledge or pedagogy in the observation data. Learning objectives are unclear and not addressed explicitly.

Furthermore, there is a gap between purpose and practices. Teacher participants' practices are based on intuition and assumptions about what is good for the students to know. The teaching is rich in variation and activities and based on a 'communicative competence'-view of learning, and on an expanded concept of 'text'. Thus, emphasis is on variation in texts, media and activities, which supports student engagement and activity. A pattern is evident in the activities for the three lessons chosen for this analysis, a pattern that runs through all the lessons I observed in the pre-intervention: in 45 minutes lessons, students engage in 8-10 different activities, and 19-22 different activities are common in 90 minutes lessons. Little attention is paid to interpretative possibilities of perspectives and practices; culture learning is driven by shifts in activities, 'culturespeak' and essentialising classroom discourse as well as examples of reducing culture learning to listening comprehension. This is in alignment with TESOL educators' (Teaching English to speakers of other languages) perception of culture as a means to communicate (Kumaravadivelu, 2008). All teacher participants stated that they did not consciously teach diversity. They did, however, say that they addressed cultural clashes in short stories, and through topics such as eating disorders and poverty, e.g. in the film *Precious*, and they all aim for relevance for the students in their selection of material and themes. The teachers showed some reluctance against teaching controversial issues because of the multicultural background of the students.

Research question 2: How do students perceive and engage in interculturality before, during and after the explorative interventions?

The 12 students from the focus group interviews perceived the cultural dimension as having to do with comparing countries such as Great Britain and the United States, comparing traditions and searching the Internet for information. Girls stated that they use Wattpad, an app where they can upload their own writings, and boys said they learn English when they play computer games.

Students said that they did not think of popular culture used in class as culture learning, but only as a means to learn the language. Students stated that learning about the world should be the providence of social science classes, and did not belong in English classes. Students also stated that that they rarely "read between the lines" in class, and that much of their teaching concerned giving the right answer. Students expressed a desire for more debate and discussion. They were particularly keen on searching the Internet for information on a topic, something they already did and enjoyed. The students did not

directly mention criticality or otherness as part of their English teaching, but they emphasised a desire to “think more” about the films they saw or textbook material they read. Students said that controversial issues were brought up, but only just touched on, because the teacher “closed it after two answers”. The student responses are very similar across the schools. There was a desire among the students to engage in intercultural issues, and to discuss and debate more in class.

The three teachers and twelve students expressed a perception of culture as about English-speaking countries and a comparative approach, which resembles a *Landeskunde* orientation. The participating teachers tried to include an element of *Bildung* (see chapter 2), but did so in an intuitive manner based on their individual ideas about what was relevant for the students. Diversity, representation and criticality were not addressed consciously by the teachers, and students found that they were not left with much opportunity to engage in interculturality or debates about controversial issues.

Chapter 5: Developing Pluralistic Discourses through the YouTube Series *iamOther*

Planning the first intervention

This chapter refers to the first research question: How do teacher participants perceive and practice interculturality before, during and after the explorative interventions? This chapter addresses teacher participants' perceptions and practices *during* the first intervention. The chapter has two parts; first a narrative of the dialogue with teacher participants prior to the intervention. The narrative outlines how teacher participants and I collaborated on the conceptualising of interculturality and on developing the framework for the first intervention. The second part of the chapter comprises an analysis of teaching sequences of the interaction process of intercultural learning; noticing, comparing, reflecting and producing (Liddicoat & Scarino, 2013), which exemplify how teacher participants have explored the development of pluralistic discourses. This chapter also refers to the second research question: How do students perceive and engage in interculturality before, during and after the explorative interventions? The analysis of teaching sequences and, in particular, examples of student's written work show how students engaged in interculturality during the first intervention.

Narrative of dialogue with teacher participants

January Seminar

Knowledge – Essentialising classroom discourses, culturalism and 'culturespeak'

The analysis of the teacher participants' pre-intervention understandings of national cultures, ethnicity, subcultures and fair trade show problems with culturalism (Abdallah-Preteille, 2006; Dervin & Risager, 2015; Holliday, 2011) and 'culturespeak' (Hannerz, 1999), because the teachers talked about cultures as fixed entities and categories, which may give rise to stereotypes about the Other. Teacher participants express awareness of diversity and multiculturalism, and yet the pre-intervention analysis showed a tendency to stimulate an essentialist and categorising dialogue in class. Dervin (2010) refers to Holliday, Hyde and Kuhlman (2010) and offers three key areas to work with to avoid culturalism; Identity, Othering and representation, areas central to Cultural Studies too. The first intervention is called *Othering: Identity, Lifestyle and Subcultures*, and my aim was to challenge the teacher participants' perceptions of culture pedagogy and to discuss cultural understanding on the basis of *Grundbog i kulturforståelse* by Iben Jensen (2013) and the Council of Europe's *Autobiography of Intercultural Encounters* (Council of Europe. Education Department. Language Policy Unit, 2009). Appendix 23 shows the Power-Point slides from the seminar and how the day was organised. The day started with a discussion of

what a participatory project is, and a discussion about what it means to co-learn and participate. The participant teachers were introduced to the research questions, which at the time primarily addressed participant teachers' learning process and secondarily the students' engagement in interculturality.

The seminar started with an introduction to cultural understanding; cultural concepts, a descriptive concept of culture and a complex concept of culture in which culture is viewed as a set of meaning-making systems, and as culture-as-practice (Jensen, 2013, p. 48). We talked about social categories such as “quiet Chinese”, “demanding Poles” or “happy Danes” (Jensen, 2013, p. 53), and debated power in relation to categories and categorisations. Jensen's focus is on gender, ethnicity and whiteness, which the participating teachers and I related to lifestyles and subcultures, because this was relevant for the first intervention. We talked about what Cultural Studies is on the basis of Jensen's introduction (pp. 36-38). Jensen introduces Cultural Studies as semiotics, discourse and representation. She also introduces global and local categories, such as gender, ethnicity, class or whiteness, and local ones such as teacher or mom (ibid, p. 54).

Jensen applies a traditional communication model: SENDER– MESSAGE – RECEIVER, and explains how, in traditional communication theory, the receiver would understand the message just as the sender intended. She refers to media studies and the role of the receiver and his/her ability to interpret a message based his/her knowledge. Jensen also presents a tool for analyses of intercultural communication, which is based on cultural understanding and understanding “the Other” in intercultural encounters. The model was discussed with the teachers to address aspects of intercultural communication, but due to the amount and complexity of information that the participating teachers were subjected to, we decided not to use this tool actively in the project, but to use it for inspiration to understand intercultural communication. Michael Byram's model of intercultural competence is briefly introduced by Jensen, and although she states that Byram's model builds on a complex understanding of culture, she criticises it for employing a simplistic national concept of culture (Jensen, 2013, p. 91). Jensen's introductory work fostered a discussion of key theoretical concepts, which led to insights that were relevant for the planning of the interventions. The planning of the framework for the intervention revolved around learning objectives and selection criteria for text and media.

Autobiography of Intercultural Encounters

To supplement the theoretical discussion, the participating teachers were asked to do the self-study course for educators *Autobiography of Intercultural Encounters*, which is available at the council of Europe's homepage²³.

The Autobiography of Intercultural Encounters

Welcome to the Council of Europe's online course in the use of the Autobiography of Intercultural Encounters (AIE). If you are new to the course, we recommend you start with the [Introduction to the course](#) before moving on to the modules.

Navigation note: Run your mouse over the module titles for the links to each module. To return to this course overview from any other page, click the house icon (🏠) that you can see at the top left of the page.

- ▶ [Introduction to the course](#)
- ▶ [Module 1: You and your encounters](#)
- ▶ [Module 2: Other people's encounters](#)
- ▶ [Module 3: Understandings of intercultural encounter](#)
- ▶ [Module 4: Competences for intercultural encounters](#)
- ▶ [Module 5: The structure of the AIE](#)
- ▶ [Module 6: The AIE in practice](#)
- ▶ [Module 7: Using the AIE in your context](#)
- ▶ [Glossary of key terminology](#)

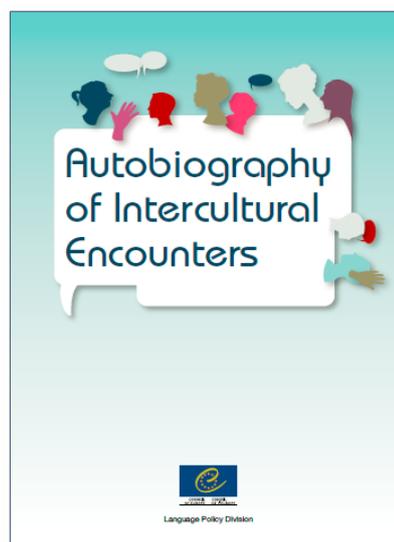


Figure 19. Example from self-study course from the The Autobiography of Intercultural Encounters

This is an interactive program, and as the modules indicate it is an introduction to how intercultural encounters can be experienced and analysed through a number of films and images. The introductory text to the first module reads:

In Module 1 you explored your own sense of self. A key learning point was that individuals are simultaneously members of different social and cultural groups through which they identify themselves. They often use their

²³

http://coe.dokeos.com/main/course_home/course_home.php?cidReq=AUTOBIOGRAPHYOFINTER

personal qualities, relationships and roles to position and define themselves in the social world relative to other people.

In Module 2 you turn your attention to the experience and encounters of other people who you may find are different from or similar to you in one way or another.

One key element in autobiographical work is to be aware of your own self, identity formation and positioning relative to other people. *The Autobiography* was written by Michael Byram and Martyn Barrett et al. (2009). As discussed in the theoretical chapter, Byram's work on intercultural competence and *The Autobiography of Intercultural Encounters* emphasise affective and social-psychological aspects such as Self and Other based on students' personal experiences. On the webpage, an intercultural encounter is explained in this way:

An intercultural encounter can be an experience between people from different countries or it can be an experience between individuals from other cultural backgrounds in the same country, for example, from other regional, linguistic, ethnic or religious backgrounds.

How are intercultural encounters explored in the Autobiography? **More**

Users of the AIE and the AIEVM develop understanding and competences for the future by reflecting critically on their experiences. They select and describe specific intercultural encounters, analyse their experience individually, and identify different aspects of their current intercultural competences as a stimulus to developing their competences further.

The autobiography is designed as a pedagogical tool to help teachers to reflect critically on their experiences. The teacher participants thought the autobiography would be a useful tool in class. We decided to use both the *Autobiography of Intercultural Encounters* (Council of Europe. Education Department. Language Policy Unit, 2009) and the *Images of Others. An Autobiography of Intercultural Encounters Through Visual Media* (Council of Europe. Education department. Language policy unit, 2013) as tools to support participant teachers' work with criticality and intercultural understanding in their teaching. Figure 20 on page 121-122 is an example of an activity.

Vertical and horizontal influences: Activity

Read

The Lebanese born French writer Amin Maalouf writes in his book *On identity* about the vertical and horizontal heritages that influence our sense of cultural identity. He notes:

"In short, each one of us has two heritages, a 'vertical' one that comes to us from our ancestors, our religious community and our popular traditions, and a 'horizontal' one transmitted to us by our contemporaries and by the age we live in. It seems to me that the latter is the more influential of the two, and that it becomes more so every day. Yet this fact is not reflected in our perception of ourselves, and the inheritance we invoke most frequently is the 'vertical' one."

On Identity (Maalouf, 2000)

Consider

Look at the image on the right or click [here](#) to download it. What horizontal and vertical cultural influences can you detect? Which do you think is stronger in this image - the horizontal or the vertical influence? After you have considered this, read the [facilitator's commentary](#).

Reflect

Your vertical heritage. Think of three things about your own behaviour or thinking that have been influenced by vertical heritage.

Your horizontal heritage. Think of three things about your own behaviour or thinking that have been influenced by horizontal heritage.

Which is more influential? Do you agree or disagree with Maalouf that (a) we are usually more conscious of our vertical heritage and that (b) the horizontal heritage is actually more influential in our lives?

An advert for a fast food outlet run by British Indians in Leicester, a city in England. Used here with kind permission of the restaurant owners. Use the forward arrow at the top of the page to go to the [next](#) activity.



Figure 20. Example of activities from self-study course Autobiography of Intercultural Encounters

In the first module in the self-study course, we find an introduction to vertical and horizontal influences, which participant teachers said they experienced as an eye-opener. Figure 19 shows background knowledge about identity, questions that help the learner analyse the advert, and finally there is the facilitator's guide, which gives inspiration for analysis. We decided to use this activity in the first intervention as an introduction to intercultural understanding and Othering. The teachers suggested that the students could bring local adverts for analyses. I will return to this in the analyses of classroom practices. Participating teachers were encouraged to finish the course on their own.



Figure 21. January seminar at Aarhus University. Working on the self-study course from *The Autobiography of Intercultural Encounters*

Knowledge – Content, learning objectives and selection criteria

At the December meetings, the teachers expressed a need for concrete examples, guidance and support to choose relevant material. The selection criteria for text and media were inspired by Liddicoat and Scarino (2013), and our focus areas were: What are the orientation, perspective, limitations and omissions in the resources. And agreed to consider diversity, representation, power and fair portrayal.

Participating teachers also asked for help with learning objectives, because this was not part of their usual practice. In this project, learning objectives are competences as defined in the New Common Objectives introduced with the School Reform in the summer of 2014. We did not have access to the new common objectives in the spring of 2014, but we worked on a competence-based definition of learning objectives. The use of learning objectives was inspired by a narrative review on learning objectives, and by an analysis of the use of learning objectives in the subjects Danish and English (Kabel & Svarstad, 2015; Kabel et al., 2014).

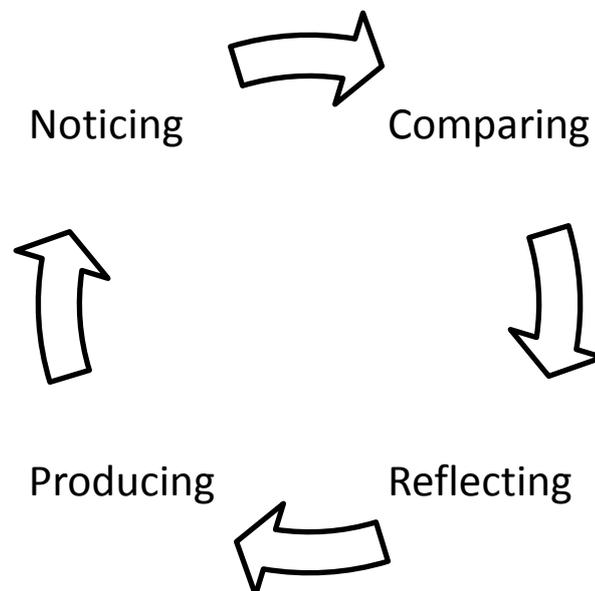
This study contests the knowledge and skills dimensions and thus a re-interpretation of these dimensions as a foundation for teaching interculturality were one key aim with our work. The participating teachers and I decided to reduce the complexity of the intervention and to select a number of possible texts participant teachers could choose from, and we formulated the learning objectives together. We decided to concentrate on the following aspects:

- Knowledge of Cultural Studies; identity, lifestyle and subcultures
- Knowledge of critical intercultural communication; Othering
- Skills – critical media literacy. Fair portrayal and representation in social media (power and the role of the receiver)

Skills and critical media literacy

For the planning of the teaching period, we read the chapter *Language Teaching and Learning as an Intercultural Endeavor* (Liddicoat & Scarino, 2013), which lists a number of principles for teaching and learning languages from an intercultural perspective; Active construction, making connections, social interaction, reflection and responsibility. These principles are transformed to the model: Interaction processes of intercultural learning (figure 22).

Figure 22. Interaction processes of intercultural learning (Liddicoat & Scarino, 2013, p. 60).



The participating teachers and I replaced the original *interacting* with *producing*, because, producing is a key element in critical media literacy:

When educators teach students critical media literacy, they often begin with media arts activities or simple decoding of media texts in the mode of the established media literacy movement, perhaps adding discussion of how audiences receive media messages. However, critical media literacy also engages students in exploring the depths of the iceberg with critical questions to challenge “commonsense” (apostrophies by the author) assumptions concerning the meaning of texts with negotiated and

oppositional interpretations, as well as seeking alternative media with oppositional and counterhegemonic representations and messages, and, where feasible, teaching critical media literacy through production. While not everyone has the tools to create sophisticated media productions, we strongly recommend a pedagogy of teaching critical media literacy through project-based media production (even if it is as simple as rewriting a text or drawing pictures) (Kellner & Share, 2009, p. 9).

Drawing on critical media literacy and the process of noticing, comparing, reflecting and producing for intercultural learning, we planned the first intervention.

First intervention: Identity, Lifestyle & Subculture through an intersectional lens

Appendix 24 includes the plan for the teaching, and Figure 24 shows a recollection of the teaching as I observed it during the intervention. This should be seen as a frame for the intervention. The participating teachers made their own choices in terms of how much of the material they used, and as the intervention proceeded, they searched YouTube, Facebook and other social media for relevant material. First, participating students worked with YouTube-material about intercultural encounters and an analysis of the advert 'McIndians', which the teachers had worked on in the self-study guide. The learning objectives were "knowledge of your own identity & Othering and to be able to interpret visual media". The comparisons revolved around identity, lifestyle and subculture, and the learning objectives were "knowledge of different identities, lifeforms and subcultures and to be able to understand and interpret a YouTube video and Facebook images in relation to diversity and subcultures". The Ryan Hall series 'iamOTHER' is part of celebrity singer, songwriter, rapper, record producer and fashion designer Pharrell Williams' creative collective. The iamOTHER channel shows music, culture, fashion and the arts. Williams describes the channel as a "cultural movement dedicated to Thinkers, Innovators and Outcasts." The manifesto (Figure 23) from Pharrell Williams' webpage states that he is opposed to categorisations and that he believes individuality is the "new wealth".

MANIFESTO

iam OTHER

By Pharrell Williams

I serve and represent the **OTHERS** because I am one myself.

OTHERS defy expectations and stereotypes. We are curious, ambitious, and energetic and have every intention of squeezing the most out of life. Above all, we are individuals.

OTHERS don't fit into categories. We are not jocks. Or skaters. Or musicians. Or students. Or technologists. Or audiophiles. We want to be all of the above and then some.

OTHERS are a diverse group of optimistic, bright minds connected by technology and a desire to make our mark, who together can advance culture and even humanity.

OTHERS are not defined by demographics or geography. We have shared ideals, dreams and a vision for a new reality.

OTHERS believe individuality is the new wealth. Experiences are the new assets to acquire. Whoever is the most individual wins.

i am OTHER celebrates people who push society forward. The thinkers. The innovators. The outcasts. History has proven that it's the rule breakers who have the power to change the world.

Be **OTHER**.²⁴

Figure 23. Pharrell Williams' manifesto

Pharrell Williams opposes categorisations, but is labelling people “thinkers, innovators and outcasts” not categorising and an Othering of those who happen not to be thinkers, innovators and outcasts? The YouTube series iamOTHER must, according to Christian W. Chun (2012, p. 146), be understood as “a global market-driven social media website that amongst others has become embedded in people’s daily rituals and thus help shape how they see and define the representations of society and everyday life”. He argues that their multimodalities necessitates active readings inasmuch as “we now collectively occupy globalized, interconnected spaces that insist on such critical engagement” from viewers (Morgan & Ramanathan, 2005, p.152). It is important to understand teacher and student practices and understandings “as they interact with multimodal productions constructing and offering particular interpretations of the complex social realities students are attempting to comprehend” (Chun, 2012, p. 147). For this study, our critical reading of the iamOTHER series concentrate on representation, categorisations and on seeing

²⁴ (<http://iamother.com/manifesto>, 30.11.2015)

interpretative possibilities in the diversity of the city and intersecting identities. The participating teachers did not engage in a meta-analysis of the programme as a multimodal text. Learning about interculturality, representation and essentialism were the point of the seminar. Ryan Hall is a comedian, and the host of Williams' YouTube-series *Stereotypes*. Hall talks to people in the streets about style, racial identity, sex lives, interracial relations, ghettos, gender, islamophobia, class, music and multiculturalism and many other things. The clips we used in the intervention were recorded in London and New York and address stereotypes and diversity in multicultural cities. We decided to use the programmes *New York State of Mind* and *Hipster vs. Chavs*.

The students made semantic webs of different subcultures for comparison and debate – i.e. “what does it mean to categorise and pigeonhole people?” Activities in *The Autobiography of Intercultural Encounters through Visual Media* made the students think about communication, same and different, stereotypes and fair portrayal. The next step was to reflect, and the learning objectives were “Knowledge of hipsters around the world and to be able to interpret visual media/YouTube videos about hipsters in relation to subcultures”. This made room for an analysis of Ryan Hall's programme iamOTHER. The participating teachers could choose a YouTube film, *I'm not a hipster*, in which a girl makes fun of hipsters who deny their hipster style. This led to a discussion about pigeonholing people and stereotyping. Finally, the element of producing was at play. The students were asked to choose a picture from the Facebook page ‘Humans of New York’ (Stanton, 2013), to analyse it and to use activities about a visual encounter as described in the *Autobiography of Intercultural Encounters through Visual Media* (Council of Europe. Education department. Language policy unit, 2013), and then produce a brief text to the picture/image. The students were asked to put the pictures on the wall in the classroom, and to discuss examples of Othering and stereotyping.

Scaffolding intersectionality, Othering and subtextuality

The recollection (Figure 24) sums up the framework of the first intervention. I have chosen excerpts for analysis from each of the four elements in the planning circle; noticing, comparing, reflecting and producing, because each of the planning elements are indicative for the scaffolding of the development of pluralistic discourses which are significant for the research findings. Excerpts chosen for analysis include examples of critical incidents or sequences of change in classroom interaction and examples of how a cultural phenomenon is critically contextualised, deconstructed and reconstructed.

<p style="text-align: center;">N O T I C I N G</p>	<p>What does <i>Othering</i> mean?</p> <p>Examples of 'Us' & 'Them'</p> 	<p>Learning objectives /knowledge of Othering Knowledge of your own identity & <i>Othering</i> To be able to interpret visual media</p> <p>Activities YouTube film: What kind of Asian are you?</p> <p>Film clip: The Band's Visit</p> <p>Autobiography of intercultural encounters Who Am I? Students fill in questions.</p> <p>Fastfood advert 'McIndians'</p> <p>Finding examples of horizontal and vertical cultural heritage</p> <p>Short Story by Marc Mitchell 'The New Girl' (worksheet – focus on Othering)</p>
<p style="text-align: center;">C O M P A R I N G</p>	<p>Ryan Hall's programme <i>I'm Other</i> <i>New York state of Mind</i></p>  <p>Interpretative possibilities of:</p> <ul style="list-style-type: none"> Race Ethnicity Social class Gender Language Religion Age 	<p>Learning objectives/knowledge of diversity & critical media literacy skills Knowledge of different identities, lifeforms and subcultures To be able to understand & interpret a YouTube film and Facebook images in relation to diversity (that people are different) and subcultures.</p> <p>Activities How can we see subcultures in the streets? Signs to look for? Find examples of differences between stereotypes and subcultures?</p> <p>Form expert groups, search the Internet to find information about a subculture.</p> <p>Explain why you find it interesting.</p> <p>Sematic web of the subculture Hipster (search the Internet for words and images).</p> <p><i>Autobiography of intercultural encounters of visual media:</i> Fill in 'Images of others'.</p> <p>Introduction to Facebook. Humans of New York.</p>

<p>R E F L E C T I N G</p>	 <p>Why is the programme called <i>I'm Other</i>?</p> <p>Interpretative possibilities of stereotypes and subcultures.</p>	<p>Learning objectives/knowledge about stereotypes and subcultures & critical media literacy skills Knowledge of hipsters around the world. To be able to interpret visual media/ YouTube video about hipsters in relation to subcultures.</p> <p>Activities Work sheet: What is a New York state of mind? Describe Ryan Hall. Make a list of adjectives. Why is this programme called I'm other - stereotypes? <i>Autobiography of intercultural encounters</i>, Task: Answer questions about a visual image. Use <i>I'm Other- Are you a hipster?</i> YouTube video: <i>I'm not a Hipster</i> Discuss: What hipsters say and what they really mean.</p>
<p>P R O D U C E I N G</p>	<p>Make you own image of Humans of Copenhagen</p> <p>Find an image on Humans of New York that you find Interesting.</p> <p>Read the text that comes with the picture – prepare to talk about it in class (in pairs).</p> <p>Take your own picture and imagine it will be uploaded on Humans of Copenhagen.</p> <p>Produce a text to your image.</p>	<p>Leaning objectives/engaging in interculturality To be able to talk/write about a visual image as an intercultural encounter</p> <p>Activities Task from <i>Autobiography of intercultural encounter through visual media</i>: Your feeling of other people, talking about communication, same and different. Groups: Tell the other students what is in your picture and why you chose to it. Read the text that comes with your picture and explain why you wrote what you did. Discuss all your pictures. Put your pictures on the wall at the back of the class. Give a short presentation of your picture and answer questions from your classmates.</p>

Figure 24. Recollection of the intervention: Othering – Identity, Lifestyle & Subculture

Classroom excerpts are from all three classes, and as such representative of the data as a whole. Since the participating teachers followed the same frame for the teaching period, the excerpts are illustrative of the overall picture the data presents.

Exploring classroom practices

The first classroom excerpt is from the West School. It illustrates how Katja and class 1 worked with ‘noticing’ in connection with the fastfood advert *McIndians*, which the participating teachers had explored in the self-study course from the *Autobiography of Intercultural Encounters*. Katja reduced the number of activities from 16-20 in 90 minutes in the pre-intervention to 12. The lesson was scaffolded around three texts, namely the film clip *The Brass Band’s Visit*, the advert *McIndians* and participating students’ own fastfood menus. Katja explored the knowledge potentials and interpretative possibilities and understandings of interculturality, Othering and subtextuality.

Noticing

Date/place	29 January 2014, West School Class 1
Time 90 min. lesson	Activities
10.03	Students enter the classroom after a long break (lots of snow, lots of clothes to take off). Whole class: Introduction to intercultural encounters Today’s work: The film clip the Brass Band’s Visit Work with your menus Work with the word Othering
10.07	The class watches the film clip “The Band’s visit”
10.11	Whole class: Discussion of what happens in the film clip
10.16	Pair work: What do they get out of meeting each other?
10.20	Whole class: Cultural exchange, learn about each other’s culture, difficult situation
10.30	Whole class: Instruction to use Autobiographies of Intercultural Encounters and the students’ own fast food menus
10.36	Pair work: Who do you think the menu was written for? Age, type of people, letters, words?
10.40	Whole class: Answers the question together
10.47	Whole class: McIndians advert. Vertical and horizontal aspects
11.07	Pair work: Apply vertical and horizontal to the students’ own menus
11.18	Whole class: Sum up
11.21	Whole class: YouTube video “Why Africans don’t answer their cell

	phones”(Stereotypes)
11.26	Whole class: Instruction to the Autobiography of Intercultural Encounters Prepare “Same and different” and email image to the teacher

Figure 25. Class 1. Based on classroom observations (appendix 25)

Excerpt : Class 1 (10.47-11.07)

(appendix, video 1)

K: What this guy (refers to the board and Maalouf’s text *On Identity* (2000) from Autobiography of Intercultural Encounters) is interested in is not really the food part, what interests this guy is what we are influenced by. Do you understand what I mean by influence?

S: No.

K: What affects us?

S: What people do, it probably has something to do with influences (mumbles).

K: What influences us in our daily lives? What are we affected by as human beings?

S: School.

K: School...What creates us? You could say. What makes us the people we are? What makes us smile the way we do? What makes us act the way we do? Talk the way we do? What makes us make choices the way we do?

S: The school.

S: Friends.

S: Family.

K: School, friends, family. Did you mention them in that order because you think school is the most important thing in the whole wide world?

S: No. (Laughs) Maybe.

K: Maybe... and then family then friends and then what?

S: The area we live in.

S: Your background.

K: Your background.

S: Your roots.

K: Let me put that one up here (writes ‘roots’ on the board). Because this guy, he has a theory. He calls it vertical influence when it comes from our roots. Say, whenever it is something we have inherited from our family, my ancestors, my grandfather, great grandfather, whenever it is something I have from him, he calls it ‘vertical influence’. Whenever it is something contemporary, for example friends and music and daily things that happen now, he calls it horizontal influence, okay?

S: Yes.

K: The reason I mention this is that some of it (the menu) belongs up here (vertical) and some goes down here (horizontal). Could you try to look at the menu to see what belongs to the traditional part and what do you think belong to the everyday here and now part? I know this might be unclear, but see if you can.

S: The French fries goes into roots, because it is normal for everybody, it is traditional.

K: Traditional you think? Okay, yeah.

S: Burgers, chicken, fries and cola like the usual every day stuff, traditional stuff, and then it also has symbols (mumbles), but then it also has a mix of a cowboyish food, it has both the Indian and the cowboy food.

K: Cowboyish food, where are we?

S: We are in England, so it has, like, the Indian and the cowboy.

K: Can you name a food chain that is originally from cowboyland?

S: USA.

K: What is McDondalish here? What is the Indian part here?

S: Samosas.

S: Chicken.

S: (Mumbles..) Rice would be Indian.

K: What do they mean by that "Taste the Indians?" They have already tried the cowboys, who are they referring to?

S: Their audience.

K: Who might they be?

S: The people from England.

K: The people from England.

K: The Americans are a bunch of people who would normally go to McDonald's, and what is the other audience?

S: An Indian version of a Mexican kitchen. What kind of style, it is a different style than McDonald's?

K: Now take your menus again. Try to think of this as the Indian Part and this as the McDonald part and find out what on your menus speak to this part (points at the board: vertical) or this part (points at the board: horizontal). Does it make sense? Let us say that the guy in the Halling Park, who has a menu from him? Oh, it is this one. I love his China boxes, I love it because they are really cheap, and a colleague and I go there often if we have to work late. He is a Kurd?

S: He is a Turk.

S: He is a Kurd.

S: This guy is a Turk and this guy is a Kurd.

K: Okay, don't fight about it. It doesn't really matter now. He is definitely not Danish! What on this addresses a Kurdish/Turkish audience, and what addresses Danish audience? And what doesn't matter? If you can't see it at first then try to look for clues.

The students worked in pairs and discussed who the owners were and what their nationalities might be. Katja redirected the students to think about clues in the adverts. The students talked vividly in small groups (also in Danish). The students looked at colours, images, at what appeals to different audiences; Danes, Kurds and Turks.

Class 1: Othering

The learning objectives for noticing are: Knowledge of your own identity & Othering, and to be able to interpret visual media. The teaching sequence above opened with Katja

questioning what influences people, what affects people and what makes us who we are. The existential questions about identity formation made the students reflect on what choices people make because of different influences. The students responded by listing; school, friends and family, one's background and roots. Katja seized this and made the connection to the board on which she had written 'vertical' and 'horisontal'. Katja referred to the slide with the McIndians advert and text about identity. She explained vertical and horisontal and provided examples. The students reflected on the difference between tradition and everyday influences. One student answered "French fries goes into roots, because it is normal for everybody", to which Katja replied "Okay, Yeah". There were interpretative possibilities in the role of the media, the role of globalisation, immigration, diversity and shared cultural references, but these were not pursued. In terms of learning objectives, Katja did initiate a discussion about identity, vertical and horisontal influences. She related the McIndian advert to the discussion of vertical and horisontal, and wrote notes on the board while she was talking to the class.

In the pre-intervention, Katja's teaching was dominated by many shifts in activities and fragmented cultural content. The class discussion of the McIndian advert was different from Katja's pre-intervention teaching style, and therefore a new situation for the students too. Katja did not explore the interpretation any further, but turned to one of the other students, who said the advert was about, "A mix of cowboyish food, it has both the Indian and the cowboy food". The same student said that the advert was from England and he repeated that it had the Indian and the cowboy mix. There was a potential opportunity here to discuss the British Empire, and why so many people from India live in the UK and why the UK is also influenced by American culture. This mixture of cultural traits and shared references are central to the analysis. Katja did ask what was meant by "Taste the Indians". One student said that it was a reference to their audience and that they must be people from England. That the UK is a multicultural society was not explored further. On the other hand, Katja characterised the Americans "As a bunch of people who would normally go to McDonald's". In the heat of the moment, this became an example of essentialising discourse and stereotypical Othering of Americans, despite one student's attempt to address it as an Indian version of the Mexican kitchen and redirect the conversation to why it was called McIndians. The excerpt demonstrates a beginning work with interculturality, but it also reveals challenges in terms of language use or 'culturespeak' (Hannerz, 1999), and what we might call 'the essentialist pitfall'. It was a challenge for Katja in this sequence to be explicit about different elements of Othering in the interpretation of the advert. She was caught between learning objectives about global processes of Othering in visual media and the local processes of Othering in the classroom between teacher and students and in between students.

After they finished with the McIndians advert, the students were asked to work with their own fast food menus, and the students discussed the nationality of the local fast food owners. The nationality aspect is important to the students and Katja ends the discussion by saying “He’s definitely not Danish”. In the following activity, Katja asked the students to see what aspects of their own fast food menus were aimed at a Kurdish/Turkish audience and a Danish audience. There was a blindness here to the essentialising discourse of such a clear distinction between Danes and Turks/Kurds. This may very well be an expression of a school culture in which it is common to categorise people by their nationality. Katja expressed just that in the interview by saying that it was difficult for the students not to think about nationalities, and that, because the students are multilingual, they stereotype more and they identify themselves with what they are in terms of nationality (ch. 4 p. 7). By asking which elements in the fast food menus appeal to Danes/Turks/Kurds Katja reinforces the essentialist language use about cultural difference instead of interpretative possibilities of shared cultural references as well as differences. The use of the participating students’ own fast food menus was innovative and motivating, and an example of Katja’s creativity in terms of activities and students’ active participation. She explored how to address interculturality by connecting the *McIndians* analysis to how the students’ understand a fast food advert from their own neighbourhood.

Katja wrote in her logbook about the first intervention:

The class is absorbed in the topic, they find that their own scaffold is quite extensive already, and they are becoming familiar with the topic. I think this is partly because they live in a highly multicultural society. By now, EVERYBODY in the class has a clear understanding of what we are working with. The topic AIE has gone from being very abstract to something concrete. I’m very pleased I started on this topic after the Christmas holidays. (appendix 8)

Later she wrote,

The class is still very absorbed in the topic Othering. They are good at seeing the small nuances and they are good at relating them to their own lives. They have a huge “book catalogue” to draw on in respect to their own cultural backgrounds. (appendix 8)

Katja explained about student criticism when a student asked her: “It is racist to label people by working the way we do with this project?” (appendix 8, p.1). Katja commented that it was great to experience the way this project made the students reflect. The student’s criticism was remarkable and corresponded with the examples of essentialising discourses that the classroom analysis identified. Despite Katja’s experience of a class that

had understood what Othering means, there are examples of essentialising discourse in the excerpt. However, the student's criticism made her reflect on her teaching, and she did bring these ideas forward at the April seminar. Katja and the students explored a change in the number of activities, reflexivity, language use and how to talk about media.

In the reflection meeting Katja said:

K: In my experience, the greatest challenge has been to go from having a lot of, ehm, varying activities and then maybe concentrate a little more on fewer things, right. I had to get used to the idea, but I think that I rather quickly could see that it has had a positive effect (appendix 6, p. 6)

I: Yes, how?

K: Well, I actually experience that they (students) understand that now we are doing this. This morning, I had English from 8.00-9.00 until we had to change the tables and such, and the only thing we did in that lesson was to talk and work with the concept Othering.

Katja added that she sometimes feels "old school" because of the whole class teaching and focus on content (appendix 6, p. 1). Later in the meeting she said:

One of my boys said something today, when we talked about Othering. We had talked and made all sorts of models for what it means to be the odd one out. And then one of the boys suddenly said, "Well then you can also talk about some kind of mainstream in terms of skin colour and ethnicity", and I was, I almost died there of joy, for a moment when he said that (p. 18).

I did not observe that particular lesson, but what this realisation did to Katja and her motivation for the project was crucial. Towards the end of the meeting, Marianne referred to the national curriculum and what it says about diversity, and this made Katja say:

Yes, apart from that, we have often worked with this, because we work out here. So it is a latent thing in our socialising with the students that you want them to become democratic and sympathetic people in this environment they are in out here, where things sometimes are very black and white, right? (appendix 6, p. 19).

Interculturality interpreted as educating for democracy and socialising students to Danish society was experienced by the teachers at the West School as a 'latent thing', as something that is inevitable in a school such as this one. Katja explicitly expressed a desire to empower the students to become democratic citizens.

Comparing

The learning objectives for comparing are: Knowledge of diversity such as different identities, lifeworlds and subculture. Critical media skills involve being able to understand

& interpret a YouTube video and images from Facebook in relation to diversity and subcultures. The following classroom excerpt is from the West School in Class 2. It illustrates how Marianne and her class worked with *comparing* in connection with the Facebook page ‘Humans of New York’ and the YouTube series iamOTHER, from which they used the film *New York State of Mind*. Marianne reduced the number of activities from 10 in the pre-intervention to 5 in this 45 minute-lesson. Marianne wrote the topic of the lesson on the board; Humans of New York and Ryan Hall’s iamOTHER. The class was going to work with hipsters and subcultures and with the *Autobiography of Intercultural Encounters*. Marianne told the students that it was Facebook’s 10th birthday and referred to the students’ work on the Humans of New York Facebook site the day before. Marianne drew connections between the lesson from the day before, and she used her knowledge about Facebook to contextualise the class’ work to a world-wide event. Marianne had prepared a glossary for the YouTube video, and she introduced the students to the YouTube series iamOTHER about stereotypes. Marianne explored the content of the material and its interpretative possibilities. This challenged her questioning strategies. It is important to keep in mind that the students were not at that time familiar with classroom dialogue for more than a few minutes at the time.

Date/place	7. February 2014, Class 2
Time 45 min. lesson	Activities
8.00	Marianne has written on the board what is going to happen in the lesson: Humans of New York Ryan Hall/iamOTHER Hipsters/subcultures More Autobiography
8.00	Marking absentees (8 students have not turned up) M tells the students not to use their mobile phones in the lesson
8.06	M refers to the lesson yesterday when the class worked with Humans of New York. Tells the students that today is Facebook’s 10 th birthday. The class talks about Brandon Strandon and the pictures the students were asked to find on his site. One student says, “I think it is great, because people have many different stories of their lives”.
8.15	M informs the students about the iamOTHER programme. She has prepared a glossary and explains words such as: gentrification, immigrant, co-habitate and authentic. M tells the students to pay attention to who Ryan Hall interviews and what they look like.
8.23	Watching the YouTube video <i>New York State of Mind</i> (M stops the player and checks if the students have understood central parts)
8.35	Whole class discussion of the YouTube video
8.45	End of class

Figure 26. Class 2. Based on classroom observations (appendix 27)

Below is a transcript of a few minutes of the YouTube series iamOTHER *New York State of Mind*, because the following classroom transcript for analysis is based on this part of the programme.

Ryan Hall: Stereotypes/ New York State of Mind

R: Ryan Hall, M: Man, W: Woman

Ryan Hall interviews people about how New York is changing and being gentrified.

R: Do you consider yourself as part of the gentrification?

W: Well, I don't know, I guess it depends on how you would categorise me racially, I suppose, but I don't see myself as somebody who is coming in and trying to work my agenda on the neighbourhood, I'm trying to come in and sort of fit in with the rhyme of the way things are going, kind of like the double decks....I don't want to be a part of the problem. I want to be respectful and I don't want to patronize the local businesses and make sure that I'm going to the corner store bodega instead of the Seven Eleven.

R: Keeping it their liquor stores...

New interview – new clip

R: Not many corner shops left in New York?

M: All of them are going from black to beige, real quick.

R: How do you feel about this new set of people who are moving in?

W: I love it, I embrace it.

M: Well that's the world we are living in. I've never really been a real big colour person, I don't really do words, as take offence to words, I mean, it's just being you. If I respect you, you respect me.

R: I need you to be more angry... I need angry black people here... I want you to be angrier.

W & M: (Laughing)

R: How do you feel about all the tourists and such coming into Harlem?

M: Everybody is a tourist. You know, we were all immigrants in America. 99 percent of us were not born in America.

R: Do the natives of Harlem have the right to be angry with the people who are moving into Harlem?

M: No, 'cause Harlem was originally white, in case anybody didn't know. So you don't start pigeonholing tourists or strangers. You know, everyone is different. There are nasty tourists and nice tourists (laughs).

Class 2: Intersectionality

Although it is a short clip, there are a number of interpretative possibilities: What does it mean to categorise somebody racially? What does black to beige mean? Who immigrated to New York originally and who lived/lives in Harlem? Why are some people poor and some wealthier people moving in? What does gentrification mean? Why do people speak so differently, when they live in the same city? There are a number of binary examples in Ryan Halls' language use:

Local businesses	vs	newcomers
Black	vs	beige
Original population	vs	new people coming in
To be a coloured person	vs	not to be a coloured person
Respect	vs	disrespect
To take offence to words	vs	not to take offence to words
Angry black people	vs	angrier black people
Immigrants	vs	tourists
Natives	vs	people moving into Harlem
Nasty tourists	vs	nice tourists

In the excerpt below, Marianne works with knowledge of different identities, lifeforms and subcultures when she introduces binary positions and talks about going from black to beige, and the fact that that Ryan Hall is wearing white when he interviews black people in Harlem. Marianne also addresses the difference between “those people who hang around on the streets” and “those who are moving to New York today”. Marianne explains the difference between the two groups in Harlem and characterises them as “the poor, hanging around the street corners and living off the system, living in rented flats” and “those who are innovative and creative”. This is in alignment with Pharrell Williams’ Manifesto, in which he celebrates the people who push society forward, the thinkers and the innovators.

Excerpt 19: Class 2 (8.35-8.45)
(appendix 28)

(“In Danish” means that I have translated what the students said in Danish into English)

M: So what is your first reaction to this? Anyone?

(Nobody says anything)

M: (In Danish) You can say it in Danish, if you like.

M prompts three students and they are all quiet.

M: (In Danish) what was your reaction? Was it difficult, funny, boring, you don’t care? These are also relevant comments.

S: (In Danish) I think it is boring.

M: (In Danish) Why?

S: (In Danish) It is long.

M: (In Danish) Well, it lasted 8 minutes. Ryan jumps around and returns to them... he speaks to... how many? A number of people in different areas of New York that he speaks to. (Names a student) What do *you* think?

S: (In Danish) There are many different people.

M: They talk about many different things. What about Ryan Hall, what can you say about him?

S: (In Danish) I think he wants to be called a real New Yorker, you can see it in the way he dresses.

M: (In Danish) What is Harlem in New York? Do you know where Harlem is? Who lives there?

S: (In Danish) The white people?
M: (In Danish) Yes, this man at the end says that, but it has traditionally been a black area, where African Americans have lived... or immigrants from Africa. That's why it was quite funny when he said at the end that it was whites in the beginning. And what does he say to all the tourists who are coming now? He explains "We are all tourists". Did you notice what clothes he (Ryan Hall) was wearing when he talked to different people in Harlem about going from black to beige?
S: (In Danish) He is wearing white.
M: (In Danish) And the people he talks to, they are?
S: (In Danish) Blacks.
M: (In Danish) Maybe he wants to make a signal... I think he wants to be a real New Yorker. Did you notice what was said about those people who hang around on the streets. Who were they? He (Ryan Hall) talked about those who moved to New York and those who originally lived there in New York. And he thought that is was the people who had lived there all the time, who became more and more poor, hanging on the street corners and living off the system and living in rented flats. But those who moved in, they were innovative and creative. Is New York for everybody?
S: Yes. (In chorus)
M: (In Danish) How can you tell?
S: (In Danish) Because of the different people he interviews.
M: (In Danish) Other things that show that New York is for all people? You have also seen *Humans of New York*, you may keep this in mind.
S: (In Danish) There are many different cultures.
M: (In Danish) Very many different cultures.

In this excerpt, Marianne addressed elements of an intersectional lens, e.g. identities marked as different, when she explained about the privileges of the innovative and creative versus the people living in poverty. This way, she addressed categories of difference. She also addressed processes of differentiation and systems of domination when she contextualised the gentrification of Harlem by bringing in background knowledge. The students in this dialogue responded with brief utterances and single words. This can be compared to the pre-intervention, and a teaching of English which is based on pair- and group work to activate students. Marianne was challenged by the transformation of new knowledge and a class discussion, a process the class was unfamiliar with. She did, however, challenge herself in terms of her questioning technique, which was very different from the one she used in the pre-intervention.

Class 2: Subtextuality

Marianne finished this dialogue by asking the students if New York is for everybody. The students agreed and one student said that you can tell from the different people Ryan Hall interviews. Marianne related the YouTube video to the Facebook site *Humans of New York*, and a student observed that there are many different cultures in New York. Although this is a simple observation, it shows the emergence of a language to talk about

diversity and interculturality. From a situation where students felt the YouTube video was boring and long, Marianne persisted and kept asking critical questions such as “What is Harlem in New York? Did you notice what clothes he (Ryan Hall) wore when he talked to different people in Harlem? Is New York for everybody – how can you tell?”. This was very different from Marianne’s pre-intervention teaching, which was dominated by factual and essentialist knowledge about particular subcultures. From a critical media literacy perspective, Marianne was questioning the process of representation and power. Marianne’s particular challenge was code switching – Marianne and the students actually held most of this conversation in Danish. Marianne decided to include all the students and so she spoke Danish when she prepared the students to talk about the YouTube video and to relate it to finding images of people from their own neighbourhood with inspiration from the Facebook site *Humans of New York*. In a later reflection meeting, Marianne said that

Yes, it is difficult to use the theories, to connect the theories to question techniques. To pose the right questions, so we can proceed and get deeper into it. Maybe it is also because it is still very diffuse with all these concepts. And it is new, all the things with the autobiography. It can be used in many different ways, I think. I have only used a small section of “Who am I” so far (appendix 6, p. 9).

Considering how overwhelming the intervention was for Marianne, the excerpt shows small, but significant changes; a reduction of activities from ten to five, making it clear for the students what the lesson was about by writing the four things that the students were going to work with on the board, scaffolding of the interpretation of the YouTube video by exploring critical questions, binary positions and relating it to the Facebook site *Humans of New York*. Marianne did work with the learning objectives of *comparing* by contextualising the issues of diversity in New York. In the reflection meeting, Marianne addressed her questioning strategies and a wish “to get deeper into it”, which emphasises that Marianne challenged herself in these aspects of her teaching.

Reflecting

The learning objectives for reflecting are ‘knowledge of hipsters around the world’ and to ‘be able to interpret visual media/YouTube video about hipsters in relation to subcultures’. The following excerpt is from the North School. Inge used the same YouTube video as Marianne. Inge had written the learning objectives in the Power-Point presentation she had prepared for the day’s lesson. The learning objectives are: To be able to interpret a visual image/YouTube video about hipsters in relation to subcultures. A student asked what “interpret” means and Inge says, “You need an interpreter if you talk

to somebody in a language that you don't understand"²⁵. Inge also accepted a students' explanation of Othering as "diversity"²⁶. Like Marianne, Inge made a glossary for the students as a pre-task for watching the YouTube video. After watching the clip, the students were asked to search the Internet to find out more information about what a true New Yorker is. This was followed by a YouTube video from the iamOTHER programme *Are you a Hipster?* The students were asked to produce a semantic web of hipsters on the basis of the clip. The class ended with the following home assignment: Why do you think the programme is called iamOTHER?

Date/place	26 February, 2014, North School Class 3
Time 90 min. lesson	Activities
12.05	Inge goes through the protocol. Takes a while to calm down the class after the lunch break. The teacher asks the students to fetch their Autobiography of Intercultural Encounters folders. "Refresh your memory. What did we do last time?" A girl says that they filled in the section "Who am I". Inge directs the students' attention to the learning objectives she has written on a slide, so the students can see it on the board. Inge emphasises that today they are going to work with hipsters and the interpretation. A student asks what it means and the teacher explains "you need an interpreter if you talk with somebody in a language you don't understand". Inge says she is going to show them a YouTube video "What Kind of Asian are You" and she says, "This shows a good Othering". When asked what Othering means a student says "diversity" and the teacher accepts that. The class watches the clip (2 min.) and discusses whether it is condescending to act the way the male character does.
12.17	Inge introduces Ryan Hall's Stereotypes and instructs the students to note down what it is like to be a real New Yorker. She hands out the following key words Key words: <i>Authenticity</i> – genuine <i>Hustle</i> – anything you need to do to make money <i>Co-exist</i> – living side by side <i>Cohabitate</i> – living together <i>Degenerate</i> - to fall below a normal or desirable level in physical, mental, or moral qualities <i>Embrace</i> – literally to hold, commonly used as 'accept' <i>Gentrification</i> - is a change in composition of an urban community toward wealthier residents and/or businesses

²⁵ This response makes me consider if Inge actually knows what was meant by the learning objectives that we agreed on at the seminar at the university. I might have taken it for granted that the teachers were familiar with interpretation, but I realised during my observations that analysing and interpreting are not compulsory at lower secondary level teaching and therefore not to be expected as a classroom practice.

²⁶ This too made we wonder if I simply asked too much and expected the teachers to take in too much information.

	The class watches the clip <i>New York State of Mind</i>
12.27	Whole class: Inge asks “How many of you have been to New York?” 7 students raise their hands (16 students present). Instructs the students to do pair work – find out what a true New Yorker is.
12.30	Pair work Students use their phones, computers and iPads to search for information. One group discusses a tv show called “How I met your Mother” and calls it a true New York show. Inge walks around in the class and discusses the students’ findings.
12.44	Whole class: Inge had planned for the students to interview each other, but changes her plan and makes a whole class discussion instead. What is a true New Yorker.
12.49	Whole class: Inge “We are moving towards the Hipster culture” Instructs the students to make a semantic web. The teacher illustrates on the board what a semantic web is. She asks the students to find words in a YouTube video about Hipsters. Watches the YouTube iamOTHER series/Are you a Hipster?
12.54	Pair work: Semantic web of Hipsters
13.00	Break
13.10	Students write the semantic webs on the three different boards. They help each other.
13.20	Whole class: Discussion of semantic webs
13.25	Whole class: Inge instructs the students to describe Ryan Hall. “Use adjectives. Why is the programme called iamOTHER?” This is homework for tomorrow.

Figure 27. Class 3. Based on classroom observations (appendix 29)

Excerpt 20: Class 3 (12.44-12.49)

(appendix 31)

I: What did you come up with? Define a true New Yorker? Let me see 16 hands...

S: They know how to get attention.

I: They know how to get attention.

S: They walk fast.

S: They know what they want.

S: They eat out a lot.

S: They treat sidewalks like freeways.

S: I don't know what you mean by that.

I: Can you explain it?

S: It's like, somebody said it before, it's like they are walking very fast.

S: They stick to one sidewalk.

I: I think it is called guy walking. They cross the sidewalks...

S: They use Starbucks coffee as an accessory.

S. They walk, take the subway or take a taxi. They never drive cars, they use public transportation.
 I: Public transportation, yes.
 S: They like fast things, that's why they like fast food.
 S. They are rude.
 I: They are rude.
 S: They work a lot.
 I: Did you find something on the Internet...
 S: Happy Hour. It is a place where you can get drinks for half price and food for free.
 I: It is extremely popular in America. Is it expensive to live on Manhattan?
 S: They are poor.
 I: What else?
 S. They usually hang out in coffee bars.

Class 3: Othering

Considering the learning objective “to be able to interpret a YouTube video...” it is remarkable how this dialogue developed into a checklist of what the students found on the Internet. Pre-intervention, Inge taught the Fair Trade task only as listening comprehension. This pattern was repeated in Excerpt 3, as the students listed things that Inge uncritically accepted. She was happy with the information the students found on the Internet. The essentialist and stereotyping ideas about what a New Yorker is were not questioned. Thus, critical media skills, e.g. questioning the process of representation, was not addressed. You could argue that Inge accepted an Othering of New Yorkers and missed the opportunity to talk about diversity, multiculturalism and different lifestyles and subcultures that the YouTube video explored. Global processes of Othering were not addressed, instead Othering was expressed through local processes of othering in classroom dialogue about New Yorkers.

The following clip is from the YouTube iamOTHER programme *Are you a hipster?*

iamOTHER Stereotypes: Are you a hipster?

R: Ryan Hall W: Woman M: Man

R: Are you a hipster?

W: Oh, my God no...

R: What is the difference between a hipster and what you are?

W: Hipsters wear tighter jeans. These are fairly loose, they are not skinny. If I had them on, I would have looked ridiculous. They would have – liked used a MacBook or something now.

R: Am I a hipster?

W: (Nods)

R: What are you?

W: What am I? I'm Jewish/Puerto Rican.

R: Do you have any stereotypes that apply to you or that you apply to other people?

W: No, not really. I never really fit into anything. People always ask me what I am, so...

Ryan Hall asks someone else.

R: What kind of music do you think she (Jewish/Puerto Rican woman) listens to?

W: Jazz music. (laughs)

R: Do you listen to jazz music? (to the Jewish/Puerto Rican woman)

W: No, I would wear one of those hats that just (points with her finger that those people wear).

There is a clip and Ryan Hall goes to a hat shop.

R: What kind of hat would a hipster wear?

M: A small one, cramped at the back. This is very popular.

New clip – Ryan Hall interviews a young man with a bow tie.

R: Are you a hipster?

M: I don't consider myself a hipster.

New clip. Ryan Halls interviews three women.

W: Who in this group is a hipster?

Clip – Ryan Hall asks some more people if they are hipsters and they all deny being a hipster. Hereturns to the group of three women.

R: What is a hipster?

W: A hipster is like trying to be special and all. They like art and maybe special music. They look as if they read a book because they want to be cool and not because they want to read a book, and they will listen to music that is not popular, just because it is not popular.

Class 3: Intersectionality

The clip provides an intersectional lens for categorising people in subcultures such as *hipsters*. The programme iamOTHER is designed to question stereotypes, and the humorous way Ryan Hall asks people about controversial issues is thought to make the viewers/audience reflect on stereotypes and be critical towards pigeonholing people. After the students watched the YouTube video they were instructed to produce a semantic web of what a hipster is. The students were active, and after a while they were asked to write their web on the three boards.

Inge ended the lesson by going over the semantic webs with the students. She checked whether they understood the words on the web and would asked: “Weed, what is that for?”, “Urban area?”, “Overly trendy?”

North School: Students writing semantic webs on the boards



Figure 28. North School: Making a semantic web of hipsters

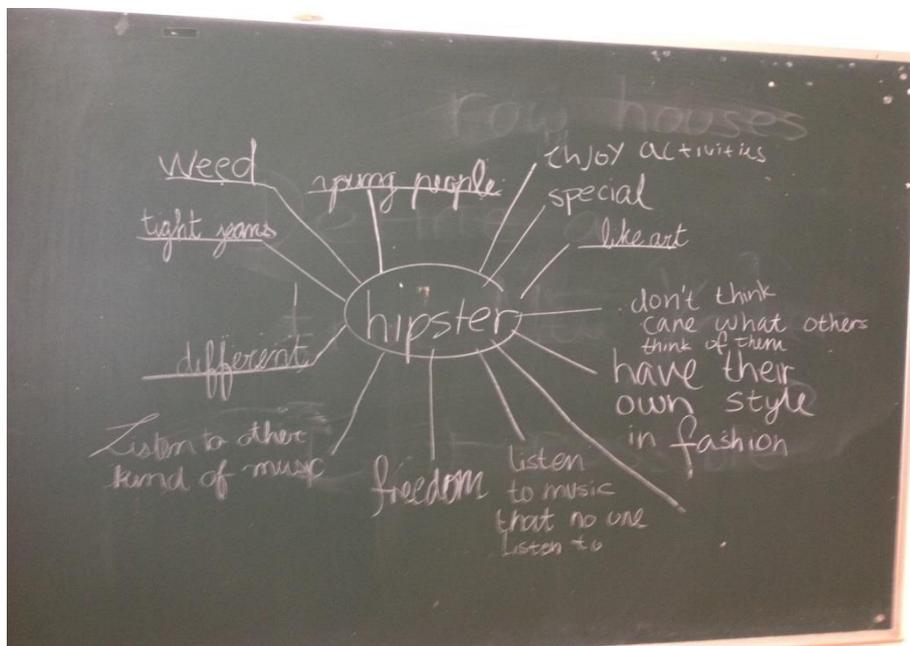


Figure 29. An example of a semantic web

Inge taught vocabulary acquisition. The students were asked to make a semantic web, which can be considered a pedagogical tool for language acquisition. However, a semantic web like this one can also help the teacher and the students discuss what happens when

you pigeonhole and categorise people, and relate this to aspects of diversity and interculturality in the YouTube channel iamOTHER. As a result, Inge did not address the learning objectives for reflection, and did not use the YouTube video about what hipsters say and what they really do to support critical reflection on pigeonholing people in subcultures.

Producing

The learning objective for producing is to engage in interculturality. The following day, Inge continued her work with stereotypes and hipsters. The observation grid below shows the learning objectives of the 90 minutes lesson. The learning objectives was knowledge about hipsters and CHAVS, and that the students had to find an image on the Facebook site *Humans of New York* and write a short text about it. For this, the students had to work with some of the questions in the *Autobiography of Intercultural Encounters* (Council of Europe. Education department. Language policy unit, 2013). The number of activities was reduced from 19 to seven, and the class worked with the same topic throughout the lesson: New York and people living there.

Date/place	27 February 2014, North School
Time 90 min. lesson	Activities
9.50	Most of the students are late due to their confirmation preparation in the local church
9.58	Inge reads the protocol
10.00	Inge has written today's learning objectives in a Power-Point presentation Learning objectives: Knowledge of Hipsters and Chavs To create an image with a short text Intercultural competence: To be able to talk about a visual image as an intercultural encounter. Work with your Autobiography Sums up from last time: Describe Ryan Hall
10.06	Watches YouTube video from iamOTHER series called "Hipsters or Chavs"
10.14	Whole class: Comparison of Londoners and New Yorkers. Hipster and Chavs
10.24	Pair work: Humans of New York Inge instructs: "Look at people from all over the world, look at lots and lots of pictures. Pick one each and write a little text under the picture. What can you read out of this picture? She shows the students a picture she found on the site.

	
10.30	Break
10.35	Pair work: Students have access to computers in the classroom.
10.55	Students are asked to print their work and hang them on the wall in the back of the classroom.
11.00	Individual work: Autobiography of Intercultural Encounters
11.20	End of class/end of first intervention

Figure 30. Class 3. Based on classroom observations (appendix 30)

The lessons begin with the students' homework: Describe Ryan Hall.

Excerpt 21: Class 3 (9.50-10.06)

(appendix 31)

I: Assessment of your homework. Description of Ryan Hall. Who is Ryan Hall?

S: He is the man that has that YouTube channel.

I: Tell me the name of the YouTube channel?

S: iamOTHER.

I: Yes, iamOTHER.

S: Stereotypes.

I: And stereotypes, that's right. It is actually cultural stereotypes (points at a picture on the board that Inge has found on the internet. Can you see what it says here?)

S: No.

I: (Heading: Cultural stereotypes. Now enforced by law. The teacher reads aloud)

"Ah, Tea....the beverage I am required *by law* to enjoy as a character from England"

They just assume that a person from England drinks a lot of tea. So anyway, a description of Ryan Hall, what have you written?

S: He is wearing animal print- clothes.

I: Yeah, what else can you say?

S: He is black.

I: Well, (turns around and looks at the picture of Ryan Hall on her slide) Semi-black.

S: He wears big glasses.

I: Big glasses, yeah, (prepares the internet as she speaks). What have we learned about people who wear thick glasses, what kind of stereotype is that?

S: A hipster.

I: What else can you say about him? Adjectives? Have you made a list of adjectives describing this guy?

S: He wears a lot of bracelets and watches.

I: Those are nouns, but adjectives?

S: He is tall.

S: He has a beautiful beard.

I: He has a beautiful beard (corrects the pronunciation) that's an adjective. What else can you say about him?

Pause

I: Well let's go to the next assignment. Why do you think the programme is called iamOTHER, Stereotypes?

S: Isn't he bald? He is wearing a hat.

I: Oh, he could just be shaved.

S: I think the programme is called iamOTHER stereotypes, because it is about people's other things.

I: Yeah, very good. Do you have other comments?

S: To get a view on other cultures.

I: Yes, that's true. It is a good way, right?

S: Yes.

I: Okay, let's continue. We are going to see a YouTube video Hipsters vs. Chavs. Before we see it a definition of a CHAV. (Points at the picture on her slide).

"A Chav is this guy. (Inge reads aloud from her slide) A Chav, Charv/Charver (male) and Charvette/shav (female) are mainly negative slang words in the United Kingdom about a subcultural stereotype of young underclass white people. Chav: "A young working class person who dresses in casual sports clothing." What does casual sports clothing mean?

S: (In Danish) relaxed sports wear.

I: Yeah, but do you all recognise the print of the shirt?

S: (Several students) Yes, it's Burberry.

I: So it says here that "They may wear fashions based on American hip-hop, such as fake gold jewellery and designer clothing, combined with elements of working class British street fashion." So we are going to watch a little film on YouTube. Are you all familiar with a programme called Little Britain?

S: No.

I: I'm not going there today, I'll show you some other time. It is extremely hilarious.

Class 3: Subtextuality

This sample dialogue above is, like the one from the day before, characterised by vocabulary acquisition. Inge has found an image on the Internet, which addresses the stereotype of the English as heavy drinkers.



Figure 31. Cultural Stereotypes (Inge's Power- Point)

The text to the image was read aloud by Inge, but the representation of being a character from England was not questioned. Inge had searched the Internet to find this image, and she also said in the post- intervention interview that she liked to make her own Power-Point slides and find images to make the teaching more lively (appendix 52). There was a humorous atmosphere and an implicit understanding of why it is funny to laugh about the English as heavy tea drinkers.

In the above dialogue, Inge made sure the students understood the difference between an adjective and a noun. Again, hipsters were referred to as a label that categorises people. In the classroom interaction, it is important that the students recognised that when you wear thick glasses, you live up to the stereotype of a hipster. This also applied to the definition of a Chav – which Inge had looked up on the Internet. This excerpt touched on representation and fair portrayal, but again, the main focus was on vocabulary acquisition and interpretative possibilities of representation; class, gender and race were not debated.

The knowledge potential and interpretative possibilities in this film are numerous. The people that Ryan Hall interviews have diverse backgrounds in terms of age, gender, class, language and style, and they offer different opinions on life in the city, subcultures and identity. Several of them say that they do not care if you are a hipster or whatever as long as you behave nicely. The programme was designed to make people think about diversity, but Inge's focus on vocabulary acquisition reduces the dialogue to 'culturespeak' and culturalism. When a student replied, "I think the programme is called iamOTHER stereotypes, because it is about people's other things", and Inge accepted that explanation,

and failed to communicate the programme's message of diversity, which made it challenging for her to teach on the basis of that message. In the interview, Inge said that she did not think much about classroom dialogue, and that "We just talk" (appendix 4, p.4). Analysis and interpretation is not expected at this level of the educational system, which challenges reflection work and the development of pluralistic discourses.

Class 3 watched the programme about Hipsters and Chavs. In this film, Ryan Hall interviews a number of people in London and asks them about what a Chav is and what a hipster is.²⁷ Inge explained these categories to the class, and told the students what a council house is and talked about the US.

Excerpt 22: Class 3 (10:22-10.24)
(appendix 32)

I: Council houses and violence. Council houses are like, eh, where people have low income and they live in these houses that the government pay a lot for, okay. In America, they have something similar called Prospect Park, Prospect housing (Inge writes Prospect Housing on the board), but anyway, now you have watched a little bit more about what a Chav looks like. They mention that the girls, the Chavettes, may wear tracksuits, baggy clothes and this Chavette with the long fingernails, she says "I'm wearing a tracksuit". So what is that?

S: It's like a set, a training set, a running set.

I: Løbedragt, en træningsdragt (Inge translates into Danish). And she said it was baggy. What does baggy mean?

S: It means poset og stor (baggy and big).

I: It is totally tight on her body, so actually for her it could be baggy. The type she was, wouldn't you say? So anyway, this was a little bit about Chavs in London. Now you guys are going to work with Hipsters.

Inge found a picture of a Chav that she showed in her Power- Point.



Figure 32. Chav, Inge's Power- Point

²⁷ CHAVS is an abbreviation for *Council Houses and Violence*

S: (In Danish) What an ugly picture you have found there,

S: Yeah.

I: I tried my best (smiles and the class laughs). Okay, Humans of New York.

Inge had prepared slides for her teaching and did not rely on textbook material. However, interpretative possibilities of representation, e.g. hipsters as a middle class phenomenon and Chavs as a working class phenomenon are not addressed. On the other hand, Inge asked whether the Chavette's²⁸ tracksuit was baggy or not, and when a student said "He is ugly" (about the chav in the picture) the class laughed. One of the learning objectives for producing is to be able to talk about a picture as an intercultural encounter. This learning objective was described in the *Autobiography of Intercultural Encounters*, and in this section, the students are asked to learn about how to interpret a visual image.

Class 3: Autobiography of Intercultural Encounters and Facebook images

The teaching period ended with producing. Inge asked the students "To look at people from all over the world, look at lots of pictures, pick one each and write a little text under the picture". The students were given 20 minutes for this assignment. There was no discussion about the pictures and the texts. The students were asked to work in the *Autobiography of Intercultural Encounters through Visual Media*, and to do the task "The Image", to which there are a number of reflection questions about the type of picture, why the student has chosen that picture, the contents of the image, what the student notices about the image, categorisations, e.g. male/female, older/younger, different country, language group, religion or region, the students' feelings, which is followed by a number of questions about communication, same and different etc. Inge uses the *Autobiography* as a tool to make the students reflect on their work.

²⁸ A female Chav



Figure 33. Class 3, Images of New York

Examples of texts to the photos:

A: The picture was taken in New York City. You can tell because of all the yellow cabs in background of the picture. It looks like a man dressed like a woman in the middle of a street. Trying to pick up some money he dropped. He's wearing a blue dress with black heels and a brown wig. He has a lot of eye-liner and make-up on to complete the look of a woman. The picture tries to tell us that you can be whatever you want in New York City. Even if you're not the gender you wanted to be.

B: He is in the skater culture. He wears a cap, and he has written on the brim a rap-gang's sign. The band is called 'odd future', and they are known for being a mix between a skater and a hipster. He is from Amsterdam. Ugly, dark hair, wears a cap. It shows a mix between a skater and a hipster.

C: This is a picture from New York. You can't, but we copied it from the Humans of New York's Facebook site, but you can see buildings in the background that looks like they're in New York. It looks: Happy, sad, strong. It looks like they are good friends, perhaps they have been friends since they were kids or maybe they were in the war together. The picture also brings a message saying that a friendship is strong if they've been through a lot (the title of the picture on Facebook says that the man in the wheelchair had a german grenade explode right next to him, and that a piece of shrapnel tore through his chest).

Appendix 33 shows excerpts from the students' Autobiographies and reflections on the pictures they have worked with. The excerpts show how students engaged in interculturality when they addressed diversity in the texts. The Autobiography assignment was to write about their reactions to the images they picked, and one student wrote, "I think it's a weird image. I think I would be staring if I saw this in Copenhagen. It might just be a one time thing, but still it's important that there is room for everyone". Another student commented on the same picture: "It made me think of all the human beings in NY. All the different ways they look and act". The same student added: "It's a funny picture, I think. It made me think of all the people who is born in a different body." Another student wrote about a picture: "A guy helping a guy in a wheelchair. They looked happy, especially the guy in the wheel chair. They are male, they looked like they were in their mid 20, and from the USA. They were a white guy and a black guy. The white guy was in the wheelchair". In these examples, the students expressed thoughts about diversity; class, gender, race and being different. Although they are just 14 years old, they were able to express themselves in written English within a very short period of time.

In the focus group interviews, the students in the North School said that controversial issues were brought up in class, but often only touched on. The students expressed a wish for more debate in class, which they said would encourage them to speak more English in class. The excerpts here reveal a gap between the teachers' and students' engagement in interculturality. The students demonstrated both language skills and the capability to engage in Otherness and interculturality. The student excerpts are examples of pluralistic discourses that overcome understandings of culture as explanation and at the same time demonstrate understandings of diversity and encounters.

Conclusion

Research question 1:

How do teacher participants perceive and practice interculturality before, during and after the explorative interventions?

Knowledge dimension

The first intervention explored perceptions and practices of interculturality based on Cultural Studies, critical intercultural communication and critical media literacy. The aim of the intervention was to contest essentialism and culturalism, and to develop pluralistic discourses as a means for teachers and students to engage in interculturality and to overcome culture as explanation and "Culturespeak" (Hannerz, 1999). The theme *Identity, Lifestyle and Subculture* and the YouTube programme *iamOther* as well as the Facebook site

Humans of New York used for this teaching period opened up for knowledge potentials and interpretative possibilities of diversity and intersecting identities, global and local processes of Othering as well as media representation and power.

Knowledge of Othering

The first learning objectives for the intervention was *knowledge of your own identity and Othering*. Classroom observations show examples of blindness to essentialising discourses about nationality, ethnicity, whiteness and class. There are examples of ‘culturespeak’ (Hannerz, 1999), which reinforces essentialist language use. Classroom dialogue was caught between learning objectives about global processes of Othering in social media and local processes of Othering in the classroom dialogue between teacher and students and among students when New Yorkers, Americans, Kurds, Turks, Danes etc. were used as explanations for social practice.

Knowledge of intersectionality

The second learning objective was *knowledge of diversity: different identities, lifeforms and subcultures*. The manifesto behind the programme iamOTHER, which the participant teachers chose for this intervention, addresses diversity and defies stereotypes. The series show many different people who live in the city, and the interviews emphasise diversity and acceptance of difference, e.g. subcultures such as hipster and Chavs. Classroom dialogue shows examples of listing characteristics of subcultures such as hipsters and Chavs without questioning intersecting identities. Other classroom excerpts show examples of using an intersectional lens to explain identities marked as different and knowledge of privilege. There are also examples of teachers who contextualise a cultural phenomenon such as the gentrification of Harlem or a McIndian advert as a means to understand local fastfood adverts.

Despite examples of ‘culturespeak’ and essentialism in the classroom observations, an emerging teaching of interculturality and development of pluralistic discourses is also evident. The teachers’ selection of social media with emphasis on diversity opens up for knowledge potentials of globalisation, immigration, historical context, media representation, power and fair portrayal of e.g. class, race, gender and sexuality.

Skills dimension

The third learning objective was *to be able to understand and interpret a YouTube film and Facebook images in relation to diversity and subcultures*. The participating teachers said that one of the greatest challenges was to reduce the number of activities and to focus on content. In the process of transforming new perceptions of culture into classroom practices, code-

switching occurred as a means to reach out to all the students and to support the teachers' own reflection work. Changing practice was very demanding for the participant teachers. In the reflection meetings, teacher participants said that it was difficult to connect theories to practice and to ask critical questions. Teacher participants, however, explored the teaching of subtextuality and supported classroom talks about interpretative possibilities of identity, diversity, subcultures, media representation and power.

Research question 2: How do student perceive and engage in interculturality before, during and after the explorative interventions?

The students drew on their intertextual references from social media and media in general. There are examples of students who brought in individual experiences and interpretations of cultural phenomena. Some students questioned a mainstream understanding of skin colour and ethnicity in the media, and other students wondered if the teaching was racist and pigeonholing. Such student reactions demonstrate criticality and an ability to relate the teaching to a broader understanding of diversity and otherness. The responses show an emerging reflexivity and engagement in interculturality that go beyond classroom practices. Students relied on their knowledge of the world outside the classroom. In this type of teaching, students' viewpoints and engagement in reading the world critically is highly valued. The fourth learning objective was to write about a visual image as an intercultural encounter, and examples from the *Autobiography of Intercultural Encounters through Visual Media* illustrate such student engagement in interculturality. Students expressed themselves about diversity in terms of class, gender, race and being different. These examples show a gap between teachers' and students' engagement in interculturality. The examples from classroom dialogues and the students' written comments reveal the students' ability to produce pluralistic discourses and engage in interculturality. In these examples, students overcame understandings of culture as explanation, unlike a classroom teaching driven by a language acquisition orientation and blindness to culture as explanation.

Chapter 6: Developing Pluralistic Discourses through the Study of Global Celebrities

Planning the second intervention

This chapter also refers to the first research question: How do teacher participants perceive and practice the teaching of interculturality before, during and after the interventions? In this chapter, teachers' perceptions and practices *during* the second intervention are explored. The chapter follows the same structure as the previous chapter, and falls in two parts: first a narrative of the dialogue with teacher participants prior to the intervention. The narrative outlines both how teacher participants and I collaborated on the conceptualising of interculturality, as well as the developing the framework for the the second intervention. Then follows an analysis of teaching sequences of the interaction process of intercultural learning: noticing, comparing, reflecting and producing (Liddicoat & Scarino, 2013), which exemplify how teacher participants have explored the development of pluralistic discourses. This chapter also refers to the second research question: How do students perceive and engage in interculturality before, during and after the explorative interventions? The analysis of teaching sequences, and in particular examples of students' written work, show how students engaged in interculturality during the second intervention.

Narrative of dialogue with teacher participants

April Seminar

Knowledge - Blindness, culturalisation and individualisation

The planning of the April seminar at Aarhus University was based on my observations from the first intervention, teacher logbooks and reflection meetings with the teachers. I realised that I had to create something 'solid' for the teachers that they would find meaningful and relevant for their teaching in order to ensure that the teachers felt included and motivated to embrace the second intervention. In the first intervention, the main topics were:

- Knowledge dimension
 - Knowledge of Cultural Studies; identity, lifestyle and subcultures
 - Knowledge of critical intercultural communication; Othering

- Skills dimension

Critical media literacy: Fair portrayal and representation in social media (power and the role of the receiver).

These focus areas were also central in the second intervention, but with a Cultural Studies approach: *Audience, performance and celebrity*. For the planning, we agreed that a collaborative analysis of key findings from the first intervention was crucial for the planning of the second intervention. The plan for the April seminar included five elements that the teachers and I used to scaffold the second intervention:

The five elements were:

1. Knowledge dimension

Blindness – culturalisation – individualisation (Risager, 2003b)

2. Analysis of practice: Essentialism, Othering and interculturality

Teaching sequences from the pre-intervention

Excerpts from teacher and student interviews from the pre-intervention

Excerpts from teacher reflection meetings

3. Knowledge dimension

Conceptualising and discussing essentialism, Othering and interculturality

4. Second intervention

Theme: Audience, performance & celebrity

Emphasis on representation; gender, sexuality & music

Discourse analysis of Facebook dialogue between Sinead O'Connor and Miley Cyrus

5. Skills dimension

Critical media literacy & critical discourse analysis

Noticing, comparing, reflecting & producing (Liddicoat & Scarino, 2013).

The onset was a discussion of an introduction text by Risager (2003b) from a textbook on intercultural teaching for teachers. The text addresses blindness to the differences in the classroom such as gender, class, family, language, ethnicity and religion, which can cause a reluctance to talk about difference, because “basically we are all the same” (Risager, 2003b, p. 6). In this way, the cultural stereotypes that we all reproduce are not contested. In the text, Risager also highlights culturalisation or ethnification, which occurs when cultural belonging becomes the most important category in the classification of other people. Finally, Risager discusses individualisation and situatedness as means to overcome culturalisation and ethnification – and the ability to see the world from other people’s perspectives. Risager’s points here are in alignment with this study’s aim of

developing pluralistic discourses. Her text led to a discussion of the essentialising examples of classroom dialogue that I observed in the pre-intervention and in the first intervention.

We discussed excerpts from teacher participant- and student interviews and compared them to essentialist understandings of culture and textbook material that reinforce ‘solid’, nation-oriented interpretations of teaching culture. Figures 34 and 35 are examples of teacher participant and student perceptions of teaching culture.

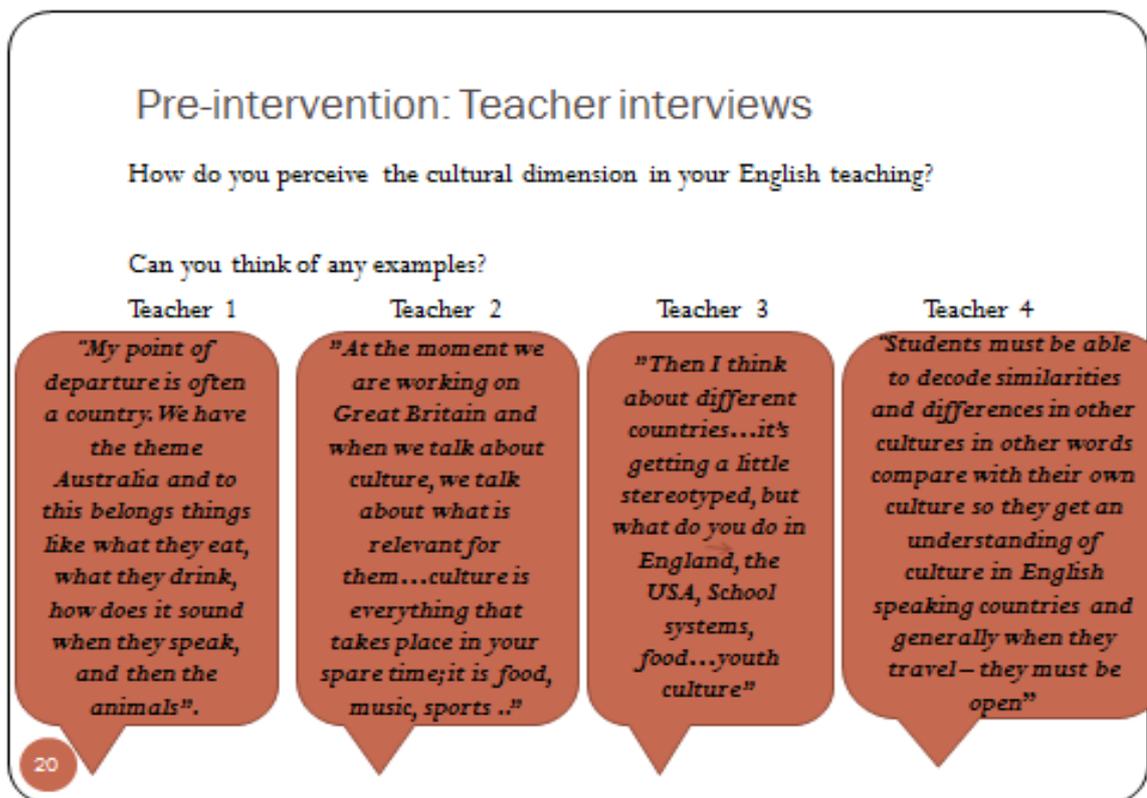


Figure 34. Pre-intervention: Teacher interviews

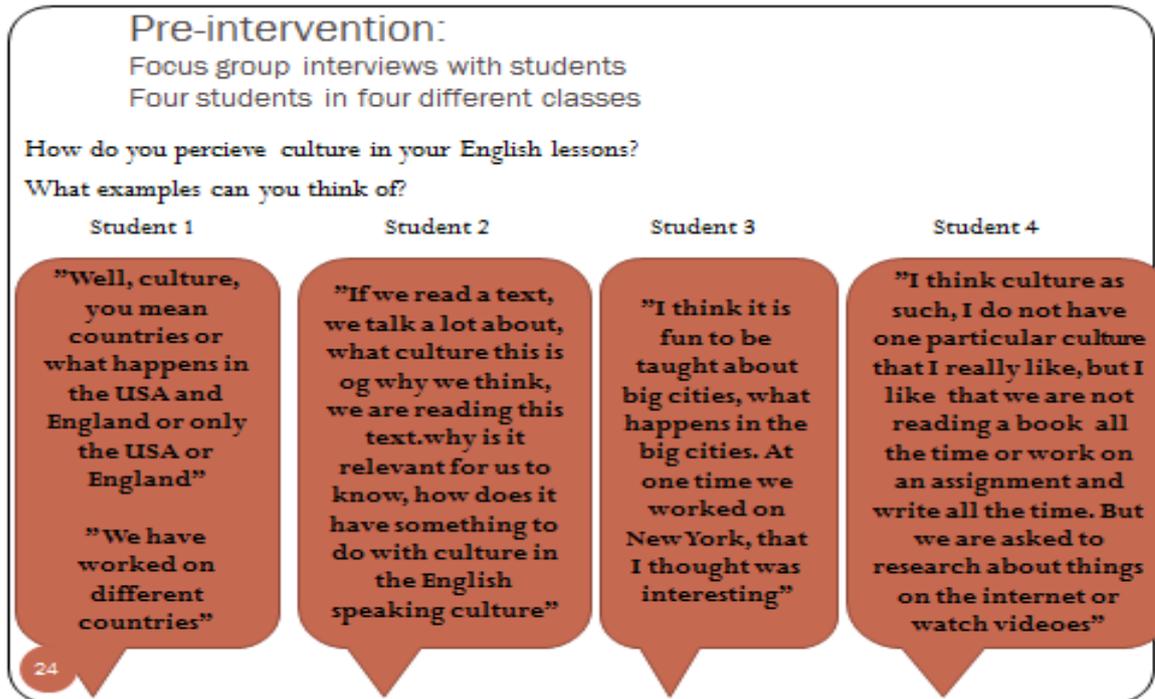


Figure 35. Pre-intervention: Student interviews

Local processes of Othering

On the basis of Holliday's (2013, p. 14) conceptualisation of essentialist and non-essentialist views of culture, we discussed the concept of Othering (Appendix 34, pp. 5-6). This was followed by a discussion of the concept as it is defined by Dervin (2014b) and Dervin and Liddicoat (2013). To make the discussion of Othering relevant for the teachers' school settings, we used figure 36, which gave rise to discussion of situatedness and different school cultures.

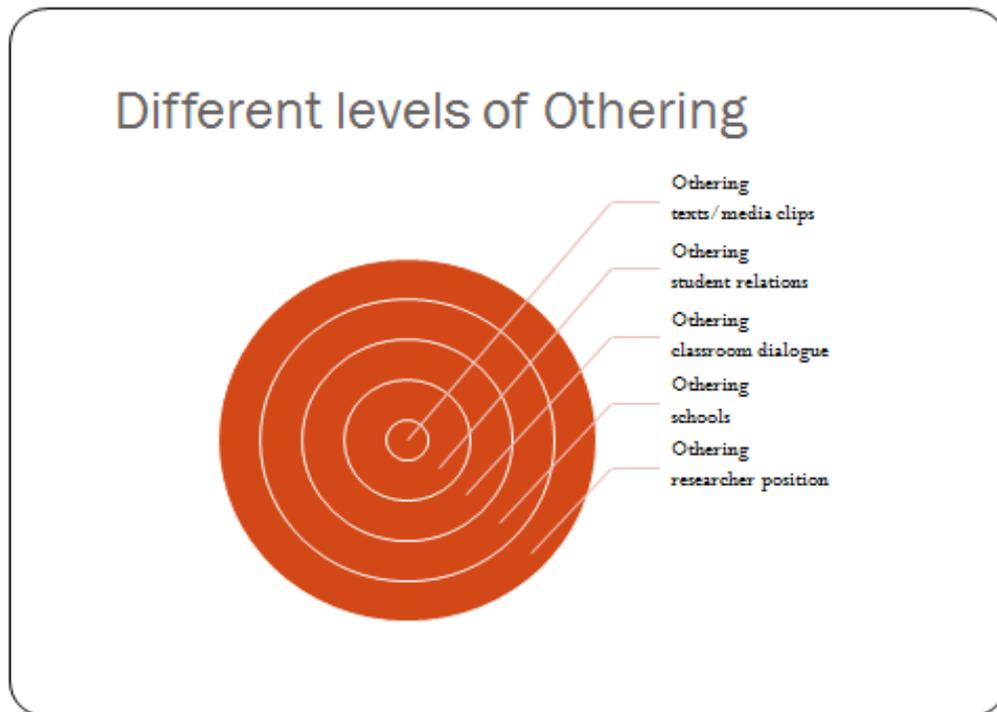


Figure 36. Different levels of Othering in a school context

With these theoretical perspectives in mind, participant teachers were asked to analyse excerpts from their own teaching in the pre-intervention and the first intervention on the basis of the following key points:

Organisation of the lessons

- Choice of material
- Learning objectives
- Activities
- Interaction with students
- Student language
- Intercultural reflection/Othering
- Other aspects the teachers found interesting

Katja's analysis of her own practice is presented below:

Analysis of lessons:	Organisation of lessons: very cluttered, too many activities, too many ideas, too little scaffolding, unclear learning objectives
Selection of material	Okay, thoughts about relevance for the students, maybe too many considerations about entertainment value for the students, too rigid adherence to textbook material about Great Britain, too stereotypical approach for the teaching of English speaking cultures
Learning Objectives	The objectives are fine, but they must be clearer for the students
Activities	Good and varied activities, more immersion and fewer activities. A common theme throughout the activities
Student language	Huge variety in class. My key challenge.
Intercultural reflection/Othering	I drew on the students' experiences and knowledge. What experiences did the students have with multicultural encounters among people?

Figure 37. Teacher analysis of own practice in the pre-intervention and the first intervention.

Figure 37 illustrates that Katja identified several areas of improvement. At the April seminar, the teachers discussed these aspects of their own teaching, and for the planning of the second intervention we agreed that the teachers would explore these aspects in their individual planning of the lessons.

Second intervention: Audience, performance and celebrity through an intersectional lens

Prior to the April seminar, the teachers and I decided to look into Miley Cyrus, because of her much talked-about twerking performance at the 2013 MTV Video Music Awards show and her music video "Wrecking Ball". We agreed to use the Internet to find material we could use for the second intervention. I came across a sociology summer school course on "The Sociology of Miley Cyrus" at Skidmore College, New York presented in the Guardian.com:

Back to twerk ... Miley Cyrus to be studied on new university course

This summer you'll be able to study the sociology of Miley Cyrus at a college in New York state, offering a 'lens into cultural conflict' and 'core issues of intersectionality

A university in New York state has announced a course on the sociology of Miley Cyrus. Assistant professor Carolyn Chernoff will use the twerking pop star as "a lens into cultural conflict", exploring race, class, gender and the "core issues of intersectionality theory".

As of yesterday, only three students had registered for The Sociology of Miley Cyrus: Race, Class, Gender and Media at Skidmore College, the Schenectady Daily Gazette reported. But Chernoff has high hopes for this summer class, which will consist of three two-and-a-half-hour sessions each week. "Miley Cyrus is a surprisingly complicated cultural moment," she explained. "I created [the course] as a creative and rigorous way of looking at what's relevant about sociology and sociology theory."

The idea was born last summer, following Cyrus's controversial performance at the MTV VMAs. This was "the twerk heard round the world", Chernoff said. "All of a sudden, my students who claimed to be not that interested in Miley Cyrus had so much to say." From there, Chernoff drafted a lecture for Skidmore's Centre for Sex and Gender Relations, presented in January, titled The Rise and Fall of Miley Cyrus.

According to Chernoff's course description, Cyrus is not just a chart-topping, tongue-flaunting, occasionally "degrading" 21-year-old: she is also a locus for discussions of appropriation, queerness, gender stratification and the "hyper-commodification of childhood". "Miley is sometimes seen as a wild, terrible she-beast," Chernoff told the Saratogian. Like Britney Spears and Christina Aguilera, her fellow former Disney stars, Cyrus has "had to rebrand [herself] as [a] wild, crazy, sexual being" ... This ties into the whole virgin/whore dichotomy."

If it isn't already obvious, Chernoff has no intention to let lazy Miley fans breeze through her class. "Sorry, dudes, but this is sociology," she said. "Learn to twerk on your own time." Other schools have already offered rigorous courses on Beyoncé and Jay-Z, and universities have a long tradition of teaching students about older "pop" stars, such as Wolfgang Amadeus Mozart and Duke Ellington. Still, Miley seems different – if only because she is so young and so contemporary. Perhaps, like Kanye West, she will drop in for a guest lecture. "She may well find out [about it]," Chernoff said. "We'll see what happens." (Michaels, 2014)

Other media were also reporting about the new course (Kim, 2014; Messer, 2014; Rothman, 2014).

The course description mentions intersectional identities, media representation and feminist critique of the media. Although this description is from August 2014, the teachers and I discussed adopting an intersectional lens to analyse Miley Cyrus in terms of girlhood and womanhood, class, whiteness, gender, fame and power. The focus of the teaching period was Othering, and so different discourses on Miley, from talkshows to

blogs, were used as teaching material. The following teacher slide (Figure 38) demonstrates how the teachers aimed to incorporate an intersectional lens:

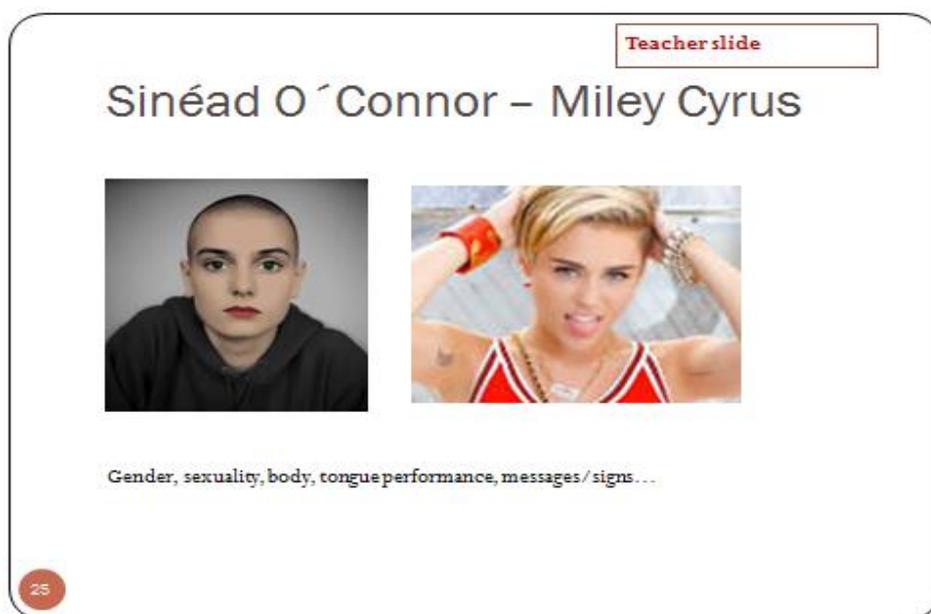


Figure 38. Teacher slide. An intersectional lens to the study of Miley Cyrus

The slide addresses gender, sexuality, body, tongue performance, messages and signs, which leads to insight about social categories, representation and intersectionality. In the work with Miley Cyrus, the teaching touched on Othering and judgmental language use as well as power relations between Miley Cyrus, the Disney Corporation and the media in general. Miley Cyrus thus provided knowledge potentials and interpretative possibilities of not only Cultural Studies and intersectionality, but also critical intercultural communication and processes of Othering as well as critical media literacy and subtextuality.

Skills - critical media literacy

For background knowledge, the teachers read three chapters from the introduction to Cultural Studies (Ryan, 2010) *Audience, performance and celebrity, gender and sexuality* as well as the chapter on *Music*. In appendix 34 slides 16-21 illustrate which elements of the chapters we discussed at the seminar. The teacher participants and I decided to use the interaction processes of intercultural learning model from the first intervention – notice, compare, reflect and produce (Liddicoat & Scarino, 2013), because the teachers felt that it helped them to scaffold their teaching. For the analysis of Miley Cyrus, we decided to use a critical discourse analysis based on a simple communications model (Jensen, 2013, p. 67), which the teachers were familiar with from their teaching of Danish. Critical discourse analysis was new to two of the teachers, and for that reason we read an introductory text *Diskursanalyse i dansk* (Discourse analysis in the subject Danish) (Bødtcher-Hansen, 2013)

and excerpts from *How to do Discourse Analysis – A Toolkit* by James Paul Gee (2011). On this basis, we planned the second intervention.

Scaffolding intersectionality, othering and subtextuality

We decided to use a Facebook argument between Sinéad O'Connor and Miley Cyrus.

Pop star Miley Cyrus has hit back at Sinéad O'Connor, after the Irish singer warned her not to be exploited by the music business.

In a series of tweets, Cyrus mocked O'Connor, comparing her to US actress Amanda Bynes before alluding to O'Connor's mental health problems.

O'Connor responded with another open letter to the singer, accusing her of "irresponsible" behaviour.

The Irish singer told her to "remove her tweets immediately".

The tit-for-tat conversation began after Cyrus, 20, cited O'Connor's video *Nothing Compares 2 U* as an inspiration for her explicit *Wrecking Ball* video.

O'Connor, 46, said she was prompted to write, "in the spirit of motherliness" after "phone calls from various newspapers" who wanted the singer-songwriter to comment upon similarities between the two videos.

"Concerned"

In the video for *Nothing Compares 2 U*, O'Connor sheds a single tear as she performs the Prince-penned break-up ballad.

Cyrus cries in the promo clip for *Wrecking Ball*, which shares similar lyrical themes to O'Connor's song. But the video also finds her licking a sledgehammer and swinging naked on a metal demolition ball.

BBC News and Entertainment ("Miley Cyrus and Sinéad O'Connor row escalates," 2013)

Figure 39. Row between Sinéad O'Connor and Miley Cyrus. Excerpt from BBC News Entertainment

Sinéad O'Connor's open letter on Facebook, she says, was meant as a motherly comment to Miley Cyrus that the music industry was exploiting her.

Dear Miley,

I wasn't going to write this letter, but today i've been dodging phone calls from various newspapers who wished me to remark upon your having said in *Rolling Stone* your "Wrecking Ball" video was designed to be similar to the one for "Nothing Compares" ... So this is what I need to say ... And it is said in the spirit of motherliness and with love.

I am extremely concerned for you that those around you have led you to believe, or encouraged you in your own belief, that it is in any way "cool" to be naked and licking sledgehammers in your videos. It is in fact the case that you will obscure your talent by allowing yourself to be pimped, whether it's the music business or yourself doing the pimping.

Nothing but harm will come in the long run, from allowing yourself to be exploited, and it is absolutely NOT in ANY way an empowerment of yourself or any other young women, for you to send across the message that you are to be valued (even by you) more for your sexual appeal than your obvious talent.

I am happy to hear I am somewhat of a role model for you and I hope that because of that you will pay close attention to what I am telling you.

The music business doesn't give a sh— about you, or any of us. They will prostitute you for all you are worth, and cleverly make you think its what YOU wanted.. and when you end up in rehab as a result of being prostituted, “they” will be sunning themselves on their yachts in Antigua, which they bought by selling your body and you will find yourself very alone.

Figure 40. Excerpt from Open letter on Facebook (my underlining in red)



Figure 41. Scenes from Sinéad O'Connor's video *Nothing Compares 2U* and Miley Cyrus' video

For the teaching period, the teacher participants and I wished to explore whether a comparative discourse analysis of the letter and other discourses about Miley Cyrus would improve criticality, knowledge of interculturality and essentialising discourses in the classroom. The teachers and I worked out an overall framework for the teaching period (appendix 35) and the teachers found a number of links to blogs, Internet news, Facebook notifications, YouTube films, lyrics and talk shows with Miley Cyrus. The noticing phase was an introduction to discourse analysis. The students watched the Italian show *Voice*, in which a nun sang one of Alicia Keys' songs, and they watched the American show *You've got talent* in which an 80-year-old female dancer performed with a 20-year-old male dancer. This was thought to lead to interpretative possibilities of dominant narratives and discourses of age, gender and religion. The comparison and reflection phases included a discourse analysis of Sinéad O'Connor's open letter on Facebook (Figure 40) and a comparison with blogger Simon Dumenco's blog and other views of Miley Cyrus. The students worked with this over a period of four lessons, and they used a simple communications model and linguistic analysis of language use in the different types of media. Particularly the use of judgmental language was debated. In the producing phase, the students created a blog about a global celebrity of their own choice. The students were asked to discuss what discourses were used about the various celebrities, to figure out what words were used to describe their celebrity and to provide examples of media representation and Othering.

The framework for the teaching period (appendix 35) gives an overview of the learning objectives we agreed on and the various films that the teachers could choose from in the planning of their teaching.

The following recollection (Figure 42) illustrates how the teachers decided to work with the phenomenon Miley Cyrus and critical discourse analysis.

<p style="text-align: center;">N O T I C I N G</p>	<p>Introduction to discourse analysis</p> <p>A discourse is the way we talk about any given subject – the way we describe it and give it meaning</p> <p>The way we identify things gives it meaning</p> <p>The way we understand the world depends on the words we use and the way we talk about it</p> 	<p>Learning objectives/knowledge of Othering</p> <p>Knowledge of women’s roles, the music industry, sexuality, the media and celebrities as well as the argument between Miley Cyrus and Sinead O’Connor</p> <p>To challenge one’s own prejudices and stereotypical ideas about female celebrities</p> <p>Activities</p> <p>The class watches YouTube videos from TV shows: <i>Italian Voice</i> – a nun sings Alicia Keys’ song <i>American You’ve got Talent</i> – 80-year-old female dancer has a young male dancing partner</p> <p>The pupils are asked to note reactions and use of language about the persons.</p>
<p style="text-align: center;">C O M P A R I N G</p>	<p>Comparison of blogs</p> <p>Sinead O’Connor’s open letter on Facebook and Simon Dumenco’s blog</p> <p>Find verbs, nouns and adjectives</p> <p>Make a semantic web of arguments/values/moral judgment</p> <p>Find similarities and differences</p>	<p>Learning objectives/knowledge of diversity and critical media literacy skills</p> <p>Decoding language use about female celebrities Knowledge about the blog genre</p> <p>Activities</p> <p>The students write Post-It notes on the board for and against Miley Cyrus</p> <p>The students underline verbs, nouns and adjectives in the two blogs</p> <p>The students make a semantic web out of the words</p> <p>Whole class discussion of underlying explanations regarding choice of words, religion, gender and sexuality.</p>

Exploring classroom practices

Scaffolding a critical discourse analysis of celebrity Miley Cyrus

Dervin argues that “interculturality is often confused with cultural, transcultural or multicultural approaches and that some teachers incorporate ‘interculturality’ while in fact what they incorporate is culturalism i.e. ‘grammars of culture’ or unfounded facts/stereotypes about the Other” (Dervin, 2010, p. 2). The analysis of the first intervention did identify essentialising classroom discourses and culturalism, and thus the aim of the second intervention was to explore the teaching of interculturality further. A desire for a change in the pattern of scaffolding the lessons emerged from the analysis of the first intervention and teacher logbooks. The teacher participants expressed a desire to reduce the number of activities even further, to place more emphasis on learning objectives and a common theme. All the lessons in the second intervention were structured around a series of teacher-produced slides that the teachers shared through a dropbox. This helped the teachers establish connections between the lessons, and to explore knowledge potentials and interpretative possibilities, simply because central knowledge aspects were prepared and shared with the slides.

Noticing - Othering

The learning objectives for noticing are knowledge of Othering and knowledge of women’s roles, the music industry, sexuality, the media and celebrities as well as the conflict between Miley Cyrus and Sinnead O’Connor. Another objective is to challenge one’s own prejudices and stereotypical ideas about female celebrities. To meet these objectives, all three classes began the noticing phase with a teacher-produced slide which defined discourse as “a discourse is the way we talk about any given subject – the way we describe it and give it meaning. The way we identify things gives it meaning. The way we understand the world depends on the words we use and the way we talk about it” (appendix 36, p.1). All three classes used this slide to start a discussion of Othering on the basis of age, religion and gender. The classes watched a sequence from the programme *American Idol* and subsequently had a discussion about the reactions to an 80-year-old woman, who dances with a young man. The classes discussed whether and how the reactions were judgmental and stereotyping. Next, the students watched a sequence from the Italian version of the programme *Voice*, in which the judges were prevented from seeing the participants. When the judges realised that a Catholic nun was singing an Alecia Keys song, the reactions were overwhelming and the reason for this was discussed to support noticing essentialising discourses about categorisations such as age, religion and gender. This opening lesson was followed by a critical discourse analysis of Miley Cyrus and her Facebook argument with Sinead O’Connor.

Comparing

The learning objectives for comparing are knowledge of diversity and critical media literacy as well as decoding language use about female celebrities and knowledge about the blog genre. The participating teachers inspired each other and used a dropbox in which they shared their teaching slides. Thus, the scaffolding of this critical discourse analysis followed many of the same steps.

Class 1: Intersectionality and subtextuality

Figure 43 illustrates how Katja scaffolded a critical discourse analysis of Miley Cyrus (appendix 36). Katja referred to the previous lesson and built on the students' understanding of the concept of discourse. One significant change in the structure of the lesson was the reduction in the number of activities. This lesson has nine activities – as opposed to more than 20 pre-intervention. In her logbook, Katja wrote: “In my experience the greatest challenge has been to go from having a lot of, ehm, varying activities and then maybe concentrate a little more on fewer things, right. I had to get used to the idea, but I think that I rather quickly could see that this has had a positive effect” (appendix 8, p. 9).

Date/place	29 April, West School Class: 1
Time 90 min. lesson	Activities
12.10	General information by another teacher
12.21	Homework for today: Watch Miley Cyrus music video “Wrecking Ball” Whole class discussion: The music video “Wrecking Ball” What do the students know about Miley Cyrus?
12.32	Pair work: Katja refers to a slide from yesterday “Definition of discourse” and asks the students to discuss how people discuss Miley Cyrus
12.37	Whole class: Katja writes students' comments on the board: “She’s a whore, she a slut, disgusting, she is getting mature, she has shown a new side of herself, she is not a crowd pleaser anymore, tired of being told what to do, tired of being the little girl, she knows how to attract attention”
12.43	Whole class watch Miley Cyrus at the Jay Leno show
12.53	Whole class discussion: Katja refers to her own youth and the role of Madonna. Next is a clip from a Jay Leno talk show with Miley Cyrus
12.55	Pair work: What did they talk about? How is Miley behaving in this clip?
12.57	Whole class discussion: Why are you so judgmental? Intertextual reference to a Miley Cyrus parody at the Danish qualification to the Junior Eurovision song contest earlier that year.
13.03	Whole class discussion: Katja introduces Sinéad O’Connor to the class by showing different

	websites. The teacher hands out two texts; An interview with Miley Cyrus from Rolling Stones in which she states that Sinead O'Connor is her role model. The letter Sinead O'Connor wrote to Miley Cyrus on Facebook Read one now and one for tomorrow
13.40	End of class

Figure 43. Class 1. Based on classroom observations (appendix 39)

The excerpt below illustrates how Katja invited for a discussion about contrasting opinions of Miley Cyrus.

Excerpt 23: Class 1 (12.21-12.32)
(appendix 40)

T: Did you watch “Wrecking Ball”?
S: Yes. (many students)
T: Was it the first time? How many times did you watch that video, would you say?
S: Twice.
T: Did you search for it both times, or did you just stumble across it?
S: (Names classmate) Helped me the first time.
T: The rest of you?
S: A couple of times.
T: What do you think about the video?
S: I don’t know how to say it, but it was difficult to compare, it was different.
T: It was different. In what way was it different?
S: The change from Hannah Montana to Miley Cyrus.
T: The change, tell me about the change.
S: She used to be a kids’ idol. (mumbles)
T: There is nothing to look up to?
S: She is very rude.
T: Very rude, indeed. Why did you find it rude?
S: Because she didn’t even have clothes on.
T: She was naked, or almost, or she was naked, actually. Tell me more....
S: She has transformed from a Disney star to a teenager who cares about no one and she wants to show the world what she can do.
T: What is it she wants to show to the world, do you think?
S: She wants to show her results, I actually did some research and I found out how she transformed into this person. She had made a lot of money from Disney and bought a house and was unheard of for a couple of years and she was finding out who she really was.
T: (to the class) Did you understand that part about the Disney and the two years where she was miss nobody?
S: Yeah. (many students)
T: And then she found out who she really was?
S: Yeah, who she wants to be.
T: How do you think she discovered that?

S: She was throwing a lot of parties and quick spending her money.
 S: I have seen a lot of talkshows about her, and she wanted to show more of her body, but the director said no, it was too much.
 T: What do you think the director was afraid of?
 S: Maybe they were going to be surprised about her, maybe they think it would be too much for the Disney Channel.
 S: And ehm, I saw something about her family and her director now and they are okay with the videos that she makes now.
 T: But she is getting older now, so she can probably not find the same audience that loved Hannah Montana, now because of the age thing.
 S: Well, and she is also not doing anything illegal, I mean Justin Bieber drives drunk, so...
 T: She is not doing anything illegal, but she is really pissing people off, is that the tongue, do you think?
 S: (Laughter)
 T: And the naked videos?
 S: I think she thought that her big time was going to end and she had to do something about it.
 T: To get people's attention.
 S: She was desperate.

The teacher turned to the quieter students and asked some questions. The students were familiar with Miley Cyrus' video Wrecking Ball, and some had done research on their own about Miley Cyrus or seen talkshows with Miley Cyrus. The students were well aware of Miley Cyrus' transformation from a Disney princess, which led to statements such as "different", "rude", "wants to show more of her body", "desperate". The students expressed an understanding of Miley's search for a new identity, and that she "wanted to show the world what she can". The class engaged in a discussion of the role of the media and of how Miley was influenced by her director and her family. The students also mentioned other celebrities and states that Miley was clamoring for attention. The dialogue demonstrated criticality towards media representations and an understanding of Miley as reinventing herself as a revolt against the Disney Princess image. The role of Disney as a transnational corporation and how the channel represents girlhood and womanhood was discussed. Students demonstrates an emerging insight into the power relations between the media and Miley. They discussed how female celebrities are represented in the media and how Miley played with intersecting identities. Miley toyed with her sexuality and body. Sticking her tongue out, appearing naked and licking a sledgehammer in her music video contest conventional media images of female celebrities. What would the reactions be if it were a black female celebrity or a man for that matter? Or if it were an up-coming singer without a rich and famous farther? These kinds of questions lead to interpretative possibilities of representation, categorisations and stereotyping as well as discussions of fluid and intersecting identities, whiteness and class. The sequence was followed by a slide on discourse analysis, and Katja referred to the

work from the day before about what constitutes a discourse. The students worked in pairs for a couple of minutes and discussed different discourses about Miley Cyrus. Student statements such as “slut”, “whore”, “disgusting”, “dirty”, “horrible”, “disturbing” as well as “she is getting mature”, “shown a new part of herself”, “her choice” and “tied of being told what to do” were written on the blackboard, and later in the lesson Katja challenged the students’ statements.

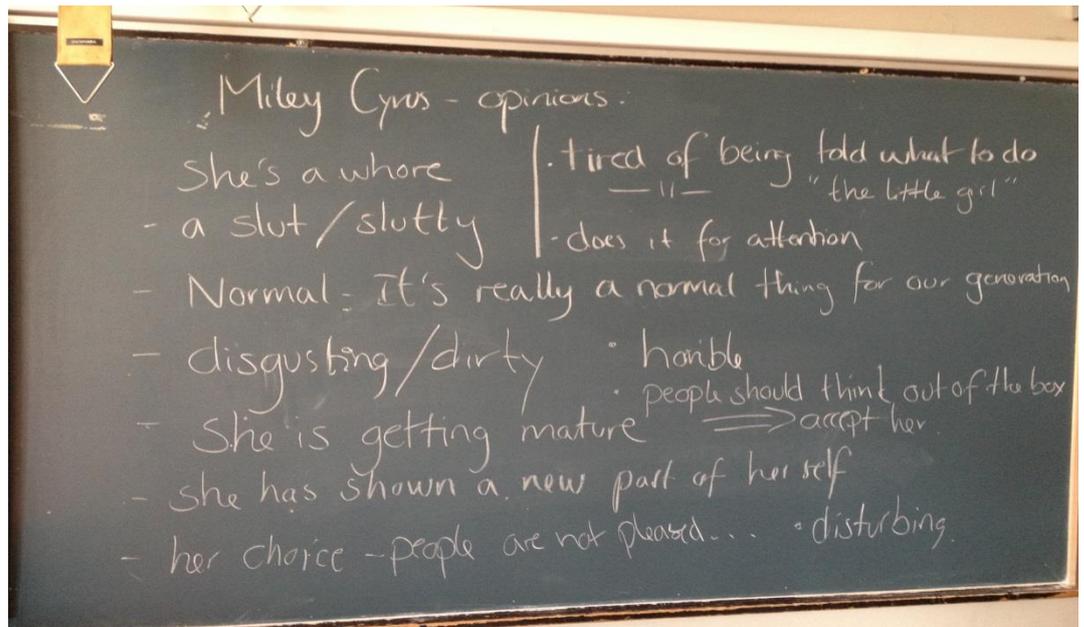


Figure 44. Discourses on Miley Cyrus, West School, 29 April, 2014.

During the classroom debate on Miley Cyrus, one student said that “She has shown herself in the videos and all the content is not very shocking, because a lot of videos and stuff in our generation is very sexual and ehm, it is very common.” (appendix 40, 29 April, 2014). The student placed Miley Cyrus in a context of today’s music. Then Katja challenged the judgmental language used on the board.

Excerpt 24: Class 1 (12.57-13.03)

(appendix 40)

T: I think you are kind of hard on her (points to the comments on the board) “she is a whore”, really???

S: Yeah. (the boys)

T: What are you? My Grandma? You are the young people. Why do you think she is a whore, why don’t I think she is a whore? Why don’t I find her slutty? Because I really don’t. Why are you being so judgmental? Would you be that judgmental if it was a guy?

S: (Many) Yeah, oh yeah, of course.

T: Alright, just checking. Have you seen...you mentioned someone being very bullying about it and trying to make a... (looking for words, student help her out) a parody. Have you seen any of this?
S: People doing the same thing, just pointing at her.
S: I have seen ...doing the same thing.
T: Was that better or worse?
S: No. No this was worse. (laughs)
S: I have seen this man who is dressed up like Miley Cyrus, makes a lot of parodies of everyone.
T: Is he a Danish dude?
S: Pardon?
T: A Danish guy?
S: Oh no, he lives in...he makes all sorts of hit songs.
T: Have you seen MGP (Junior Eurovision Song Contest March 2014)?



Figure 45. Miley Cyrus Video Wrecking Ball



Figure 46. Miley Cyrus parody by Martin Brygman

Katja confronted the students, “Why are you so judgmental?” She asks whether it would make a difference if Miley Cyrus had been a man. The students said yes, but the discussion was not continued. The class applauded and Katja concluded that Danish

television was good at making parodies that also sounded good. Several knowledge potentials and interpretative possibilities of gender, sex, body, sexuality, whiteness and class were not explored beyond that. The students demonstrated a potential for analytical competence, and some of the students also demonstrated language proficiency when they expressed themselves about media representation. The choice to show the Martin Brygman parody was innovative and, similarly to the Stonehenge teaching sequence, Katja searched the Internet for interesting material without using the material to start a discussion, but for entertainment only. The students worked with “How we judge people” on a basis of a text Katja found on the Internet. Katja wrote key words on the board, and among those were Othering and discourse.

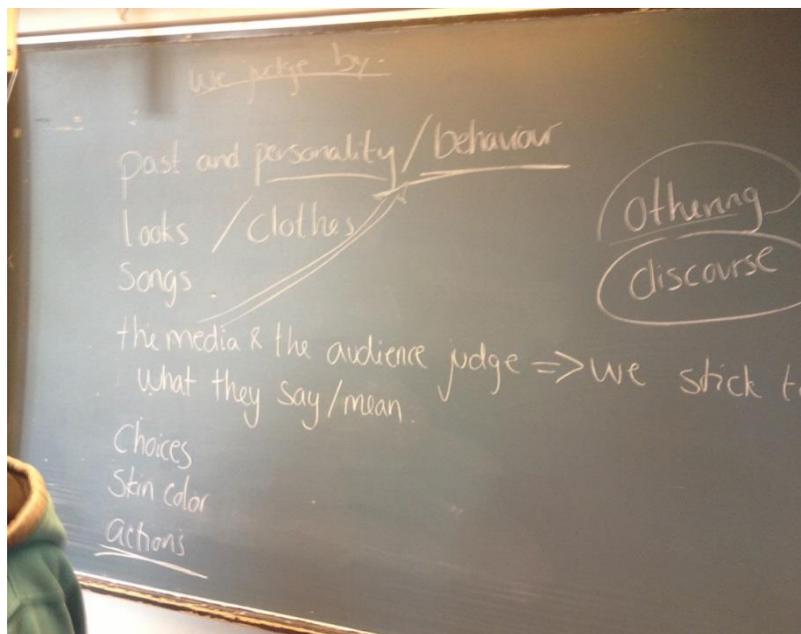


Figure 47. Reflection work on how “We judge people”. West School, 29 April, 2014

Figure 48 is one of Katja’s slides, which addressed intersecting identities and a desire to discuss Miley Cyrus on the basis of gender, sexuality, body and the way she sticks her tongue out. The teacher wrote messages/signs and addressed the subtext and subtextuality in her preparation of the lesson. In the following excerpt, Katja contextualised the argument between Sinead O’Connor and Miley Cyrus by comparing the two celebrities and the settings.

Teacher slide

Sinéad O'Connor – Miley Cyrus




Gender, sexuality, body, tongue performance, messages/signs...

26

Figure 48. Teacher slide: Sinéad O'Connor and Miley Cyrus

Excerpt 25: Class 1 (13.15-13.30)

(appendix 40)

T: I want to show you a woman as the last thing today. Do you know her?

(In Danish)

S: Sinéad O'Connor.

T: Do you know Sinéad O'Connor? That's the lady to the left. She was very famous when I was a young. She is from Ireland, she is Irish, sort of like a folk singer, but also a pop singer. Singing very popular music and she was very provocative in her own way when she was a hit during my youth. And one of the things she stood out with. Do you understand what I mean when I say "she stood out"?

S: Yeah. (many students reply)

T: Well actually, what do you think it was? How did she stand out?

S: She was a homosexual.

T: She was..?

S: She was expressing herself and showing her body.

T: Expressing herself in a sexual way, you think?

S: Yeah.

S: Showing herself for being bisexual.

T: What makes you say that?

S. By looking at her, it makes me think something like that.

T: It is almost like the novel you are reading in Danish. She is sort of boyish, is that it?

S: Yeah.

T: Anything else?

S: Maybe she was an inspiration to Miley, but you never know.

T: Maybe she was Miley's inspiration? You are sort of right, but we will get to that. How do you think she was inspired by Sinead O'Connor?

S: She is probably not the only one, it probably went on and on from woman to woman to woman and then finally got to Miley.

T: You can say in the 1990s when everybody were looking very girlish and very princessish, and then she looked like that, she was the odd one out. And sometimes it is just the standing out that makes you special and not how you stand out. But her hair! (points at the picture)

S: Miley even said that she was inspired by Lady Gaga and Madonna.

T: And you heard what she said about Madonna in the talkshow? And do you know how Madonna stood out when she was on top of the hitlist when I was young? She was so provocative to the Church, the Catholic Church, did you know that?

S: No. (many students reply)

T: She was making hits called "Like a Prayer", "Like a Virgin", like you know the Virgin Madonna and the whole Catholic Church were furious with her because she didn't really look like a nun, she looked more like a prostitute. But she was praising the Lord and the Madonna. And you know they found it kind of blasphemous, like if someone, eh, looked like her stood up in public and recited the Sora or something like that. Can you see how that would really piss people off?

S: Yeah.

S: Lady GAGA has also done something like that, but a big inspiration for Miley comes from PINK.

T: From PINK?

S: The rock star.

S: You can see it in the hairstyle and like every time PINK sings, she talks about how girls change and says "be yourself", that's how.

T: I actually think that many middle-aged women in the North of Copenhagen look like that these days, I wonder why?

S: She also says that she got a little bit of inspiration from Rihanna and so because she was also bad, so now she holds her crotch in every song, and now she does it with phony finger and now it is a big hit.

T: She also said to a music magazine called Rolling Stones that she found her inspiration in Sinead O'Connor and that, my friends, really ticked her off in so many levels. Sinead O'Connor wrote a letter to Miley Cyrus explaining why she thought Miley was doing all wrong and how she should do it instead.

Katja finished the lessons by handing out a copy of the interview from Rolling Stones and an excerpt of the open letter on Facebook. This was homework. This sequence demonstrated how Katja chose to teach the critical discourse analysis of the row between Sinead O'Connor and Miley Cyrus. First Katja contextualised Sinead O'Connor as a singer and her Irish background, then she made the students consider why she could be an inspiration for Miley. They discussed media representations of female celebrities in the 1990s, and how Sinead O'Connor stood out. The students engaged in the conversation and drew on their general knowledge of celebrities and used their knowledge in the

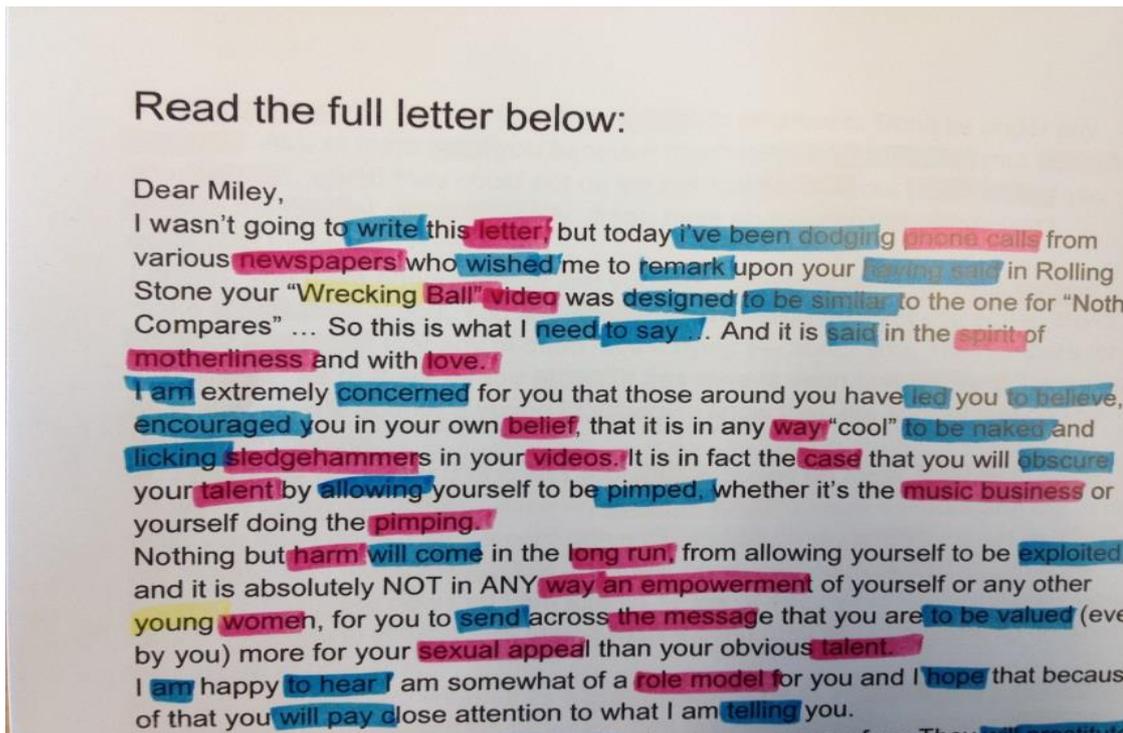


Figure 50. Critical discourse analysis of Sinéad O'Connor's open letter to Miley Cyrus on Facebook

Marianne has written on the blackboard about the open letter on Facebook to Miley Cyrus: Arguments, values, judgmental

Excerpt 26: Class 2 (10.25-10.40)
(appendix 42)

- T: (In Danish) Let's look at the contents of the letter. You have divided the words into word classes. What does she say?
- S: That the music business doesn't care about Miley.
- T: Yes, because what is Miley doing with herself? What is Sinéad accusing her of?
- S: She is naked.
- T: Yes, she is naked.
- S: She is using her body to sell the music.
- T: (In Danish) There was a special word that you use to describe when someone abuses your body.
- S: Prostitute
- T: Yes, and one with ex...
- S: Exploited.
- T: Yes, she is being exploited by the music industry. Does she have any advice for Miley?
- S: Yes, Sinéad tells her that she is very talented and that she should cover herself up, because they are using her and not helping her, what's it called...the men, all the people watching her. It is only her fans, who...

T: The men exploiting her. What can they do with the money they earn on her?

S: Something...

T: A yacht, do you know what that is?

S: (in Danish) Yes it is a boat.

T: (in Danish) Yes, they can go out and enjoy themselves. Is Sinead judgmental? What does judgmental mean?

S: No, I don't think so. She has a lot of experience.

T: Yes, she has experience herself. Was she used as a young singer, Sinead?

S: Kind of, because the people who worked with her they told her that she has to cut her hair or something like that.

T: Does it say so in the letter?

S: (in Danish) They said that she had to do something and then she did it.

T: They wanted her to do the same thing as Miley, she says. How does she present the letter to Miley? What is it she wants to say to her? She uses a particular word...?

S: Motherly.

T: (in Danish) A special word, motherliness. Yes and she uses a lot of swear words.

S: Motherer fuckers, shit, flying fuck.

T: (in Danish) Yes she says a lot. Why do you think she does that?

S: (in Danish) It is a way of expressing herself.

T: (in Danish) To make it stronger? To reach out to Miley because she is young? Do you know how Miley reacted?

S: (in Danish) She got really mad at Sinead.

T: (in Danish) Sinead has some arguments (points at the blackboard). She thinks she has other values than Miley, but Miley has a talent that should not be exploited by others for money. Is she judgmental? Try to look at the words that she uses. Isn't that to be judgmental?

S: Yeah.

T: (in Danish) Because you have made a video and you do not wear any clothes, does that make you a prostitute?

S: No.

T: (in Danish) She is judgmental towards Miley.

S: (in Danish) Maybe she tries to show her how badly it can go wrong?

T: (in Danish) She tries to be a mum, does Miley care about this or what?

S: (in Danish) I think she got really angry.

T: (Communications model on a slide) Who is the sender?

S: Sinead.

T: What's the message?

S: She should focus more on her talent than on being naked.

T: Yes, that's it. And who is the receiver?

S: Miley.

T: (in Danish) So you can analyse the letter through this model.

The dialogue above revolved around the contents of the letter; about what Miley was accused of, why she should feel exploited, and the claimed 'motherliness' of the letter's author. The division into nouns, verbs and adjectives was not addressed, but words from

the text such as exploited and motherliness were discussed. Marianne asked the students to consider the words Sinead O'Connor used and asked them whether the words were judgmental. One student replied that Sinead O'Connor was not being judgmental, because she is experienced and she wanted to warn Miley. This viewpoint was not contested, although Marianne asked whether making a music video in which you appear naked makes somebody a prostitute. The class agreed that Miley was not a prostitute, and that Sinead O'Connor's message to Miley was that she should focus more on her talent than on being naked. Marianne referred to a simple communication model, but used it only to focus on the message in the letter. The way Marianne addressed the students in Danish and the students attempted to reply in English represents something of a paradox. The dialogue, though, demonstrated a willingness to work with texts and content quite different from the sequence from the pre-intervention on "Typical English". In that light, the dialogue represents an example of a beginning teaching of interculturality. However, it is also an example of the difficulties a teacher can experience with a critical approach to the teaching of texts and media.

Reflecting

Class 3: Subtextuality

The learning objectives for this phase are decoding language use about Miley Cyrus on Facebook and in blogs. The next excerpt is from the North School. As an introduction to Miley Cyrus, Inge used some of the slides from the teachers' dropbox, including links to websites that show different discourses on Miley Cyrus (appendix 38). Figure 51 is a table Inge made after the lesson with the introduction to Miley Cyrus. In the grid, Inge compiled student responses on Post-It notes about discourses on Miley Cyrus from the day before. The students' opinions were not contested by Inge.

What do we think of Miley Cyrus



Miley is:	Miley is:	Miley is:
<ul style="list-style-type: none"> Cool 	<ul style="list-style-type: none"> Cool 	<ul style="list-style-type: none"> Crazy
<ul style="list-style-type: none"> Crazy 	<ul style="list-style-type: none"> weird 	<ul style="list-style-type: none"> Ugly with new hair style/color
<ul style="list-style-type: none"> Hot 		<ul style="list-style-type: none"> A boy
<ul style="list-style-type: none"> Special 	<ul style="list-style-type: none"> special 	<ul style="list-style-type: none"> A little too much
<ul style="list-style-type: none"> A good musician 		<ul style="list-style-type: none"> A bit ugly, she was pretty before her change
<ul style="list-style-type: none"> Very cool, and she is not afraid of what people think of her 		<ul style="list-style-type: none"> Different now. Her personality has changed

Figure 51. Inge's table of student Post-It notes

The grid was presented to the students as a recap from the day before. It was not followed up by comments or questions. The class watched Miley Cyrus on Jay Leno's talkshow and Leno asked Miley about her special guest at her MTV unplugged performance.

Excerpt from Miley Cyrus Interview on The Tonight Show with Jay Leno (30 January 2014):

Jay Leno: Tell me about your special guest?

Miley Cyrus: I got to perform with Madonna, which was basically the biggest dream come true. The thing is, it was even more special for me, it wasn't her show, it was Miley unplugged. She came to my event and my show. That was just amazing... I spent two days learning everything about her (...)

Jay Leno: Is she some kind of role model for you?

Miley Cyrus: Yeah, well, what she represents is freedom, and I don't think... she is really ahead of a lot of women in that way. We are women, and we are going to be free and, like, not be afraid of sexuality and who we are and stand up for what we think is right. So I think she was definitely an inspiration for me, it is not like, you know, it was nice to share the stage with someone I knew could get away with a lot"²⁹

²⁹ <https://www.youtube.com/watch?v=nT6z1Ubvric> Retrieved 11 December 2015



Figure 52. Madonna & Miley Cyrus MTV Unplugged

The students were asked to discuss what Miley Cyrus and Jay Leno talked about in the talkshow. They had to take notes in their notebooks. After ten minutes, there was a whole-class discussion on their findings:

Excerpt 26: Class 3 (8.35-8.40)

(appendix 44)

T: What do we learn about Miley?

S: That she is a bad driver.

T: That she is a bad driver.

S: She liked Elvis.

S: Her role model is Madonna.

T: Yes.

S: She has ADD.

T: Yes.

S: We got the story about why she always sticks her tongue out.

T: Yes.

S: Her neighbor is (names a singer).

T: Steve Pharell. He is from the Office (serial). He is extremely funny.

Okay. What else?

S: She lived in Manhattan.

T: How is their relationship during the show?

S: She like to talk to Jay because he is friendly and he listens to her

T: He doesn't judge her, right. He takes her for what she is
(reads from the prepared slides) How did Miley act during the show? Were you surprised about her?

S: No (many students)

S: I think it was a little bit older talkshow, because she acted a little more like the "older" Miley Cyrus.

T: Okay...?

S: She talked a lot and really fast.

T: You can call it speed talking. You are right, it is an older show, because Jay Leno is retired now.

S: I think she is nervous because she smiles a lot and she talks fast.
T: That is probably the way she is.
S: I feel she acted kind of innocent. Because in her “every-day basis” if you can call it that, she does crazy things and on stage she is crazy. And then when she gets on talk shows she just acts as if she is innocent.
T: Like if she is a normal person.
S: Yes exactly, but she is. I feel she makes up explanations for everything she does which is kind of odd, because she does all these crazy things on stage and what we hear and her music videos and stuff.
T: We’ll come to that. What makes a celebrity.

The talk show opens up for interpretative possibilities of Madonna as a role model as seen in the class 1. Miley Cyrus said in the interview that Madonna represented a leading female figure, who stood up for herself and experimented with her sexuality and that she “Can give away with a lot”. Inge’s approach was characterised by listening for “What do we learn about Miley?” Students’ responses were not responded to. One student said that Madonna was a role model, but this was not elaborated on. One of the students said that we get the story of why Miley sticks her tongue out, and the teacher replied, “Yes” and continued with “What else?”. The class evolved into a listing of elements in the talkshow conversation, and criticality was not pursued here. Student comments were taken at face value, and it seemed that the classroom agreed about how to interpret Miley. Inge reinforced this consensus by Othering Miley Cyrus by stating, “He (Leno) doesn’t judge her, right? He takes her for what she is”. What she is, was left unspoken. One student said that Miley appeared nervous and spoke fast, to which the response was “That is probably just the way she is” followed by “Like if she was a normal person”. Students added to this by concluding that Miley Cyrus “acts innocent” and that she was “crazy on stage”, and finally that “she makes up explanations for everything she does”. Media representations of Miley Cyrus were not contested. The students were used to a teaching in which they answered with short, concrete comprehension answers similar to the language acquisition approach seen in the first intervention about Fair Trade. The students demonstrated rich vocabularies, and towards the end of this excerpt, the class engaged in a discussion about whether Miley was authentic, but Inge paid little attention to this discussion. The excerpt illustrates that, despite a teaching material which encourages interpretative possibilities of media representation, gender, sexuality and body performance, and students who have the necessary vocabulary and knowledge of Miley Cyrus and a desire to discuss her, the teacher is absolutely crucial to unfold the knowledge potentials and interpretative possibilities. In other words, the teacher is essential for the teaching of interculturality.

The scaffolding of a critical discourse analysis was thought to inspire the teachers to look for subtexts, issues and themes to discuss with the students in order to develop pluralistic

discourses. In the following excerpt from the North School, the class had filled in a table with nouns, verbs and adjectives like the classes at the West School.

Date/place	21 May 2014, North School
Time 90 min. lesson	Activities
8.00	Recap from yesterday – slide with result of post-it notes Introduction to open letter on Facebook
8.10	Students read the open letter to Miley Cyrus from Sinéad O'Connor on their own
8.23	They find a group and they have to find word classes and fill in the same table as class 2.
Break	
8.50	Whole-class discussion about the letter.
8.59	Hands out a works sheet called “Woman to Woman” about Miley Cyrus and Sinéad O’Connors’ argument Asks students to read it on their own
9.07	Introduces the students to their work with a global celebrity and making a blog. But first they have to read Simon Dumenco’s blog on Miley Cyrus. The text is read aloud in segments by one student at a time.
9.23	Inge gathers student notebooks with notes on Miley Cyrus

Figure 53. Class 3. Based on classroom observations (appendix 43)

The students have worked in groups filling out the table on word classes on both texts.

Excerpt 6: Class 3 (8.50-8.59)
(appendix 45)

T: So you have filled in the words. What do the words say?
Look at them. Are they positive or negative? What is the message Sinéad wants to get to Miley?
S: I think they are negative, but the words are useful, because I think she is saying the right things
T: She is what?
S: The words are useful
T: Useful?
S: I don’t think Sinéad is negative about Miley, but about the business and like what they are trying to get young girls to do.
T: Yeah? (asks another student)
S: She has to protect her own body. She doesn’t have to prostitute herself.
T: Prostitute herself, right. What else did you get out of the letter? Is Sinéad ‘Judgmental’? (points to the slide)
S. Yes she is.
T: In what way?
S: She judges the music producers and all the people around her.

T: Look in your columns. What words are used that you would call judgmental?

S: Doesn't give a shit.

T: Doesn't give a shit.

S: Flying fuck.

T: What else?

S: Prostitute

T: Yeah, it doesn't have to be from the first page.

S: Being pimped.

T: What does it mean? Who is her pimp?

S: Her managers. The people around her

T: The whole industry. What else can you say about the letter? Have any of you heard of this letter before?

S: Yes.

T: Where did you hear about it?

S: My mum came with it and...

T: What interest does your mum have in this?

S: She just thought it was interesting, I don't know.

S: Didn't Miley look up to her?

S: I feel like Sinéad gets it all wrong. Because Miley actually says here... I took a screen shot... (looks at her mobile phone)

T: A screen shot, yeah?

S: (Reads aloud) Let me get something straight, you guys don't understand how I feel. I'm secretly still in love with the pain. I'm naked to show how they ... (mumbles) me, I emotionally become naked and stripped, meaning I'm hurt inside. Wrecking Ball symbolises a destructive love, hence the song title, the wrecking ball breaks the walls, and I'm left in the remains of it so instead of calling me a slut or a whore, realise that I'm trying to tell a story of love that went wrong.

T: That's a pretty powerful reply. Wouldn't you say that? What do you think of that reply?

S: I think she just makes things straight. She clears it out.

S: I just want to say that she is not the only one who did it. I mean, Kathy Perry did it, Rihanna did it. A lot of the singers did it. And I think that even though Sinéad says that Hannah Montana is long gone, I think the reason why people took this so rough is because "Oh my God, she is just a little girl from a Disney Channel" still and I think that is why.

T: It is a contrast to what she was and to what she has become.

Inge closed the discussion by letting the students identify the positive things Sinéad said about Miley Cyrus' talent. In this excerpt, Inge explored how to decode language use in alignment with the learning objectives for reflection. She asked the students to categorise words as either positive or negative. At the April seminar, the participating teachers worked with a simple communication model. Inge asked for the "message" of the letter. One student replied that Sinéad O'Connor was not critical of Miley Cyrus, but in fact critical of the music industry and what they make young girls do. Another student said

that Miley Cyrus had to protect her own body, and that she did not have to prostitute herself. Inge stuck to her slides, and the slide to this teaching sequence read: “Find nouns, find verbs, find adjectives. What are the words saying? Is Sinead judgmental? Is Sinead positive?” The students’ engagement in an analysis of Miley Cyrus and the music industry was not afforded any attention. Inge moved on to the next question on the slide, namely whether Sinead O’Connor was judgmental. One student pointed out that Sinead judged the music industry and not Miley. Inge responded by asking for words that showed whether Sinead O’Connor was judgmental. The students listed swearwords and one student repeated that Sinead O’Connor was criticising Miley Cyrus’ managers and the people around her. Inge asked whether the students had heard about the letter to get the conversation going. Then the conversation veered off.

The students engaged in an independent discussion about the relationship between Miley Cyrus and Sinead O’Connor. The students turned the conversation upside down by saying that Miley looked up to Sinead and that Sinead had gotten it all wrong. One student referred to a screenshot on her phone, and read aloud Miley’s version of the argument. The students agree that Miley Cyrus “clears things up”, and in doing so they helped each other contextualise the conflict by referring to other female singers, who have done similar things, and talked about why people were so hard on Miley Cyrus by saying things like “Oh my God, she is just a little girl from a Disney Channel still”. Inge confirmed this, but did not relate the Miley Cyrus story to the power of the media/Disney, or to going from girlhood to womanhood and Miley’s quest for a new identity after the Disney years. The students demonstrated knowledge of representation and power in relation to female celebrities and the music industry, and of the “Other” personified by Miley Cyrus. The students furthermore demonstrated a high level of language proficiency and fluency. The excerpt shows how students engage in interculturality by drawing on intertextual popular culture references from their leisure time, and also shows the potential of 14-15-year-old students’ ability to express themselves and engage in interculturality by applying pluralistic discourses as well as different perspectives on a cultural phenomenon.

Producing – developing pluralistic discourses

In all three classes, the intervention shed light on the potentials of student interculturality, i.e. on their ability to contextualise a cultural phenomenon and to engage in discussions of essentialising discourses and pluralistic discourses of diversity and encounters. The critical discourse analysis of the Miley Cyrus-argument shows that the teaching of interculturality depends in part on the interpretative possibilities the teacher manages to open up for and partly on students’ knowledge and interpretative skills and willingness to engage in classroom discussions.

Student-produced blogs

The last element in the interaction processes of intercultural learning is ‘producing’. The learning objectives for this phase are: to engage in interculturality using knowledge about othering, subtextuality and positions in discourse analysis. The students were asked to produce a blog about a global celebrity of their own choice, and to present possible discourses about their celebrity to the class (appendix 46). The students had almost identical intertextual references. The boys wrote about football players such as Arda Turan, Fernando Torres, Messi, or television’s Bear Grylls, or Jay Z, Kanye West, Justin Timberlake, Justin Bieber and Amir Khan. The girls wrote about female celebrities such as Angelia Jolie, Marilyn Monroe, Jennifer Lawrence, Lindsay Lohan, Amanda Laura Bynes among others. The students at the North School wrote the blogs within two lessons. The students made presentations the same day, because Inge had arranged a full day with just English classes (5 lessons). At the West School, the students spent four to six lessons making the blogs and presentations. In both schools, the students contextualised discourses about the chosen celebrities by writing about different opinions of them and how the celebrities were represented by the media. This way, the students from all three classes demonstrated an insight into different discourses about the celebrities, and the presentations gave the students an opportunity to learn about discourses of other celebrities.

Below are a few examples of the blogs from both schools.

Jennifer Lawrence

The name Jennifer Lawrence has in newer time earned a lot of attention and awards. Two months ago Jennifer was elected as „The American Beauty.“ She has all ways promoted her as clumsy. We think that is why people like her. Many celebrities tries to be this perfect Barbie girl but Jennifer is not afraid to show herself. She always said that she felt obese compared to other celebrities. She also said that she didn’t want the little girls to tell their parents “look at Katniss I’m gonna skip dinner.” We think it is sweet that she’s thinking about her fans. I like that she’s not a snobbish girl and it is hard not to be snobbish when she gets so much attention like Jennifer. We think that she’s a good example of not to let success get to your head and focusing on acting.



We think this is a great example of the not snobbish Jennifer. She has a good image so that she gets many fans. Boys and girls accept her talents and the movie Hunger games made her rise. It was because of that movie that she got famous and she says that she was very lucky. We like that she tries many different characters and she proves that she can act whatever role she gets. She for example started in her role in the teenage movie Hunger Games and now she has moved on to the hard-core X-men role.

Figure 54. Student blog on Jenifer Lawrence, North School May 2014 (appendix 46).

The blog above is an example of student engagement in interculturality. The students wrote about the media's depiction of Jennifer Lawrence as an American beauty, but they appreciate that Jennifer Lawrence carves out her own position in the world of celebrities, a position in which not being perfect is central and from which she explores many different characters. The students did not apply a meta-language about discourse analysis, Othering or subtextuality.

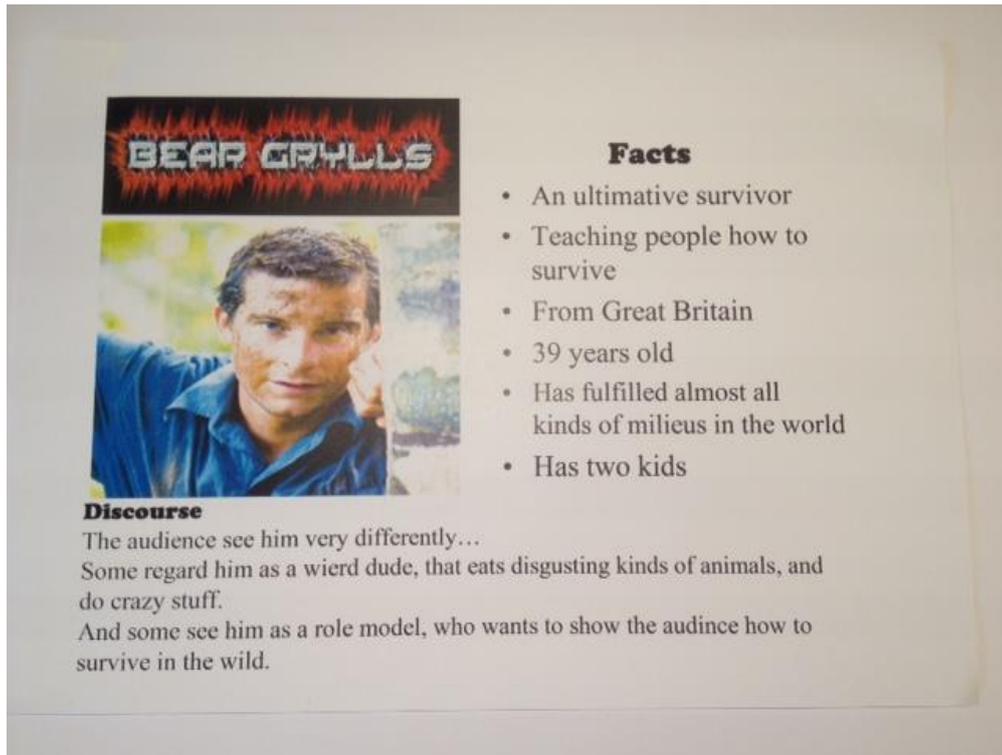


Figure 55. Student blog , West School, May 2014 (appendix 46).

The blog on Bear Grylls lists a number of facts about him, but it also has the headline ‘discourse’.

Blog about Justin Bieber:

We admire him for that, but we also think that he needs to really acknowledge that he is a celebrity and every mistake he makes is sure to be noticed by millions. But he is human, we as humans make mistakes and we learn from them. What we don’t like about the media is that it portraits celebrities, for example Justin Bieber, to be this immature brat with bad behavior, but they don’t see all the good things he does. Even through all of this, his fans have stayed by his side. That just shows that Justin is a person that people admire, West School, May 2014 (appendix 46).

The blog about Justin Bieber demonstrates an emerging critical understanding of media representation and celebrities.

The blogs illustrate knowledge potentials and interpretative possibilities of representation and power such as wealth, status, race, gender and class. A discussion of these issues in class may support how students make sense of and engage in an intercultural understanding of celebrities. The blogs illustrate how work with intercultural criticality can begin, and an understanding of different viewpoints about celebrities and how these

viewpoints and celebrities alike are created by the media. The different perspectives support the development of pluralistic discourses.

Excerpts from student evaluations

Excerpts from student evaluations also illustrate an emerging understanding of interculturality. At the West School, students were asked to write an essay about the teaching period *Audience, performance and celebrity*. In the North School, students were given time in class at the end of a lesson to write a few reflections on the teaching period.

The students were asked:

1. What did you learn while we talked about Miley Cyrus?
2. What can you use in the future?
3. What do you remember?
4. My comment:

The following are examples from student evaluations (appendix 47)

I do remember that we talked about her actions and her image and the way she expresses herself. We all had different opinions about her, and what she does, But I feel like we all somehow realized that she is still old Miley, but with a slight twist. She's more confident and a lot happier now. Ourselves, and what we think define all our opinions, that's why we think differently, but as for me, I will always admire and respect Miley for her being who she is. As for my future I feel like I need to realize that we grow up, we try to find ourselves in this crazy world and we face hard challenges, but we somehow manage to overcome them. Just like Miley did. Through this course of getting to know Miley and who she really is, I found it exciting and interesting because there's more to a person than what meets the eye. You really become much more open-minded. I really enjoyed these past few weeks of getting to know Miley.

West School, May 2014

Throughout this course I have learned a lot. Not only about Miley Cyrus, but also about how we tend to judge other human beings on their appearance, or how we let rumours change our point of view on people. I personally think that it was a great idea that the topic was something we could relate to, because all of us already knew Miley Cyrus, and we all knew about her change through the social medias. The best part was that we did not only talk about Miley, wiych was what I expected. Instead we learned about how we unfortunately on a daily basis judge other people without knowing their story, and Miley is a great example. We have managed to learn about the whole world, and not only about this little bubble in (mentions the town) we live in. Miley is a superstar. A girl who many envy and want to bee. She is smart and knows witch card to play where and when.

West School, May 2014

I learned that you can easily get judged if you change. But I also learned a lot about how the music industry treats women, and take advantage of them. I don't think I can use this in the future, but if there had to be something I would say that I shouldn't be afraid to change, or to be judgemental when others change.

West School, May 2015

What new knowledge have I gained from this? I have learned a lot of things in this period. For example, the talent will stay, no matter which age you have become or how your appearance is. And I have learned a lot about the other chosen celebrities, when my mates performed. At last but not least I have learned a new word, discourse. A discourse is the way how we (the audience) talk about a person.

West School, May 2014

Not to judge people before knowing them.

North School, May 2014

I have learned new knowledge about Miley Cyrus and the thing my group chose to write about. I have learned a little about publicity and the impact it has on different people. I will definitely think twice next time before I chose to judge famous people. You only know the story you have been told by the media, not the truth.

North School, May 2014

“I have learned about Othering”

North School, May 2014

The excerpts are examples of student engagement in interculturality. In the excerpts, the students demonstrate reflexivity in terms of identify formation, Otherness and media representation of Miley Cyrus and of celebrities in general. Some wrote that they had become aware of how the music industry treats women and take advantage of them. Others wrote about not to judge people on the basis of what you hear in the media. Finally, some mentioned Othering and discourse as concepts they had learned. Discourse is explained as ‘how the audience talks about a person’.

A student essay in the aftermath of the terror attack in Copenhagen in February 2015

The essay below was written by a student from class 1 at the West School. It was written as a reflection essay on the terror attack in Copenhagen. Katja stated in the post-intervention interview that she continued to incorporate interculturality and especially Othering into her curriculum. She contacted me nine months after the second intervention, because she had asked class 1 to write an essay with the title “Fighting for Unity”.

Fighting for unity

We all want to be unified. But are we?

Being united means (very briefly) togetherness. I'd like to tell, what have happened in Copenhagen recently, which made me think of this topic.

I was home alone, and I was enjoying my holiday. I decided to watch some news as usual. Moments later came the perplexing moment, cause of the major news. A new terror attack? In Denmark? I got very attentive and curious, in hope that the culprit(s) wasn't a muslim, due to the ongoing reputation of the Islamic faith. Later on that day, I was told that, the so-called terrorist was an adolescent Muslim. I felt blue. I felt very depressed. I just knew what is going to occur...

A terrorist attack took place in Paris, one month before the attack in Copenhagen. The perpetrators were also Muslims. Their motive was to kill the cartoonist that drew the Mohammed cartoons. As soon as the news promulgated, that the perpetrators were Muslims, a big division in their society supervened woefully. That was (like) to add insult to injury.

Suddenly, a new term was made. Now there is something called “Us and Them”. Who is “Us”, and who is “Them”?

A lot of people perceive the concept as “them” who are against the freedom of speech (democracy), and “Us” who are the supporters of freedom of speech (democracy).

The same division happened in Denmark, sadly. I'm being told every single day, after the severe incident, that hijabis (Muslim women that bear a hijab, which is a headscarf) get assaulted and spat on, at the drop of a hat. Some (Muslims) even get slayed.

Even I once was exposed to something similar. I entered the train and felt someone kept an eye on me, but I didn't bother it. A man rose up, and went through me with a hatred

face, and said with a tiny little voice “fucking wog”. But fortunately, I handled the situation with aplomb, and kept being quiet with a mind full of speculations. A lot of thoughts came into my mind, among other things: *How far have society come?*

Many people think that the terror attacks are concoctions. The reason being behind this hypothesis, is, the approach was so frantic, that it was an obvious suicide of the perpetrator in Copenhagen.

As well as I know, the majority of the people all over the world want peace and want to be united. But it often feels like, the peace can't come out of a Muslim, since we see Muslims who are frequently disquiet in the media. Muslims have tried for decades to be a part of the western society and attempted to be integrated.

It actually went truly good for Muslims in a little phase, until some black sheep had to change it. Many Danes wanted to expel Muslims out of Denmark. People don't get apprehensive about their actions, it will merely strengthen them. The criminals will just, and just make the citizens, the inhabitants, the civilians, and the people UNITE. Regardless of if it's Muslims, Jews, Christians, Buddhists or atheists, everyone wants peace and unity.

But back to the drawing board...

Facebook-famous, idols and actors also say that they want peace in their society, and they didn't anticipate such a 180 degree turn.

Recently, I saw in an article a group of Muslim people, that emerged and made a peace ring around a synagogue in Norway, to show that Islam doesn't allow Muslims to be disdain, have enemies, and especially those who are innocent. It made me feel so happy. That is what I call **FIGHTING FOR UNITY**.

It can never go full flawless for people, and I'm glad for that. Apparently, If a group of people was in that “perfect position”, the group would start seeing itself as better object, in such a degree, that it would walk through the earth exultantly. Then (gradually) there will be no unity. Because which “perfect” individual would be able to unify with another individual, that are full of mistakes?

Every kind of people, have their own black sheep, but we also need to stop being judgmental and stereotypes. We need stop seeing the original and general people, as the black sheep, and reverse...

When I think of unity, I think of the whole world as one. No nations at all, just “worldly” humans. In fact, the pursuit for unity has been going on all along. And it is not just based

solely on religions, but also on skin-colors as well. Problems with racial profiling are still going on for example, but when is there a stop?

I have always learned that, if you want to change the world, you better start with yourself first. My last statement for this essay is my message. Read possibly (all) the underlined words, to know what my message is.

(appendix 48: Parental consent to print essay in the thesis)

This essay is an example of student engagement in interculturality. In it, the student addresses the reputation of the Islamic faith in the aftermath of the Muhammed drawings and the terror attack in Copenhagen. He is critical of the ‘Us and Them’-discourse in the Danish society, ‘Us’ being the supporters of freedom of speech, and ‘Them’ being those who are opposed to democracy. The student criticises a racist media representation by writing that “peace can’t come out of a Muslim”. He addresses an unfulfilled Muslim desire to be accepted and integrated in Western societies. The essay questions race and religious issues and an experience of being othered as a Muslim particularly after the terror attack. The students shows how people position themselves as ‘perfect’ and superior to those people who make mistakes. His message is that the whole world should be one and we should fight for unity. He expresses a desire to embrace diversity and suggests that people should stop being judgmental and stereotype. This is a personal essay, in which the student combines his knowledge of the world outside the classroom with knowledge of media representation, discourses, Othering, us/them, people’s positioning, power, judgmental behavior and stereotypes, some of which he has been taught in class. The essay is an interesting example of student engagement in interculturality – and an example of the potential of 14-15 -year- old students’ ability to express themselves and engage in interculturality, not least in a language learning context.

Conclusion

Research question 1:

How do teacher participants perceive and practice interculturality before, during and after the explorative interventions?

Knowledge dimension

The second intervention explored perceptions and practices of interculturality based on a theoretical foundation in Cultural Studies, critical intercultural communication and critical media literacy. The aim of the intervention was to further contest essentialism and culturalism, and to develop pluralistic discourses as a means for teachers and students to engage in interculturality and to overcome culture as explanation. The theme *Audience*,

Performance and Celebrity and the Facebook argument between Sinead O'Connor and Miley Cyrus revealed knowledge potentials and interpretative possibilities of female celebrities, fame, gender, sexuality, race, class and power. The teaching also addressed diversity and intersecting identities, global and local processes of Othering as well as media representation and power.

Knowledge of Othering

The first learning objectives for the intervention were *knowledge of Othering and knowledge of women's roles, the music industry, sexuality, the media and celebrities as well as the conflict between Miley Cyrus and Sinead O'Connor*. All three participating teachers used the tv shows *American Idol* and *Voice* to explore essentialising discourses about categorisations such as age, religion and gender. This way, teachers and students explored and learned about essentialism together. Thus, blindness to essentialising discourses about nationality, ethnicity, whiteness and class and examples of 'culturespeak' (Hannerz, 1999) from the first intervention were contested.

Knowledge of intersectionality

The second learning objective was *knowledge of diversity and critical media literacy and to decode language use about female celebrities as well as knowledge about the blog genre*. Classroom observations show a change from examples of 'culturespeak' and essentialism in the first intervention to a conscious work with judgmental language use, categorisations, stereotypes and questioning of intersectional identities. Teachers and students explored contextualisations of cultural phenomena and the active students demonstrated that they mastered intertextual references from popular culture that they brought into the classroom discussions. Through a critical discourse analysis of Miley Cyrus, teachers and students explored and engaged in interculturality and developed pluralistic discourses.

Skills dimension

Skills and subtextuality

The third learning objective was *knowledge of critical media literacy and decoding language use about Miley Cyrus on Facebook and blogs*. All three participating teachers reduced the number of activities and directed their focus towards making connections between the lessons and activities. Teacher-produced slides supported critical questions and established connections from one element to another. Classroom dialogues show examples of subtextuality when teachers and students together contextualised female celebrities, role models, and discussed intersecting identities, representation and power. The teachers' use

of critical discourse analysis supported the scaffolding of analyses of judgmental language use and the development of pluralistic discourses.

Research question 2: How do students perceive and engage in interculturality before, during and after the explorative interventions?

The students continued to draw on their intertextual references from social media and media in general. In the second intervention, there were also examples of students who brought in individual experiences as well as individual perceptions of cultural phenomena through interactive use of snapshots and the Internet. Students in all three classes demonstrated the ability to contextualise the Miley Cyrus case, and the active students also demonstrated an advanced language use for their age group. The teaching in the second intervention revealed students' abilities to understand intertextual references and reflect. The students demonstrated analytical competences, and some of the students also demonstrated a sufficient language proficiency to express themselves about media representation and power. The fourth learning objective, *engaging in interculturality and to use knowledge about Othering, subtextuality and positions in discourse analysis* was also reflected in students' written work. The production of blogs and essays demonstrated students' ability to transform classroom discourses about diversity, othering, media representation and power into their own reflection work. Thus, many of the students in both schools had the linguistic and analytical resources to engage in interculturality and to explore and develop pluralistic discourses.

Similar to the first intervention, many of the students overcame understandings of 'culture as explanation'. Teachers and students collaborated in their exploration of interculturality and pluralistic discourses. Thus, students supported the teachers and showed willingness to engage in a different type of teaching with less focus on language acquisition and more towards criticality and contextualising cultural phenomena. The teaching in the second intervention acknowledged students' knowledge of the world, and students were given more opportunities to engage in discussions and to share their different viewpoints.

The second intervention illustrated students' ability to engage in interculturality and how these abilities sometimes collided with school cultures and practices within English language teaching that favour communicative competence and activities.

Chapter 7: Towards New Perceptions of Interculturality

Post-intervention

This chapter concerns the first research question, which explores how teacher participants perceived interculturality after the explorative interventions. The interviews took place after the teachers attended the EALTA pre-conference workshop led by Claudia Borghetti and Jan Van Maele *Assessment of Intercultural Communicative Competencies* at Warwick University 27-29 May 2014. The chapter also touches on the second research question, which explores how students perceive interculturality after the explorative interventions. The analyses are based on individual interviews with teacher participants and three focus group interviews with the same four students from each class that participated in the initial focus group interviews.

Teachers' perceptions of interculturality: content, purpose and practice

Teacher participants' perception of culture pedagogy is remarkably different from the nation-orientation that they all referred to in the initial interviews. The teacher participants talked about empathy as a central aspect of culture pedagogy, and stated that empathy is an interpersonal competence more than a subject-based competence, and they stated that it is difficult to assess. They also stated that 'culture' in the subject English was not a matter of looking at different countries and their cultures, but about intercultural competences through which you can understand many different nationalities and ethnicities. Central to this is the overall ability to reflect and understand the Other and to avoid judgmental language and behaviour. According to the teacher participants, these are competences the students need in a multicultural world. They argued that students can learn about other cultures through texts and media. These competences are part of the students' *Bildung*, and culture is seen in a broad perspective, partly as competences students need when they interact with other people, and partly as something they need to accept people who happen to be different from themselves. The following excerpts are examples of the teachers' changes in perceptions of culture pedagogy from 'solid' understandings of culture towards more 'liquid' understandings (Bauman, 2000, 2011) (see appendix 49 for post-intervention interview guide).

Excerpt 27 : Perception of culture pedagogy - content and purpose

Katja (appendix 50, p. 1)

I: How do you perceive the cultural dimension in your English teaching now?

K: I perceive the cultural dimension in such a way that the students must learn some tools that they can use. Actually, I primarily think... when the

students finish school and have to interact with other people from other cultures...I understand it as empathy. I actually think it is such a human thing you sort of enter. Ehm...as an English teacher...In England we talked about assessment³⁰, and I find it a peculiar thing to go in and measure them, because in fact it is such an interpersonal competence more than a subject-based competence. But I find it interesting to work with in the teaching of English.

I: Do you think your perception of culture pedagogy has changed during the two interventions?

K: I think my understanding has become more liquid, it was more box-like before. I see culture in the teaching of English as something more than just looking at the different countries and their cultures, but that cultures are... intercultural and through intercultural competence one can understand... many different people with many different nationalities and ethnicities, simply by having this apparatus that you have learned, for example in your English classes.

I: What do you mean when you say “apparatus”?

K: Well... I think about the overall ability to comprehend and reflect and that people may have different points of view. So no matter what your point of departure is, then it is the mind-set, that it is a different mind-set. And we can take it from there when we learn about each other’s “cultures”.

The excerpt illustrates an emerging awareness and change of perspective towards articulating understandings and interpretations of what intercultural competence is and why it is relevant. It also points at understandings of interculturality, although the words interculturality or pluralistic discourses are not used, the teacher said that it is an interpersonal competence, and that culture pedagogy is more about different nationalities, ethnicities and having an ‘apparatus’ or a mind-set and a set of tools students can use to reflect on people’s different points of view. She did not mention theoretical stances such as Cultural Studies, critical intercultural communication or critical media literacy, she did not mention intersectionality, Othering or subtextuality, but she did emphasise moving away from ‘boxing’ people towards reflexivity and critical thinking as central elements in culture pedagogy.

Excerpt 28: Katja (appendix 50, p. 6)

K: When we started with Miley Cyrus, I did think, I did hope that they would use other words than *slut* and *whore* and things like that, because I know the view of humanity that they are brought up to believe – that you are a slut or a whore when you act like Miley Cyrus. So I hoped that they would reach a point where they would reach an understanding that, okay, she is in fact just a human being who has gone through a development, and

³⁰ The teacher referred to the EALTA pre-conference workshop “Assessment of Intercultural Communicative Competencies” at Warwick University 27-29 May 2014 by Claudia Borghetti and Jan Van Maele, which the teachers attended as part of the research design.

who is bombarded by the media and paparazzi. So I was hoping it would move them forward.

I: Do you think this happened?

K: Yes, absolutely.

There was a consensus among the teachers that critical thinking must be understood as part of the students' general education and *Bildung*. The teacher participants said that the subject English can contribute to this through the teaching of intercultural competence.

Excerpt 29: Inge (appendix 52 p. 14)

I: I think they must be educated to think critically in terms of decision-making, right. Ehm, they travel a lot. They go to many places in the world and they have to learn to decode things, people, everything, when they travel, and to follow another country's culture when they travel. And not...stick out too much so that they might end up in trouble. So in that way I think it is important that they develop critical thinking.

As an element of teaching diversity and intercultural encounters, the teachers were asked whether they had experienced reluctance towards teaching controversial issues in the two interventions. Marianne explained that she was reluctant to show the Miley Cyrus music video, but it turned out that her concerns were unfounded.

Excerpt 30: Marianne (appendix 51, p. 7)

M: Miley's video, I did consider whether it would be too taboo-breaking, considering the the many multicultural children in the class, who had said that they didn't like her new style and so on. In fact I think it (the music video) was aesthetic, when we looked at it in more detail and analysed it. They were all participating. Not one of them were negative or didn't like to watch it, so the fear I had about the video...it was groundless, really. They could watch it. Some of them sang along and they became every relaxed, because they knew it already. But I had thought about it, because there are many Muslim children here, students who are covered³¹ and so on.

Marianne said in the pre-intervention interview that she usually avoided controversial issues, because she thought the students did not want to talk about it. She said "It is very, very dangerous to show something like that out here" and referred to controversial issues like homosexuality and abortion (see chapter 4.). The Miley Cyrus video did not give rise to controversy and Marianne concluded that her fears were unfounded as the students were already familiar with Miley Cyrus and her music videos. The teacher participants at the West School had considered the controversial aspect of the Miley Cyrus music video, because of the Muslim background of many of their students. In the North School, Inge

³¹ Covered: I observed girls wearing hijabs.

stated that “they can do anything” (Appendix 52, p. 9) and she said that her challenge was to get the students to debate despite good language proficiency. The Miley Cyrus music video, she argued, did not provoke the students to engage in a debate, because of shared understandings among the students.

Students’ perceptions of interculturality: content, purpose and practice

In the analysis of the pre-intervention interviews, the students’ perception of culture in their English teaching generally had its point of departure in a nation-orientation with an emphasis on comparing countries, particularly Great Britain and the US. They mentioned language, traditions, history, food and sports and emphasised that “knowledge about the world is taught in social science classes” (see chapter 4). The students expressed a desire for reading between the lines and opportunities to debate issues in their English classes. The focus group interviews in the post-intervention phase demonstrated a change from ‘solid’ *Landeskunde*-oriented perceptions of their English classes to more ‘liquid’ perceptions grounded in emerging criticality and reflexivity. This applied for all three classes. The students stated that the teaching in the two interventions was about identity, diversity, “people are different”, different perspectives, stereotypes, prejudices and judgmental behaviour. The answers illustrate emerging understandings of interculturality among the students. They appreciated the comparative aspects in both interventions, and the opportunities to work with what they thought of as “open questions”, discussion and debate. The students recognized this type of teaching from their Danish classes, particularly the comparison of the Facebook letter and the blog about Miley Cyrus. Furthermore, the students emphasised the importance of mastering English in a globalised world, and they referred to the many ways they use English in their spare time. The students were asked why they were taught about subcultures, and one response was “It is about identity, who you are” (appendix 55, Class 2, p. 1) another group said “to learn about the world” (appendix 54, Class 1, p. 2). The students were asked whether they were familiar with the word Othering. After some discussion, they agreed it must be about judging people and stereotyping. Class 3 defined Othering as “difference”, and stated that “I think you always think about it in relation to yourself, when you hear... Okay, they are so and so great, they do this and that, you think. Okay, I would never do something like that. So in that way, you compare with what you would do yourself” (appendix 56, Class 3, p. 2). The students discussed that Othering is about generalising and that they had discussed this in their history classes. One expressed it in this way: “Well, if, for example, you see a hipster, then it is not the case that they are all the same. Of course they are all different and they behave differently, like we behave differently.” (appendix 56, Class 3, p. 3).

The following excerpt illustrates an emerging criticality and understanding of different perspectives on Miley Cyrus.

Excerpt 31: Class 1 (appendix 54, p. 6)

I: Why do you think you had to work with the texts in this way? (Miley sequence).

S: Ehm, so we could be more conscious of the tone it had and what direction he or she wrote the letter in. Was it negative or positive or how was it?

I: Yes, and afterwards you saw a man's comments on his blog. Do you remember what the difference was between the two, the open letter and this blog?

S: Sínead O'Connor's open letter, it was, really, the first was a warning of what could happen and the other was more, like, hard. You could see that it was written in anger and she was about to threaten her. The man's, it was much...it was more neutral, well, it was like she was like someone else, normal.

The student demonstrated criticality in the way she talked about the different perspectives in the Facebook letter and the blog – and she mentioned that one was written by a woman and the other by a man. This illustrates an understanding of perspective and that perspectives can be gender-related.

The excerpt below shows knowledge of stereotypes and prejudices. The students *Othered* Danes for eating pork and potatoes, and although the students did not comment on it, they laughed and were well aware that there are stereotypes about different nationalities and people.

Excerpt 32: Class 2 (appendix 55, p. 2-3)

I: What does stereotypes mean?

S: It is something you think about other people

I: Yes, can you say some more?

S: Isn't it like prejudices?

I: Yes, that right

S: For example, when you judge people, ehm, we don't know? Then we hear that, for example, Pakistanis like chili. It is something we just see and then all Pakistanis like chili.

S: Yes, exactly. When Danes eat pigs.

S: or potatoes, they like potatoes. (laughs)

The students were asked whether they experienced a different kind of participation on their part in the lessons and all three focus groups referred to the change from “the right answer” to “say different things” (Class 3 p. 6).

Excerpt 33: Class 3 (appendix 56, p. 6)

S: Well, when we work with the book it is more like the right answer, like a word, you need to know. And this, it's like Danish, a little more like, where you can say there is not one right answer, but different things.

S: And I think that is really good.

S: Yeah.

Further down one of students said:

S: Well, in the book, you say like this: What colour is this and this and you answer green. Well, or it looks nice, the girl. And here you can like, it is more your thoughts. Well, what do you think about Miley doing this? Well, I say, I don't think that is a good idea or I think it is a good idea because bla, blabla... and somehow it is closer to us. It is something we are familiar with in our everyday lives, Miley Cyrus, and we follow it and then it becomes more exciting.

I asked the students what elements from the two interventions they would like to see in their future teaching, and the groups agreed that they preferred the Power-Points, the YouTube films and this change from "the right answer" to what they called "open questions".

Excerpt 34: Inge (appendix 52, p. 7)

S: Yes, I like to improvise. I feel it challenges us the most, challenges our English because we do have the basic steps, we got that now. So to improvise and to continue...

S: To pose open questions.

S: Precisely, those open questions that you can get on with. I think that is really good.

I: One of you mentioned earlier that it is beginning to be like your Danish classes?

S: Yes, I said that

I: Can you elaborate on that, please?

S: Yes, it is because in Danish, there is not one right answer and it's beginning to be more towards open questions. Instead of just sitting there naming a colour, if we use the textbook.

The students appreciated the interpretative possibilities and different perspectives that they experienced during the two interventions. They also appreciated the use of YouTube and to work with popular culture like Miley Cyrus and hipsters. The students very clearly preferred a reflexive English teaching, and one student put it this way: "To make it social science-like" (Class 3, p. 8).

Teachers' perceptions of the knowledge dimension

Content, learning objectives and selection criteria

I asked Katja whether learning objectives had an impact on her teaching and she replied: "Let's hope so" (appendix 50, p. 3). She said that intercultural competence and interculturality had taken up her time and thoughts. She had discussed with the students why they had to work with their intercultural competences. She did not refer to the learning objectives for the two interventions. Katja said her teaching was not based on specific learning objectives, but on broader ideas about what was good for the students to know and what was meaningful. This is characteristic for all the teachers' work in this project. The use of learning objectives as a planning tool was only introduced with the 2014 School Reform, and was thus not part of the teachers' planning routines at the time of the interventions.

The selection criteria for text and media were discussed at the professional development seminars, but Katja's daily planning and selection of the texts were still motivated by: "What I thought sounded best" or "I think about a connection, it is difficult to answer, but I think, I think what would make sense to them to continue with" (appendix 50, p. 2). Thus, learning objectives and selection criteria were based on intuition and implicit choices, which were experienced by the teachers as "second nature" (appendix 50, p. 11).

The teachers' attention was directed towards the academic concepts and new perceptions of culture pedagogy that they learned at the professional development seminars at the university. Katja reported that the hardest challenge had been the new subject-based knowledge, but the reward from all the hard work was that she found that she had become a better English teacher and that the students thrived with this kind of teaching.

Excerpt 35: Katja (appendix 50, p. 4)

K: The pedagogical challenge has been what I appreciated the most. And the subject-based knowledge... the challenge of subject-based knowledge has been really huge in my case. It was a hundred years ago that I read pedagogical literature about my subject for example or just theory generally. I do not have the time for it, I can't concentrate on it, because everything moves so fast somehow.

I: Why have you contributed so much to the project?

K: Well, interest, the interest absolutely. And to know that the reward at the end is really, really great. For me and for them. And for you, of course...ehm. It is the interest absolutely.

I: You mention a reward for yourself that you can see, or what do you mean?

K: With reward for me, I mean that I become a better English teacher. I think it was painfully obvious, especially in the transition from the

observation period to the first intervention. So the reward is that I luckily have many years as a teacher ahead of me and I can improve. And it is enormously rewarding for me to see that they thrive with it.

Katja was asked what she thought was less successful in the interventions, and she mentioned the challenge of bridging theory and practice.

Excerpt 36: Katja (appendix 50, p. 5)

K: I don't know if this is less successful or not or if it calls for improvement and development. But to be able to integrate the theoretical part in a more conscious way... However, I don't want to blame us for not doing it, because I think it is a learning process. Well, like most other things you throw yourself into, I guess, it is only long after that you become conscious of how you apply theory to practice. This has been the most difficult, I think.

Katja points at the learning process in this way,

Excerpt 37: Katja (appendix 50, p. 3)

I: Having read Cultural Studies texts and texts about intercultural encounters - has it had an influence on your pedagogical choices? The fact that we agreed that you had to work on discourse analysis, for example?

K: You mean the texts....

I: Yes, and the new knowledge – what do you think about transforming it into classroom practices?

K: In terms of the learning curve, I think it has been a lot of unconscious new knowledge. Actually, I don't think I'm there yet, where I use this new knowledge consciously, but I guess, I will in the future, if I follow the expected learning curve. But right now, I think it is on a very unconscious level most of it.

All the teachers found the bridging of academic concepts and practice to be very challenging. Another teacher said that:

Excerpt 38: Marianne (appendix 51, p. 4)

M: There were a lot of concepts that you do not use in your everyday life or think about and it has been great and lovely to be pushed and learning about these things. However, it has also, well, I have really thought about how I could get it in and how I could use it with the children.

Later, she added

M: Yes, many concepts, like you say, Othering, Cultural Studies, and I don't even know if I covered them all.

And later again:

M: Thinking of subject-based knowledge, well, I think textbooks should be taught differently. They should be arranged in themes that integrate some of these aspects for the students.

These statements illustrate how challenging the learning process was for the teachers, and that it takes time to transform new perspectives and new understandings of interculturality into classroom practice. Using critical discourse analysis with 14-year-olds was also challenging.

Excerpt 39: Marianne (appendix 51, p. 13)

I: What about working with discourse analysis in year 8? Challenges and barriers?

M: Well, to understand it myself when you have not worked a lot with discourse analysis. Through the conversations with you and (names colleague), I have eventually figured out what it is all about and what was expected of me, but it is not a word I have used before. To use it and explain it to the children, I felt insecure, right? If you are going to use it you need to be well prepared. It was a barrier, I just think, am I sure what it means when I teach it?

Katja said:

Excerpt 40: Katja (appendix 50, p. 9-10)

I: What has it been like to work with discourse analysis?

K: It has been exciting.

I: Challenges and barriers?

K: The challenge at first was: What the hell is discourse analysis? The last time I did a discourse analysis was in 1998, and the next challenge was: How do I explain it to a 14-year-old teenager in a foreign language? That was the greatest challenge, but it was a great challenge, because I love to work with a concept that I think is a cool concept. I think it is great, I'm proud that I have worked with discourse analysis in my year 8 class, right? I think that is cool.

I: Yes, and the barriers. You mentioned it was a long time ago you had worked with it, to comprehend what it is and to transform it. That's the challenge?

K: Yes that's the challenge or the barrier. And it is as fine as it can be if what the students remember when they hear the word is that it is the way we look at other people or the way we look at a topic or the way we look at a development or...If this is what the students got out of it, then I think it is absolutely fine.

The teacher participants stated that working with discourse analysis was difficult at first, but that it eventually made sense for themselves and for the students.

Marianne emphasised that the students' maturity was an important factor.

Excerpt 41: Marianne (appendix 51, p. 4-5)

M: Sometimes it has been difficult for them. They have listened and I can see that some of them have understood and learned something. But they have not always been so good to talk about it and to participate in the dialogue. Sometimes it has been difficult to engage them and that made it hard sometimes. Some of them have given up, they are not at a level where they can talk about these things, because it requires a certain maturity and some greater understanding and some vocabulary to participate in this, I think.

I: Perhaps maturity is crucial?

M: Yeah, to feel empathy for other people. It is not all the students who feel that. But some of them embrace it and understand it and they are at a good level. So in fact it appeals to the clever students, but because the topic about Miley, it has been interesting that they have all participated and gotten something out of it. Learned something about Miley, anyway. Who she is, and perhaps learned not to be judgmental. I hope they got that out of it.

The teachers agreed that some of the students really profited from the teaching in the two interventions and that others profited less, but it depended on their level of maturity. Marianne said that the mature students find it easier to participate, because this type of teaching requires a certain level of reflexivity.

Students' perceptions of the knowledge dimension

In terms of subject-based knowledge, it was difficult for the students to pinpoint what exactly the knowledge aspects of the the interventions were. However, the students were reflexive about the knowledge they gained from the interventions, and when asked if this new knowledge could be applied to other issues, one of the groups replied:

Excerpt 42: Class 2 (appendix 55, p. 9)

S: The different points of view and perspectives on this text is good, because if you read the other letter, then you think she is right, she is a slut and if you read his letter then you think he is right, she is very clever. So in a way it teaches us how we can understand the texts and how we can work with them.

I: Okay. If you go outside the classroom and watch similar videos or the like, do you think you can apply some of the things you have worked with in class when you watch a new video or see a new celebrity, who is criticised for something? Do you think you can apply some of the knowledge you gained through the interventions?

S: Yes, I think so.

I: Or have you already thought of something?

S: Yes, for example the Bearded Lady from the Eurovison Song Contest, where a man was dressed like a woman, then I thought about the teaching and thought. Right there, he is playing with his image, or maybe it is because he wants people to pay attention to him.

I: Yes, some would be provoked by him?
 S: Yes, I thought what is the country going to say? That was the first thing I thought. What are they going to... they had nominated him and he won.
 I: Yes, from the country he is from?
 S: Yes
 I: Yes, this could be about acceptance, right? The gay community was very excited that he won.
 S: In a good way?
 I: Yes, as an example of accepting diversity.
 S: That he has to be respected, although he, because that is what he does, if he likes to dress like a woman even though he is a man, so let him do it, who cares?

Pluralistic discourses

The students identified the textual analysis competences they gained during the interventions and, most importantly, the different points of view, different perspectives on a cultural phenomenon. One of the students connected the intervention work to the Eurovision Song Contest 2014, which a drag queen won. This, he said, was also about image and craving for attention. The student worried how the drag queen's home country would respond to such a winner representing their country. Finally, another concluded that the drag queen had to be respected. The students had not developed a meta-language to describe this as discourses of diversity, but the connection between the intervention work, the Eurovision Song Contest and discussion of the impact of a drag queen winning the Eurovision Song Contest is one example of reflexivity and emerging analysis of popular culture.

Teachers' perceptions of the skills dimension

In the planning phase of the second intervention, the teachers had analysed excerpts from their own teaching, and one of the conclusions was that, in the second intervention, the teachers wanted to experiment with fewer activities and more immersion in the activities to ensure a greater focus on content and analysis.

Excerpt 43: Katja (appendix 50, p. 1)

I: How do you see the connection between activities and content after the two interventions?
 K: The difference in activities?
 I: Yes, or the weight, the focus of your teaching when you plan?
 K: My focus is now less on varying activities and more on immersion in the activity.
 I: Can you give an example?
 K: Well, right, a concrete example from the first intervention period, where we, ehm, where we actually came from a period where we had many changing activities and we... I can't remember right now what we worked on, but anyway, anyway during the teaching I decided that "No, it is not

going to be like this.” Let me see if I can find it. Well, I actually think it was when we worked with the takeaway menus, yes, and I had to give them some knowledge about some Cultural Studies words, ‘encounter’ was one of them, I had planned a lot of different activities in my head and maybe also on the plan I gave you. Then I chose not to use all of them and decided to immerse into some of it and, as far as I remember, the lesson developed, as I recall it, into a debate. It was unplanned, but good.

The excerpt is an example of how Katja reflected on her own learning process and realised that teaching Cultural Studies requires fewer activities, and that fewer activities may lead to a debate with the entire class.

Katja commented on the change from student-oriented activities to whole-class teaching:

Excerpt 44: Katja (appendix 50, p.7)

It gives me a feeling of being knowledgeable, which I also feel when I teach Danish. Maybe they get more out of me than they did before, because of fewer activities and that I don’t have to interrupt them all the time.

This quote reveals the language teacher’s identity and understanding of herself as a language teacher. The experience of feeling ‘knowledgeable’ was unfamiliar to her in an English language learning context, but she recognized this feeling from her teaching of Danish. Katja mentioned time as a central factor for development of the cultural dimension in their teaching and work with interculturality: “It would be a lie if I said that it doesn’t interest me, because it does, indeed it does. I would really like to have the time to read Michael Byram for example” (appendix 50, p. 13). She stated that when she had another 21 lessons to prepare in a week, she was very busy and she did not even have time to read fiction in her spare time.

The teachers talked about the use of Power- Point slides as a scaffolding tool that helped them organise their teaching and to keep a focus on content, central concepts and analytical focus areas.

Excerpt 44: Inge (appendix 52, p. 4)

I: It was fun. To be at home and to make Power- Points and to get to teach in that way or to make my own teaching from it that was fun.

Excerpt 45: Inge (appendix 52, p. 5)

I: Yes, that was the really good thing with the Power- Point. It was there. You can go back and forth, look at the definitions in it. Well, all the time back and forth, it is a really good medium. Or was. That way, you can juggle several tasks when you have these slides. Then you can go back and see

what the learning objectives are for today and what's next, right? It was constantly a good way to do it.

The teachers stated that the Power-Point was a planning tool with which they scaffolded the lessons, and searched the internet for useful images, YouTube content and more background knowledge about, for example, Miley Cyrus. Marianne said that she used the slides to support her teaching and that she felt more secure having prepared her own slides and questions on the slides (appendix 51, p. 2). The teachers all mentioned a feeling of ownership when they had prepared their own slides.

Excerpt 46: Inge (appendix 52, p. 6)

I: Well, when I'm active it is my knowledge that is activated. It is not a textbook material where everything is explicit. Actually you have to be prepared for... the students can ask about many things and be capable of... if you can't, well, then you have to figure it out together, find some answers.

Students' perceptions of the skills dimension

The students were asked whether the interventions demanded a different kind of participation on their part. All three classes mentioned the change from many activities based on pair and group work to fewer activities and more whole-class teaching, which the students interpreted as "the teacher has a plan". They appreciated the slides the teachers had prepared, again because "the teacher has a plan" (Appendix 54, p. 10) and "You learn more, because you can recognise the slides from the previous lessons and it makes it easier to engage in the lessons" (appendix 55, p. 5). The students found this to be a more focused method of teaching.

Excerpt 47: Class 2, (appendix 55, p. 6)

I: Does this demand something else of you in your English classes?

S: Yes, there is not so much focus on play any more, it's more: Now we have to work, also in our English classes.

I: Can you elaborate... there is not so much play any more?

S: Yes, before it was more group work, and we did some activities. Now it is more serious.

I: All right. Why didn't you think the groups and activities were serious?

S: Because we did it all the time. It became more and more boring.

S: Also because, when we are in groups, we don't talk so much about it. We make more fun than work. Together with the teacher, we do something. When we are in groups then we just, "Okay, what are we going to do?", like...

S: We fool around and think "well, what's next?"

I: Your teacher has been at the blackboard a lot, you could say, compared to what she usually does. What do you think about that?

S: I think it is positive, good.

S: Can I add something to your previous question?

I: Yes, indeed.

S: I think, ehm, the reason why we don't fool around is because it is not something hard that we have to do. It's not, like, read 10 pages, make a summary of each page. It is something contemporary, we have not done before, like I said in the first interview. So it makes it a little more interesting and that's why we don't fool around so much. It is something new.

S: Yes.

S: You want to participate.

The students appreciated that they worked with the same theme for a longer period of time and that there were fewer activities and more whole-class interaction. In one of the other classes, one student said, "It's just that we focus on one theme: subcultures, we don't have to present it and do it. There is a plan for the teaching. Before, we would have a little about this and then we would jump ahead and then go back" (appendix 56, p. 5). The students emphasised the importance of themes and a plan for the teaching.

Conclusion

The teacher participants reported that they appreciated the opportunity to learn new subject-based knowledge about Cultural Studies, Othering and discourse analysis. During the interventions, they felt knowledgeable and assumed ownership of their teaching, because they had prepared slides and searched the Internet for background information. They all said that it had been very challenging to focus less on activities and more on content. Learning about Cultural Studies, critical intercultural communication and critical media literacy was difficult. Transforming theoretical concepts into classroom practices was experienced by the teachers as confusing, but worth the effort, because the students thrived with the kind of teaching that was carried out during the two interventions. In particular, the more mature of the students benefited from this approach to interculturality, but because it concerned popular culture, all the teachers stated that all the students could relate to the subject and found that they learned something. The participating teachers underlined that it took time to incorporate the new approach into their everyday teaching. The teachers mentioned how little time they had to prepare each lesson, because they all taught some 25-30 lessons a week.

Students from both schools said that they were taught about diversity, Othering, subcultures, and that all hipsters are not the same. They learned to compare social media texts and to analyse different perspectives. They found the two interventions to be more focused than the regular teaching. They said that they enjoyed working with themes for longer than one lesson. They found it exciting not to be required to say the right answer, but to be able to express themselves and say different things. They appreciated the

opportunity to improvise and to discuss in their English classes. In the future, they all wanted their teachers to continue to use Power- Point and social media, and to allow room for what the students referred to as 'open questions', and to feel challenged in their English lessons. The students very clearly asked for a reflexive English teaching. Students demonstrated a competence to engage in interculturality and criticality. Teachers said that to progress further, they had to collaborate with the students. The participating teachers thus acknowledged that the students showed intercultural competences that the teachers did not know they had.

Chapter 8. Conclusion

The study was designed to explore and develop a theoretical and pedagogical foundation for the teaching of interculturality in English as a foreign language in lower secondary school in Denmark. It has identified teachers' and students' perceptions of interculturality as well as teaching practices and students' engagement in interculturality before, during, and after two explorative interventions. The result of the study is a re-interpretation of the knowledge- and skills dimensions of teaching interculturality based on a theoretical combination of Cultural Studies, critical intercultural communication and critical media literacy. The study investigates knowledge potentials and interpretative possibilities of such a theoretical foundation, and whether this foundation supports complex understandings of the politics of representation and power, the development of pluralistic discourses, and students' capabilities of reading the world critically.

Other empirical studies (Guilherme, 2002; Houghton, Furumura, Lebedko, & Li, 2013; Sercu & Bandura, 2005) have investigated the critical cultural awareness dimension and attitudes dimension of Byram's ICC model (Byram, 1997). To the best of my knowledge, there are no in-depth studies of the knowledge and skills that teachers' perceptions and practices of interculturality in lower secondary school are based on. Apparently, there are no studies of teacher's perceptions and practices in comparison to students' perceptions and engagement in interculturality in lower secondary school. However, an increasing number of action research studies have been conducted with teachers researching into their own practice, but the present study seems to be the first critical participatory action research study of English as a foreign language in lower secondary school based on a collaborative exploration between researcher and teacher participants.

The main empirical findings are summarised in the chapters:

4. Setting the Scene – Perceptions and Practices of Interculturality
5. Developing Pluralistic Discourses through the YouTube Series iamOther
6. Developing Pluralistic Discourses through the Study of Global Celebrities
7. Towards New Perceptions of Teaching Interculturality.

The present section will synthesise the empirical findings to answer the study's two research questions and the discussion they raise:

- How do teacher participants perceive and practice interculturality before, during and after the explorative interventions?
- How do students perceive and engage in interculturality before, during and after the explorative interventions?

Teacher perceptions and practices of interculturality

A re-interpretation of the knowledge dimension

Cultural Studies & intersectionality

The pre-intervention showed examples of essentialism and culturalism as well as an orientation towards *Landeskunde* and target language culture. All the same, the teacher participants wanted to educate students to meet “changes in the world” and to become “whole people”. The teacher participants were challenged in terms of the knowledge- and skills dimensions. There was little meta-language of subject-based knowledge or pedagogy. Learning objectives were not addressed explicitly, and teaching practices were based on intuition and assumptions about what it would be good for the students to know. The teacher participants spent much attention on variation and activities that engaged the students, but little time was spent on meaning-making between activities. Little attention was paid to interpretative possibilities of perspectives and practices. Diversity was not taught deliberately, and some of the teachers were reluctant to teach controversial issues.

The first and second interventions explored perceptions and practices of interculturality based on Cultural Studies, critical intercultural communication and critical media literacy. The aims of the interventions were to contest essentialism and culturalism, and to develop pluralistic discourses as a means for teachers and students to engage in interculturality and to overcome culture as explanation. The Cultural Studies themes *Identity, Lifestyle and Subcultures* and *Audience, Performance and Celebrities* allowed for an exploration of the knowledge potentials and interpretative possibilities of diversity, intersecting identities, local and global processes of Othering and of media representation of celebrities, fame, gender, sexuality, race, class and power. Figure 56 illustrates the knowledge potentials and interpretative possibilities of applying an intersectional lens based on Cultural Studies to the study’s explorative interventions.

The explorative interventions demonstrate that knowledge about Cultural Studies and an intersectional lens can support the teachers’ development of a subject-based meta-language, which qualifies teacher decisions about learning objectives and selection criteria for text and media. It also qualifies the meaning-making between texts and media and between lessons. A meta-language enriched the dialogue between the participating teachers, as evidenced by the slides they produced and shared via Dropbox. The teacher participants’ new knowledge about representation of subcultures, celebrities, fame, identity and diversity helped them negotiate the learning objectives and selection criteria for the texts in the interventions. It also helped the teachers to work deliberately with judgmental language use, categorisations, stereotypes and questioning intersectional identities. Furthermore, Cultural Studies provided the background knowledge for

contextualising cultural phenomena, which the teachers explored in both interventions, for example in the contextualisation of the McIndian advert, the gentrification in New York and of female role models such as Madonna and Sinead O'Connor.

An intersectional lens	First intervention	Second intervention
Knowledge potentials Interpretative possibilities	YouTube programme iamOTHER	Facebook argument Sinead O'Connor vs. Miley Cyrus
1. The identities of an individual or set of individuals or social group that are marked as different (e.g. A Muslim woman or a black woman).	Subcultures with special focus on hipsters Are some of the interviewees' performances valued more than those of other interviewees? How?	Miley Cyrus is portrayed as provocative and different from what she was as a Disney Princess.
2. The categories of difference (e.g. race and gender)	Gender, race, class, sexuality, body, space/place	Gender, sexuality, body, whiteness, class, music, girlhood, media, celebrities, age, ADD
3. The processes of differentiation (e.g. racialisation and gendering)	Racialisation, gendering, valuing, judgement, image Diversity: Clothes, music, neighbourhoods, accessories, language use, hairstyle, make-up & sexuality	Gendering, sexualising, judgement, moralisation, image Norms for female behavior; language use, clothes, body performance, accessories e.g. sledgehammer, hairstyle, make-up
4. The systems of domination (e.g. racism, colonialism, sexism, and patriarchy)	Racism, colonialism, sexism, whiteness perspective, hegemony? Multicultural "celebrating" of differences Are some favored to others?	Sexism, feminism, subjectivation Empowerment & agency

Figure 56. Knowledge potentials and interpretative possibilities of an intersectional lens

Critical intercultural communication & Othering

Both interventions showed examples of blindness to essentialising discourses about nationality, ethnicity, race and class and ‘culturespeak’ (Hannerz, 1999). At times, classroom dialogue was caught between learning objectives about global and local processes of Othering in social media, and the local processes of Othering in the classroom. In the second intervention, teachers addressed Othering in the television programmes *Italian Voice* and *American Idol*. The teachers had searched the Internet for videos that would illustrate examples of Othering, and which could be used to initiate a debate in class. Othering was not taught explicitly in the pre-intervention or in the first intervention. Thus, the teacher participants explored the teaching of Othering, and they became more aware of its meaning and how to approach it in class in the process.

In the post-intervention interviews, teacher participants said they appreciated the opportunity to learn new subject-based knowledge about Cultural Studies, Othering and critical discourse analysis. They reported that they had felt knowledgeable and had assumed ownership of their teaching, because they prepared slides and searched the Internet for background information. They also stated that it was difficult to learn about Cultural Studies, critical intercultural communication and critical media literacy. The process of transforming new theoretical concepts into classroom practices was experienced as particularly confusing, but worthwhile, because the teacher participants found that the students thrived on this kind of teaching. The more mature among students in particular would benefit from criticality and meaning-making between texts and videos from social media. However, because the themes were drawn from popular culture, the teacher participants claimed that all students could relate to the media and felt that they learned something.

A re-interpretation of the skills dimension

Critical media literacy & subtextuality

The most striking challenge for the teacher participants was to reduce the number of activities in their lessons and to focus on content. Code-switching was used as a means to reach out to all the students and to support the teachers’ own reflection work. It was experienced by the teacher participants as very difficult to acquire new conceptualisations and understandings of culture, and not least to transform these into useful questions and perspectives on the social media cases used in class. The teacher participants in this study were grounded in a communicative approach to language learning with little focus on teaching cultural content. To pose critical questions was a major challenge, but all teachers did explore subtextuality and criticality in order to initiate interpretative possibilities of identity, diversity, celebrities, fame, media representation and power. The inspiration from

the interaction processes of intercultural learning (Liddicoat & Scarino, 2013, p. 60) supported the scaffolding of the two intervention in four phases: *noticing -comparing-reflecting- producing*. Each phase helped the teachers to focus on content and meaning-making, and to connect the videos from social media. In the second intervention, the inspiration from critical discourse analysis (Bødtcher-Hansen, 2013; Gee, 2011) supported the scaffolding of subtextuality and criticality further. This analytical tool allowed teachers to draw on their own subject-based knowledge from the subject Danish and the text analysis competences that are part of the teaching of Danish. Thus, the teacher participants gradually developed a meta-language of discourse analysis and learned to transform it into classroom practices. This supported the scaffolding of analyses of judgmental language use and the development of pluralistic discourses.

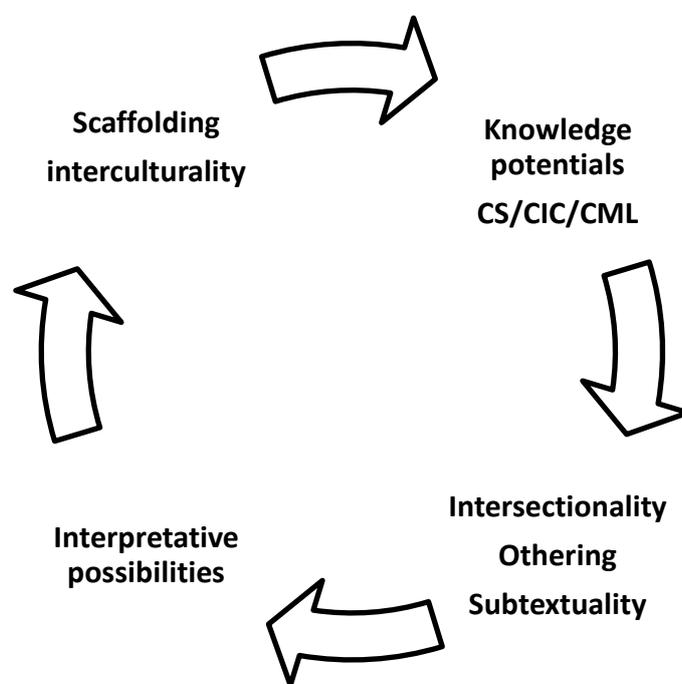


Figure 57. Teaching interculturality on the basis of Cultural Studies, critical intercultural communication and critical media literacy.

Globalisation, changes in technology, media and society all call for development of critical literacy (Luke, 2012) and critical media literacy (Kellner & Share, 2009) to empower students to interpret and produce media messages and to engage in interculturality. The explorative interventions can be used to critically analyse relationships between media and audiences, between information and power addressing issues of gender, race, class and

power. With roots in critical pedagogy, the overall purpose of critical media literacy is to educate for democracy and critical reflection (Kellner & Share, 2009). Critical pedagogy has been criticised for just letting everyone ‘have a voice’ and it has been questioned whether this actually brings about change (Pennycook, 2010). In English language teaching, one pitfall is to present students with many different texts and opinions without a deeper understanding of possible subtexts and the interpretative possibilities of texts and media used in class.

Students’ perceptions and engagement in interculturality

The 12 students from the pre-intervention focus group interviews reported that they considered ‘a cultural dimension’ to be fulfilled by the comparative study (of Great Britain and the United States), in which they compared traditions and searched the Internet for information. The students said they used social media on a daily basis; while some of the girls used Wattpad, some of the boys played computer games, and they all watched television-series in English. The students did not find that the use of popular culture texts and videos in class constituted ‘culture learning’, they were perceived as a means to learn the language. They stated that learning about the world belonged in social sciences classes. They also said that much of their teaching was about “coming up with the right answer” and that they rarely “read between the lines”. They would like to “think more” about the films and texts they used in class, and to explore intercultural issues and to discuss and debate more in class.

During the explorative interventions, the students brought in intertextual references from social media and the media in general. The data includes examples of students, who talked about individual experiences as well as individual interpretations of cultural phenomena. Some students questioned the dominant understanding of skin colour and ethnicity in the media, and other students wondered whether the teaching was racist and pigeonholing. These responses are examples of an emerging reflexivity, criticality and engagement in interculturality. Students relied on their knowledge from outside the classroom and demonstrated the ability to contextualise, e.g. in the example with Miley Cyrus. Many of the students demonstrated analytical capabilities and some students also demonstrated a high level of English for their age group when they expressed themselves about media representation, Othering and power. Students’ products also demonstrated their ability to transform classroom discourses about diversity, Othering, media representation and power into their own written work. The students in both schools had the linguistic and analytical resources to engage in interculturality in classroom conversation as well as in their written work. The written work showed examples of students who overcame culture as explanation. In both interventions, students and their teachers explored and developed

pluralistic discourses. However, students' abilities sometimes collides with school cultures and practices within English language teaching that favours communicative competence and activities.

In the post-intervention focus group interviews, the 12 students reported that they had been taught about diversity, Othering and subcultures, and that they had learned to compare social media texts and to analyse different perspectives. They also said that they found the two interventions to be more focused and serious and less fun. They appreciated working with a particular theme for longer than they were used to. They also found it exciting not to just come up with the right answer, but to be able and allowed to express themselves and form their own opinions. They liked to improvise and to discuss things in their English classes. For their future English classes they hoped for a continuation of teacher-prepared Power-Point slides, extensive use of social media and to be met with what they called "open questions". The students obviously wanted a reflexive English teaching, which echoes the findings from an evaluation from 2005 (*Engelsk i det danske uddannelsessystem*, 2005).

In the methodology chapter, I argue that the average grades in compulsory exam subjects show a difference between the two participating schools, and the West School falls remarkably behind. I also make the point that there is a significant difference in grades between children of Danish origin and children of immigrants. However, this was not the case in the oral exam in English. English seemed to be almost equally difficult for Danish and immigrant children to master, and neither group was particularly privileged in this subject. This is in alignment with the 66 lessons I observed for this study. Students in all three classes and the class I taught myself were for the most part happy to engage in English conversations, and curious and open for debate and discussion, particularly discussions in which the students could draw on their – often very similar – intertextual references and experiences from outside of school. Many of the students used English when they travelled, when their parents had visitors, and when they communicated with relatives abroad. These students brought many varieties of the English language to the English classroom, and in this way globalisation and English as a lingua franca were already present in the English language classroom. This raises the question whether the students' use of English and other languages outside of school is acknowledged and brought into the classroom as a resource for engaging in interculturality and pluralistic discourses.

English as a lingua franca was not addressed in textbook material, which revolved around British and American themes or factual knowledge about former colonies such as Australia and Canada.

This study's findings can be seen as a step forward towards a re-interpretation of the knowledge- and skills dimension based on Cultural Studies and critical intercultural communication as well as critical media literacy. This encourages a development of pluralistic discourses and engagement in interculturality, a process that supports education for democracy and empowerment of all students.

Critical reflections on the CPAR research methodology

The choice to apply a critical participatory action research methodology was made because CPAR was developed for the study of processes of change in social contexts. It also provides an interventionist and collaborative foundation for the study, which supported the exploration and development of new practices and theoretical perspectives. The study facilitated three parallel learning processes: those of the teachers, the students and me as a researcher. It was challenging to share the construction of knowledge and to conceptualise a re-interpretation of knowledge and skills in such a concrete manner that it made sense for both the teachers and the students. The theoretical combination of Cultural Studies, critical intercultural communication and critical media literacy implies a social critique of essentialism and culturalism, and therefore the exploration of understandings of intersectionality, othering and subtextuality supported the ideological and democratic aspects of the study.

For an explorative study such as this one, the CPAR methodology provided a theoretical and practical framework for initiating development and learning processes and for me as a researcher to gain an in-depth understanding of both teachers' perceptions and practices and students' perceptions and their engagement in interculturality. One limitation of the study is the small number of teachers involved, and that four students from each class were supposed to be representative of all the students. Furthermore, I have chosen examples of student productions that I find illustrative of intercultural engagement without listing specific selection criteria. The study does not investigate the role of gender in the teaching of interculturality or the role of the individual students' backgrounds. The study does not investigate the individual teachers' professional development, but explores the collective learning process that the teachers went through.

I could have chosen to combine the study with a case study, but the perspective and involvement in the study would have been different. A case study begins with the researcher's interest in a particular phenomenon, whereas action research studies are set on the basis of issues and concerns in a practical situation in which the action researcher finds herself. Thus, a case study methodology for this study could have identified what teachers and students said in interviews and what happened in classrooms, but without

the explorative dimension. Action research, on the other hand, is characterised by “the active and deliberate self-involvement of the researcher in the context of his/her investigation” McKay & Marshall, 2001, p. 49 in Blichfeldt & Andersen, 2006, p. 3). A case study draws on the participants in order to investigate a phenomenon specified by the researcher prior to the study (Blichfeldt & Andersen, 2006). The pre-intervention phase provided the context for the issues and concerns within the local practices of the two schools. Participants in a case study have little stake in the success or failure of the research process, whereas the collaboration between researcher and participants in an action research study make the participants involved in the outcome of the research (ibid.). I held follow-up meetings with the teachers, in which we discussed the preliminary results, and they were consulted and asked to read the first peer-reviewed article published on the basis of the empirical work (Svarstad, 2015). The teachers stated that they recognised their teaching practices and found that the recollection of the intervention work was in accordance with their own interpretations of what actually took place.

A case study relies on the participants as sources of evidence. In an action research process “the collaboration a) diminishes action researchers’ ability to control processes and outcomes as well as their freedom to pick and choose problems and b) reduces possibilities for ending the action research project if focus changes during the process” (Baskerville and Lee, 1999, p. 18 in Blichfeldt & Andersen, 2006, p. 3). The collaborative nature of the study may have been demanding and at times difficult to control, but also hugely rewarding.

Action research may be criticised for being “mere action” if there is no “intellectual framework of ideas” (ibid., p. 3-4) to underpin the projects. It has been argued that “there must be an intellectual framework, declared in advance, in terms of which learning will be defined” (Checkland, 1981, p. 400 in Blichfeldt & Andersen, 2006, p. 3). The aim of the present study was from the very beginning to explore the teaching of interculturality and to reinterpret the knowledge- and skill dimensions based on Cultural Studies. Critical intercultural communication and critical media literacy emerged from the analyses of empirical data.

Action research has also been criticised for the inherent difficulty of generating generally applicable results, and for a focus on local realities that are not generalisable (Blichfeldt & Andersen, 2006). I have strived to be concrete in my presentation of research findings, in the narrative accounts of my work with teachers, and in the transcriptions of interviews and classroom observations. The aim has been to provide opportunities for other researchers and teachers to recognise the explored practices, and to find inspiration for further work on the exploration and development of the field of teaching interculturality.

The theoretical re-interpretation of the knowledge and skills dimensions hopefully provides generalisable knowledge that can be transformed to, and applied in, other classrooms.

Research findings and comparison with other research

Empirical contribution

Other studies of language teachers' views and perceptions of culture teaching show an image problem for language teachers, because the world around them identify language teaching as the acquisition of skills (Byram & Risager, 1999). The teacher participants in the present study were also oriented towards a communicative language teaching, and, particularly before the explorative interventions, focused mostly on variation in activities to support language learning. Lundgren (2002) states that teachers she had interviewed viewed developing students' understanding of otherness and self as important issues. Guilherme (2002) also concludes that language teachers are open to the idea of including cultural content in their language teaching. Sercu et al. divide teacher beliefs about attainment of intercultural communicative competence into two profiles, one that was in favour and believed that it would make the students more tolerant, and one who believed that teaching intercultural communicative competence would reinforce the students' already existing stereotypes. Teacher participants in the present study wanted to "make the students whole people", and were open to an exploration of teaching about diversity and interculturality.

A European project on intercultural democratic citizenship INTERACT (Haas et al., 2007) concluded that the intercultural dimension played no significant role in the Danish school system. The INTERACT project also concluded that teachers had an intuitive approach to intercultural learning, and that teachers drew on their own experiences from travels and living abroad as well as the media. These findings resemble the findings of the present study. The pre-intervention interviews and teaching practices also show that intuition and assumptions about what is good for the student to learn were key factors in the daily planning of teaching culture.

Byram and Risager (1999) mention the fact that teachers' understanding of the concept of culture appears to lack the depth and complexity necessary for teaching, and that teacher education lack a component about culture and cultural contact. The teachers in the present study lacked a meta-language to talk about culture and pedagogy, and their teaching of culture was based on intuition and assumptions, which at times reinforced essentialism, culturalism and 'culturespeak'.

The knowledge-building of the explorative interventions made the teachers feel “knowledgeable”, and this became a motivating factor for their exploration of the teaching of interculturality. Kohler (2015) states that university teachers’ conceptions, practices and their own linguistic and cultural identities are integral to the way in which they mediate intercultural language learning. The present study also shows that the teachers’ own experiences with, for example, living abroad and travels play an important role in their choices of material and themes to teach.

Kearney’s (2016) study of a French teacher in a university is also relevant, because it addresses semiotic awareness and symbolic competence inspired by Kramsch (2006). One central finding was that a systematic approach to the development of a meta-language and the general analytical approach to cultural texts and representation expand the students’ perceptual and meaning-making capacities. Forsman (2006) also concluded that changes in students’ worldview can be brought about by a combined, systematic and repeated effort. The present study’s findings also show a need for development of a meta-language to talk about cultural texts and media. The explorative interventions demonstrated that it is, in fact, possible to develop such a meta-language and thereby support the teaching of interculturality. The present study demonstrates that teacher perceptions and practices do develop through an extended period of professional development and a collaborative approach to the exploration of teaching interculturality. The teacher participants became aware of essentialism and culturalism, and they explored criticality and the development of pluralistic discourses, although school cultures and a communicative approach to language teaching sometimes collided with the teacher’s new conceptualisations of culture and interculturality.

The students found the interventions less playful and more serious, and they stated that they preferred English teaching with an element of reflection. The students demonstrated a capacity to engage in interculturality, and they used their intertextual references to engage in classroom dialogue.

Theoretical contribution

The present study’s re-interpretation of the knowledge- and skills dimensions, which is based on a theoretical combination of Cultural Studies, critical intercultural communication and critical media literacy, would appear to be the first of its kind in the field of language and culture pedagogy. The aim of this study was to explore the knowledge dimension and the skills dimension of intercultural communicative competence (Byram, 1997), and to re-interpret these dimensions in the teaching of interculturality. A Critical Theory approach is found in Guilherme’s work on *Critical Citizens for an Intercultural World* (2002, p. 210) in which she argues for a combination of

Cultural Studies, intercultural communication and critical pedagogy to support the critical cultural awareness dimension of ICC (Byram, 1997). The model Guilherme presents is broad, and embraces different academic fields, such as sociology, economy, linguistics, education, geography, literature et al. Guilherme's contribution was, however, solely theoretical, and was not applied in practice.

In Germany, there is a strong tradition for using Cultural Studies as theoretical foundation for the teaching of culture in foreign language teaching, as particularly evident in the work of Jürgen Kramer (1997). For Kramer, the interpretation of British Cultural Studies is primarily historical and has a *Landeskunde*-orientation, and is thus different from the present study's Cultural Studies approach based on intersectionality, Othering and subtextuality. In Germany, the teaching of Cultural Studies is supported across the curriculum and not merely in language teaching (Linke, 2011). Eckart Voigts-Virchow (2011), for example, discusses the teaching of Web 2.0 and Cultural Studies, and he combines critical media literacy with Cultural Studies to do so. This, however, does not take place in a language-learning context, nor is it based on an empirical study.

A number of studies were carried out while I conceptualised and implemented this thesis. These studies (Crosbie, 2014; Diaz, 2013; Houghton et al., 2013; Houghton & Yamada, 2012; Kohler, 2015) support and complement my views on criticality, mediation of culture and student capabilities of intercultural dialogue. Of particular note are Kearney's study of social semiotics and representation and the importance of developing a meta-language and general analytical approach to deal with cultural texts and representation. The present study will hopefully contribute to the ongoing work and development of teaching interculturality alongside the other studies.

Implications for teacher education

The 2013 Danish Teacher Education Reform placed intercultural competence as one of three mandatory modules for future teachers of English in primary and lower secondary school. Thus, intercultural competence has become an obligatory part of teacher training, which will hopefully change the previous teachers' experiences of lacking insight into culture and cultural aspects (Byram & Risager, 1999). The conceptualisation of intercultural competence and the teaching of interculturality call for extra attention, as does the transformation into classroom practices. Danish curriculum texts are based on broad definitions of competences, which leave it up to the individual teacher colleges and individual lecturers to conceptualise and decide what knowledge and skills to base their selection of theoretical and pedagogical texts and media on.

Teacher educators in English as a foreign language in Denmark are, for the most part, grounded in a communicative approach to language teaching, and two thirds of the curriculum concerns language acquisition and language use. The remaining third concerns intercultural competence. The findings in this study suggest that teacher educators and student teachers could benefit from studying Cultural Studies and sociological analyses of cultural phenomena. One example of useful reading would be the article mentioned in the introduction about a study of consumption of Japanese popular culture, representation and intersecting identities (Yamato, 2013), or an article that addresses relations between popular culture, education and identity (Pennycook , 2005, p.29). Reading sociological analyses of, for example, popular culture supports a contextualisation of cultural phenomena as an integrated part of an English teachers' professional approach to the teaching of culture and interculturality.

This thesis' re-interpretation of the knowledge- and skills dimensions suggests a theoretical combination of Cultural Studies, critical intercultural communication and critical media literacy in the intercultural competence module in the Danish teacher education. Teacher education must address general as well as specific and factual aspects of culture learning. These aspects can, for instance, be drawn from British Studies, American Studies or Post-Colonial Studies. World literature is also an important source for intercultural learning, as long as the teaching is based on a dialogic and open approach to interpretative possibilities and perspectives.

This study shows that development of pluralistic discourses as a means for teachers and students to engage in interculturality is effective for the teachers to overcome simplistic understandings of culture as explanation, and to avoid essentialism and culturalism. On the basis of the present study, it can be concluded that knowledge of intersectionality and Othering, and skills that support critical reading and subtextuality, empower students to engage in an increasingly globalised world and to learn the English language.

Teacher educators could also benefit from working together to develop the teaching of interculturality and intercultural competence, and to make this development happen in relation to teacher professional development and for example BA-students' field work.

Implications for professional development

Politicians, schools and teachers will benefit from joining forces to support the development of teaching interculturality as a fundamental part of English teaching. This study concludes that the conceptualisation of new understandings of culture and the teaching of interculturality is highly demanding for the teachers, who teach 20-30 lessons

a week and have very little time to prepare their teaching. The conceptualisation and transformation into classroom practices are time-consuming and demanding tasks for teachers. This study's CPAR methodology is one way to initiate change and to explore classroom practices. Action research for a group of English teachers over a period of one or two school years could be very worthwhile. Teachers in such a professional development project should be given the opportunity to share knowledge with teams in the local municipality, and also to team up with schools outside the schools' own municipalities, either in Denmark or abroad.

An Australian research project aimed to develop a guide for teachers (Scarino & Liddicoat, 2009) in collaboration with teachers is an exemplary way forward. Researcher(s), teacher educators, teachers and students must work together to make an impact throughout the school system. Interculturality is too important to be left to the individual teacher educator and individual teacher to explore. Collaboration between researcher(s), teacher educators, teachers and students is the most feasible way to approach the future teaching of English as a foreign language and English as a lingua franca. A globalised world calls for knowledge about intersecting identities, processes of Othering and for the competence to read the world critically, and to engage in pluralistic discourses and interculturality.

Recommendations for future research

The insights gained from this study highlight the need to proceed with an exploration and development of the field of teaching interculturality. The theoretical combination of Cultural Studies, critical intercultural communication and critical media literacy can be applied in other empirical studies. I recommend a comparative study of the teaching of interculturality in lower secondary school in Danish and English as a foreign language, respectively. Such a study would generate knowledge for Cultural Studies and critical intercultural communication to explore and develop the national orientation in Danish (Rørbech, 2013), and for the development of a meta-language and analytical framework for the teaching of interculturality in both subjects. Teachers are commonly educated in English and Danish, and a cross-curricular approach is therefore feasible. Critical media literacy with a focus on representation and power could also be explored further in both subjects. If such a study were set in the final years of the Danish lower secondary school and the first years of upper secondary school, the study would contribute to a discussion of the future roles of the subjects Danish and English as a foreign language across the educational system, which is highly relevant in terms of educating students for democracy in an increasingly globalised world. The role of English as a lingua franca places it in between the other foreign languages in lower secondary school in Denmark (German and

French) and the subject Danish. This new position needs exploration, and interculturality plays a prominent role in this redefinition.

Another aspect that this study brought to my attention is the strengths of multilingual students in the English language classroom. The plurilingual resources were evident in both schools despite the differences in language use and travel patterns. The students' experiences with English outside of school raise questions about the students' diverse use of English in the classroom. Is the students' use of English and other languages outside of school acknowledged and incorporated in the teaching of English and interculturality? How can English teaching support an acknowledgement of complex lingual starting points for learning English and interculturality? What standards and norms of grammar and language use apply for classroom conversation and which apply for students' written work if students' complex lingual resources are acknowledged?

There is a strong need for further research on teaching interculturality in English as a foreign language, and I hope this study may contribute to and inspire further exploration and development of the field.

Bibliography

- Abdallah-Preteille, M. (2006). Interculturalism as a paradigm for thinking about diversity. *Intercultural Education*, 17(5), 475-483.
- Affairs, M. o. S. (2008). *White Paper on Intercultural Dialogue "Living Together As Equals in Dignity"*. Strasbourg: Council of Europe.
- Agger, B. (1992). *Cultural Studies as Critical Theory*. London: The Falmer Press.
- Alred, G., Byram, M., & Fleming, M. (2006). *Education for Intercultural Citizenship: Concepts and Comparisons*. Clevedon: Multilingual Matters.
- Andersen, H. L., Lund, K., & Risager, K. (2006). *Culture in Language Learning*. Aarhus: Aarhus University Press.
- Arthur, N. (2001). Using critical incidents to investigate cross-cultural transitions. *International Journal of Intercultural Relations*, 25, 41-53.
- Barker, C. (2002). *Making Sense of Cultural Studies. Central Problems and Critical Debates*. London: SAGE Publications.
- Barker, C. (2012). *Cultural Studies. Theory and Practice*. London: SAGE.
- Bauman, Z. (2000). *Liquid Modernity*. Cambridge: Polity Press.
- Bauman, Z. (2004). *Identity*. Cambridge: Polity Press.
- Bauman, Z. (2007). *Liquid Times. Living in an Age of Uncertainty*. Cambridge: Polity Press.
- Bauman, Z. (2011). *Culture in a Liquid Modern World*. Cambridge: Polity Press.
- Blichfeldt, B. S., & Andersen, J. A. (2006). Creating wider audience for action research: learning from case-study research. *Journal of Research Practice*, 2(1).
- Boesen, J., & Rosendal, M. (2011). *A Piece of Cake 8*. Copenhagen: Alinea.
- Brydon-Miller, M., Greenwood, D., & Maguire, P. (2003). Why action research? *Action Research and Interactive Research*, 1(1), 20.
- Buttjes, D., & Byram, M. (1990). *Mediating Languages and Cultures*. Clevedon: Multilingual Matters.
- Byram, M. (1989). *Cultural Studies in Foreign Language Education*. Clevedon: Multilingual Matters.
- Byram, M. (1997). *Teaching and Assessing Intercultural Communicative Competence*. Clevedon: Multilingual Matters.
- Byram, M. (2008). *From Foreign Language Education to Education for Intercultural Citizenship: Essays and Reflections*. Clevedon: Multilingual Matters.
- Byram, M. (2009). Intercultural Competence in Foreign Languages: The Intercultural Speaker and the Pedagogy of Foreign Language Education. In D. K. Deardorff (Ed.), *The SAGE Handbook of Intercultural Competence* (pp. 321-332). Los Angeles: SAGE Publications.
- Byram, M. (2014). Twenty-five years on - From cultural studies to intercultural citizenship. *Language, Culture and Curriculum*, 27(3), 209-225.
- Byram, M. (2016). Foreword. In P. Holmes & F. Dervin (Eds.), *The Cultural and Intercultural Dimensions of English as a Lingua Franca*. Bristol: Multilingual Matters.
- Byram, M., Barrett, M., Iprgrave, J., Jackson, R., & Mendez Garcia, M. C. (2009). *Autobiography of Intercultural Encounters. Context, concepts and theories*. Council of Europe.
- Byram, M., & Guilherme, M. (2010). Intercultural Education and Intercultural Communication: Tracing the Relationship. In Y. Tsai & S. A. Houghton (Eds.), *Becoming Intercultural* (pp. 2-22). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Byram, M., Nichols, A., & Stevens, D. (2001). *Developing Intercultural Competence in Practice*. Clevedon: Multilingual Matters.
- Byram, M., & Parmenter, L. (2012). *The Common European Framework of Reference. The Globalisation of Language Education Policy*. Bristol: Multilingual Matters.

- Byram, M., & Risager, K. (1999). *Language Teachers, Politics and Cultures*. Clevedon: Multilingual Matters.
- Byram, M., & Zarate, G. (1996). Defining and assessing intercultural competence: some principles and proposals for the European context. *Language Teaching*, 29(4), 239-243.
- Byrnes, H. (2006). Perspectives: Interrogating communicative competence as a framework for collegiate foreign language study. *The Modern Language Journal*, 90(2), 244-246.
- Bødtcher-Hansen, M. (2013). Diskursanalyse i dansk. *Dansknoter*, 2(Natur og litteratur), 30-37.
- Caro-Bruce, C., Klehr, M., Zeichner, K., & Sierra-Piedrahita, A. M. (2009). A School District-Based Action Research Program in the United States. In S. Noffke & B. Somekh (Eds.), *The SAGE Handbook of Educational Action Research* (pp. 104-117). Los Angeles: SAGE Publications
- Cho, S., Chensaw, K. W., & MaCall, L. (2013). Toward a field of intersectional studies: Theory, applications and praxis. *Journal of Women in culture and society*, 38(4), 785-810.
- Chun, C. W. (2012). The Multimodalities of Globalization: Teaching a YouTube Video in an EAP Classroom. *Research in the Teaching of English*, 47(2), 145.
- Connor, M. W. (1981). *A Global Approach to Foreign Language Education*. Skokie: Ill.: National Textbook Company.
- Council of Europe. Education Department. Language Policy Unit (Producer). (2009). *Autobiography of Intercultural Encounters*.
- Council of Europe. Education department. Language policy unit (Producer). (2013). *Images of Others -An Autobiography of Intercultural Encounters through Visual Media*.
- Crosbie, V. (2014). Capabilities for intercultural dialogue. *Language and Intercultural Communication*, 14(1), 97-107.
- Cunningham, J. (2014). Action Research and Academic Discourse. In D. Coghlan & M. Brydon-Miller (Eds.), *The SAGE Encyclopedia of Action Research* (pp. 1-3). Los Angeles: SAGE Publishing
- Danish Code of Conduct for Research Integrity*. (2014). Copenhagen: Ministry of Higher Education and Science.
- Deardorf, D. K. (2009). *The SAGE Handbook of Intercultural Competence*. Los Angeles: SAGE Publications
- Deardorff, D. K. (2006). Assessing Intercultural Competence in Study Abroad Students. In M. Byram & A. Feng (Eds.), *Living and Studying Abroad. Research and Practice* (pp. 232-256). Clevedon: Multilingual Matters.
- Dervin, F. (2010). Assessing intercultural competence in language learning and teaching: A critical review of current efforts. *Language testing and evaluation*, 19, 157-173.
- Dervin, F. (2011). A plea for change in research on intercultural discourses: A 'liquid' approach to the study of the acculturation of Chinese students. *Journal of Multicultural Discourses*, 6(1), 37-52.
- Dervin, F. (2013). Researching Identity and Interculturality: Moving Away from Methodological Nationalism for Good? In R. Machart, C. B. Lim, S. N. Lim, & E. Yamato (Eds.), *Intersecting Identities and Interculturality. Discourse and Practice* (pp. 8-21). Newcastle Upon Tyne: Cambridge Scholars Publishing.
- Dervin, F. (2014a). Cultural Identity, Representation and Othering. In J. Jackson (Ed.), *The Routledge Handbook of Language and Intercultural Communication* (pp. 181-194). Oxen: Routledge
- Dervin, F. (2014b). Discourses of Othering. In J. Tracy (Ed.), *International Encyclopedia of Language and Social Interaction* (pp. 1-10). Boston: Wiley Blackwell.

- Dervin, F. (2015). Queering language and intercultural education? *Sprogforum, Journal of Language and Culture, online, 60*, 21-27.
- Dervin, F. (2016). How to Work with Research Participants: The Researcher's Role. In Z. Hua (Ed.), *Research Methods in Intercultural Communication: A Practical Guide* (pp. 135-146). Chichester: Wiley-Blackwell.
- Dervin, F., & Liddicoat, A. J. (2013). *Linguistics for Intercultural Education*. Amsterdam: John Benjamins Publishing Company.
- Dervin, F., & Risager, K. (2015). *Researching Identity and Interculturality*. New York: Routledge.
- Dhamoon, R. (2009). *Identity. Difference Politics*. Vancouver: UBC Press.
- Dhamoon, R. (2011). Considerations on mainstreaming intersectionality. *Political Research Quarterly, 64*(1), 230-243.
- Diaz, A. R. (2013). *Developing Critical Languaculture Pedagogies in Higher Education: Theory and Practice*. Bristol: Multilingual Matters.
- Doyé, P., & Hurell, A. (1997). *Language Learning for European Citizenship. Final report (1989-96)*. Retrieved from Council of Europe:
- Duus, G., & Bager, A. S. (Eds.). (2012). *Aktionsforskning: En grundbog*. Frederiksberg: Samfundslitteratur.
- Eisenclas, S. (2010). Conceptualising 'communication' in foreign language instruction. *Babel, 44*(2), 13-21.
- Ek, J. A. v. (1975). *The Threshold Level in a European Unit/Credit System for Modern Language Learning by Adults: Systems Development in Adult Language Learning*. Strasbourg: Council of Europe. Council for Cultural Co-operation.
- Ek, J. A. v. (1982). *Threshold Level English in a European Unit/Credit System for Modern Language Learning by Adults* (New ed., repr. ed.). Oxford: Pergamon Press.
- Engelsk i det danske uddannelsessystem*. (2005). Copenhagen: Danmarks Evalueringsinstitut, EVA (Danish Evaluation Institute, EVA).
- Erdmenger, M. (1996). *Landeskunde im Fremdsprachenunterricht*. Heidelberg: Max Hueber Verlag.
- Erdmenger, M., & Istel, H.-W. (1973). *Didaktik der Landeskunde*. Tübingen: Max Hueber Verlag.
- Feng, A., Byram, M., & Fleming, M. (2009). *Becoming Interculturally Competent through Education and Training*. Bristol: Multilingual Matters.
- Forsman, L. (2006). *The Cultural Dimension in Focus : Promoting Awareness of Diversity and Respect for Difference in a Finland-Swedish EFL Classroom (Thesis)*. Åbo: Åbo Akademi University Press.
- Freire, P. (1970). *Pedagogy of the Oppressed* (Vol. 1993). London: Penguin Books.
- Fælles Mål Engelsk*. (2009). Copenhagen: Danish Ministry of Education.
- Gee, J. P. (2011). *How to Do Discourse Analysis. A Toolkit*. Oxen: Routledge.
- Geertz, C. (1973). *The Interpretation of Culture*. New York: Basic Books.
- Gibson, B., & Hua, Z. (2016). Interviews. In Z. Hua (Ed.), *Research Methods in Intercultural Communication: A Practical Guide* (pp. 181-195). Malden: Wiley Blackwell.
- Given, L. (2008). Critical Action Research. In L. Given (Ed.), *The SAGE Encyclopedia of Qualitative Research Methods* (pp. 140-143). Thousand Oaks: SAGE Publications Inc.
- Graversen, M. (2015, 21. september). Skoleformand: Lærere bør ikke vise Muhammed-tegninger. *Berlingske Tidende*.
- Grossberg, L. (2010). *Cultural Studies in the Future Sense*. Durham & London: Duke University Press.
- Grossberg, L., Nelson, C., & Treichler, P. (1992). *Cultural Studies*. New York: Routledge.

- Guilherme, M. (2002). *Critical Citizens for an Intercultural World: Foreign Language Education as Cultural Politics*. Clevedon: Multilingual Matters.
- Guilherme, M. (2007). English as a global language and education for cosmopolitan citizenship. *Language and Intercultural Communication*, 7(1), 72-90.
- Halkier, B. (2009). *Fokusgrupper* (2 ed.). Frederiksberg: Samfundslitteratur.
- Hall, S. (1992). Cultural Studies and its Legacies. In L. Grossberg, C. Nelson, & P. Treichler (Eds.), *Cultural Studies* (pp. 277-295). New York: Routledge.
- Hall, S. (1997). The Centrality of Culture. Notes on the Cultural Revolution of our Times. In K. Thompson (Ed.), *Media and Cultural Regulation*. London: The Open University, SAGE Publications.
- Hannerz, U. (1999). Reflections on varieties of culturespeak. *European Journal of Cultural Studies*, 2(3), 393-407.
- Hattie, J. (2009). *Visible Learning: A Synthesis of over 800 Meta-Analyses Relating to Achievement*. London: Routledge.
- Hattie, J. (2012). *Visible Learning for Teachers: Maximizing Impact on Learning*. Abingdon: Routledge.
- Herr, K., & Anderson, G. (2005). *The Action Research Dissertation*. Thousand Oaks: SAGE Publications
- Holliday, A. (2011). *Intercultural Communication and Ideology*. London: Sage Publications.
- Holliday, A. (2013). *Understanding Intercultural Communication: Negotiating a Grammar of Culture*. Milton Park: Routledge.
- Holliday, A. (2014). Culture, Communication, Context and Power. In J. Jackson (Ed.), *The Routledge Handbook of Language and Intercultural Communication* (pp. 37-51). London: Routledge.
- Holliday, A., Hyde, M., & Kullman, J. (2010). *Intercultural Communication: An Advanced Resource Book for Students*. London: Routledge.
- Holmes, P., & Dervin, F. (2016). *The Cultural and Intercultural Dimensions of English as a Lingua Franca*. Bristol: Multilingual Matters.
- Holmes, P., Fay, R., Andrews, J., & Attia, M. (2013). Researching multilingually: New theoretical and methodological directions. *International Journal of Applied Linguistics*, 23(3), 285-299.
- Holmes, P., Fay, R., Andrews, J., & Attia, M. (2016). How to Research Multilingually: Possibilities and Complexities. In Z. Hua (Ed.), *Research Methods in Intercultural Communication. A Practical Guide* (pp. 88-103). Malden: Wiley Blackwell.
- Houghton, S. A. (2012). *Intercultural Dialogue in Practice. Managing Value Judgement through Foreign Language Education*. Bristol: Multilingual Matters.
- Houghton, S. A., Furumura, Y., Lebedko, M., & Li, S. (2013). *Critical Cultural Awareness. Managing Stereotypes through Intercultural (Language) Education*. Newcastle: Cambridge Scholars Publishing.
- Houghton, S. A., & Yamada, E. (2012). *Developing Criticality in Practice through Foreign Language Teaching*. Oxford: Peter Lang AG.
- Hua, Z. (2014). *Exploring Intercultural Communication. Language in Action*. London: Routledge.
- Hymes, D. (1972). On Communicative Competence. In J. B. Pride & J. Holmes (Eds.), *Sociolinguistics* (pp. 269-293). Harmondsworth: Penguin Books.
- Haas, C., Madsen, K. D., Meyer, B., & Rørbech, H. (2007). Demokratisk dannelse til et aktivt medborgerskab. *Sprogforum, Tidsskrift for sprog- og kulturpædagogik (Journal of Language and Culture Pedagogy)*(41), 14-20.
- Jackson, J. (2012). *The Routledge Handbook of Language and Intercultural Communication*. Milton Park: Routledge.

- Jenkins, J. (2003). *World Englishes: A Resource Book for Students*. London Routledge.
- Jensen, I. (2013). *Grundbog i kulturforståelse* (Vol. 2). Frederiksberg: Samfundslitteratur.
- Jones, S. R., & Wijeyesinghe, C. L. (2011). The promises and challenges of teaching from an intersectional perspective: Core components and applied strategies. *New Directions for Teaching and Learning*, 2011(125), 11.
- Kabel, K., & Svarstad, L. K. (2015). Lærerperspektiver på faglig målsætning i dansk og engelsk. *Sprogforum, Tidsskrift for sprog- og kulturpædagogik (Journal of Language and Culture Pedagogy)*(61), 57-63.
- Kabel, K., Svarstad, L. K., & Stovgaard, M. (2014). *Faglig målsætning i skolen: Et narrativt review med dansk og engelsk som case*. Copenhagen: Århus Universitet, Professionshøjskolen Metropol og Professionshøjskolen UCC.
- Kearney, E. (2016). *Intercultural Learning in Modern Language Education: Expanding Meaning-Making Potentials*. Bristol: Multilingual Matters.
- Kellner, D., & Share, J. (2007). Critical media literacy is not an option. *Learning Inquiry*, 1(1), 59-69.
- Kellner, D., & Share, J. (2009). Critical Media Literacy, Democracy and the Reconstruction of Education. In D. Macedo & S. R. Steinberg (Eds.), *Media Literacy. A Reader* (pp. 3-23). New York: Peter Lang.
- Kemmis, S., & McTaggart, R. (2007). Critical Theory and Participatory Action Research: Communicative Action and the Public Sphere. In N. K. a. L. Denzin, Y.S (Ed.), *The SAGE Handbook of Qualitative Research* (pp. 271-330). London: SAGE Publications.
- Kemmis, S., McTaggart, R., & Nixon, R. (2014). *The Action Research Planner: Doing Critical Participatory Action Research*. Singapore: Springer.
- Kildedal, K., & Laursen, E. (2012). Professionsudvikling: Udvikling af professionel praksis gennem aktionsforskning. In G. Duus, M. Husted, K. Kildedal, E. Laursen, & D. Tofteng (Eds.), *Aktionsforskning. En grundbog* (pp. 81-94). Frederiksberg: Samfundslitteratur.
- Kim, E. K. (2014). Miley Cyrus 101! College to offer 'serious sociology' course on pop star. *Today.com*.
- Kohler, M. (2015). *Teachers as Mediators in the Foreign Language Classroom*. Bristol: Multilingual Matters.
- Kramer, J. (1997). *British Cultural Studies*. München: Wilhelm Fink Verlag.
- Kramsch, C. (1994). *Context and Culture in Language Teaching*. Oxford: Oxford University Press.
- Kramsch, C. (2006). From communicative to symbolic competence. *Modern Language Journal*, 90, 249-252.
- Kramsch, C. (2009). *The Multilingual Subject: What Foreign Language Learners Say about their Experience and Why it Matters*. Oxford Oxford University Press.
- Kumaravadivelu, B. (2008). *Cultural Globalization and Language Education*. New Haven Yale University Press.
- Kvale, S., & Brinkmann, S. (2009). *Interview: Introduktion til et håndværk* (2 ed.). Copenhagen: Hans Reitzels Forlag.
- Liddicoat, A. J., & Scarino, A. (2013). *Intercultural Language Teaching and Learning*. Malden: Wiley-Blackwell.
- Linke, G. e. (2011). *Teaching Cultural Studies. Methods - Matters - Models*. Heidelberg: Universitätsverlag Winter Heidelberg.
- Locke, T., Alcorn, N., & O'Neill, J. (2013). Ethical issues in collaborative action research. *Educational Action Research*, 21(1), 107-123.
- Luke, A. (2012). Critical Literacy: Foundational Notes. *Theory into Practice*, 51(1), 4-11.
- Lundgren, U. (2002). *Interkulturell förståelse i engelskundervisning: En möjlighet (thesis)*. Malmö: Malmö Högskola.

- Lykke, N. (2012). *Feminist Studies: A Guide to Intersectional Theory, Methodology and Writing*. New York: Routledge.
- Macedo, D., & Steinberg, S. R. (2007,2009). *Media Literacy. A Reader*. New York: Peter Lang.
- Machart, R., Lim, C. B., Lim, S. N., & Yamato, E. (2013). *Intersectioning Identities and Interculturality*. Newcastle upon Tyne: Cambridge Scholars Publishing.
- Martin, J. N., Nakayama, T. K., & Carbaugh, D. (2012). The History and Development of the Study of Intercultural Communication and Applied Linguistics. In J. Jackson (Ed.), *The Routledge Handbook of Language and Intercultural Communication*. Oxen: Routledge.
- Maton, K. (2014). *Knowledge and Knowers. Towards a Realist Sociology of Education*. Oxen: Routledge.
- Matsuo, C. (2012). A Critique of Michael Byram's Intercultural Communicative Competence Model from the Perspective of Model Type and Conceptualization of Culture. *福岡大学人文論叢 / 人文論叢編集委員会 編, 44(173), 347-380*.
- McCall, L. (2005). The complexity of intersectionality. *Signs, 30(31), 1771-1802*.
- Melde, W. (1987). *Zur Intergration von Landeskunde und Kommunikation im Fremdsprachenunterricht*. Tübingen: Gunter Narr Verlag.
- Menard-Warwick, J. (2014). *English Language Teachers on the Discursive Faultlines: Identities, Ideologies and Pedagogies* (Luke, A ed.). Bristol: Multilingual Matters.
- Messer, L. (2014, 27 March 2014). Skidmore College will Offer a Class on Miley Cyrus. Retrieved from: <http://abcnews.go.com/Entertainment/skidmore-college-offer-class-miley-cyrus/story?id=23085821>.
- Michaels, S. (2014, 28 March). Back to twerk...Miley Cyrus to be Studied on New University Course. *The Guardian.com*. Retrieved from <http://www.theguardian.com/music/2014/mar/28/miley-cyrus-university-course-sociology-new-york>.
- Miley Cyrus and Sinead O'Connor row escalates. (2013). *BBC News*, retrieved from: <http://www.bbc.com/news/entertainment-arts-24395755> 4 October 2013.
- Naples, N. A. (2009). Teaching intersectionality intersectionally. *International Feminist Journal of Politics, 11(4), 566-577*.
- Networking European Citizenship Education. (2015). *European Conference 'Us' and 'Them': Citizenship Education in an Independent World (Conference abstract)*. Thessaloniki.
- Noffke, S. (2009). Revisiting the Professional, Personal and Political Dimensions of Action Research. In S. Noffke & B. Somekh (Eds.), *The SAGE Handbook of Educational Action Research* (pp. 6-24). Los Angeles: SAGE Publications
- Pennycook, A. (1999). Introduction: Critical approaches to TESOL. *TESOL Quarterly, 33(3), 329-348*.
- Pennycook, A. (2005). Teaching with the flow: Fixity and fluidity in education. *Asia Pacific Journal of Education, 25(1), 29-43*.
- Pennycook, A. (2010). *Critical Applied Linguistics. A Critical Introduction*. New York: Routledge.
- Pickering, M. (2001). *Stereotyping. The Politics of Representation*. London: Palgrave Macmillan.
- Piller, I. (2011). *Intercultural Communication*. Edinburgh: Edinburgh University Press.
- Qvortrup Jensen, S. (2009). Preliminary notes on othering and agency: Forskningsgruppen Castor, Institut for sociologi, socialt arbejde og organisation. *Sociologisk arbejdspapir, 27*.
- Risager, K. (2003a). *Det nationale dilemma i sprog- og kulturpædagogikken. Et studie i forholdet mellem sprog og kultur*. Copenhagen: Akademisk Forlag.

- Risager, K. (2003b). Interkulturel forståelse - mellem Skylla og Karybdis. *Når mennesker mødes - idekatalog til interkulturel undervisning*.
- Risager, K. (2006). *Language and Culture: Global Flows and Local Complexity*. Clevedon: Multilingual Matters.
- Risager, K. (2007). *Language and Culture Pedagogy: From a National to a Transnational Paradigm*. Clevedon: Multilingual Matters.
- Risager, K. (2011). Research timeline. The cultural dimensions of language teaching and learning. *Language Teaching*, 44(4), 485-499.
- Risager, K. (2012). Intercultural Learning: Raising Cultural Awareness. In M. Eisenmann & T. Summer (Eds.), *Basic Issues in EFL Teaching and Learning* (pp. 143-156). Heidelberg: Universitätsverlag Winter Heidelberg.
- Risager, K., & Dervin, F. (2015). Introduction. In F. Dervin & K. Risager (Eds.), *Researching Identity and Interculturality* (pp. 1-28). New York and Oxen: Routledge.
- Roe, M. J. B. (1981). Femme, Frau, Mujer: A world of women. In M. W. Connor (Ed.), *A Global Approach to Foreign Language Education* (pp. 93-104). Stokie: Ill.: National Textbook Company.
- Rothman, L. (2014). Miley 101: In Defense of College Classes About Celebs. Retrieved from: <http://time.com/38460/miley-cyrus-class-skidmore-college/>.
- Rutten, K., Rodman, G. B., Wright, H. K., & Soetaert, R. (2013). Cultural studies and critical literacies. *International Journal of Cultural Studies*, 16(5), 443.
- Ryan, M. (2010). *Cultural Studies. A Practical Introduction*. Malden: Wiley-Blackwell.
- Ryan, M., & Musiol, H. (2008). *Cultural Studies: An Anthology*. Malden: Blackwell Publishing.
- Rørbech, H. (2013). *Mellem tekster: En undersøgelse af litteratur, kultur og identitet i danskfaget (thesis)*. Copenhagen: Institut for Uddannelse og Pædagogik, Aarhus Universitet
- Scarino, A., & Liddicoat, A. (2009). *Teaching Languages and Cultures: A Guide*. Melbourne: Curriculum Corporation.
- Sercu, L., & Bandura, E. (2005). *Foreign Language Teachers and Intercultural Competence: An International Investigation* (M. Byram & A. Phipps Eds.). Clevedon: Multilingual Matters.
- Spencer-Oatey, H., & Harsch, C. (2016). Critical Incident Technique. In Z. Hua (Ed.), *Research Methods in Intercultural Communication* (pp. 223-236). Malden: Wiley Blackwell.
- Spitzberg, B. H., & Changnon, G. (2009). Conceptualizing Intercultural Competence In D. K. Deardorff (Ed.), *The SAGE Handbook of Intercultural Competence* (pp. 2-52). Los Angeles: SAGE Publications
- Stanton, B. (2013). *Humans of New York*. New York: St. Martin's Press.
- Street, B. V., Jordan, S., Barro, A., Byram, M., & Roberts, C. (2001). *Language Learners as Ethnographers*. Clevedon: Multilingual Matters.
- Strokes, J. (2013). *How to Do Media and Cultural Studies*. London: SAGE Publications.
- Svarstad, L. K. (2015). Cultural Studies and critical discourse analysis in Class 8. *Sprogforum, Journal of Language and Culture Pedagogy, online*, 60.
- Søndergaard Gregersen, A. (2006). *Interkulturel dannelse i fremmedsprog: med fokus på fransk i folkeskolen (thesis)*. Roskilde: Institut for Kultur og Identitet, Roskilde Universitetscenter.
- Voigts-Virchow, E. (2011). Teaching Web 2.0 and Cultural Studies: The Critical Media Literacy Approach to and with Social Media. In G. Linke (Ed.), *Teaching Cultural Studies. Methods - Matters - Models* (pp. 61-82). Heidelberg: Universitätsverlag Winter GmbH Heidelberg.
- Weiner, G. (2004). Critical action research. *Educational Action Research*, 12(4), 631-643.

- Woodin, J. (2016). How to Research Interculturally and Ethically. In Z. Hua (Ed.), *Research Methods in Intercultural Communication: A Practical Guide* (pp. 103-120). Malden: Wiley Blackwell.
- Yamato, E. (2013). The *OTAKU* Identification in Malaysia. In R. Machart, C. B. Lim, S. N. Lim, & E. Yamato (Eds.), *Intersecting Identities and Interculturality. Discourse and Practice* (pp. 130-147). Newcastle upon Tyne: Cambridge Scholars Publishing.
- Zarate, G. (1986). *Enseigner une Culture Étrangère*. Paris: Hachette.
- Aagard Nielsen, K. (2012). Aktionsforskningens historie: På vej til et refleksivt akademisk selskab. In G. Duus, M. Husted, K. Kildedal, E. Laursen, & D. Tofteng (Eds.), *Aktionsforskning. En grundbog* (pp. 19-38). Frederiksberg: Samfundslitteratur.
- Aagard Nielsen, K., & Svensson, L. (2006). *Action Research and Interactive Research*. Maastricht: Shaker Publishing.
-

Teaching Interculturality:

Developing and Engaging in Pluralistic Discourses in English Language Teaching

The purpose of this study is to explore and develop a theoretical and pedagogical foundation for the teaching of interculturality in English as a foreign language in lower secondary school. The study is situated in the field of language and culture pedagogy, and it explores both the knowledge dimension and the skills dimension of teaching interculturality. The aim of the study is dual: the empirical aim is to identify teachers' perceptions and practices of interculturality in comparison to students' perceptions and engagement in interculturality before, during, and after two explorative interventions in two Danish schools. The theoretical aim is to re-interpret the knowledge- and skills dimensions of teaching interculturality. The reason for the study is the increasing Danish and international orientation of the curriculum towards intercultural competence and interculturality as a central part of the field of language and culture pedagogy. The empirical data is comprised of three teachers of English and three year 8 classes one West and one North of Copenhagen, 66 observations of English lessons, two professional development seminars, six interviews with teacher participants, two teacher participant reflection meetings as well as teacher logbooks. Furthermore, focus group interviews with four students from each class were conducted both before and after the explorative interventions. Finally, the study investigates students' productions, such as their notes in Autobiographies of Intercultural Encounters, their blogs and their essays.

The study is based on Critical Theory, which encompasses social-constructivism and a discursive point of view. The writer argues for a knowledge dimension based on a combination of Cultural Studies and critical intercultural communication, and for a skills dimension based on critical media literacy. Three key concepts emerged from the participatory action research and the subsequent analysis: Intersectionality, an aspect of Cultural Studies, Othering, an aspect of critical intercultural communication and Subtextuality, an aspect of critical media literacy.

The study reveals that developing and engaging in pluralistic discourses is a means for teachers and students to overcome essentialism, culturalism and culture as explanation. Developing and engaging in pluralistic discourses support students' capabilities of reading the world critically, and empower students to engage in an increasingly globalised world.

Lone Krogsgaard Svarstad is a senior lecturer at Metropolitan University College and the study evolved from her experience as an English and Geography teacher in upper secondary school, as a teacher educator in English (primary and lower secondary school) and as Erasmus coordinator.

ISBN 978-87-7684-701-2

